START

Microfilmed By:

NORTHEAST DOCUMENT CONSERVATION CENTER
Andover, MA 01810

MARCH 1994

Camera Operator:
Kathy Wilder

MASTER NEGATIVE NUMBER: BSO-56-017

MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO	
	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO	
	Kneisel Quartet	1892-1893
6	BSO	
	Kneisel Quartet	1893-1894
7	BSO	
	Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO	
	Pops	1909-1910
28	BSO	
	Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO	
	Pops	1911-1912
31	BSO	
	Pops	1912-1913
32	BSO	
	Pops	1913-1914
33	BSO	
	Pops	1914-1915
34	BSO	
	Pops	1915-1916
35	BSO	
	Pops	1916-1917
36	BSO	
	Pops	1917-1918
37	Karl Muck	1918
38	BSO	
	Pops	1918-1919
39	BSO	
	Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO	
	Pops	1920-1921
42	BSO	
	Pops	1921-1922
43	BSO	
	BSO Advertisements	
	Pops Advertisements	1922-1923
44	BSO	
	Pops	1922-1924
45	BSO	
	Pops	1924
46	BSO	
	BSO Advertisements	
	Pops Advertisements	1924-1926
47	BSO	
	Pops	1925-1926
48	BSO Advertisements	
	Pops Advertisements	1926-1927
49	BSO	
	Pops	1926-1928
50	BSO	1928
51	BSO	
	Pops	1928-1929
52	BSO	
	Pops	
	U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO	
	Pops	1931-1932
55	BSO	
	Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

COPYRIGHT STATEMENT

The copyright law of the Unites States - Title 17, United States Code - concerns the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or other reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copy order if, in its judgment, fulfillment of the order would involve violation of the copyright law.

TECHNICAL DATA

IMAGE PLACEMENT: (IA) IB IIA IIB

REDUCTION RATIO: 12X

FILM STOCK:

REEL 17

Volume 35-36

BSO-POPS
1916-1917
to
BSO-POPS
1917-1918

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 35

BSO
Pops

1916 - 1917

Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
911
ASA L. SHIPMAN'S SONS
NEW YORK

HILL SMITH & CO.
STATIONERS
8 MILK ST.
BOSTON

EVENING RECORD,

SEPTEMBER 7, 1916

NEW SYMPHONY POPS GET THEIR STRIDE

Boston has taken most kindly to the New Pops and Operativ Concerts which are enjoying a brief season of three weeks in Symphony Hall. It seems to be the general opinion that the orchestra has never played witr so much spirit as it does under Mr. Pasternack, and the three singers have given complete satisfaction.

The program for tonight is as follows:—

March, "The Cadets".....Sousa
Overture, "Masaniello" .....Auber
Waltz, "1001 Nights".....Strauss
Selection, "Robin Hood".....de Koven
a. Aria, "Vissi d' Arte" from "Tosca" Puccini
b. Aria, "Ritorna Vincitor" from "Aida" Verdi
Miss Dor Gibson
a. Aria, "Madamina" from "Don Giovanni" Mozart
b. Toreador's Song from "Carmen"....Bizet
Constantine Nicolay
a. Benediction from "La Gioconda" Ponchielli
b. Aria, "Mon coeur s'oevre a ta voix" from "Samson et Dalila".....Saint-Saens
Miss Lillia Snelling
The Star Spangled Banner
Selection, "The Fortune Teller".....Herbert
Suite, "Scenes Pittoresques".....Massenet
a. Menuet .....Bolzoni
b. Salut d'Amour .....Elgar
Marche aux flambeaux .....Meyerbeer

TRANSCRIPT,

SEPTEMBER 7, 1916

Here in Boston

At the third of the New Pops at Symphony Hall, this evening, the three singers will repeat the numbers that they sang on Tuesday, and Mr. Pasternack and the orchestra will be heard in various spirited pieces, viz:

March, "The Cadets".....Sousa
Overture, "Masaniello" .....Auber
Waltz, "One Thousand and One Nights".Strauss
Selection, "Robin Hood".....de Koven
Aria, "Vissi d'Arte" from "Tosca".....Puccini
Aria, "Ritorna Vincitor" from "Aida"....Verdi
Miss Gibson.
Aria, "Madamina" from "Don Giovanni" Mozart
Toreador's Song from "Carmen".....Bizet
Mr. Nicolay.
Benediction from "La Gioconda".....Ponchielli
Aria, "Mon cœur s'ouvre à ta voix" from "Samson and Delilah".....Saint-Saëns
Miss Snelling.
Selection, "The Fortune Teller".....Herbert
Suite, "Scènes Pittoresques".....Massenet
Menuet.....Bolzoni
Salut d'Amour.....Elgar
Marche aux flambeaux.....Meyerbeer

Dr. Muck has already decided upon three novel pieces for the new series of Symphony Concerts—Sibelius's tone-poem, "Daughters of Ocean," as yet unheard in Boston; Chausson's romantic symphony, overlooked these many years on the shelf of the library where it has lain since Mr. Gericke's day; and Franck's tone-poem, "Psyche," which has not yet been illusively played in Boston.

Miss Myrna Sharlow, whose young abilities in song pleased in the final days of the Boston Opera Company and who has since ripened them, will return hither to sing next week at the New Pop concerts.

BOSTON HERALD,

SEPTEMBER 13, 1916.

"CARMEN" NIGHT GIVEN AT THE POP CONCERTS

Miss Sharlow and Mr. Hackett Heard in Scenes from Opera.

The program of the Pop concert at Symphony Hall last evening was as follows:

Marche Militaire.....Schubert
Overture, "Si j'etais roi".....Adam
Page's Song from "Les Huguenots...Meyerbeer
Miss Snelling.
Waltz, "Die Fledermaus".....Strauss
Scenes from Bizet's "Carmen."
Miss Myrna Sharlow, soprano.
Arthur Hackett, tenor.
(Their first appearance.)
Preludes to Acts II., III. and IV.
Micaela's Air, Act III.
Miss Sharlow.
Duet of Micaela and Don Jose, Act. I.
Miss Sharlow and Mr. Hackett.
Flower Song, Act II.
Mr. Hackett.
Prelude to Act I.
The Star Spangled Banner.
Selection from "Cavalleria Rusticana".Mascagni
Quartet from "Rigoletto".....Verdi
Miss Myrna Sharlow, Miss Lillia Snelling,
Arthur Hackett, Constantin Nicolay.
March, "The Ameer".....Herbert

Miss Sharlow and Mr. Hackett made their first appearance at these concerts on the occasion of "Carmen" night, last evening.

The second part of the program was devoted to excerpts from Bizet's popular opera. Miss Sharlow, remembered here as one of the younger members of the Boston Opera Company, is now a soprano of the Chicago Opera Company. She has made marked progress. Her voice has youthful freshness, while she sings both with spontaneity and a fitting sense of reserve. Mr. Hackett, also known in Boston, has a manly voice which is skilfully controlled. He gave an excellent performance of the "Flower Song," and in the duet his voice and Miss Sharlow's were sympathetically blended.

Miss Snelling, too, was heard in the Page's song from Meyerbeer's "Les Huguenots," while the quartet from Verdi's "Rigoletto" was a feature of the third part of the program.

Mr. Pasternack conducted with his customary spirit, intelligence and discretion.

Another program of interest has been arranged for the Pop Concert tonight. This will be devoted largely to excerpts from Gounod's "Faust." A considerable part of it will be taken from the second act. In addition to this Mr. Nicolay will sing the Serenade from act 3, and the closing trio will be sung. Mr. Hackett, Miss Sharlow, Miss Snelling and Mr. Nicolay are all on the program, which will be in full as follows:

March, "Old Berlin".....Bion
Overture, "Fra Diavolo".....Auber
Waltz, "Roses from the South".....Strauss
Ballet Suite, "Egyptienne".....Luigini
Scenes from Gounod's "Faust"—
Prelude to Act I.
Siebel's Flower Song, Act II.
Miss Snelling.
(a) King of Thule, (b) Jewel Song, from Act II
Miss Sharlow.
Mephisto's Serenade, Act III.
Mr. Nicolay.
Love Scene, Act II.
Miss Sharlow and Mr. Hackett.
"The Star Spangled Banner."
Overture, "The Bohemian Girl".....Balfe
Trio from "Faust" (Last act).....Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay.
March, "The Wizard of the Nile".....Herbert

BOSTON HERALD,

SEPTEMBER 14, 1916.

SINGERS ARE FEATURES OF 'POP' CONCERT

Sharlow, Snelling, Hackett and Nicolay Please in Excerpts from Gounod's "Faust"—Pasternack Conducts with Warmth—Is Especially Delicate in Solo Numbers.

Last evening was "Faust" night at the Pops. There was a varied program, the principal features being excerpts from Gounod's opera. The soloists were Myrna Sharlow, soprano; Lillia Snelling, contralto; Arthur Hackett, tenor; and Constantin Nicolay, basso.

All of the singers gave pleasure. Mr. Nicolay was especially good in his interpretation of Mephisto's serenade. A song that lends itself more particularly to the surroundings of the opera, its sinister significance is often lost on the concert stage. But Mr. Nicolay was in the mood, and he sang as if on brimstone corner.

Pasternack Conducts.

Mr. Pasternack conducted with warmth and authority. There was a careful regard for nuances and his delicate touch was always in evidence during the solo numbers.

Tonight will be the second "Carmen" night, with the same soloists as last evening. The program will be as follows:

March, "Baden-Baden".....Kral
Overture, "Orphee aux Enfers"..Offenbach
Page's Song from "Les Huguenots"....
Meyerbeer
Miss Lillia Snelling.
Selection, "It Happened in Noordland"
Herbert
Scenes from Bizet's "Carmen."
Miss Myrna Sharlow, Soprano.
Mr. Arthur Hackett, Tenor.
Preludes to Acts II., III. and IV.
Macaela's Air, Act III.
Miss Sharlow.
Duet of Micaela and Don Jose, Act I.
Miss Sharlow and Mr. Hackett.
Flower Song, Act. II.
Mr. Hackett.

BOSTON TRAVELER,

SEPTEMBER 6, 1916.

NEW SCHEME FOR FALL POPS MAKES BIG HIT

The supplementary season of Pops opened in Symphony Hall last night most auspiciously. The novelty of fall Pops appealed. There was also a desire to see what a real orchestral conductor would accomplish. Thirdly, there was the opportunity of enjoying vocal music with the regular orchestral program. The success of the start of this three weeks' extra season and the manifest eagerness for just what was provided would seem to indicate fall Pops have come to stay.

Josef Pasternack was tht conductor. The singers were Miss Dora Gibson, soprano; miss Lillie Snelling, contralto, and Constantin Nicolay, bass. The program is to be changed each night. Mr. Pasternack's leading of the 55 Symphony players was the feature of the evening and easily the biggest factor in the success of the concert.

This evening Dora Gibson, soprano; Lillia Snelling, contralto, and Constantin Nicolay will again be the soloists, each singing twice in the second part, while there will be a complete change of program as follows:

March from "The Queen of Sheba".....
Gounod
Overture, "Zampa".....Herold
Waltz, "Puppenfee".....Bayer
Suite, "Nutcracker".....Tschaikowsky
(a) "Voi Lo Sappette, O Mamma," from "Cavalleria Rusticana".....Mascagni
(b) "Pleurez, Pleurez, Mes Yeux," from "Le Cid".....Massenet
Miss Dora Gibson.
(a) "Non Piu Andrai," from "The Marriage of Figaro".....Mozart
(b) Ballade, "The Calf of Gold," from "Faust".....Gounod
Mr. Constantin Nicolay.
(a) "Connais-tu Le Pays," from "Mignon".....Thomas
(b) "Habanera," from "Carmen".....Bizet
Miss Lillia Snelling.
"The Star Spangled Banner."
Overture, "La Dame Blanche".....Boieldieu
(a) Spring Song.....Mendelssohn
(b) Spinning Song.....Mendelssohn
Selection, "Faust".....Gounod
Rhapsodi, "Espana".....Chabrier

SOPRANO SOLOIST FOR FALL POPS

Miss Dora Gibson.

EVENING TRANSCRIPT,

SEPTEMBER 9, 1916

PROSPERING POPS

The New Concerts at Symphony Hall Well Received—Miss Sharlow to Be Heard Next Week and Evenings of "Carmen" and of "Faust"

A READILY quickened public has discovered the New Pop Concerts, sought them out and approved them. It has heaped deserved applause upon the new conductor, Mr. Pasternack, for the songful fervor, the rhythmic bite, the forceful contrasts, the dramatizing warmth and the projecting vigor that he draws from the responsive band, according as the chosen piece is operatic fragment, Viennese waltz, favorite overture, lively march or passing tonal diversion. No conductor at The Pops these many years has struck such fire with band, music and audience. Similarly, the allotting of three-quarters of an hour of the concert to capable operatic singers in familiar excerpts from standard pieces has given hardly less pleasure. In a week the experiment of September Pops has justified itself, while two weeks remain in which to set the concerts among the annual customs of the town. For the programmes in immediate prospect, Mr. Pasternack will give a considerable part of the concert of next Tuesday evening to fragments of "Carmen" for the orchestra or for singers with orchestra, while on Wednesday he will do likewise by "Faust" for another favorite opera. On Tuesday, also, Miss Myrna Sharlow, now an advancing singer and a member of Mr. Campanini's company, will be heard with the pleasant memories of her earliest days at the Boston Opera House to precede her. For this, Saturday evening, the programme, abounding in Mr. Herbert's music, goes:

March, "Hands Across the Sea".....Sousa
Waltz, "Wine, Women and Song".....Strauss
Ballet Music from "Le Cid".....Massenet
Overture, "Tannhäuser".....Wagner
Aria, "Vissi d'Arte" from "Tosca".....Puccini
Aria, "Ritorna Vincitor" from "Aida"....Verdi
Miss Gibson.
Aria, "Madamina" from "Don Giovanni" Mozart
Toreador's Song from "Carmen".....Bizet
Mr. Nicolay.
Benediction from "La Gioconda".....Ponchielli
Aria, "Mon cœur s'ouvre à ta voix" from "Samson and Delilah".....Saint-Saëns
Selection, "Mlle. Modiste".....Herbert
Prelude to "The Deluge".....Saint-Saëns
(Solo Violin, Mr. Theodorowicz.)
Yestertioughts.—Punchinello .....Herbert
Overture, "Der Fledermaus".....Strauss

BOSTON TRAVELER,

SEPTEMBER 8, 1916.

"POPS" AT SYMPHONY HALL

The program for the Pop concert at Symphony Hall this evening will be as follows:

Coronation March.....Meyerbeer
Overture, "Martha".....Flotow
Waltz, "Luna".....Lincke
Ballet Suits, "Sylvia".....Delibes
(a) Prelude—Les Chasseresses.
(b) Intermezzo et valse lente. (c) Pizzicati.
(d) Cortege de Bacchus.
(a) "Voi Lo Sappete, O Mamma," from "Cavalleria Rusticana".....Mascagni
(b) "Pleurez, Pleurez Mes Yeux," from "Le Cid".....Massenet
Miss Dora Gibson.
(a) "Non Piu Andrai," from "The Marriage of Figaro".....Mozart
(b) Ballade, "The Calf of Gold," from "Faust".....Gounod
Mr. Constantin Nicolay.
(a) "Connais-tu le Pays," from "Mignon"
.....Thomas
(b) "Habanera," from "Carmen".....Bizet
Miss Lillia Snelling.
"The Star Spangled Banner."
Waltz, "Emperor".....Strauss
(a) Adagio Pathetique.....Godard
(b) Prelude .....Jaernfelt
Selections, "Babes in Toyland".....Herbert
March, "Boccaccio".....Suppe

BOSTON DAILY ADVERTISER,

SEPTEMBER 13, 1916

PROGRAM AT POP CONCERT TONIGHT

Another program of very great interest has been arranged for the new Pop concerts in Symphony Hall tonight. This will be devoted largely to excerpts from Gounod's "Faust," one of the most popular and beautiful works in the repertoire. A considerable part of it will be taken from the second act. And, in addition to this, Mr. Nicolay will sing the Seranade from Act 3, and the closing trio will be sung. Mr. Hackett, Miss Sharlow, Miss Snelling and Mr. Nicolay are all on the program.

The program in full is as follows:—

March, "Old Berlin".....Bion
Overture, "Fra Diavolo".....Auber
Waltz, "Roses from the South".....Strauss
Ballet Suite, "Egyptienne".....Luigini
Scenes from Gounod's "Faust"
Siebel's Flower Song, Act II.
Miss Snelling
a. King of Thule (from Act II.)
b. Jewel Song (from Act II.)
Miss Sharlow
Mephisto's Serenade, Act III.
Mr. Nicolay
Love Scene, Act II.
Miss Sharlow and Mr. Hackett
The Star Spangled Banner.
Overture, "The Bohemian Girl".....Balfe
Trio from "Faust," Last Act.....Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay
March, "The Wizard of the Nile".....Herbert

EVENING TRANSCRIPT,

SEPTEMBER 8, 1916

ITEMS ABOUT MUSIC

Common Sense from the Trenches—Lehmann at Sixty-Seven—Mr. Powell's New Sonata

TWO waltzes and a suite of ballet airs for the music of the dance in which Mr. Pasternack excels stand on the programme for the New Pop Concert this evening at Symphony Hall, along with six operatic pieces for the singers. The list goes:

Coronation March.....Meyerbeer
Overture, "Martha".....Flotow
Waltz, "Luna".....Lincke
Ballet Suite, "Sylvia".....Delibes
"Voi lo sappete, O mamma," from "Cavalleria Rusticana".....Mascagni
"Pleurez, pleurez mes yeux" from "Le Cid".....Massenet
Miss Gibson.
"Non piu andrai" from "Figaro's Wedding".....Mozart
Ballad, "The Calf of Gold" from "Faust"
Gounod
Mr. Nicolay.
"Connais-tu le pays" from "Mignon"...Thomas
"Habañera" from "Carmen".....Bizet
Miss Snelling.
Waltz, "Emperor".....Strauss
Adagio Pathétique .....Godard
Prelude .....Jaernfelt
Selections, "Babes in Toyland".....Herbert
March, "Boccaccio".....Suppé

The new version of "Salome" that Strauss, by report, prepared for the Court Opera at Dresden, appeared in actual performance to be no more than a lowering of the music of Herodias's daughter so that it might fall within the compass of Mme. von der Osten's mezzo-soprano voice and an occasional lightening and clarifying of the orchestral part. As some say in Germany, Mme. Farrar may now sing the music—if and when she chooses.

Into the intermittent, over-prolonged and sometimes rather silly discussion in the Parisian newspapers about the proper disposition of the French toward German music in concert-hall and opera house, a "trooper in the trenches," as he signs himself, has projected this shaft of common sense: "Let the sacred union of the country be maintained and strengthened up to the day of victory, but for Heaven's sake after the war let everyone be free to like whatever he thinks likable. If all Frenchmen took to liking and hating in a mass the same things they would cease to be Frenchmen. It would be a great pity and a great bore, too."

Mr. Powell, the pianist, who began to make his way in Boston last season in the ears of an interested and discriminating

[2]

BOSTON JOURNAL

SEPTEMBER 13, 1916

"CARMEN" NIGHT BIG SUCCESS AT NEW POPS

Myrna Sharlow and Arthur Hackett Make Brilliant Debut as Pop Soloists—May Naudain Now Vaudeville Star—Other Theatrical Items.

By E. F. Harkins

New Pops! Nonpareil Pops!

The golden opinion won from a surprised and thoroughly delighted audience last week when the new Pops and operatic concerts began at Symphony Hall could hardly be improved upon, and yet it seemed last night that the Pops reached the very acme of their brilliancy.

A big factor in this triumphant innovation is the operatic music. Last night was called "Carmen" night. Excerpts from the popular Bizet opera occupied the whole middle section of the program. Myrna Sharlow, whose beautiful soprano voice blossomed forth a few years ago at the Boston Opera House, and Arthur Hackett, a Boston tenor, made their first appearance as Pop soloists and were most enthusiastically welcomed. Miss Sharlow sang Micaela's third-act song, and Mr. Hackett the famous "Flower Song," and they were also heard in the duet allotted to Micaela and Don Jose in the first act of the opera. Their singing was excellent.

The quite matchless Pop orchestra, conducted by Josef Pasternack, performed the "Carmen" preludes capitally. Mr. Pasternack is now generally hailed as the ablest conductor in the history of these concerts. However, he owes much to the exceptionally fine caliber of this band of symphony men, many of whom are virtuosi of more than local renown.

Nor were the operatic numbers limited to "Carmen." Miss Snelling, an unusually gifted contralto, sang the page's florid song from "The Huguenots," and, to cap all this, there was a rousing performance of the immortal quartet from "Rigoletto," with Mr. Nicolay as the basso. The other numbers on the program were likewise performed in a manner that sustained the enthusiasm of the audience from first to last. The hall was crowded, for these new Pops are truly the talk of the town.

Tonight will be "Faust" night. The program follows:

March, "Old Berlin".....Blon
Overture, "Fra Diavolo".....Auber
Waltz, "Roses from the South".....Strauss
Ballet Suite, "Egyptienne".....Luigini
Scenes from Gounod's "Faust":
Prelude to Act. I.
Siebel's Flower Song, Act. II.
Miss Snelling.
a. King of Thule, from Act. II.
b. Jewel Song, from Act. II.
Miss Sharlow.
Mephisto's Serenade, Act. III.
Mr. Nicolay.
Love Scene, Act. II.
Miss Sharlow and Mr. Hackett.
"The Star Spangled Banner."
Overture, "The Bohemian Girl".....Balfe
Trio from "Faust," Last Act.....Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay.
March, "The Wizard of the Nile".....Herbert

May Naudain Again

May Naudain is making her first appearance here in vaudeville as one of several headline attractions on a de luxe bill being presented at B. F. Keith's. Yes, the same Miss Naudain, exactly; the sparkling prima donna of bygone "Little Cherub" and "Girls of Gottenburg" days.

And thereby hangs a tale.

You remember the very pleasing impression Miss Naudain used to make in musical comedy with her velvety voice and her sort of June rose personality? Well, she is just the same this week as she sings Anatol Friedland's songs at Keith's, with the composer accompanying her; but it was this tempting engagement that took her away from her favorite field of musical comedy.

It happened while she was singing in "Katinka" in New York last season. Katinka was her first role in light opera or musical comedy since the retirement—marital, of course—that caused her several years' absence from the stage. She was very happy in "Katinka," she says, and she is big enough to say that she thinks Audrey Maple is singing her old part beautifully at the Shubert Theatre; but the vaudeville opportunity was quite irresistible.

Vaudeville pays enormously well, and,

BOSTON JOURNAL

SEPTEMBER 9, 1916.

NEW POP CONDUCTOR AND SOLOIST

MYRNA SHARLOW — JOSEF PASTERNACK

Journal
Sept. 9, 1916.

POP CONCERTS, WITH SINGERS, A BIG SUCCESS

Josef Pasternack, the Conductor, Finds Favor—Miss Sharlow to Sing.

The new Pops and operatic concerts, which began a three-weeks' run at Symphony Hall last Tuesday night, are a most emphatic success. Nothing that Mr. Ellis, manager of the Boston Symphony Orchestra, has ever attempted in Boston has so immediately won the complete favor of the public.

The success of these new concerts proves what has been a long time suspected, that Boston welcomes Pop concerts for a few wteks in September. The innovation of vocal music has been most warmly commended, and the singers engaged have shown themselves to be of unusual quality.

The most significant feature of the season, however, seems to be the success of the conductor, Josef Pasternack. Mr. Pasternack has shown himself in the concerts of the past week to be much more than a conductor of routine accomplishments. He takes as much pains with a simple march as he does with a more pretentious suite. His Vienna waltzes are remarkable because of the rhythm he gives them while his accomplishments in the operatic selections sung by the vocalists show what a thorough training he has had in this department.

Monday night will witness the last apparance of Miss Gibson, the soprano. The other soloists will be Miss Snelling and Mr. Nicolay.

Tuesday night a considerable part of the program will be devoted to excerpts from Bizert's "Carmen." Some of the principal airs will be sung, while the orchestra will play selections from the opera. In addition, there will be unusual miscellaneous works for the orchestra in the first and third parts.

On Tuesday Myrna Sharlow, soprano, will make her first appearance. Miss Sharlow is now one of the lyric sopranos of the Chicago Opera Company, but it was as a member of the former Boston Opera Company that she became noted. Miss Snelling and Mr. Nicolay will be on the program with her.

On Wednesday night Mr. Pasternack will devote a considerable part of the program to excerpts from Gounod's "Faust."

The program for tonight follows:

March, "Hands Across the Sea".....Sousa
Waltz, "Wine, Women and Song".....Strauss
Ballet Music from "Le Cid".....Massenet
Overture, "Tannhauser".....Wagner
Aria, "Vissi d' Arte," from "Tosca"..Puccini
Aria," "Ritorna Vincitor," from "Aida".Verdi
Miss Gibson
Aria, "Madamina," from "Don Giovanni"...
.....Mozart
Toreador's Song from "Carmen".....Bizet
Mr. Nicolay.
Benediction from "La Gioconda"....Ponchielli
Aria, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila".....Saint-Saens
Miss Snelling
"The Star Spangled Banner"
Selection, "Mlle. Modiste".....Herbert
Prelude to "The Deluge".....Saint-Saens
Solo Violin, Mr. Theodorowicz.
Yesterthoughts, Punchinello.....Herbert
Overture, "Der Fledermaus".....Strauss

BOSTON TRAVELER,

SEPTEMBER 13, 1916.

NEW SOLOISTS POPULAR AT POP CONCERT

The second week of the New Pops began last night with two new soloists, Myrna Sharlow, soprano, and Arthur Hackett, tenor. There was also a noticeable addition to the number of vocal selections, a duet and quartet being added to the usual numbers. It was a big night both in point of attendance and enthusiasm. The audience could not begin to get its fill, even with several encores in addition to the 12 numbers on the program.

First honors were about equally divided between Miss Sharlow, Mr. Hackett and the "Cavalleria" selection. Miss Sharlow, a promising singer in her Boston Opera House days, shows exceptional progress. Mr. Hackett is one of the most satisfactory tenors of the day. Mr. Pasternack strengthened first opinion of being far and away the best leader the Pops have had in years.

Tonight's program will be:

March, "Old Berlin".....Blon
Overture, "Fra Diavolo".....Auber
Waltz, "Roses from the South".....Strauss
Ballet Suite, "Egyptienne".....Luigini
Scenes from Gounod's "Faust"—
Prelude to Act I.
Siebel's Flower Song, Act II.
Miss Snelling.
(a) King of Thule, (b) Jewel Song, from Act II
Miss Sharlow.
Mephisto's Serenade, Act III.
Mr. Nicolay.
Love Scene, Act II.
Miss Sharlow and Mr. Hackett.
"The Star Spangled Banner."
Overture, "The Bohemian Girl".....Balfe
Trio from "Faust" (Last act).....Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay.
March, "The Wizard of the Nile".....Herbert

Boston American

SEPTEMBER 10, 1916

NEW POPS HAVE WON APPROVAL

Innovation of Vocal Music Is Welcomed by Boston Audiences.

The new pops and operatic concerts, which began at Symphony Hall last Tuesday night to run for three weeks, are a success. Nothing that Manager Ellis of the Boston Symphony Orchestra has attempted in Boston in the years he has held his post has so immediately won the complete favor of the public.

The success of the concerts proved what has been a long time suspected, that Boston welcomes pop concerts for a few weeks in September. The innovation of vocal music has been warmly welcomed.

The significant feature of the season seems to be the success of the conductor, Josef Pasternack. Mr. Pasternack has shown himself in the concerts of the past week to be much more than a conductor of routine accomplishments. In every respect he seems to be a most unusual conductor. He takes as much pains with a simple march as he does with a more pretentious suite. His Vienna waltzes are remarkable because of the rhythm he gives them.

Mr. Pasternack has arranged an interesting scheme of programs for the coming week. Tomorrow night will be a miscellaneous program, and this will be the last appearance of Miss Gibson, the soprano. The soloists will be Miss Gibson, Miss Snelling and Mr. Nicolay.

Tuesday night a considerable part of the program will be devoted to excerpts from Bizet's "Carmen." Some of the principal airs will be sung, while the orchestra will play selections from the opera. In addition there will be the usual miscellaneous works for the orchestra in the first and third parts.

On this evening Myrna Sharlow, soprano, will make her first appearance. Miss Sharlow, who is now one of the lyric sopranos of the Chicago Opera Company, is remembered in Boston because of her connection with the old Boston Opera Company.

MISS MYRNA SHARLOW, soprano, who will appear at Symphony Hall. She is a member of the Chicago Opera company.

BOSTON TRAVELER,

SEPTEMBER 12, 1916

NEW SOLOIST FOR POPS TONIGHT

Myrna Sharlow.

Tomorrow Night at the New Pops in Symphony Hall, Myrna Sharlow, Soprano, Formerly of the Boston Opera Company and Now a Mecber of the Chicago Opera Company, Makes Her Debut as Soloist at These Concerts. Miss Sharlow Will Be Heard in Selections from "Carmen."

THE NEW POPS

A program of unusual attractiveness has been prepared for the New Pops and operatic concerts in Symphony Hall this evening. It is "Carmen" night and most of the pieces played and sung will be taken from Bizet's opera. Myrna Sharlow, the young soprano of the Chicago Opera Company, will make her first appearance at these concerts, and a tenor, Mr. Arthur Hackett of this city, has been engaged. Both Miss Snelling and Mr. Nicolay, who had such success last week, will continue. In addition to the excerpts from "Carmen," the famous quartet from "Rigoletto" finds its place in the last part of the program.

The program is as follows:

Marche Militaire.....Schubert
Overture, "Si j'etais roi".....Adam
Page's Song from "Les Huguenots"..Meyerbeer
Waltz, "Die Fledermaus".....Strauss
Scenes from Bizet's "Carmen."
Miss Myrna Sharlow, soprano; Mr. Arthur Hackett, tenor. (Their first appearance.)
Prelude to Acts II., III. and IV.
Micaela's Air, Act III.
Miss Sharlow.
Duet of Micaela and Don Jose, Act I.
Miss Sharlow and Mr. Hackett.
Flower Song, Act II.
Mr. Hackett.
Prelude to Act I.
"The Star Spangled Banner."
Selection from "Cavalleria Rusticana"..
Mascagni
Quartet from "Rigoletto".....Verdi
Miss Myrna Sharlow, Miss Lillia Snelling, Mr. Arthur Hackett, Mr. Constantin Nicolay.
March, "The Ameer".....Herbert

[3]

BOSTON JOURNAL

SEPTEMBER 13, 1916.

"CARMEN" NIGHT BIG SUCCESS AT NEW POPS

Myrna Sharlow and Arthur Hackett Make Brilliant Debut as Pop Soloists—May Naudain Now Vaudeville Star—Other Theatrical Items.

By E. F. Harkins

New Pops! Nonpareil Pops!

The golden opinion won from a surprised and thoroughly delighted audience last week when the new Pops and operatic concerts began at Symphony Hall could hardly be improved upon, and yet it seemed last night that the Pops reached the very acme of their brilliancy.

A big factor in this triumphant innovation is the operatic music. Last night was called "Carmen" night. Excerpts from the popular Bizet opera occupied the whole middle section of the program. Myrna Sharlow, whose beautiful soprano voice blossomed forth a few years ago at the Boston Opera House, and Arthur Hackett, a Boston tenor, made their first appearance as Pop soloists and were most enthusiastically welcomed. Miss Sharlow sang Micaela's third-act song, and Mr. Hackett the famous "Flower Song," and they were also heard in the duet allotted to Micaela and Don Jose in the first act of the opera. Their singing was excellent.

The quite matchless Pop orchestra, conducted by Josef Pasternack, performed the "Carmen" preludes capitally. Mr. Pasternack is now generally hailed as the ablest conductor in the history of these concerts. However, he owes much to the exceptionally fine caliber of this band of symphony men, many of whom are virtuosi of more than local renown.

Nor were the operatic numbers limited to "Carmen." Miss Snelling, an unusually gifted contralto, sang the page's florid song from "The Huguenots," and, to cap all this, there was a rousing performance of the immortal quartet from "Rigoletto," with Mr. Nicolay as the basso. The other numbers on the program were likewise performed in a manner that sustained the enthusiasm of the audience from first to last. The hall was crowded, for these new Pops are truly the talk of the town.

Tonight will be "Faust" night. The program follows:

March, "Old Berlin".....Blon
Overture, "Fra Diavolo".....Auber
Waltz, "Roses from the South".....Strauss
Ballet Suite, "Egyptienne".....Luigini
Scenes from Gounod's "Faust":
Prelude to Act I.
Siebel's Flower Song, Act II.
Miss Snelling.
a. King of Thule, from Act. II.
b. Jewel Song, from Act. II.
Miss Sharlow.
Mephisto's Serenade, Act. III.
Mr. Nicolay.
Love Scene, Act. II.
Miss Sharlow and Mr. Hackett.
"The Star Spangled Banner."
Overture, "The Bohemian Girl".....Balfe
Trio from "Faust," Last Act.....Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay.
March, "The Wizard of the Nile".....Herbert

May Naudain Again

May Naudain is making her first appearance here in vaudeville as one of several headline attractions on the de luxe bill being presented at B. F. Keith's. Yes, the same Miss Naudain, exactly; the sparkling prima donna of bygone "Little Cherub" and "Girls of Gottenburg" days.

And thereby hangs a tale.

You remember the very pleasing impression Miss Naudain used to make in musical comedy with her velvety voice and her sort of June rose personality? Well, she is just the same this week as she sings Anatol Friedland's songs at Keith's, with the composer accompanying her; but it was this tempting engagement that took her away from her favorite field of musical comedy.

It happened while she was singing in "Katinka" in New York last season. Katinka was her first role in light opera or musical comedy since the retirement—marital, of course—that caused her several years' absence from the stage. She was very happy in "Katinka," she says, and she is big enough to say that she thinks Audrey Maple is singing her old part beautifully at the Shubert Theatre; but the vaudeville opportunity was quite irresistible.

Vaudeville pays enormously well, and,

BOSTON JOURNAL

SEPTEMBER 9, 1916.

NEW POP CONDUCTOR AND SOLOIST

MYRNA SHARLOW — JOSEF PASTERNACK

Journal
Sept. 9, 1916.

POP CONCERTS, WITH SINGERS, A BIG SUCCESS

Josef Pasternack, the Conductor, Finds Favor—Miss Sharlow to Sing.

The new Pops and operatic concerts, which began a three-weeks' run at Symphony Hall last Tuesday night, are a most emphatic success. Nothing that Mr. Ellis, manager of the Boston Symphony Orchestra, has ever attempted in Boston has so immediately won the complete favor of the public.

The success of these new concerts proves what has been a long time suspected, that Boston welcomes Pop concerts for a few wteks in September. The innovation of vocal music has been most warmly commended, and the singers engaged have shown themselves to be of unusual quality.

The most significant feature of the season, however, seems to be the success of the conductor, Josef Pasternack. Mr. Pasternack has shown himself in the concerts of the past week to be much more than a conductor of routine accomplishments. He takes as much pains with a simple march as he does with a more pretentious suite. His Vienna waltzes are remarkable because of the rhythm he gives them while his accomplishments in the operatic selections sung by the vocalists show what a thorough training he has had in this department.

Monday night will witness the last apparance of Miss Gibson, the soprano. The other soloists will be Miss Snelling and Mr. Nicolay.

Tuesday night a considerable part of the program will be devoted to excerpts from Bizert's "Carmen." Some of the principal airs will be sung, while the orchestra will play selections from the opera. In addition, there will be unusual miscellaneous works for the orchestra in the first and third parts.

On Tuesday Myrna Sharlow, soprano, will make her first appearance. Miss Sharlow is now one of the lyric sopranos of the Chicago Opera Company, but it was as a member of the former Boston Opera Company that she became noted. Miss Snelling and Mr. Nicolay will be on the program with her.

On Wednesday night Mr. Pasternack will devote a considerable part of the program to excerpts from Gounod's "Faust."

The program for tonight follows:

March, "Hands Across the Sea".....Sousa
Waltz, "Wine, Women and Song".....Strauss
Ballet Music from "Le Cid".....Massenet
Overture, "Tannhauser".....Wagner
Aria, "Vissi d' Arte," from "Tosca"..Puccini
Aria," "Ritorna Vincitor," from "Aida".Verdi
Miss Gibson
Aria, "Madamina," from "Don Giovanni"...
.....Mozart
Toreador's Song from "Carmen".....Bizet
Mr. Nicolay.
Benediction from "La Gioconda"....Ponchielli
Aria, "Mon coeur s'oevre a ta voix," from "Samson et Dalila".....Saint-Saens
Miss Snelling
"The Star Spangled Banner"
Selection, "Mlle. Modiste".....Herbert
Prelude to "The Deluge".....Saint-Saens
Solo Violin, Mr. Theodorowicz.
Yesterthoughts, Punchinello.....Herbert
Overture, "Der Fiedermaus".....Strauss

BOSTON TRAVELER,

SEPTEMBER 13, 1916.

NEW SOLOISTS POPULAR AT POP CONCERT

The second week of the New Pops began last night with two new soloists, Myrna Sharlow, soprano, and Arthur Hackett, tenor. There was also a noticeable addition to the number of vocal selections, a duet and quartet being added to the usual numbers. It was a big night both in point of attendance and enthusiasm. The audience could not begin to get its fill, even with several encores in addition to the 12 numbers on the program.

First honors were about equally divided between Miss Sharlow, Mr. Hackett and the "Cavalleria" selection. Miss Sharlow, a promising singer in her Boston Opera House days, shows exceptional progress. Mr. Hackett is one of the most satisfactory tenors of the day. Mr. Pasternack strengthened first opinion of being far and away the best leader the Pops have had in years.

Tonight's program will be:

March, "Old Berlin".....Blon
Overture, "Fra Diavolo".....Auber
Waltz, "Roses from the South".....Strauss
Ballet Suite, "Egyptienne".....Luigini
Scenes from Gounod's "Faust"—
Prelude to Act I.
Siebel's Flower Song, Act II.
Miss Snelling.
(a) King of Thule, (b) Jewel Song, from Act II
Miss Sharlow.
Mephisto's Serenade, Act III.
Mr. Nicolay.
Love Scene, Act II.
Miss Sharlow and Mr. Hackett.
"The Star Spangled Banner."
Overture, "The Bohemian Girl".....Balfe
Trio from "Faust" (Last act).....Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay.
March, "The Wizard of the Nile".....Herbert

Boston American—

SEPTEMBER 10, 1916.

NEW POPS HAVE WON APPROVAL

Innovation of Vocal Music Is Welcomed by Boston Audiences.

The new pops and operatic concerts, which began at Symphony Hall last Tuesday night to run for three weeks, are a success. Nothing that Manager Ellis of the Boston Symphony Orchestra has attempted in Boston in the years he has held his post has so immediately won the complete favor of the public.

The success of the concerts proved what has been a long time suspected, that Boston welcomes pop concerts for a few weeks in September. The innovation of vocal music has been warmly welcomed.

The significant feature of the season seems to be the success of the conductor, Josef Pasternack. Mr. Pasternack has shown himself in the concerts of the past week to be much more than a conductor of routine accomplishments. In every respect he seems to be a most unusual conductor. He takes as much pains with a simple march as he does with a more pretentious suite. His Vienna waltzes are remarkable because of the rhythm he gives them.

Mr. Pasternack has arranged an interesting scheme of programs for the coming week. Tomorrow night will be a miscellaneous program, and this will be the last appearance of Miss Gibson, the soprano. The soloists will be Miss Gibson, Miss Snelling and Mr. Nicolay.

Tuesday night a considerable part of the program will be devoted to excerpts from Bizet's "Carmen." Some of the principal airs will be sung, while the orchestra will play selections from the opera. In addition there will be the usual miscellaneous works for the orchestra in the first and third parts.

On this evening Myrna Sharlow, soprano, will make her first appearance. Miss Sharlow, who is now one of the lyric sopranos of the Chicago Opera Company, is remembered in Boston because of her connection with the old Boston Opera Company.

MISS MYRNA SHARLOW, soprano, who will appear at Symphony Hall. She is a member of the Chicago Opera company.

BOSTON TRAVELER,

SEPTEMBER 12, 1916.

NEW SOLOIST FOR POPS TONIGHT

Myrna Sharlow.

Tomorrow Night at the New Pops in Symphony Hall, Myrna Sharlow, Soprano, Formerly of the Boston Opera Company and Now a Mecber of the Chicago Opera Company, Makes Her Debut as Soloist at These Concerts. Miss Sharlow Will Be Heard in Selections from "Carmen."

THE NEW POPS

A program of unusual attractiveness has been prepared for the New Pops and operatic concerts in Symphony Hall this evening. It is "Carmen" night and most of the pieces played and sung will be taken from Bizet's opera. Myrna Sharlow, the young soprano of the Chicago Opera Company, will make her first appearance at these concerts, and a tenor, Mr. Arthur Hackett of this city, has been engaged. Both Miss Snelling and Mr. Nicolay, who had such success last week, will continue. In addition to the excerpts from "Carmen," the famous quartet from "Rigoletto" finds its place in the last part of the program.

The program is as follows:

Marche Militaire.....Schubert
Overture, "Si j'etais roi".....Adam
Page's Song from "Les Huguenots"..Meyerbeer
Waltz, "Die Fledermaus".....Strauss
Scenes from Bizet's "Carmen."
Miss Myrna Sharlow, soprano; Mr. Arthur Hackett, tenor. (Their first appearance.)
Prelude to Acts II., III. and IV.
Micaela's Air, Act III.
Miss Sharlow.
Duet of Micaela and Don Jose, Act I.
Miss Sharlow and Mr. Hackett.
Flower Song, Act II.
Mr. Hackett.
Prelude to Act I.
"The Star Spangled Banner."
Selection from "Cavalleria Rusticana"..
Mascagni
Quartet from "Rigoletto".....Verdi
Miss Myrna Sharlow, Miss Lillia Snelling, Mr. Arthur Hackett, Mr. Constantin Nicolay.
March, "The Ameer".....Herbert

[3]

EVENING TRANSCRIPT,

SEPTEMBER 11, 1916

SURMISES ABOUT THE SYMPHONY SOLOISTS

One Cause of the Length and Variety of the List for the New Season—New Songs by Mr. Loeffler—One Opera Company for Four Cities—Another Strange "Carmen"—Posthumous Reger—Items, Observations and Opinions

EVEN after four months, speculation harps upon the reasons for the seeming change in the policy of the Symphony Concerts that announces fifteen "assisting artists" for the new series, whereas seven or eight have sufficed in recent years. With the four virtuosi from the string choir included for their annual concertos, no less than nineteen soloists will be distributed through the twenty-four pairs of concerts instead of the twelve or thirteen that last season, for example, bedecked them. By long precedent, Dr. Muck will have the first and the last pair of concerts to himself, but with only three more between for programmes that will not require adjustment in substance and in length to solo pieces. Hitherto, he has led twice—and sometimes thrice—that number free from what the purists of symphonic music call an intruding element. (Even singers be such in austere ears, the pianists and the violinists with their concertos happen to be playing symphonic music too.)

The chief cause of the change is not far to seek. For the new season and for the first time since the concerts came into being, the seats are sold by subscription, renewable from year to year, and not by annual auction. The management wished to signalize this new order of things as widely and clearly as possible upon the actual and the potential publics of the concerts in the hope to stimulate the one and widen the other. A ready means was the announcement of an uncommonly long, various and catholic list of "assisting artists" from singers of the Metropolitan to resident virtuosi, from established masters to deserving newcomers. Hence the nineteen soloists and hence the inclusion of this or that unexpected name in the lists. Moreover, the anxious and austere purists may soothe their perturbations. Because the nineteen are serving the well-being of the concerts this season, it does not follow that nineteen more will succeed them in each and every winter to come.

Here in Boston

With a seldom-heard old overture of Boieldieu among the items, the programme for the sixth of the New Pop concerts in Symphony Hall this evening, stands:

March, "Americaine" ..... Ganne
Overture, "The Caliph of Bagdad" ..... Boieldieu
Waltz, "Toujours ou Jamais" ..... Waldteufel
Ballet Music from "Coppelia" ..... Delibes
"Voi lo Sappete, O Mamma," from "Cavalleria Rusticana" ..... Mascagni
"Pleurez, Pleurez Mes Yeux," from "Le Cid" ..... Massenet

Miss Gibson.

"Non Piu Andrai," from "The Marriage of Figaro" ..... Mozart
Ballad, "The Calf of Gold" from "Faust" ..... Gounod

Mr. Nicolay.

"Connais-tu le Pays," from "Mignon" ..... Thomas
"Habanera," from "Carmen" ..... Bizet

Miss Snelling.

Overture, "Phèdre" ..... Massenet
Waltz, "Spring, Beautiful Spring" ..... Lincke
Selection, "The Only Girl" ..... Herbert
March, "Stars and Stripes" ..... Sousa

In Boston, as in the other cities that "The Flonzaleys" regularly visit, they will announce the first concert of the new series as a memorial concert to the late Mr. de Coppett the founder and the sustainer of the quartet and make the programme from pieces that he warmly liked Beethove 's quartet in E-flat, opus 127, during the hearing of which he died; Smetana's quartet, "From My Life," and Mozart's quartet in C. While the elder de Coppet made no provision in his will for the future of "The Flonzaleys," his surviving son has taken over all his obligations toward them.

According to the manager of Mme. Frisch, she will include next winter in the programmes of her concerts in Boston and elsewhere, three new songs by Mr. Loeffler.

BOSTON JOURNAL

SEPTEMBER 14, 1916.

"CARMEN" MUSIC AT POPS AGAIN TONIGHT

The great success of the Pop Concert of Tuesday night, when excerpts from Bizet's "Carmen" were featured, has prompted a repetition tonight, so far as the vocal numbers are concerned. The list of orchestral numbers arranged by Mr. Pasternack are new. The program follows:

March, "Baden-Baden" ..... Kral
Overture, "Orphee aux Enfers" ..... Offenbach
Page's song from "Les Huguenots" .. Mayerbeer

Miss Snelling.

Selection, "It Happened in Noordland" ..... Herbert

Scenes from Bizet's "Carmen"

Miss Myrna Sharlow, soprano; Mr. Arthur Hackett, Tenor.

Preludes to Acts II., III. and IV.
Micaela's Air, Act III.

Miss Sharlow.

Duet of Micaela and Don Jose, Act I.

Miss Sharlow and Mr. Hackett.

Flower Song, Act II.

Mr. Hackett.

Prelude to Act I.

"The Star-Spangled Banner."

Overture, "Hungarian Lustspiel" ... Keler-Bela
Quartet from "Rigoletto" ..... Verdi

Miss Sharlow, soprano; Mr. Hackett, tenor; Miss Snelling, contralto; Mr. Nicolay, basso.

March, "Hoch und Deutschmeister" .... Ertel

BOSTON POST,

SEPTEMBER 13. 1916

NEW VOICES FEATURE OF THE "POPS"

Myrna Sharlow and Arthur Hackett Charm

BY OLIN DOWNES

A feature of the Pop concert last night in Symphony Hall was the appearance for the first time at these concerts of Myrna Sharlow, the young lyric soprano of the Chicago Opera company, and Arthur Hackett, tenor.

Mr. Pasternack had decided on airs and orchestral bits from Bizet's "Carmen" as part of the programme. In addition to the music from "Carmen" Miss Snelling sang the page's song from the "Huguenots," and a quartet consisting of Mmes. Sharlow and Snelling, Messrs. Hackett and Nicolay sang the quartet from "Rigoletto." The orchestral pieces were by Schubert, Adam, Strauss, Mascagni, Herbert.

WELL REMEMBERED

Miss Sharlow is well remembered in Boston through her appearances in seasons past with the Boston Opera Company and other appearances in concert. Again the fresh and beautiful quality of her voice and her sense of style commanded hearty applause. After singing Micaela's air from Act III. of "Carmen" she added an encore piece with piano accompaniment.

Mr. Hackett's voice, a voice of exceptionally fine quality, handled last night with true art, makes him one of the most promising tenors of the younger generation in this country. This voice is working out to better and better advantage and the singer's skill and intelligence in interpretation are continually growing.

These scenes from "Carmen" were heard: The preludes, for orchestra, to Acts II., III. and IV.; Micaela's air from Act III; the duet of Micaela and Jose, Act I.; the Flower Song from Act II.; and for orchestra, the prelude to Act I.

Mr. Pasternack confirmed previous impressions of his excellent abilities as a conductor. The Pop concerts are indeed new and most entertaining events under his baton. Mr. Pasternack is not only a skilled and experienced conductor of many kinds of music; he is a musician of authority and individuality. He holds real rehearsals for these concerts, and he succeeds in making the players carry out his wishes. The brilliance and the elegance of Adam's overture, "Si j'etais Roi"; the gayety and sensuousness of the waltz from Strauss' "Fledermaus"; the piquancy and the dramatic force of the entractes from "Carmen"—all these things were his.

Seldom has the music of "Carmen," in or out of the Boston Opera House sounded so warm and so convincing. This evening there will be sung, by the same singers, excerpts from Gounod's "Faust," in addition to other operatic music and orchestral pieces.

EVENING TRANSCRIPT,

SEPTEMBER 13, 1916

A Discovery in Tenors at the New Pops—Miss Sharlow Reappears — Prospective Ballets for Boston — Items and Announcements

THE New Pops and Operatic Concerts, as the programme labels them, fulfilled abundantly last evening the second half of this official designation. Of the twelve items on the list, five were fragments for orchestra or for voices with orchestra of "Carmen"; a sixth and a seventh were the quartet from "Rigoletto" and the Page's air from the first act of "The Huguenots"; a potpourri from "Cavalleria Rusticana" was added for good measure; while even the chosen waltz came out of Strauss's operetta, "Die Fledermaus." Perhaps Adam's overture to his old opéra-comique, "Si j'étais Roi," deserves to be called operatic, too; but while the prelude survives in the concert-hall, even in provincial France all that follows is dead and buried in the theatre. Of course Verdi's quartet, defying the years by warmth of melody, dramatically differentiated or assembled voices and mingled ardor and expertness of workmanship, is a "standard concert piece" that once more the audience would hear twice over. "Standard," too, is or was the air from "The Huguenots" in which the Page salutes the Queen with what seems nowadays a heavily rhythmed and calculatingly ornate cavatina—"effective"—still, though hardly so as Miss Snelling somewhat laboriously sang it. As for the excerpts from "Carmen," Micaela's prayerful air in the mountains and Jose's amorous testimony to the gypsy and her flower are concert-pieces, too; but the duet between the peasant girl and the soldier—none too engaging in the opera itself—falls flat elsewhere, especially when one of the singers is groping through his part. More grateful were the introductions to the third and the fourth acts, tone-poems in miniature and as full of atmosphere as though they had been signed yesterday. In Mr. Nikisch's time the public of the Symphony Concerts heard them gladly.

Besides the established Miss Snelling and Mr. Nicolay two newcomers shared in these operatic exercises—Miss Myrna Sharlow, the remembered saviour of a matinée at the Opera House in which Mme. Melba was "unable to appear" and the younger singer won the audience with her Mimi of "Bohème," and Mr. Arthur Hackett, an operatic tenor of present ability and future promise actually resident in Boston. Miss Sharlow, now established in the Chicago Opera, keeps her young and demure presence; has deepened and warmed her soprano tones; bettered her practice of the art of song and gained the projecting power that makes phrase and progression bear music and mood into the ears of her hearers, with no coarsening of the vocal means. Mr. Hackett, on the strength of his performance last evening, outside the duet in which he could only grope, seemed a discovery indeed. His voice is of large and pure tenor quality, unclouded, unshakable, unforced. Intelligence and skill control it; richness and ardor grace it; while an instinctive and unpractised sense of operatic phrase, accent and cumulation guides and points it. In his tones at least is sense of the theatre and of moving and musical operatic utterance. Justly an audience that had not suspected the existence of such a tenor in its own town applauds him.

The leader in all these good and pleasant deeds was the new conductor, Mr. Pasternack, confirming the virtues he disclosed a week ago and promising more if the management wisely confide to him next spring the regular but now somewhat dry and mechanical Pops. He quickens his orchestra and he stirs his hearers; his ear judges, balances, smoothes, brightens such tone as the men, now on their mettle even in a Pop, willingly give him. His rhythms snap; his phrases glow; music under his hand is steadily in motion and alive; he undulates pace and accent shrewdly; neither the expanding warmth of operatic song nor the flow and "kick" of a Viennese waltz in sustained beat or sharp transition, evades him; while he can be elegant and adroit with the polished measures of Adam and Boieldieu. Their amiable music smiled out of his "reading"; Strauss's waltz regained vivacity, fancy and savor of the theatre; the introduction to the fourth act of "Carmen" kept tonal and rhythmic brilliance; while the preluding to the third missed only a little of misty and mysterious suggestion of the dawn and the emerging figures in somewhat too large an orchestral tone. For the first time in years a conductor of the Pops means something to the audience.

Here in Boston

According to present announcements, more or less interspersed with [illegible]bes," the repertory of the Russian Ballet during the week that it will [illegible] at the Opera House in Nov[illegible] will traverse for novel pieces the "choreographic versions" of "Til Eulenspiegel" and "The Mephisto Waltz"; the mimed scene underneath the waters in the palace of the river god arranged from Rimsky-Korsakov's opera of "Sadko"; Reynaldo Hahn's pictorial and exotic ballet of legendary India, "The Blue God"; "Narcisse," the mythological mimo-drama to Tschrépnin's music of which Mr. Nijinsky is fonder than are most pub-

as much as the soloists.

Another program of very great interest has been arranged for the concert tonight. This will be devoted largely to excepts from Gounod's "Faust," one of the most popular and beautiful works in the repertoire. A considerable part of it will be taken from the second act. And, in addition to this, Mr. Nicolay will sing the Seranade from Act 3, and the closing trio will be sung. Mr. Hackett, Miss Sharlow, Miss Snelling and Mr. Nicolay are all on the program.

The program in full is as follows:—

March, "Old Berlin" ..... Blon
Overture, "Fra Diavolo" ..... Auber
Waltz, "Roses from the South" ..... Strauss
Ballet Suite, "Egyptienne" ..... Luigini
Scenes from Gounod's "Faust"
Siebel's Flower Song, Act II.
Miss Snelling
a. King of Thule (from Act II.)
b. Jewel Song (from Act II.)
Miss Sharlow
Mephisto's Serenade, Act III.
Mr. Nicolay
Love Scene, Act II.
Miss Sharlow and Mr. Hackett
The Star Spangled Banner.
Overture, "The Bohemian Girl" ..... Balfe
Trio from "Faust," Last Act ..... Gounod
Miss Sharlow, Mr. Hackett, Mr. Nicolay
March, "The Wizard of the Nile" .... Herbert

EVENING RECORD,

SEPTEMBER THIRTEEN,

Myrna Sharlow Feature at the Tuesday "Pops"

Young Lyric Soprano Was Well Received in "Carmen" Program

Miss Myrna Sharlow, lyric soprano of the Chicago Opera Company, and for a time a member of our own former opera, was the dazzling light at Symphony Hall last night on the occasion of her first appearance with the new "pops." It was "Carmen" night and the program, containing several excerpts from Biset's popular work, was enthusiastically received by one of the largest audiences that has attended these concerts.

Miss Sharlow, young and of great charm, had everything in her favor, save for a slight nervousness she could not at first overcome, to demonstrate the beautiful voice with which she has been endowed. She sang Micaela's air from the third act with much effect and was recalled again and again.

In her duet with Arthur Hackett from the first act she again scored heavily, and rather overshadowed the tenor, although he sang excellently. The "Flower Song" by Mr. Hackett gave him his real opportunity of the evening. Later these artists appeared with Lillia Snelling and Constantin Nicolay in the quartet from Rigoletto.

Josef Paternack, the new leader of the Pops, was again the matchless handler of the orchestra. His reading of the Carmen numbers particularly was done with intelligence and discretion and he was applauded quite

[4]

Boston American

SEPTEMBER 17, 1916.

Closing Week of New "Pop" Concerts

THE brief season of New Pops and Operatic Concerts in Symphony Hall comes to an end next Saturday evening. The following week, the many members of the orchestra will be busy with the Worcester Festival; then on Monday, October 9, the entire orchestra assembles for its first rehearsal of the Symphony season.

The success that has attended these new popular concerts in Symphony Hall has fully vindicated the judgment of Mr. Ellis in establishing them and it is likely that they will become an annual feature of the early Fall. The concerts have been invaluable, if only in discovering to Boston a conductor of such remarkable talent as Mr. Pasternack, but all agree that they have been most delightful from a musical point of view.

Mr. Pasternack has arranged some very pleasing programs for the coming week. All of them will be more or less of a miscellaneous nature. The same singers that have had so much success the past week will appear at each concert—Myrna Sharlow, soprano; Lillia Snelling, contralto; Arthur Hackett, tenor, and Constantin Nicolay, bass.

In the course of the week Miss Sharlow is to sing the Gavotte from Massenet's "Manon," the Waltz Song from Gounod's "Romeo and Juliet," and Mimi's Air from "La Boheme." Miss Snelling will sing the Drinking Song from "Lucrezia Borgia," "Che fare" from Gluck's "Orpheus," and the famous "Ah! Mon fils" from Myerbeer's "The Prophet."

Mr. Hackett will sing, among other things, the air "O Paradiso" from Myerbeer's "L'Afracaine" and Lohengrin's Narrative; while Mr. Nicolay will sing the Cavatina and Aria from the first act of "Lucrezia Borgia," the grand Aria from Verdi's "Don Carlos," and the Drinking Song from Bizet's "The Fair Maid of Perth."

Miss Sharlow and Miss Snelling will, on certain nights, sing the "Barcarolle" from Offenbach's "Tales of Hoffman," and Miss Snelling and Mr. Hackett will sing the duo, "Di nestri monti" from "Il Trovatore."

THE SUNDAY HERALD, BOSTON, SEPTEMBER 17, 1916.

ND MUSICAL REVIEW

SAYS CONDUCTING IS ART THAT CAN'T BE TAUGHT

Josef Pasternack Admits That a Certain Technic Can Be Acquired by Diligent Study—"But the Art Itself Must Be Within the Individual," He Insists.

By KATHARINE WRIGHT.

"Conducting cannot be taught," says Josef Pasternack, the gifted conductor of the new Pops and operatic concerts at Symphony Hall. "A certain technic can, of course, be acquired by diligent study, but the art itself must be within the individual. A man goes on the stage. Either he becomes at once conscious of possessing the divine spark, or he knows himself to be a failure. If he is sure of his inability not even work will help him. He had best leave conducting alone.

"A certain master declared recently that he could make a fine conductor out of any musician who came into his studio. This is folly! Toscanini, the second greatest conductor in the world, refused the position offered him by his native town of Parvia because he was expected to teach and pass on the secrets of his art."

Nothing can shake Mr. Pasternack's belief that conductors are born, not made. He is just as positive that a man cannot ply two trades at the same time. He himself was a viola player and for eight years sat at the first viola desk in the Metropolitan Opera House orchestra. Then Toscanini noticed him and made him assistant conductor. On that day Mr. Pasternack packed up his instrument and sent it to his brother, also an accomplished musician.

The conductor has been in America for 21 years. Those who have asked eagerly concerning his nationality may amuse themselves in trying to pronounce Czenstochau, his birthplace, a few miles from Warsaw, and one of the first towns to be seized by the invading Germans.

Had Ambition, but No Money.

"When I first came to America," continued Mr. Pasternack, puffing a cigarette reflectively, "I did what every other foreign artist had done before me, looked about for employment and was forced to be contented with very humble positions. I had plenty of ambition, but no money. About 15 years ago I was playing in an obscure restaurant where Edouard de Reszke often took his meals. One day he asked my name and, hearing that like himself I was a Pole, became interested in my future. He asked me if I was not ashamed to waste my talent in so poor a place and gave me a letter to Alfred Hertz, the Wagnerian conductor of the Metropolitan Opera House. To my delight, I was made second viola, then first. Then Toscanini encouraged me to try conducting.

"Unfortunately he wished me to play twice a week in the orchestra as well, but only when he conducted. This I found a bad plan, for with great hopes of a future as a conductor before me I wished to devote all my time familiarizing myself with scores and to the rehearsals for performances I was engaged to direct. This disagreement was the cause of my leaving the Metropolitan.

"The only thing for me at the moment was to go abroad. Dr. Muck was very kind and with his help I got work at some of the German opera houses. However, I was not enthusiastic about this phase of my career. Opera in Germany, with the exception of that given in the larger cities, such as Dresden, Berlin, Manheim, Munich, cannot be compared with the performances given in America for one dollar.

"It is true the orchestras are large, but—how poor! The scenery is wretched. There are no singers. I had been used to the orchestra of the Metropolitan. Still I gained experience. After a few months spent at small German and Italian opera houses I returned to America and was engaged for the Century.

Was Lured to Boston.

"When this failed the Aborn company lured me to Boston with the promise of a good orchestra. A local choral society, however, was holding a festival. No players of any experience were to be had. The first night I was obliged to whistle most of the above part. The second night the man was scared at my angry looks and went home. This engagement was a severe disappointment..

"Then came Kavinia Park, where I have been for several years. In the afternoons there are concerts and at night operatic performances."

At this point in the conversation Constantin Nicolay, the stalwart Greek bass, entered the rooms, and chatting with Mr. Pasternack in French and Italian revealed the latter as an admirable linguist. His English is fluent and the colloquial phrases of the vernacular are not foreign to his vocabulary. The same may be said of his French and Italian.

"German, Russian and Polish I have to speak at home," he explained smilingly. "I learned Hungarian because I love Hungarian music and wished to understand the race more intimately. I had my first lessons in English at home in school where we were taught English and French alternating for an hour a week."

Besides his other talents Mr. Pasternack plays every instrument in the orchestra with the exception of the harp. He also admitted modestly that he composes. The other day he sold some dozen songs to a well known publisher. He has written orchestral works and an opera, but he has not yet attempted to dispose of them.

Returning for a moment to the discussion of the profession nearest his heart Mr. Pasternack called Dr. Muck the greatest conductor in the world.

Josef Pasternack.

BOSTON JOURNAL—
SEPTEMBER 6, 1916.

NEW POPS INTRODUCED IN BRILLIANT FASHION

Josef Pasternack, the Conductor, and Several Opera Singers Are Enthusiastically Greeted at Symphony Hall—News and Gossip of the Stage.

By E. F. L.

Better Pops all around.

That may be described as the watchword of the new series of evening concerts at Symphony Hall.

The marvelous sight of a score of garcons standing spellbound while the singing was going on, and paying no more heed to the chances of collecting tips than if they were millionaires with pockets full of the aristocratic cigars that George Cohan advertises in "Hit-the-Trail Holliday," was witnessed perhaps for the first time on record.

And for the first time in many years there is a Pop conductor who knows what he wants and gets it.

The new September Pops would be well worth commending if they had nothing more to brag of than this conductor, Josef Pasternack, who extracts more thrilling music from the band of 50 or so than his immediate predecessors were able to get from an orchestra half as large again. Mr. Pasternack, who is well known in New York, but who is a stranger here, is a brilliant leader—a man of authority and true interpretative spirit. Those who have found Pop performances more or less perfunctory will find them so no longer. The new conductor was most enthusiastically welcomed last night. It has been a long time since there was anything really soul-stirring at these concerts.

To crown the novelties the management is introducing a vocal division into the program. This week the singers are Constantin Nicolay, a basso, now under engagement with the Ellis Opera Company; Lillia Snelling, a contralto, formerly with the Metropolitan Opera Company, and Dora Gibson, a dramatic soprano, who captured a large share of the vocal honors last night. This proved, all in all, an extremely popular innovation. Next week there will be a quartet of singers.

The new Pops will be given every night, except Sunday, until after Sept. 25. The program for tonight follows:

March from "The Queen of Sheba"....Gounod
Overture, "Zampa".....Herold
Waltz, "Puppenfee".....Bayer
Suite, "Nutcracker".....Tschaikowsky
"Voi lo Sappete, O Mamma," from "Cavalleria Rusticana".....Mascagni
"Pleurez, Pleurez Mes Yeux," from "Le Cid".....Massenet
Miss Gibson.
"Non Piu Andrai," from "The Marriage of Figaro".....Mozart
Ballade, "The Calf of Gold," from "Faust".....Gounod
Mr. Nicolay.
"Connais-tu Le Pays," from "Mignon"..Thomas
"Habanera," from "Carmen".....Bizet
Miss Snelling.
"The Star-Spangled Banner."
Overture, "La Dame Blanche".....Boieldieu
Spring Song.....Mendelssohn
Spinning Song.....Mendelssohn
Selection, "Faust".....Gounod
Rhapsody, "Espana".....Chabrier

BOSTON HERALD,
SEPTEMBER 6, 1916.

'POP' CONCERT SEASON OPENS AUSPICIOUSLY

Introduction of Operatic Singing Gives Pleasing Variety to Program — Mr. Pasternach Directs Orchestra with Noteworthy Discrimination—Audience Enthusiastic.

The new season of Pop concerts began auspiciously last evening at Symphony Hall. The program was as follows:

March, "Loraine".....Ganne
Overture, "Mignon".....Thomas
Waltz, "Freut euch des Lebens".....Strauss
Suite, "L'Arlesienne," No. 1.....Bizet
a. Aria, from "Tosca".....Puccini
b. Aria, from "Aida".....Verdi
Miss Dora Gibson.
a. Aria, from "Don Giovanni".....Mozart
b. Toreador's Song from "Carmen".....Bizet
Mr. Constantin Nicolay.
a. Benediction from "La Gioconda"..Ponchielli
b. Aria, from "Samson et Dalila"..Saint-Saens
Miss Lillia Snelling.
"The Star Spangled Banner."
Overture, "William Tell".....Rossini
Dance of the Hours from "La Gioconda"....Ponchielli
Selection, "La Boheme".....Puccini
March, "With Banners Flying".....Bion

Many patrons of the annual spring concerts were pleased by the introduction of operatic music given by experienced singers. This innovation, which lends variety to the programs, is a pronounced success.

Mr. Pasternach, an able conductor, already known in Boston, directed the admirable orchestra with spirit and discrimination. The pieces played were of a popular nature. The operatic arias were both pleasing and familiar.

Miss Snelling, an American contralto, began her career in the opera school established by the late Heinrich Conried of the Metropolitan Opera House. She has sung in opera both abroad and in America. Her singing shows skilful training and she is by nature emotional. Miss Gibson created a leading role in "The Children of Don" and that of Queen Yasbeau in "Joan of Arc," given during Raymond Roze's season at Covent Garden. Her voice is powerful, suited to dramatic expression. Mr. Nicolay, a Greek, one of the principal basses of the Chicago Opera Company, sang with the customary animation of the opera singer in concert. Recalled, he gave "The Two Grenadiers."

There was applause for orchestra, conductor and singers. Songs and pieces were added to the program.

This evening Dora Gibson, soprano; Lillia Snelling, contralto, and Constantin Nicolay will again be the soloists, each singing twice in the second part, while there will be a complete change of program as follows:

March from "The Queen of Sheba"....Gounod
Overture, "Zampa".....Herold
Waltz, "Puppenfee".....Bayer
Suite, "Nutcracker".....Tschaikowsky
(a) "Voi Lo Sappette, O Mamma," from "Cavalleria Rusticana".....Mascagni
(b) "Pleurez, Pleurez, Mes Yeux," from "Le Cid".....Massenet
Miss Dora Gibson.
(a) "Non Piu Andrai," from "The Marriage of Figaro".....Mozart
(b) Ballade, "The Calf of Gold," from "Faust".....Gounod
Mr. Constantin Nicolay.
(a) "Connais-tu Le Pays," from "Mignon".....Thomas
(b) "Habanera," from "Carmen".....Bizet
Miss Lillia Snelling.
"The Star Spangled Banner."
Overture, "La Dame Blanche"..Boieldieu
(a) Spring Song.....Mendelssohn
(b) Spinning Song.....Mendelssohn
Selection, "Faust".....Gounod
Rhapsody, "Espana".....Chabrier

BOSTON POST,
SEPTEMBER 20, 1916

DEATH IN RANKS OF SYMPHONY

Peter Sadony, Bassoonist, Dies After Operation

Peter Sadony, first bassoon of the Boston Symphony Orchestra, and one of the foremost bassoonists in the world, died yesterday in Scobey Hospital, following an operation for appendicitis. He is survived by a wife and a son. Funeral arrangements will be made today.

Mr. Sadony was born in Wiesbaden, Germany, in 1867. He studied under Frenderberg, Kogel and Siebeskind. He played in the orchestra of Regensberg, Berlin, Riga and under Gustav Mahler in Hamburg. He was professor in the Conservatory of Cologne in 1894 and first bassoon in the Guerzenich Orchestra of that city.

He became the first bassoon in the Boston Symphony Orchestra in 1895, which post he held to the time of his death. He was also first bassoon of the Longy Club.

BOSTON HERALD,
SEPTEMBER 20, 1916.

Peter Sadony.

Peter Sadony, who was first bassoon of the Boston Symphony Orchestra, died yesterday in Scobey Hospital after an operation for appendicitis. He was born in Wiesbaden, Germany, in 1867, and studied at the Wiesbaden Conservatory under Frenderberg and later under Kogel in Cassel and Siebeskind in Berlin. He played in the orchestras and operas in Regensberg, Berlin, Riga and in Hamburg under Gustav Mahler.

In 1894 he received a call as professor in the Conservatory of Cologne and at the same time became first bassoon in the Guerzenich Orchestra of that city. These positions he gave up in the fall of 1905 to become first bassoon of the Boston Symphony Orchestra which he held from that time until his death. He was also first bassoon of the Longy Club. A widow and one son survive him.

BOSTON HERALD,
SEPTEMBER 20, 1916.

MR. PASTERNACK GIVES NEW PROGRAM AT "POPS"

Miss Snelling and Mr. Hackett Will Sing Duet This Evening.

Another new program was presented by Mr. Pasternack at the New Pops concert at Symphony Hall last evening.

The orchestral numbers included pieces by Ganne, Weber, Harbert, Strauss, Nicolai. Mr. Hackett sang an aria, "O Paradis," from Meyerbeer's "L'Africaine." Mr. Nicolay was heard in the cavatina and aria from act I. of Donizetti's "Lucretia Borgia," while Miss Sharlow and Miss Snelling were heard in arias from Wagner's "Lohengrin," Massanet's "Manon" and Offenbach's "Tales of Hoffman."

The program for this evening will be as follows:

March, "Manhattan Beach".....
Overture, "Jubilee".....Weber
(a) "Che faro senza Eurydice," from "Orfeo".....Gluck
(b) "Ah! Mon fils," from "Le Prophete," Miss Snelling.....Meyerbeer
Waltz, "Freut euch des Lebens"..Strauss
"Entrance of Guests to the Wartburg," "Tannhauser".....Wagner
Lohengrin's Narrative, from "Lohengrin," Mr. Hackett.....Wagner
(a) "Batti, batti," from "Don Giovanni," Mozart
(b) "Qual fiamma," from "Pagliacci," Miss Sharlow.....Leoncavallo
Overture, "Raymond".....Thomas
"The Star Spangled Banner."
Selection, "Madame Sherry".....Hoschna
(a) Grand Aria from "Don Carlos"..Verdi
(b) Drinking Song from "La jolie Fille de Perthe," Mr. Nicolay.....Bizet
Duet, "Al Nostri Monti," Miss Snelling and Mr. Hackett.....Verdi
March, "El Capitan".....Sousa

THE SUNDAY HERALD, BOSTON, SEPTEMBER 17, 1916.

ND MUSICAL REVIEW

SAYS CONDUCTING IS ART THAT CAN'T BE TAUGHT

Josef Pasternack Admits That a Certain Technic Can Be Acquired by Diligent Study—"But the Art Itself Must Be Within the Individual," He Insists.

By KATHARINE WRIGHT.

"Conducting cannot be taught," says Josef Pasternack, the gifted conductor of the new Pops and operatic concerts at Symphony Hall. "A certain technic can, of course, be acquired by diligent study, but the art itself must be within the individual. A man goes on the stage. Either he becomes at once conscious of possessing the divine spark, or he knows himself to be a failure. If he is sure of his inability not even work will help him. He had best leave conducting alone.

"A certain master declared recently that he could make a fine conductor out of any musician who came into his studio. This is folly! Toscanini, the second greatest conductor in the world, refused the position offered him by his native town of Parvia because he was expected to teach and pass on the secrets of his art."

Nothing can shake Mr. Pasternack's belief that conductors are born, not made. He is just as positive that a man cannot ply two trades at the same time. He himself was a viola player and for eight years sat at the first viola desk in the Metropolitan Opera House orchestra. Then Toscanini noticed him and made him assistant conductor. On that day Mr. Pasternack packed up his instrument and sent it to his brother, also an accomplished musician.

The conductor has been in America for 21 years. Those who have asked eagerly concerning his nationality may amuse themselves in trying to pronounce Czenstochau, his birthplace, a few miles from Warsaw, and one of the first towns to be seized by the invading Germans.

Josef Pasternack.

Had Ambition, but No Money.

"When I first came to America," continued Mr. Pasternack, puffing a cigarette reflectively, "I did what every other foreign artist had done before me, looked about for employment and was forced to be contented with very humble positions. I had plenty of ambition, but no money. About 15 years ago I was playing in an obscure restaurant where Edouard de Reszke often took his meals. One day he asked my name and, hearing that like himself I was a Pole, became interested in my future. He asked me if I was not ashamed to waste my talent in so poor a place and gave me a letter to Alfred Hertz, the Wagnerian conductor of the Metropolitan Opera House. To my delight, I was made second viola, then first. Then Toscanini encouraged me to try conducting.

"Unfortunately he wished me to play twice a week in the orchestra as well, but only when he conducted. This I found a bad plan, for with great hopes of a future as a conductor before me I wished to devote all my time familiarizing myself with scores and to the rehearsals for performances I was engaged to direct. This disagreement was the cause of my leaving the Metropolitan.

"The only thing for me at the moment was to go abroad. Dr. Muck was very kind and with his help I got work at some of the German opera houses. However, I was not enthusiastic about this phase of my career. Opera in Germany, with the exception of that given in the larger cities, such as Dresden, Berlin, Manheim, Munich, cannot be compared with the performances given in America for one dollar.

"It is true the orchestras are large, but—how poor! The scenery is wretched. There are no singers. I had been used to the orchestra of the Metropolitan. Still I gained experience. After a few months spent at small German and Italian opera houses I returned to America and was engaged for the Century.

Was Lured to Boston.

"When this failed the Aborn company lured me to Boston with the promise of a good orchestra. A local choral society, however, was holding a festival. No players of any experience were to be had. The first night I was obliged to whistle most of the above part. The second night the man was scared at my angry looks and went home. This engagement was a severe disappointment..

"Then came Kavinia Park, where I have been for several years. In the afternoons there are concerts and at night operatic performances."

At this point in the conversation Constantin Nicolay, the stalwart Greek bass, entered the rooms, and chatting with Mr. Pasternack in French and Italian revealed the latter as an admirable linguist. His English is fluent and the colloquial phrases of the vernacular are not foreign to his vocabulary. The same may be said of his French and Italian.

"German, Russian and Polish I have to speak at home," he explained smilingly. "I learned Hungarian because I love Hungarian music and wished to understand the race more intimately. I had my first lessons in English at home in school where we were taught English and French alternating for an hour a week."

Besides his other talents Mr. Pasternack plays every instrument in the orchestra with the exception of the harp. He also admitted modestly that he composes. The other day he sold some dozen songs to a well known publisher. He has written orchestral works and an opera, but he has not yet attempted to dispose of them.

Returning for a moment to the discussion of the profession nearest his heart Mr. Pasternack called Dr. Muck the greatest conductor in the world.

BOSTON JOURNAL—
SEPTEMBER 6 1916.

NEW POPS INTRODUCED IN BRILLIANT FASHION

Josef Pasternack, the Conductor, and Several Opera Singers Are Enthusiastically Greeted at Symphony Hall—News and Gossip of the Stage.

By E. F. I

Better Pops all around.

That may be described as the watchword of the new series of evening concerts at Symphony Hall.

The marvelous sight of a score of garcons standing spellbound while the singing was going on, and paying no more heed to the chances of collecting tips than if they were millionaires with pockets full of the aristocratic cigars that George Cohan ad- [illegible] Holliday," was witnessed perhaps for the first time on record.

And for the first time in many years there is a Pop conductor who knows what he wants and gets it.

The new September Pops would be well worth commending if they had nothing more to brag of than this conductor, Josef Pasternack, who extracts more thrilling music from the band of 50 or so than his immediate predecessors were able to get from an orchestra half as large again. Mr. Pasternack, who is well known in New York, but who is a stranger here, is a brilliant leader—a man of authority and true interpretative spirit. Those who have found Pop performances more or less perfunctory will find them so no longer. The new conductor was most enthusiastically welcomed last night. It has been a long time since there was anything really soul-stirring at these concerts.

To crown the novelties the management is introducing a vocal division into the program. This week the singers are Constantin Nicolay, a basso, now under engagement with the Ellis Opera Company; Lillia Snelling, a contralto, formerly with the Metropolitan Opera Company, and Dora Gibson, a dramatic soprano, who captured a large share of the vocal honors last night. This proved, all in all, an extremely popular innovation. Next week there will be a quartet of singers.

The new Pops will be given every night, except Sunday, until after Sept. 25. The program for tonight follows:

March from "The Queen of Sheba"....Gounod
Overture, "Zampa".....Herold
Waltz, "Puppenfee".....Bayer
Suite, "Nutcracker".....Tschaikowsky
"Vol lo Sappete, O Mamma," from "Cavalleria Rusticana".....Mascagni
"Pleurez, Pleurez Mes Yeux," from "Le Cid".....Massenet
Miss Gibson.
"Non Piu Andrai," from "The Marriage of Figaro".....Mozart
Ballade, "The Calf of Gold," from "Faust".....Gounod
Mr. Nicolay.
"Connais-tu Le Pays," from "Mignon"..Thomas
"Habanera," from "Carmen".....Bizet
Miss Snelling.
"The Star-Spangled Banner."
Overture, "La Dame Blanche".....Boieldieu
Spring Song.....Mendelssohn
Spinning Song.....Mendelssohn
Selection, "Faust".....Gounod
Rhapsody, "Espana".....Chabrier

BOSTON HERALD
SEPTEMBER 6, 1916.

'POP' CONCERT SEASON OPENS AUSPICIOUSLY

Introduction of Operatic Singing Gives Pleasing Variety to Program — Mr. Pasternach Directs Orchestra with Noteworthy Discrimination—Audience Enthusiastic.

The new season of Pop concerts began auspiciously last evening at Symphony Hall. The program was as follows:

March, "Loraine".....Ganne
Overture, "Mignon".....Thomas
Waltz, "Freut euch des Lebens".....Strauss
Suite, "L'Arlesienne," No. 1.....Bizet
a. Aria, from "Tosca".....Puccini
b. Aria, from "Aida".....Verdi
Miss Dora Gibson.
a. Aria, from "Don Giovanni".....Mozart
b. Toreador's Song from "Carmen".....Bizet
Mr. Constantin Nicolay.
a. Benediction from "La Gioconda"..Ponchielli
b. Aria, from "Samson et Dalila"..Saint-Saens
Miss Lillia Snelling.
"The Star Spangled Banner."
Overture, "William Tell".....Rossini
Dance of the Hours from "La Gioconda"....Ponchielli
Selection, "La Boheme".....Puccini
March, "With Banners Flying".....Blon

Many patrons of the annual spring concerts were pleased by the introduction of operatic music given by experienced singers. This innovation, which lends variety to the programs, is a pronounced success.

Mr. Pasternach, an able conductor, already known in Boston, directed the admirable orchestra with spirit and discrimination. The pieces played were of a popular nature. The operatic arias were both pleasing and familiar.

Miss Snelling, an American contralto, began her career in the opera school established by the late Heinrich Conried of the Metropolitan Opera House. She has sung in opera both abroad and in America. Her singing shows skilful training and she is by nature emotional. Miss Gibson created a leading role in "The Children of Don" and that of Queen Yasbeau in "Joan of Arc," given during Raymond Roze's season at Covent Garden. Her voice is powerful, suited to dramatic expression. Mr. Nicolay, a Greek, one of the principal basses of the Chicago Opera Company, sang with the customary animation of the opera singer in concert. Recalled, he gave "The Two Grenadiers."

There was applause for orchestra, conductor and singers. Songs and pieces were added to the program.

This evening Dora Gibson, soprano; Lillia Snelling, contralto, and Constantin Nicolay will again be the soloists, each singing twice in the second part, while there will be a complete change of program as follows:

March from "The Queen of Sheba"....Gounod
Overture, "Zampa".....Herold
Waltz, "Puppenfee".....Bayer
Suite, "Nutcracker".....Tschaikowsky
(a) "Voi Lo Sappette, O Mamma," from "Cavalleria Rusticana".....Mascagni
(b) "Pleurez, Pleurez, Mes Yeux," from "Le Cid".....Massenet
Miss Dora Gibson.
(a) "Non Piu Andrai," from "The Marriage of Figaro".....Mozart
(b) Ballade, "The Calf of Gold," from "Faust".....Gounod
Mr. Constantin Nicolay.
(a) "Connais-tu Le Pays," from "Mignon".....Thomas
(b) "Habanera," from "Carmen".....Bizet
Miss Lillia Snelling.
"The Star Spangled Banner."
Overture, "La Dame Blanche"..Boieldieu
(a) Spring Song.....Mendelssohn
(b) Spinning Song.....Mendelssohn
Selection, "Faust".....Gounod
Rhapsody, "Espana".....Chabrier

BOSTON POST,
SEPTEMBER 20, 1916

DEATH IN RANKS OF SYMPHONY

Peter Sadony, Bassoonist, Dies After Operation

Peter Sadony, first bassoon of the Boston Symphony Orchestra, and one of the foremost bassoonists in the world, died yesterday in Soobey Hospital, following an operation for appendicitis. He is survived by a wife and a son. Funeral arrangements will be made today.

Mr. Sadony was born in Wiesbaden, Germany, in 1867. He studied under Frenderberg, Kogel and Siebeskind. He played in the orchestra of Regensberg, Berlin, Riga and under Gustav Mahler in Hamburg. He was professor in the Conservatory of Cologne in 1894 and first bassoon in the Guerzenich Orchestra of that city.

He became the first bassoon in the Boston Symphony Orchestra in 1895, which post he held to the time of his death. He was also first bassoon of the Longy Club.

BOSTON HERALD,
SEPTEMBER 20, 1916.

Peter Sadony.

Peter Sadony, who was first bassoon of the Boston Symphony Orchestra, died yesterday in Scobey Hospital after an operation for appendicitis. He was born in Wiesbaden, Germany, in 1867, and studied at the Wiesbaden Conservatory under Frenderberg and later under Kogel in Cassel and Siebeskind in Berlin. He played in the orchestras and operas in Regensberg, Berlin, Riga and in Hamburg under Gustav Mahler.

In 1894 he received a call as professor in the Conservatory of Cologne and at the same time became first bassoon in the Guerzenich Orchestra of that city. These positions he gave up in the fall of 1905 to become first bassoon of the Boston Symphony Orchestra which he held from that time until his death. He was also first bassoon of the Longy Club. A widow and one son survive him.

BOSTON HERALD,
SEPTEMBER 20, 1916.

MR. PASTERNACK GIVES NEW PROGRAM AT "POPS"

Miss Snelling and Mr. Hackett Will Sing Duet This Evening.

Another new program was presented by Mr. Pasternack at the New Pops concert at Symphony Hall last evening.

The orchestral numbers included pieces by Ganne, Weber, Harbert, Strauss, Nicolai. Mr. Hackett sang an aria, "O Paradis," from Meyerbeer's "L'Africaine." Mr. Nicolay was heard in the cavatina and aria from act I. of Donizetti's "Lucretia Borgia," while Miss Sharlow and Miss Snelling were heard in arias from Wagner's "Lohengrin." Massanet's "Manon" and Offenbach's "Tales of Hoffman."

The program for this evening will be as follows:

March, "Manhattan Beach".....
Overture, "Jubilee".....Weber
(a) "Che faro senza Eurydice," from "Orfeo".....Gluck
(b) "Ah! Mon fils," from "Le Prophete," Miss Snelling.....Meyerbeer
Waltz, "Freut euch des Lebens"...Strauss
"Entrance of Guests to the Wartburg," "Tannhauser".....Wagner
Lohengrin's Narrative, from "Lohengrin," Mr. Hackett.....Wagner
(a) "Batti, batti," from "Don Giovanni," Mozart
(b) "Qual fiamma," from "Pagliacci," Miss Sharlow.....Leoncavallo
Overture, "Raymond".....Thomas
"The Star Spangled Banner."
Selection, "Madame Sherry".....Hoschna
(a) Grand Aria from "Don Carlos"...Verdi
(b) Drinking Song from "La Jolie Fille de Perthe," Mr. Nicolay.....Bizet
Duet, "Ai Nostri Monti," Miss Snelling and Mr. Hackett.....Verdi
March, "El Capitan".....Sousa

BOSTON SUNDAY POST, SEPTEMBER 17, 1916

Pasternack at the Pops

Conductor Who Came Rather Suddenly to Attention of Bostonians Says Conducting Can't Be Taught —Other News of Music

Joseph Pasternack, whose conspicuous success as conductor of the fall season for the Pop concerts has brought him rather suddenly to the attention of the people of Boston, was interviewed by the writer of these lines two days ago. Mr. Pasternack made an immediate impression when he opened the new Pop season a fortnight ago in Symphony Hall. These concerts—it is no reproach to the players or conductors—had fallen rather into routine grooves. The men are excellent players. Able musicians of the orchestra led the performances of their colleagues. Rather perfunctory rehearsals were held. The music for the most part was not exacting in its demands. When serious masterpieces were played they were works with which the men were thrice familiar. The principal difficulty was the fact that players got up from the ranks and waved the stick over the heads of their fellows, who regarded their gestures with complacency if not with indifference. It is an old and well tried saw that the men are very few who can step out from a desk in the orchestra and make that orchestra perform for them. Therefore Mr. Pasternack came under peculiarly favorable conditions for making new precedents. That he did this in so striking a manner, and that he injected so much new life and musical value into the Pop performances cannot, however, be laid wholly at the door of his personal novelty. He has shown himself a conductor of exceptional capabilities in a city not uncritical of its conductors. He is far more experienced in the interpretation of operatic music than any member of the Boston Symphony Orchestra, which, especially when the performances of solo singers are in question, is a very important qualification for such concerts. But Mr. Pasternack, whatever kind of music he has interpreted, has proven himself an excellent musician and leader. And after all, in and out of the ranks, a man is a talented conductor, or he is not.

"What, in your opinion," I asked Mr. Pasternack, "makes a great conductor?"

"I don't know," he answered.

I thought I would try it another way. "What should be the musical attainments of a conductor?"

"I don't know.

"The reason I don't know," said Mr. Pasternack, "is simply this: you cannot make a conductor. A conductor is born. Excellent musicians labor for years at conducting, and are never successful. Other men, with not half of their musical knowledge are. There are just two things necessary to make a conductor. One is to be born with that kind of a talent. The other is, an endless amount of experience.

"Conducting is a thing which cannot be taught. The only thing to be said to anyone who wants to conduct is—conduct!

"I would not say that to a pianist or a singer. I would say, Go into your studio, study hard for so many years with as good a master as you can find. At a certain time you will be in a position to try yourself publicly. Then you can see. But with a conductor there is only one thing to do. Get a stick in your hand as quickly as you can, and conduct anywhere and everywhere that you get a chance to. It will quickly be seen whether you conduct.

"There is a technic of the stick, and a most important technic it is. Every man has his own particular way of expressing his wishes to his orchestra. The true conductor's methods will be a true index to his musical characteristics. But to certain essentials all conductors must conform. The first thing is the clear expression of one's wishes. Unless a conductor can do that no amount of musical learning will help him.

"A conductor who starts has to learn to control himself under all circumstances before he can inspire his men with confidence in him. That is a very hard thing. If the men once sense the fact that their leader is uncertain of something, he might as well lay down his stick. He will get nothing from that orchestra. But of course in beginning there is inevitably nervousness and mental confusion, and the only way these things can be overcome is simply by the ironing out process of experience.

"Undoubtedly a very great thing for a conductor is a knowledge of the technic of orchestra instruments, and ability to play wind and stringed instruments at least a little. In this particular thing I am very fortunate. For I began as a boy of seven to play the violin and then the flute in my father's band. My father and grandfather were both bandmasters. And when I was eight years old I waved the stick about for a rehearsal or two. In the later years I played professionally on every instrument in the orchestra save the harp.

"It helps. Yet no better proof of the fact that it is another quality than mere musical knowledge which makes the great conductor is furnished than the opposing fact that there have been very great conductors who had not the detailed knowledge of orchestral instruments that many think essential. But those conductors had ears. After all, that is the basis. If there is 'an ear' it will teach a man anything in the course of years. Toscanini has 'an ear.' He plays the 'cello, possibly one or two other instruments. But let an orchestra try to fool him! And I could tell you the name of another well-known Metropolitan conductor — this happened some years ago—who met his first bassoonist one morning coming in to rehearsal and discovered that the man had a swollen throat and was hardly to whisper. 'Well,' he said, 'sit down and read through your part, anyhow. You don't have to play.' And he was very much astonished, and could hardly credit his ear, when he heard the tone of the first bassoon. That conductor, a well-known and excellent musician, did not know that a man could play a bassoon with his lungs and his lips, even if he couldn't make a sound in his throat.

"The lot of a conductor is not an easy one. In the first place he has to find an orchestra to conduct, and orchestras are few, and few conductors die and few resign. In the second place, the early years are certain to be spent almost as much in fighting inimical influences and rivals, and surviving the intrigues that any important position, perhaps, entails—particularly if that position is in an opera house.

"Of course," said Mr. Pasternack, "that is part of the game. That is another kind of technic you have to develop, and a technic you may have to rely on in the early years as much as you rely on your technic of the stick. Who doesn't have to develop this technic? A conductor learns a great deal beside music. And yet, the work of the conductor is so essential and its importance is becoming so generally recognized that if you once show people you know your business and they thoroughly understand that fact, there is always something to do."

Mr. Pasternack was born in Poland in '81. As a boy he became very familiar with the orchestra, as has been shown. He spent two and a half years at the Warsaw Conservatory. He then came to America, without connections, in search of any musical work he might find. Eduoard de Reszke, who had known him as a boy in Europe—as Dr. Muck also knew Mr. Pasternack—found him playing in a cafe, and recommended him as a viola player for the Metropolitan Orchestra. That was the start in America. Pasternack played in the orchestra of the Metropolitan for 11 years. Toscanini became interested in his talent for conducting, and valued his skill as a viola player so much that he obtained a ruling whereby, in his later season, Mr. Pasternack was the first viola player when Toscanini conducted, and was released from duty for the other performances.

Pasternack also conducted very successfully the Sunday night concerts of the Metropolitan, and certain of the performances when the company was on the road. But the openings were too few. He decided to resign his position and get a place as a regular conductor of opera. Four years ago he left the Metropolitan and went to Italy. There he had invaluable experience conducting in various Italian opera houses. In 1912 his record at the Metropolitan commended him for the Century Opera Company, and he conducted there during the two seasons of that company's existence. Last summer he conducted the concerts of the Chicago Symphony Orchestra in Lavinia Park. From there he came to Boston.

His impressions of Italian music and musicians were unusual. Mascagni he considers a far greater musician, and even technician, than Puccini. The opera "Iris" is to him full of genius. Other operas of Mascagni, such as "Ysabeau," have great music in them. "Compare Masagni's first opera, 'Cavalleria Rusticana,' and compare Puccini's first work for the stage, 'Le Villi'—there is no camparison," said Mr. Pasternack. "One is cheap and flimsy and amateurish; the other is the work of a born master of music drama, full of dramatic feeling, of the most plenteous musical inspiration, and already very individual, not only in his ideas, but his style. Of course, Puccini learned much, and he is very clever. I make one exception in this comparison—Puccini's 'Le Boheme' is a beautiful work of lasting value. Otherwise I see very little in his works. Puccini is infinitely Mascagni's superior in his wise choice of libretti based on works with which the public is already familiar, and in his treatment of his libretti. That is the trouble with Mascagni—his flimsy libretti. But as for his genius—he is worth a hundred Puccinis."

"There are other Italians. Zandonai's 'Francesca da Rimini' is an opera full of talent. Montemezzi has certainly followed an admirable model—Wagner's 'Tristan,' and has shown real talent and very poetical and artistic tendencies in this work. And he is still quite a young man. There ought to come from his pen more important works than 'L'Amore dei Tre Re.' I am not sure, however, whether any Italian ought to try to cultivate the symphonic style of the second act of 'L'Amore.' The symphonic model is certainly not native to the Latin genius, and hitherto the Italians who have attempted to express themselves in this way have come to grief."

The Italian orchestras, he said, were almost without exception very poor. This was partly because of the lack of long opera seasons in Italy, and therefore, of long engagements for the same orchestras in the same opera house. Nor did the Italian public expect as much of its orchestras as other European publics. No finer opera was produced anywhere in the world than the finest performances of the Metropolitan in New York. In America we had wonderful operatic productions, but—how few of them. Two or three great opera companies in the whole country, and very little between them and no opera at all . . . . . Then the bell rang for the rehearsal.

JOSEF PASTERNACK
Conductor at Pops, who tells his views on music to Olin Downes.

---

om TRIBUNE
dress: Providence, R. I.
e SEP 17 1916
so,

Boston Symphony Orchestra.

A most interesting announcement is made by the management of the Boston Symphony Orchestra with reference to the six concerts it will give in Providence the coming season, beginning Tuesday, Oct. 17. The orchestra, for the first time since it has been coming to Providence, will bring its entire personnel of 100 men when that number is needed by the music on the program. Since the very beginning, the orchestra has been hampered by the small size of the stage in Infantry Hall where the concerts are given. At best, the total number of men that could be accommodated on the stage was between 75 and 80, and if there was a piano soloist this number had to be reduced. To bring this reduction about, the string sections had chiefly to be sacrificed and, as a result, Dr. Muck and his predecessors have been unable to play many modern works requiring a great orchestra which they have felt Providence should hear.

William H. Brennan, the business manager of the orchestra, accompanied by Joseph D. Blaisdell, the superintendent of Symphony Hall, Boston, were in Providence last Wednesday morning and went carefully over the question of enlarging the stage. They find that it is possible to build an extension which will accommodate the entire orchestra without sacrificing but very little of the seating capacity of Infantry Hall. As a result, this work is to be done at once and when the orchestra appears here for its first concert, it will come in full force.

---

n EVENING NEWS
ress: Baltimore, Md.
e
e

Boston Symphony Concerts.

Subscribers to the series of Boston Symphony concerts which will be given in the Lyric Theater the coming season have only this week in which to remit and secure their tickets, for the option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Lyric Theater on Wednesday evenings. The dates are: November 1 and 29, January 3, February 14 and March 14.

So far, Emmy Destinn, the brilliant soprano, of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Baltimore. There will be very few seats left for single sale.

From Providence
Address:
Date
or

Boston Symphony Orchestra

A most interesting announcement is made by the management of the Boston Symphony Orchestra with reference to the six concerts it will give in Providence the coming season beginning Tuesday, Oct. 17. The orchestra, for the first time since it has been coming to Providence, will bring its entire personnel of 100 men when that number is needed by the music on the program. Since the very beginning, the orchestra has been hampered by the small size of the stage in Infantry hall where the concerts are given. At best, the total number of men that could be accommodated on the stage was between 75 and 80, and if there was a piano soloist this number had to be reduced. To bring this reduction about, the string sections had chiefly to be sacrificed and, as a result, Dr. Muck and his predecessors have been unable to play many modern works requiring a great orchestra which they have felt Providence should hear.

William H. Brennan, the business manager of the orchestra, accompanied by Joseph D. Blaisdell, the superintendent of Symphony hall, Boston, were in Providence last Wednesday morning and went carefully over the question of enlarging the stage. They find that it is possible to build an extension which will accommodate the entire orchestra without sacrificing but very little of the seating capacity of Infantry hall. As a result, this work is to be done at once and when the orchestra appears here for its first concert, it will come in full force.

[6]

TIMES
ss: Brooklyn, N. Y.
SEP 2 4 1916

Music Notes.

THE BOSTON SYMPHONY.

Dr. Muck's Great Orchestra to Give Four Concerts at Academy of Music.

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are: November 3, December 1, January 4, February 16 and March 16.

This orchestra has again, as its conductor, that most brilliant musician, Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, the great soprano of the Metropolitan Opera Company; Fritz Kreisler, the greatest [illegible] violinists, and Ossip Gabrilowitsch, [illegible] brillian Russian pianist.

[illegible] concerts will be given under the [illegible]s of the Brooklyn Institute of [illegible] Sciences as in the past.

om CITIZEN
dress: Brooklyn, N. Y.
te SEP 2 4 1916

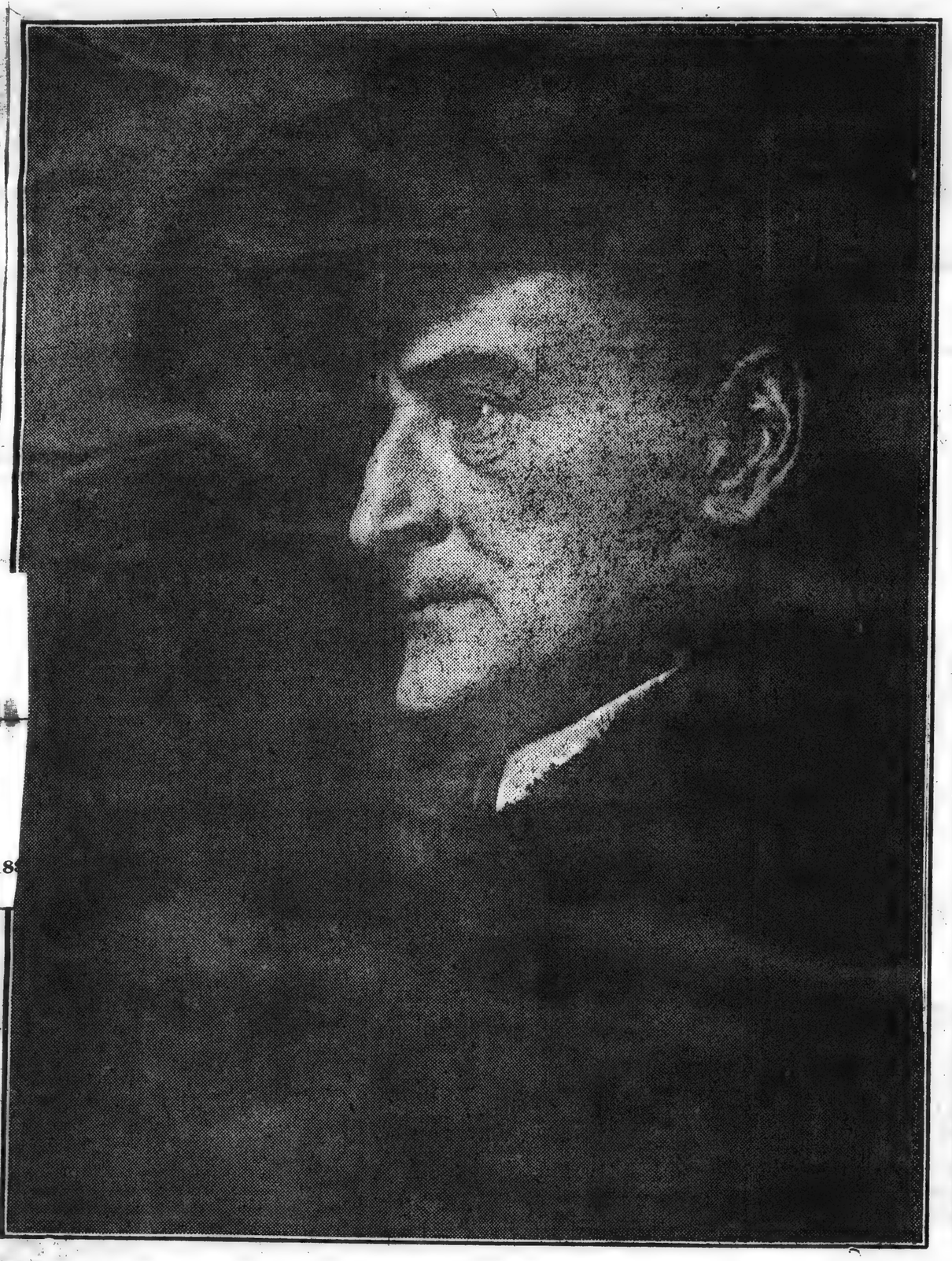
The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are Nov. 3, Dec. 1, Jan. 4, Feb. 16 and March 16. This orchestra, it goes without saying, has again as its conductor that most brilliant musician, Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, the great soprano of the Metropolitan Opera Company; Fritz Kreisler, the greatest of violinists, and Ossip Gabrilowitsch, the brilliant Russian pianist. Others will be added to the list shortly. The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences, as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

Address: Philadelphia, Pa.
Date Sept 23, 1916 SEP 2

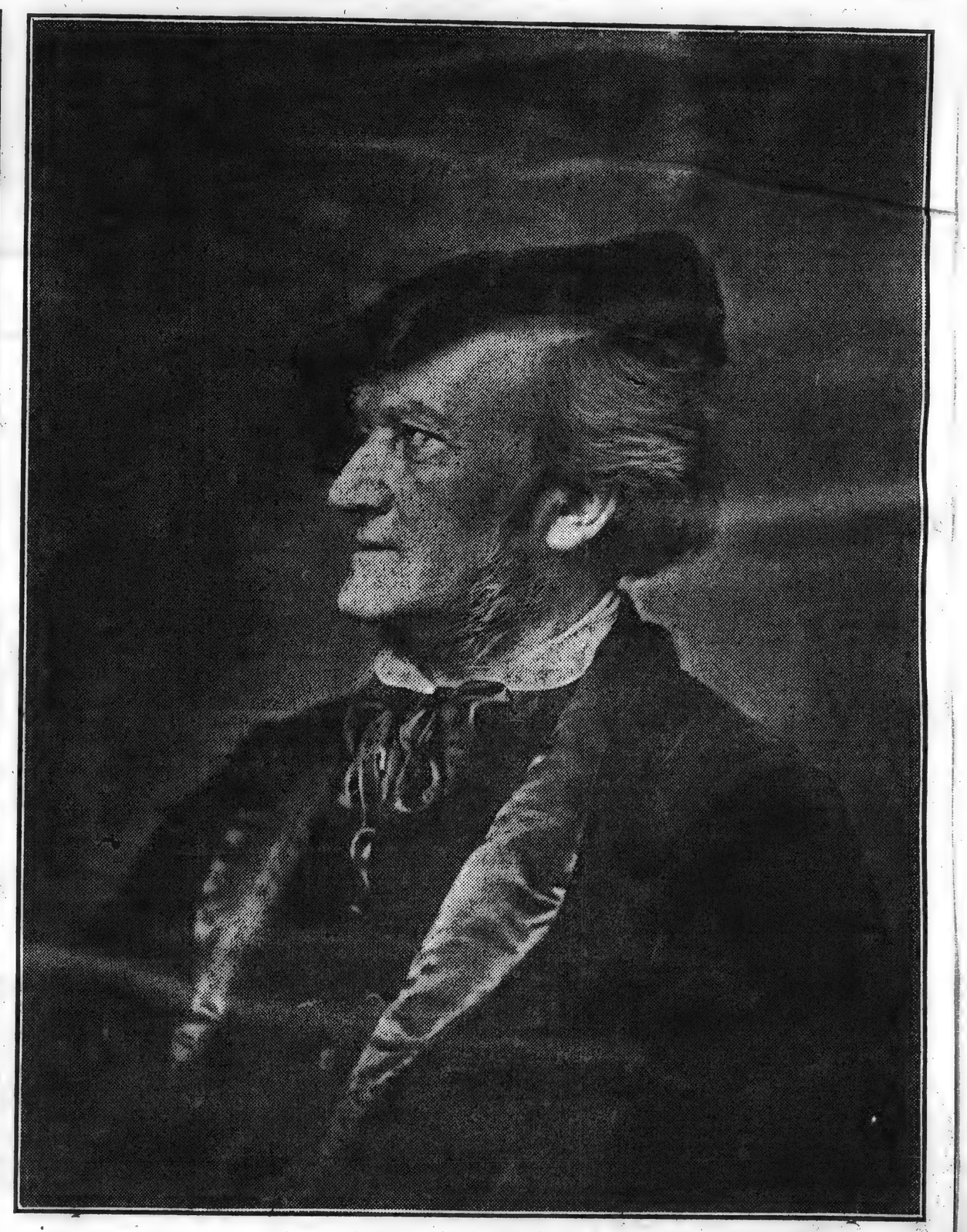
Subscribers to the series of Boston Symphony concerts, which will be given in the Academy the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Academy on Friday evenings. The dates are: October 20, November 27, January 1, February 12 and March 12. So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the distinguished violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

BOSTON EVENING TRANSCRIPT, FRIDAY, SEPTEMBER 15, 1916

Visualizing a Much-Remarked Resemblance



Karl Muck



Richard Wagner

At the exhibition of the Photographers' Association of New England, this week at Copley Hall, there hung one above the other, a notable portrait of Dr. Muck, the conductor of the Symphony, taken by George J. Kossuth of Wheeling and lent by The Photo-Era; and the life-like photograph of Wagner taken in his final years at Munich and lent by Wilfred French, by whose courtesy both appear here. So set, the much-mooted likeness of the conductor to the composer speaks for itself.

BOSTON DAILY ADVERTISER
SEPTEMBER 23, 1916

GRAND MUSICAL SEASON PROMISED

SYMPHONY CONCERTS BEGIN ON OCTOBER 13

Emmy Destinn One of Stars—Russian Ballet and Opera Also on List

Boston will have this year the greatest musical season in its history. A superb series of Symphony concerts, an opera season with many interesting novelties and many favorite singers, a short season of Russian ballet, the regular Sunday afternoon concerts that mean musical life for so many Bostonians, new artists as well as old favorites in recitals galore, hotel musicales and various musical entertainments by the Flonzaleys and the Kneisels, the Longy Club, the Apollo Club, the Cecilia, Handel and Haydn and the People's Choral Union make the coming season one of the greatest promise.

The Symphony season is of course of paramount importance. Our unexcelled orchestra takes second place to no visiting organization, and the series of concerts which begin Oct. 13 and end May 5 will be of the usual brilliancy. The orchestra will play 110 concerts between the beginning and the closing of the season. Forty-eight of them will be in Boston.

List of Coming Stars

The new method of disposing of tickets by subscription at fixed prices has been a success. Good seats are still obtainable—especially for the Saturday evening concerts. This year the orchestra will feature more soloists than in many years.

John McCormack will sing with the orchestra, much to the delight of his many local admirers. The ballad singer who has charmed many a Boston audience with songs, it must be confessed not always of the highest order, will appear in a classical program which Dr. Muck is arranging. He is a beautiful singer of Mozart. It will undoubtedly be gratifying to him to be heard in a program of the best music. Other great singers to appear are Emmy Destinn, Johanna Gadski, Menalte Kurt and Louise Homer of the Metropolitan. Julia Culp and Elena Gerhardt, the Lieder singers, also appear. Pianists to appear are Paderewski, Carl Friedberg, a newcomer; Ernest Schelling, Heinrich Gebhard and Boston's own Mrs. H. H. A. Beach, who will play her own concerto. Albert Spalding, the violinist, is another interesting newcomer.

TIMES
ss: Brooklyn, N. Y.

SEP 2 3 1916

Music Notes.

THE BOSTON SYMPHONY.

Dr. Muck's Great Orchestra to Give Four Concerts at Academy of Music.

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are: November 3, December 1, January 4, February 16 and March 16.

This orchestra has again, as its conductor, that most brilliant musician, Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, the great soprano of the Metropolitan Opera Company; Fritz Kreisler, the greatest violinists, and Ossip Gabrilowitsch, brillian Russian pianist.

concerts will be given under the s of the Brooklyn Institute of Science as in the past.

om CITIZEN
dress: Brooklyn, N. Y.

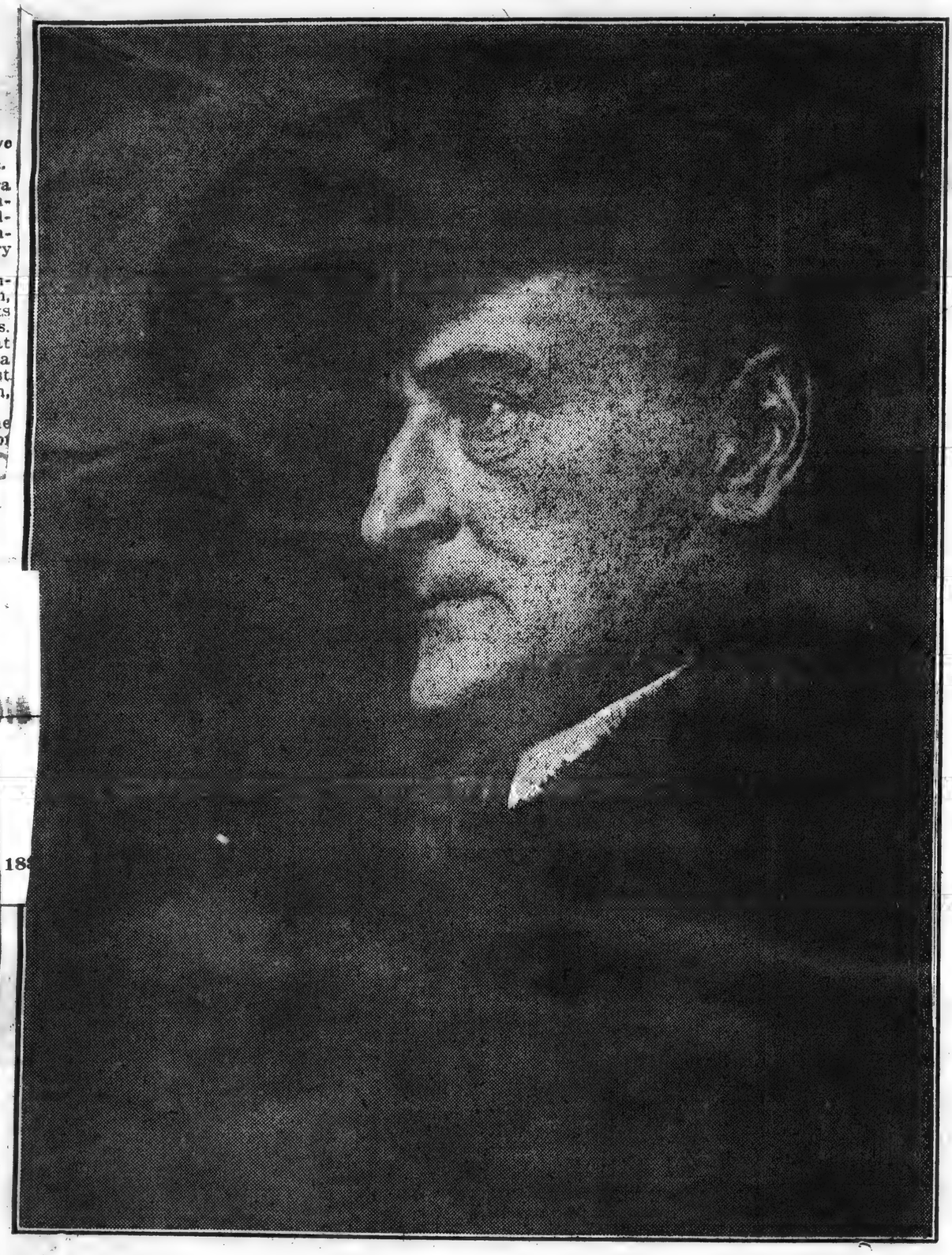
te SEP 24 1916

The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are Nov. 3, Dec. 1, Jan. 4, Feb. 16 and March 16. This orchestra, it goes without saying, has again as its conductor that most brilliant musician, Dr. Karl Muck. Already three soloists have been announced for the series.

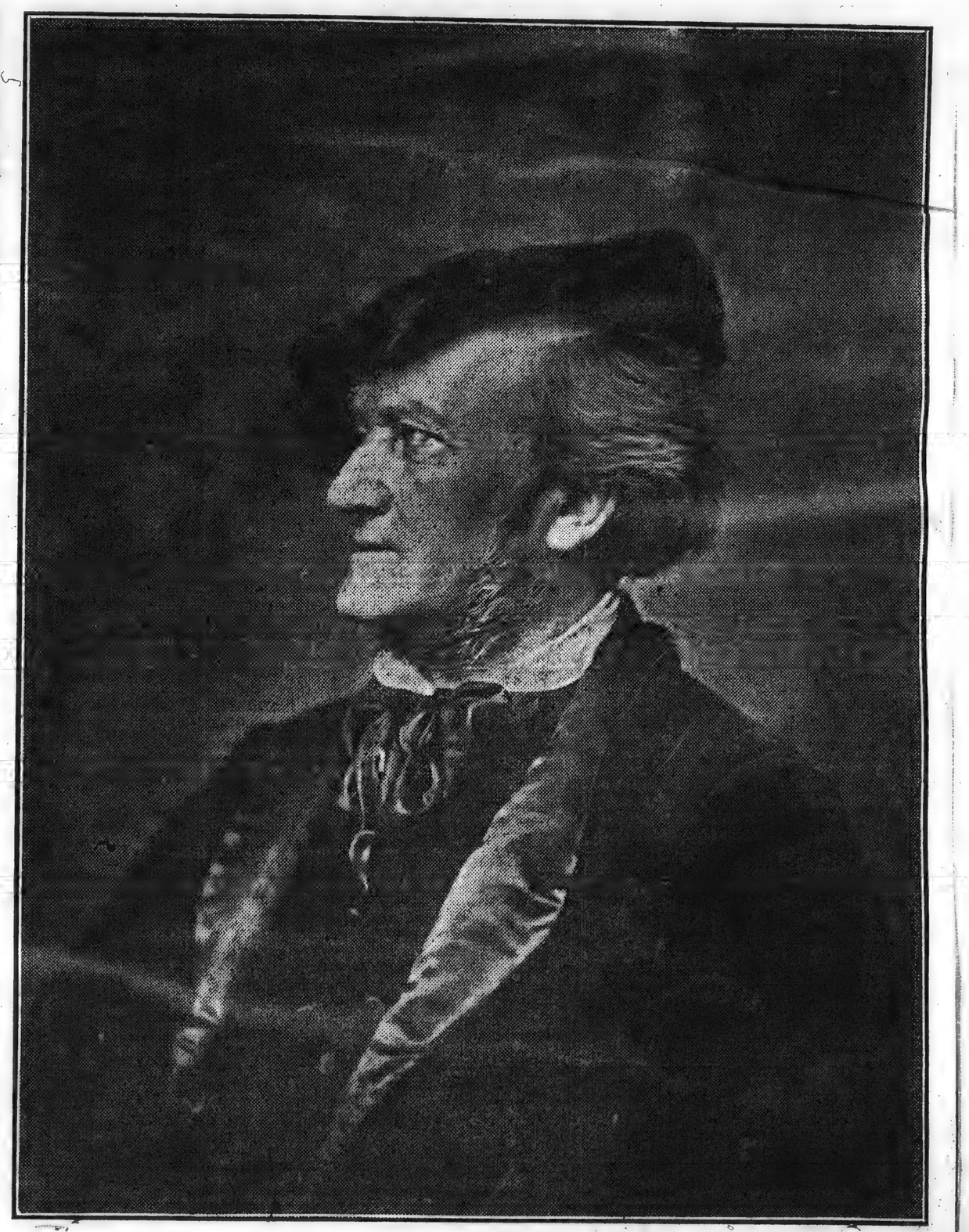
rom EVENING TELEGRA
ddress: Philadelphia, Pa.
ate Sept 23, 1916, SEP 2

subscribers to the series of Boston Symphony concerts, which will be given in the Academy the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Academy on Friday evenings. The dates are: October 20, November 27, January 1, February 12 and March 12. So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the distinguished violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

Visualizing a Much-Remarked Resemblance



Karl Muck



Richard Wagner

At the exhibition of the Photographers' Association of New England, this week at Copley Hall, there hung one above the other, a notable portrait of Dr. Muck, the conductor of the Symphony, taken by George J. Kossuth of Wheeling and lent by The Photo-Era; and the life-like photograph of Wagner taken in his final years at Munich and lent by Wilfred French, by whose courtesy both appear here. So set, the much-mooted likeness of the conductor to the composer speaks for itself.

BOSTON DAILY ADVERTISER
SEPTEMBER 23, 1916

GRAND MUSICAL SEASON PROMISED

SYMPHONY CONCERTS BEGIN ON OCTOBER 13

Emmy Destinn One of Stars—Russian Ballet and Opera Also on List

Boston will have this year the greatest musical season in its history. A superb series of Symphony concerts, an opera season with many interesting novelties and many favorite singers, a short season of Russian ballet, the regular Sunday afternoon concerts that mean musical life for so many Bostonians, new artists as well as old favorites in recitals galore, hotel musicales and various musical entertainments by the Flonzaleys and the Kneisels, the Longy Club, the Apollo Club, the Cecilia, Handel and Haydn and the People's Choral Union make the coming season one of the greatest promise.

The Symphony season is of course of paramount importance. Our unexcelled orchestra takes second place to no visiting organization, and the series of concerts which begin Oct. 13 and end May 5 will be of the usual brilliancy. The orchestra will play 110 concerts between the beginning and the closing of the season. Forty-eight of them will be in Boston.

List of Coming Stars

The new method of disposing of tickets by subscription at fixed prices has been a success. Good seats are still obtainable—especially for the Saturday evening concerts. This year the orchestra will feature more soloists than in many years.

John McCormack will sing with the orchestra, much to the delight of his many local admirers. The ballad singer who has charmed many a Boston audience with songs, it must be confessed not always of the highest order, will appear in a classical program which Dr. Muck is arranging. He is a beautiful singer of Mozart. It will undoubtedly be gratifying to him to be heard in a program of the best music. Other great singers to appear are Emmy Destinn, Johanna Gadski, Menalte Kurt and Louise Homer of the Metropolitan. Julia Culp and Elena Gerhardt, the Lieder singers, also appear. Pianists to appear are Paderewski, Carl Friedberg, a newcomer; Ernest Schelling, Heinrich Gebhard and Boston's own Mrs. H. H. A. Beach, who will play her own concerto. Albert Spalding, the violinist, is another interesting newcomer.

TIMES
ss: Brooklyn, N. Y.

Music Notes.

THE BOSTON SYMPHONY.

Dr. Muck's Great Orchestra to Give Four Concerts at Academy of Music.

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are: November 3, December 1, January 4, February 16 and March 16.

This orchestra has again, as its conductor, that most brilliant musician, Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, the great soprano of the Metropolitan Opera Company; Fritz Kreisler, the greatest of violinists, and Ossip Gabrilowitsch, the brillian Russian pianist.

The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences as in the past.

om CITIZEN
dress: Brooklyn, N. Y.

te

The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are Nov. 3, Dec. 1, Jan. 4, Feb. 16 and March 16. This orchestra, it goes without saying, has again as its conductor that most brilliant musician, Dr. Karl Muck. Already three soloists have been announced for the series.

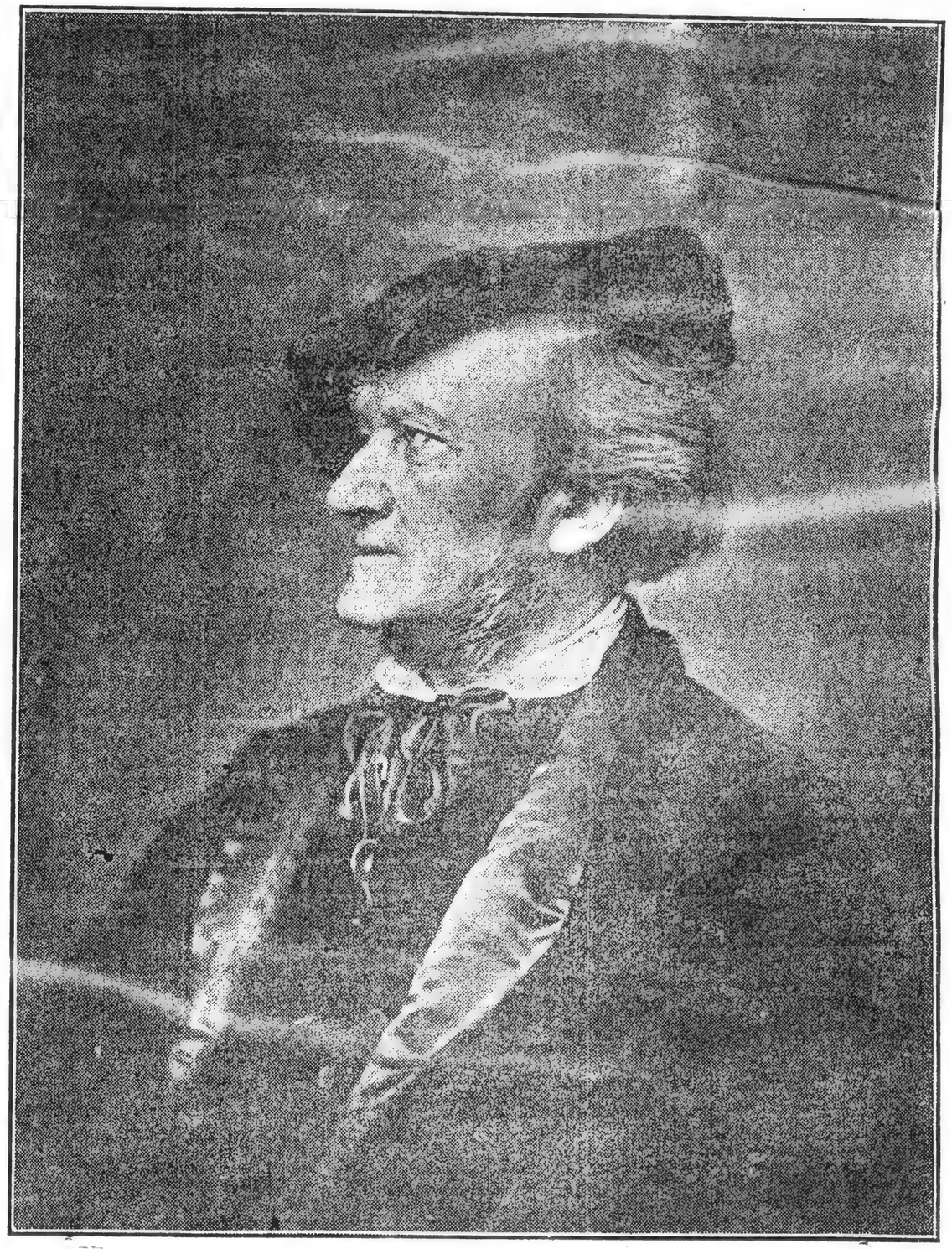
rom EVENING TELEGRA
ddress: Philadelphia, Pa.

ate

Subscribers to the series of Boston Symphony concerts, which will be given in the Academy the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Academy on Monday evenings. The dates are: October 30, November 27, January 1, February 12 and March 12. So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the distinguished violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced at soloists. Further announcements of soloists will be made shortly.

Visualizing a Much-Remarked Resemblance

Karl Muck



Richard Wagner

At the exhibition of the Photographers' Association of New England, this week at Copley Hall, there hung one above the other, a notable portrait of Dr. Muck, the conductor of the Symphony, taken by George J. Kossuth of Wheeling and lent by The Photo-Era; and the life-like photograph of Wagner taken in his final years at Munich and lent by Wilfred French, by whose courtesy both appear here. So set, the much-mooted likeness of the conductor to the composer speaks for itself.

BOSTON DAILY ADVERTISER,
SEPTEMBER 23, 1916

GRAND MUSICAL SEASON PROMISED

SYMPHONY CONCERTS BEGIN ON OCTOBER 13

Emmy Destinn One of Stars—Russian Ballet and Opera Also on List

Boston will have this year the greatest musical season in its history. A superb series of Symphony concerts, an opera season with many interesting novelties and many favorite singers, a short season of Russian ballet, the regular Sunday afternoon concerts that mean musical life for so many Bostonians, new artists as well as old favorites in recitals galore, hotel musicales and various musical entertainments by the Flonzaleys and the Kneisicls, the Longy Club, the Apollo Club, the Cecilia, Handel and Haydn and the People's Choral Union make the coming season one of the greatest promise.

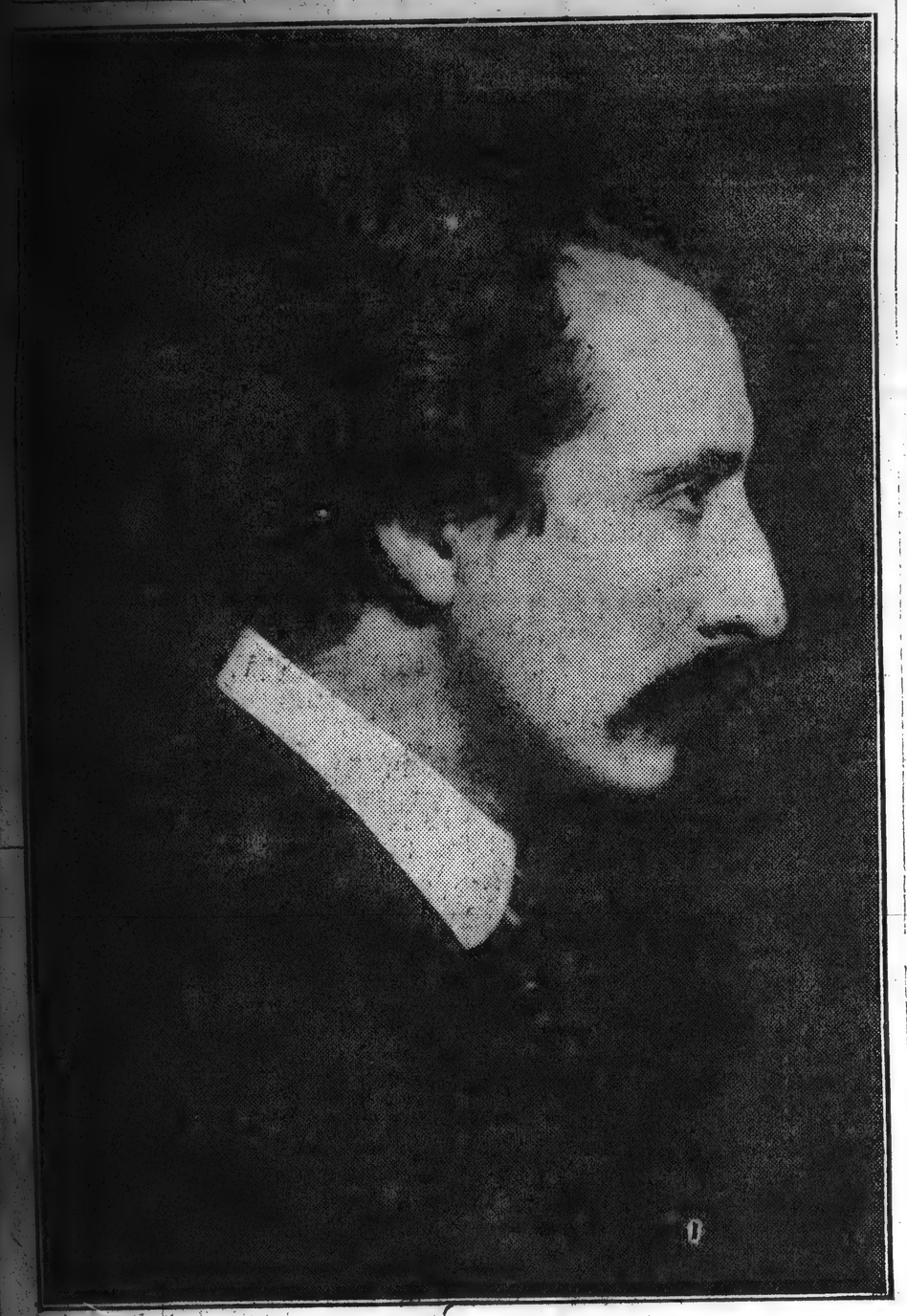
The Symphony season is of course of paramount importance. Our unexcelled orchestra takes second place to no visiting organization, and the series of concerts which begin Oct. 13 and end May 5 will be of the usual brilliancy. The orchestra will play 110 concerts between the beginning and the closing of the season. Forty-eight of them will be in Boston.

List of Coming Stars

The new method of disposing of tickets by subscription at fixed prices has been a success. Good seats are still obtainable—especially for the Saturday evening concerts. This year the orchestra will feature more soloists than in many years.

John McCormack will sing with the orchestra, much to the delight of his many local admirers. The ballad singer who has charmed many a Boston audience with songs, it must be confessed not always of the highest order, will appear in a classical program which Dr. Muck is arranging. He is a beautiful singer of Mozart. It will undoubtedly be gratifying to him to be heard in a program of the best music. Other great singers to appear are Emmy Destinn, Johanna Gadski, Menalie Kurt and Louise Homer of the Metropolitan. Julia Culp and Elena Gerhardt, the Lieder singers, also appear. Pianists to appear are Paderewski, Carl Friedberg, a newcomer; Ernest Schelling, Heinrich Gebhard and Boston's own Mrs. H. H. A. Beach, who will play her own concerto. Albert Spalding, the violinist, is another interesting newcomer.

What Dr. Muck Offers



(Photograph by Ira L. Hill)

Ernest Schelling, Pianist
With Characteristic Oriental Air

At the Sign of the Symphony Concerts

Intact Orchestra, Proved Conductor, Swarming Soloists and Much Novel Music for the New Series

By all precedent of the past, two weeks hence should come the annual sales at auction of seats for a new series of Symphony Concerts. By actual announcement a year ago, there will be no more such sales; while by actual process of last spring and last summer, the public has already preëmpted its places according to the new terms of subscription. With little fuss and less objection this material change in the routine of the concerts has almost accomplished itself. Outside the ticket-agents, who miss a pretty sum in commissions, few regret the abandonment of the outworn, clumsy machinery of the auctions. Most frequenters of the concerts find a new satisfaction in the right to renew their sittings from year to year by the mere filling of a blank and the sending of a cheque, and even to hand them on, as a sort of family heirloom, to their next of kin. Hardly any have complained of the prices newly fixed and they, for the most part, were those who from irresistible instinct would like to haggle at every box-office window and see what sort of bargain they could drive with the ticket-seller within.

The proof of the pudding is the eating and as the diagrams at Symphony Hall now bear witness only a few scattered places remain untaken for Friday afternoons; the lowest-priced seats for Saturday evenings have all been sold—an auspicious sign of the presence of the public that the orchestra most needs; while no more sittings at higher terms are left than the public is likely to absorb in the three weeks before the beginning of the concerts. Admittedly, to increase the subscription for Saturday evenings is one of the few problems that press upon the management. To them it must attract a widening public of newcomers, of the younger generation, of tasters, as it were, of the pleasures of the concerts and the new dispensation in the sale of sittings seems to be helping toward a solution. Perhaps before long a wise direction will see the way clear to subscriptions to a half, a third or a quarter of the evening concerts which is no more than some of the essential public desire or can afford. Not always, either, can they find others to divide with them a subscription for a whole season.

—

So has outworn custom happily vanished from the Symphony Concerts, even if the public of Saturday evenings may not yet receive the fifteen minutes' grace that a beginning at 8.15 instead of the exacting eight would assure them. No longer are the afternoon concerts absurdly called the "rehearsals" that in any real sense of the word they never were; no longer is ticket-buying clogged by the sluggish procedure of auction sales. Yet, in a sense, the routine of the orchestra and the concerts in recent years endures. Thus, between the beginnings on Oct. 13 and 14 next and the endings on May 4 and 5, there will be the usual six intervals in the succession of the twenty-four afternoons and the twenty-four evenings. These "free days" for a faithful public fall on Nov. 3 and 4, Dec. 1 and 2, Jan. 5 and 6, Feb. 16 and 17 and March 16 and 17, when the orchestra will be absent on its monthly journeys to New York and southward; and again on Jan. 26 and 27, when sundry cities of the Middle States, from Syracuse and Buffalo to Ann Arbor and Detroit will hear it. As usual it will undertake a series of concerts in various cities of New England—eight in Cambridge, six in Providence and so forth—until the sum of them at home and abroad for the whole season rises to 110. No more are possible or desirable, if conductor and orchestra are to maintain their standards of performance; while in those rigidly sustained standards are the life and the fame of both.

—

The new method of subscription aside, the innovation of the new year is the increase in the number of the "assisting artists." No less than fifteen are to be heard at as many pairs of concerts, while as usual Mr. Witek and Mr. Noack of the violins and Mr. Warnke and Mr. Malkin of the violoncellists will be "soloists" at four more. Contrary to previous custom, the list of engaged singers and virtuosi was published last spring and has since been many times repeated. Each of us, according to inclination, will regret the absence of some eminent name from it—Mr. Thibaud's or Mr. Zimbalist's, Mr. Casals's or Mr. Bauer's—but to include all who deserve or are believed to deserve place, would necessitate forty pairs of concerts or else concerts in which the orchestra provided only discreet interludes and serviceable accompaniments for the nominally "assisting" artists.

As it is, there is no reason to reproach a list that enumerates Mmes. Destinn, Culp, Gerhardt, Gadski and Homer among the established singers; Messrs. Paderewski and Gabrilowitsch among the justly eminent pianists, and adds to them Mr. Kreisler for a violinist of equal and acknowledged rank. In years past the management has sometimes seemed to overlook the rising generation in its choice of "assisting artists." Summoning Mme. Kurt of the Metropolitan Opera House among the singers, Mr. Spalding among the violinists and Mr. Schelling and Mr. Friedberg among the pianists, it has appreciably abated the reproach. It has proved its courage also in a deserved invitation to Mr. McCormack to the dismay of the superior folk who are sure that high popularity and high artistry may never go hand in hand. Perhaps the tenor's exquisite singing of Mozartean and other eighteenth-century airs may persuade them out of their prejudice. Finally, one resident virtuoso, Mr. Gebhard, and one long associated with Boston, Mrs. Beach, have their places on a truly catholic list, as laudable in its omission of some outworn talents and too familiar presences as in its inclusion of new. Yet at the end, as at the beginning, the surprise is its length. Perhaps the explanation is a desire to signalize the concerts, under new terms of subscription, to a public that is wont to applaud many of these "soloists." Their numbers, wide departure as it is from the policy of a recent past, does not imply any disposition to subordinate to them orchestra, conductor and the music itself.

That orchestra, which Dr. Muck—its most exacting judge—acknowledged last spring was more and more becoming the perfect instrument of his ideal, will sit little changed three weeks hence on the stage of Symphony Hall. A new bassoon-player, who must be quickly chosen, will succeed the dead Sadony and there will be

Continued on Following Page

Ossip Gabrilowitsch, Pianist
Photographed at Last in Maturity

BOSTON JOURNAL
SEPTEMBER 23, 1916.

MORE SOLOISTS THAN USUAL ON SYMPHONY LIST

Paderewski, McCormack and Kreisler Among Stars Engaged.

In three weeks the musical season of 1916-17 will be in full swing, for the first pair of Symphony concerts come Friday afternoon, Oct. 13, and Saturday evening, Oct. 14. The Friday concerts are even now practically sold out for the season. The sale for the Saturday concerts is already larger than it has often been in the past and the demand for seats is constant. Yet for these concerts good seats are still to be had at all prices except the lowest.

48 Boston Concerts

The Symphony season will run its usual term of 30 weeks, ending May 5. In that time Boston will get its usual 24 pair of concerts. The Fridays and Saturdays omitted because of the orchestra being out of town are Nov. 3 and 4, Dec. 1, 2, Jan. 5, 6, 26 and 27, Feb. 16 and 17 and March 16 and 17. A schedule of 110 concerts has been arranged—48 for Boston, 10 for New York, 8 for Cambridge, 6 for Providence, 5 each for Philadelphia, Washington, Baltimore and Brooklyn, 3 each for Hartford and Worcester, 2 each for New Bedford and Springfield, with single concerts in various cities of New England and the Middle West.

It is necessary to search one's memory for many years back to find a season when the management has offered to its patrons a list of soloists so long, so comprehensive and so distinguished as that announced for the season of 1916-1917. Including the four leading members of the string sections, Messrs. Witek and Noack of the violins, and Messrs. Warnke and Malkin of the violoncellos, there will be 19 soloists at as many pairs of concerts, leaving only six pairs in which the programs will be purely orchestral.

McCormack a Soloist

The salient feature which strikes the eye in looking over the list is the number of distinguished singers engaged. Of these there are seven, just half of the total number of assisting artists who come from outside the orchestra. Six of these are women. Of these, four are distinguished members of the Metropolitan Opera Company, Mesdames Destinn, Gadski, Homer and Kurt. The other two are the most distinguished concert singers of the day, Julia Culp and Elena Gerhardt.

The seventh singer engaged is John McCormack, unquestionably the most popular singer of the day. In addition to his lovely voice, he is a consummate artist and it is doubtful if there lives today a man or woman who can sing as he can sing, the suave, flowing melodies of the eighteenth century. Lilli Lehmann has called him the greatest singer of Mozart. His appearance at the Symphony concerts will be an event of extraordinary interest.

Mrs. Beach's Return

Of pianists there are six, headed by the master, Paderewski. The others are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs. H. H. A. Beach. Mr. Friedberg makes his first appearance here with the orchestra.

Mrs. Beach, who is one of the most talented musicians Boston has produced, has not appeared with the Symphony Orchestra for many years. She will play her own concerto, a work that has not yet been heard here.

The two violinists drawn from outside the orchestra are Fritz Kreisler and Albert Spalding. Kreisler has become a fixture in the Symphony schedule. Mr. Spalding, whose rise into the front rank of contemporary violinists has been rapid, makes his first appearance with the Boston Symphony Orchestra.

Dr. Muck has been spending the summer in Maine. Again, as at the beginning of last year, he warns the Symphony public not to look for too many novelties. He is planning the revival of several very interesting works which have not been heard here for a long time.

dress:

SEP 23 19

BOSTON SYMPHONY

Subscribers to the Boston Symphony concerts have only next week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Lyric Theater on Wednesday evenings. The dates are: November 1, November 29, January 3, February 14 and March 14.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

BOSTON EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 23, 1916

Ossip Gabrilowitsch, Pianist
Photographed at Last in Maturity

At the Sign of the Symphony Concerts

Intact Orchestra, Proved Conductor, Swarming Soloists and Much Novel Music for the New Series

By all precedent of the past, two weeks hence should come the annual sales at auction of seats for a new series of Symphony Concerts. By actual announcement a year ago, there will be no more such sales; while by actual process of last spring and last summer, the public has already preempted its places according to the new terms of subscription. With little fuss and less objection this material change in the routine of the concerts has almost accomplished itself. Outside the ticket-agents, who miss a pretty sum in commissions, few regret the abandonment of the outworn, clumsy machinery of the auctions. Most frequenters of the concerts find a new satisfaction in the right to renew their sittings from year to year by the mere filling of a blank and the sending of a cheque, and even to hand them on, as a sort of family heirloom, to their next of kin. Hardly any have complained of the prices newly fixed and they, for the most part, were those who from irresistible instinct would like to haggle at every box-office window and see what sort of bargain they could drive with the ticket-seller within.

The proof of the pudding is the eating and as the diagrams at Symphony Hall now bear witness only a few scattered places remain untaken for Friday afternoons; the lowest-priced seats for Saturday evenings have all been sold—an auspicious sign of the presence of the public that the orchestra most needs; while no more sittings at higher terms are left than the public is likely to absorb in the three weeks before the beginning of the concerts. Admittedly, to increase the subscription for Saturday evenings is one of the few problems that press upon the management. To them it must attract a widening public of newcomers, of the younger generation, of tasters, as it were, of the pleasures of the concerts and the new dispensation in the sale of sittings seems to be helping toward a solution. Perhaps before long a wise direction will see the way clear to subscriptions to a half, a third or a quarter of the evening concerts which is no more than some of the essential public desire or can afford. Not always, either, can they find others to divide with them a subscription for a whole season.

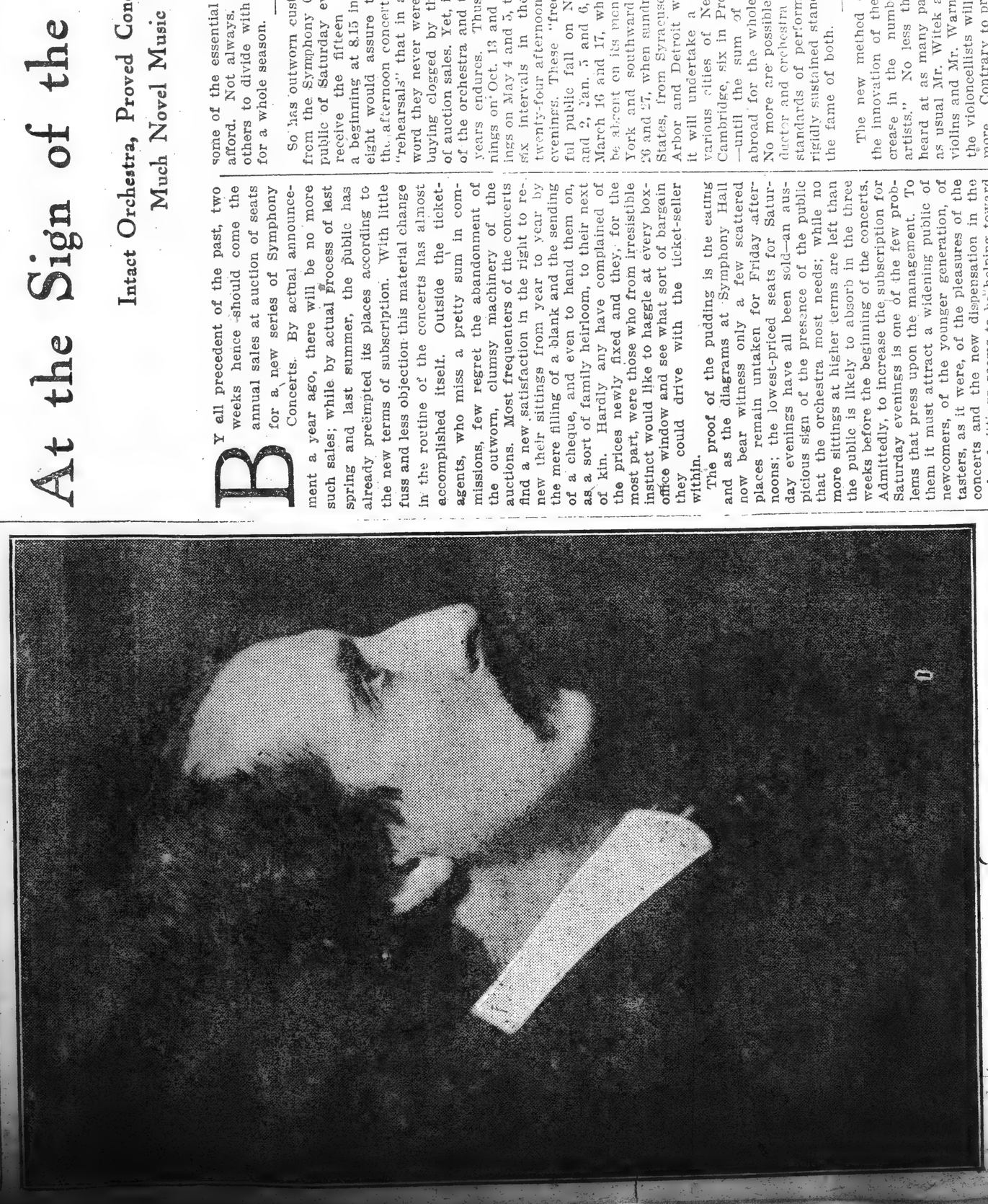
So has outworn custom happily vanished from the Symphony Concerts, even if the public of Saturday evenings may not yet receive the fifteen minutes' grace that a beginning at 8.15 instead of the exacting eight would assure them. No longer are the afternoon concerts in reality called the "rehearsals" that in any real sense of the word they never were; no longer is ticket-buying clogged by the sluggish procedure of auction sales. Yet, in a sense, the routine of the orchestra and the concerts in recent years endures. Thus, between the beginnings on Oct. 13 and 14 next and the ends on May 4 and 5, there will be the usual six intervals in the succession of the twenty-four afternoons and the twenty-four evenings. These "free days" for a faithful public fall on Nov. 3 and 4, Dec. 1 and 2, Jan. 5 and 6, Feb. 16 and 17 and March 16 and 17, when the orchestra will be absent on its monthly journeys to New York and southward; and again on Jan. 26 and 27, when sundry cities of the Middle States, from Syracuse and Buffalo to Ann Arbor and Detroit will hear it. As usual it will undertake a series of concerts in various cities of New England—eight in Cambridge, six in Providence and so forth —until the sum of them at home and abroad for the whole season rises to 110. No more are possible or desirable, if conductor and orchestra are to maintain their standards of performance; while in those rigidly sustained standards are the life and the fame of both.

The new method of subscription aside, the innovation of the new year is the increase in the number of the "assisting artists." No less than fifteen are to be heard at as many pairs of concerts, while as usual Mr. Witek and Mr. Malkin of the violins and Mr. Warnke and Mr. Malkin of the violoncellists will be "soloists" at four more. Contrary to previous custom, the list of engaged singers and virtuosi was published last spring and has since been many times repeated. Each of us, according to inclination, will regret the absence of some eminent name from it—Mr. Thibaud's or Mr. Zimbalist's, Mr. Casals's or Mr. Bauer's —but to include all who deserve or are believed to deserve place, would necessitate forty pairs of concerts or else concerts in which the orchestra provided only discreet interludes and serviceable accompaniments for the nominally "assisting" artists.

As it is, there is no reason to reproach a list that enumerates Mmes. Destinn, Culp, Gerhardt, Gadski and Homer among the established singers; Messrs. Paderewski and Gabrilowitsch among the justly eminent pianists, and adds to them Mr. Kreisler for a violinist of equal and acknowledged rank. In years past the management has sometimes seemed to overlook the rising generation in its choice of "assisting artists." Summoning Mme. Kurt of the Metropolitan Opera House among the singers, Mr. Spalding among the violinists and Mr. Schelling and Mr. Friedberg among the pianists, it has appreciably abated the reproach. It has proved its courage also in a deserved invitation to Mr. McCormack to the dismay of the superior folk who are sure that high popularity and high artistry may never go hand in hand. Perhaps the tenor's exquisite singing of Mozartean and other eighteenth-century airs may persuade them out of their prejudice. Finally, one resident virtuoso, Mr. Gebhard, and one long associated with Boston, Mrs. Beach, have their places on a truly catholic list, as laudable in its omission of some outworn talents and too familiar presences as in its inclusion of new. Yet at the end, as at the beginning, the surprise is its length. Perhaps the explanation is a desire to signalize the concerts, under new terms of subscription, to a public that is wont to applaud many of these "soloists." Their numbers, wide departure as it is from the policy of a recent past, does not imply any disposition to subordinate to them orchestra, conductor and the music itself.

That orchestra, which Dr. Muck—its most exacting judge—acknowledged last spring was more and more becoming the perfect instrument of his ideal, will sit little changed three weeks hence on the stage of Symphony Hall. A new bassoon-player, who must be quickly chosen, will succeed the dead Sadony and there will be

Continued on Following Page



(Photograph by Ira L. Hill)

Ernest Schelling, Pianist
With Characteristic Oriental Air

BOSTON JOURNAL,
SEPTEMBER 23, 1916.

MORE SOLOISTS THAN USUAL ON SYMPHONY LIST

Paderewski, McCormack and Kreisler Among Stars Engaged.

In three weeks the musical season of 1916-17 will be in full swing, for the first pair of Symphony concerts come Friday afternoon, Oct. 13, and Saturday evening, Oct. 14. The Friday concerts are even now practically sold out for the season. The sale for the Saturday concerts is already larger than it has often been in the past and the demand for seats is constant. Yet for these concerts good seats are still to be had at all prices except the lowest.

48 Boston Concerts

The Symphony season will run its usual term of 30 weeks, ending May 5. In that time Boston will get its usual 24 pair of concerts. The Fridays and Saturdays omitted because of the orchestra being out of town are Nov. 3 and 4, Dec. 1, 2, Jan. 5, 6, 26 and 27, Feb. 16 and 17 and March 16 and 17. A schedule of 110 concerts has been arranged—48 for Boston, 10 for New York, 8 for Cambridge, 6 for Providence, 5 each for Philadelphia, Washington, Baltimore and Brooklyn, 3 each for Hartford and Worcester, 2 each for New Bedford and Springfield, with single concerts in various cities of New England and the Middle West.

It is necessary to search one's memory for many years back to find a season when the management has offered to its patrons a list of soloists so long, so comprehensive and so distinguished as that announced for the season of 1916-1917. Including the four leading members of the string sections, Messrs. Witek and Noack of the violins, and Messrs. Warnke and Malkin of the violoncellos, there will be 19 soloists at as many pairs of concerts, leaving only six pairs in which the programs will be purely orchestral.

McCormack a Soloist

The salient feature which strikes the eye in looking over the list is the number of distinguished singers engaged. Of these there are seven, just half of the total number of assisting artists who come from outside the orchestra. Six of these are women. Of these, four are distinguished members of the Metropolitan Opera Company, Mesdames Destinn, Gadski, Homer and Kurt. The other two are the most distinguished concert singers of the day, Julia Culp and Elena Gerhardt.

The seventh singer engaged is John McCormack, unquestionably the most popular singer of the day. In addition to his lovely voice, he is a consummate artist and it is doubtful if there lives today a man or woman who can sing as he can sing, the suave, flowing melodies of the eighteenth century. Lilli Lehmann has called him the greatest singer of Mozart. His appearance at the Symphony concerts will be an event of extraordinary interest.

Mrs. Beach's Return

Of pianists there are six, headed by the master, Paderewski. The others are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs. H. H. A. Beach. Mr. Friedberg makes his first appearance here with the orchestra.

Mrs. Beach, who is one of the most talented musicians Boston has produced, has not appeared with the Symphony Orchestra for many years. She will play her own concerto, a work that has not yet been heard here.

The two violinists drawn from outside the orchestra are Fritz Kreisler and Albert Spalding. Kreisler has become a fixture in the Symphony schedule. Mr. Spalding, whose rise into the front rank of contemporary violinists has been rapid, makes his first appearance with the Boston Symphony Orchestra.

Dr. Muck has been spending the summer in Maine. Again, as at the beginning of last year, he warns the Symphony public not to look for too many novelties. He is planning the revival of several very interesting works which have not been heard here for a long time.

n
dress:

BOSTON SYMPHONY
Subscribers to the Boston Symphony concerts have only next week in which to remit and secure their tickets for their option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Lyric Theater on Wednesday evenings. The dates are: November 1, November 29, January 3, February 14 and March 14. So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

[8]

Julia Culp.
(C) Aime Dupont, New York.

Elena Gerhardt.

Louise Homer.

Johanna Gadski.
(C) Mishkin, New York.

(Copyright Hartsook.)
John McCormack, Tenor.

Melanie Kurt, Soprano.

Albert Spalding, Violinist.

Carl Friedberg, Pianist.

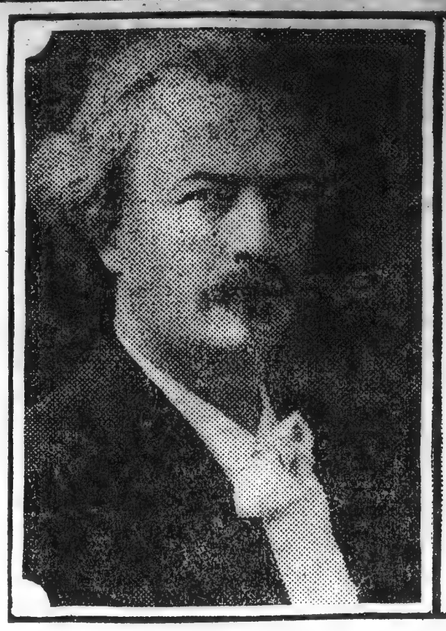
MORNING TELEGRAPH

ess: New York City

SEP 24 1916

Subscribers to both series of the Boston Symphony concerts in Carnegie Hall have until October 1 to remit their checks to Boston and take up their tickets. Notices have already been sent out and the greater part of them have already responded. Such tickets as are not taken up by that time will be allotted to applicants, and as there is a waiting list of more than three hundred for each series of concerts, those who wish to save their seats should take note of this fact.

PREMIER STARS OF THE COMING SYMPHONY SEASON



PADEREWSKI
(Photo copyrighted by Hartsook.)

EMMY DESTINN

JOHN M'CORMACK

BOSTON TRAVELER, S. SEPTEMBER 23, 1916.

Symphony Announces Plans for New Season

Unusually Large Number of Soloists Feature of Prospectus—Four to Be Heard for First Time at These Concerts.

By FRANK BERTWALL.

The new season for the Boston Symphony orchestra, the prospectus for which, just issued, being the item of the week in musical circles, opens Friday afternoon, Oct. 13. The outstanding feature of the prospectus is the large number of soloists engaged, there being 19, practically all stars of the first magnitude, four being heard at these concerts for the first time, and including seven singers, six pianists, four violinists and two 'cellists. In other words, all but five of the 24 pair of concerts will have an assisting soloist. The four artists to be heard for the first time are Melanie Kurt, soprano of the Metropolitan opera company, heard here with the company last season; John McCormack, unquestionably the most popular tenor of the day; Albert Spalding, violinist, who has a following envied by many, and Carl Friedberg, pianist, known here through his successful recitals.

The list of soloists has for singers Emmy Destinn, Johanna Gadski, Melanie Kurt and Louise Homer of the Metropolitan opera company; Julia Culp, Elena Gerhardt and John McCormack. For pianists, Paderewski, Carl Friedberg, Mrs. H. H. A. Beach, who will play her own new concerto; Ossip Gabrilowitsch, Ernest Schelling and Heinrich Gebhard. For violinists, Mr. Witek and Mr. Noack of the orchestra, Fritz Kreisler and Albert Spalding, and for 'cellists, Messrs. Wambe and Malkin of the orchestra.

Important Revivals Coming.

Like a year ago Dr. Muck promises few novelties. It is known, however, that he has several important revivals in mind, works he has never done in Boston.

The orchestra will be away Nov. 3-4, Dec. 1-2, Jan. 5-6 and 26-27, Feb. 16-17 and March 16-17. In addition to the 48 concerts in Boston, New York has 10; Cambridge, eight; Providence, six; Philadelphia, Washington, Baltimore and Brooklyn, five each; Worcester and Hartford, three each; New Bedford and Springfield, two each, with single concerts in various other New England cities. The cities scheduled for the western trip in the end of January are

(Continued on Page D.)

(Continued from Page A.)

Syracuse, Buffalo, Pittsburgh, Cleveland, Ann Arbor and Detroit.

The new method of disposing of season tickets by subscription at fixed prices instead of by auction sale is working out to the satisfaction of everybody. The Friday concerts are even now practically sold out for the season, only a few scattered seats at medium prices remaining unsold. The sale for the Saturday concerts is already larger than it has often been in the past and the demand for seats is constant. Yet for these concerts, good seats are still to be had at all prices, except the lowest, $15.

Grand Opera Season.

Still another item of the week is the arrival of the singers of the Boston National Grand Opera Company. Max Rabinoff, managing director, the beginning of rehearsals for the three weeks season to open at the Boston Opera House, Jan. 1, and the quick response of the public to the opening of the subscription list at Steinert's. This response echoes the appreciation of the fulfilment of promises made by Mr. Rabinoff last year when he gave Boston a season never to be forgotten, and the knowledge that he has added materially both to his already strong list of artists and his excellent repertoire.

Cecilia Society.

The Cecilia Society, Chalmers Clifton, conductor, announces three concerts for the coming year, on the evenings of Dec. 14, Feb. 14 and April 12. Rehearsals begin next week, Thursday evening, in Chipman Hall, Tremont Temple, and the works of the first concert, which are of unusual interest, will be taken up. These consist of three pieces, ancient, classic and contemporary. A church cantata by Bach, "Sleepers Awake;" Brahms's "Song of Fate" and a new composition by Frederick S. Converse, "The Peace Pipe," which will be heard for the first time in Boston. An orchestra of 65 symphony players will assist. The second concert Feb. 14, will be held in Jordan Hall, and will be a cappella, with pieces by Palestrina, Vittioria and others. The third concert, on April 12, in Symphony Hall, will mark the presentation of Berlioz's "Damnation of Faust."

The Russian Ballet opens a week's engagement at the Boston Opera House Nov. 6.

Efram Zimbalist, violinist, and Emil Gogorza, baritone, are to give a recital in Symphony Hall Sunday afternoon, Oct. 8, at 3:30.

Widespread interest in the coming series of Tremont Temple concerts is shown in the large number of inquiries already being received.

The closing of the Fall Pops leaves a general desire that they may become an annual affair.

W. R. McDonald of the Steinert building reports exceptional interest being shown by the musical public in his second series of Copley Plaza Musicales. The latest to appear includes the Russian Symphony Orchestra, Mme. Barrientos, the Spanish coloratura soprano; Mme. Edvina, of the Covent Garden and Metropolitan Opera; Povla Frisch, the dramatic soprano; Martinelli, tenor of the Metropolitan, and Ernest Schelling, the pianist. Announcements of additional artists to complete the series of programs will be forthcoming. There will be eight musicales in the series, as follows: Tuesday afternoons, at 3:15; Dec. 5 and 19, Jan. 2 and 16, Feb. 6 and 20, March 6 and 20.

(Copyright Aime Dupont)
Louise Homer, Contralto Record.
She is equally famous in concert and in opera, and she is a Symphony star of high rank.

[9]

CHRISTIAN SCIENCE MONITOR,

SATURDAY, SEPTEMBER 23, 1916

SOLOISTS FOR THE SYMPHONY SEASON NAMED

List Contains Nineteen of Leading Artists—New Choral Society Enters Field—Older Organizations Announce Plans

The prospectus for the approaching season of the Boston Symphony orchestra, which begins Oct. 13-14, contains promise of much beautiful and interesting music. There will be the usual 24 Friday afternoon and 24 Saturday evening concerts, the end of the season coming Saturday, May 5. During six weeks of the season, the orchestra will be away and the dates when no concerts will be given are Nov. 3, 4, Dec. 1, 2, Jan. 5, 6, 26 and 27, Feb. 16, 17 and March 16, 17. A schedule of 110 concerts is planned for the orchestra between the opening and close of the season in Boston. In addition to the 48 in Boston, New York has 10, Cambridge eight, Providence six, Philadelphia, Washington, Baltimore and Brooklyn, five each; Worcester and Hartford three each, New Bedford and Springfield two each, with single concerts in various other New England cities. The cities scheduled for the western trip in the end of January are Syracuse, Buffalo, Pittsburgh, Cleveland, Ann Arbor and Detroit.

The new method of disposing of season tickets by subscription at fixed prices instead of by auction sale is working out, the management says, to the satisfaction of everybody. The Friday concerts are now practically taken for the season, only a few scattered seats at medium prices remaining unsold. The sale for the Saturday concerts is already larger than it has often been in the past and the demand for seats is constant. Yet for these concerts good seats are still to be had, except the cheapest, $15.

The number of soloists engaged for the concerts is as large and as eminent as usual. Altogether 19 soloists are announced for the 24 pairs of concerts. Seven of these are singers, six are pianists, four are violinists and two are violoncellists. The singers are Mmes. Emmy Destinn, Johanna Gadski, Melanie Kurt and Louise Homer of the Metropolitan opera company; Julia Culp and Elena Gerhardt, two of the leading concert singers of our time, and John McCormack. Of these singers, two, Mme. Kurt and Mr. McCormack, will be making their first appearance with the Symphony orchestra. Mme. Destinn has appeared with the orchestra but once, and that was several years ago. The others have appeared often.

The list of pianists is headed by the master, Paderewski, whom the war still detains in this country. Included in it is a newcomer to Symphony hall, Carl Friedberg, an artist who has been heard here in recital, and a talented Boston artist who has been absent for many years, Mrs. H. H. A. Beach. Mrs. Beach will play her own concerto. The others will be Ossip Gabrilowitsch, Ernest Schelling and Heinrich Gebhard of this city.

Two violinists come from the orchestra: the concertmaster, Mr. Witek, and his assistant, Mr. Noack. Of the other two, one of course it Fritz Kreisler, who will be the first soloist of the season, appearing at the second pair of concerts, Oct. 20-21. The other will be Albert Spaulding, another newcomer among the soloists.

Both the 'cellists on the list are members of the orchestra: Messrs. Heinrich Warnke and Joseph Malkin.

Dr. Muck has been no further away than the coast of Maine during the summer and if the number of scores he has marked and returned to the copyist be a criterion, he has worked much more than he has idled. It is understood that he has planned most thoroughly his scheme of programs for the season, but, according to his custom, he will say little or nothing about them. He promises, however, few novelties. The problem of securing music from abroad is even more difficult than it was a year ago. Yet during last season he was able to present 11 works unknown to the Symphony patrons, no less than seven of these being by American composers. Doubtless he will be able to do as well this year. It is known, however, that he has several important revivals in mind, works he has never done in Boston.

Pop Season Ends

The interesting season of "new pops and operatic concerts" in Symphony hall comes to an end tonight. The success of these has been such that unquestionably concerts of this description will be a feature of the fall season next year, as the pops have been for so many years a feature of the spring season. Tonight's program reminds one of the annual request night in the spring season of pops. All the orchestral works are well-tried favorites, and the four singers are scheduled for the numbers in which they have won the greatest favor in the last three weeks; moreover, the final trio from "Faust" and quartet from "Rigoletto." The program in its entirely is as follows:

March, "Stars and Stripes," Souza; overture, "Rienzi," Wagner; "Mon coeur s'ouvre a toi voix," from "Samson and Delilah," Saint-Saëns (Miss Snelling); "Toreador Song," from "Carmen," Bizet (Mr. Nicolay); rhapsody, "Espana," Chabrier; overture, "William Tell," Rossini; Largo, Handel (violin, Mr. Theodorowicz; harp, Mr. Cella; organ, Mr. Marshall); "Un bel dì," from "Madama Butterfly," Puccini (Miss Sharlow); "O Paradise," from "L'Africaine," Meyerbeer (Mr. Hackett); ballet music from "Giaconda," Ponchielli; waltz, "The Beautiful Blue Danube," Strauss; trio from "Faust," Gounod (Miss Sharlow, Mr. Hackett, Mr. Nicolay); quartet from "Rigoletto," Verdi (Miss Sharlow, Miss Snelling, Mr. Hackett, Mr. Nicolay); overture, Tannhäuser," Wagner.

rom SUN
ddress: Baltimore, Md.
ate SEP 2 1

BOSTON SYMPHONY'S THREE SOLOISTS

SUBSCRIBERS to the series of Boston Symphony concerts which will be given in the Lyric Theatre the coming season have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number, as usual, and given in the Lyric Theatre on Wednesday evenings. The dates are November 1, November 29, January 3, February 14 and March 14.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Baltimore.

SOCIAL FOLLIES TO BE

rom AMERICAN
ddress: Baltimore, Md.
ate SEP 24 1916

worthy.

BOSTON SYMPHONY CONCERT.

This season the Boston Symphony concerts will be five in number, as usual, and given in the Lyric Theater on Wednesday evenings. The dates are November 1, November 29, January 3, February 14 and March 14.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Baltimore.

Symphony Gathers Famed Leaders of Opera and Concert for New Season

Four of the stars who will appear in Boston during the Symphony season.

Boston AMERICAN
SEPT 26, 1916

WITH the season of 1916-1917 the Symphony Orchestra passes into the second half of its third decade and may be said to have reached in years that ripe maturity it long since attained in art. The thirty-sixth season should be the most satisfying in its history. As the concerts of last year showed, Dr. Muck's efforts since his return in 1912 to refine and, at the same time, invigorate the performances of the orchestra have come to their full fruition.

Unusually generous is the management this year in the matter of assisting artists. The published list contains nineteen names of distinguished musicians, seven of whom are singers, six pianists, four violinists and two 'cellists. Of these, four are drawn from the orchestra, Messrs. Witek and Noack, concert master and second concert master, respectively, and Messrs. Heinrich Warnke and Joseph Malkin, who are the leaders of the violoncello section.

The singers are Mesdames Emmy Destinn, Johanna Gadski, Louise Homer and Melanie Kurt of the Metropolitan Opera House, Julia Culp and Elena Gerhardt, the distinguished concert singers, and John McCormack. The list is most comprehensive.

The first four named rank high in the world of opera and are equally prominent in concert. Messrs. Gadski and Homer have appeared often with the Symphony Orchestra. The voice of Emmy Destinn has been heard but once at Symphony concerts and that several years ago. Mme. Kurt will be a newcomer, so far as the Boston Symphony Orchestra is concerned.

The engagement of Mr. McCormack comes as a just recognition of a consummate artist. The list of pianists is headed by the master, Paderewski, whom the war still keeps in this country. The others are Ossip Gabrilowitsch; the talented American, Ernest Schelling; Carl Friedberg, Heinrich Gebhard and Mrs. H. H. A. Beach. Mr. Friedberg is another artist new to the Symphony concerts. Until the war began Mrs. Beach had for some time been a prominent figure in the musical worlds of Berlin and Munich. She will play a new concerto of her own.

Fritz Kreisler is one of the four violinists engaged. The second is Albert Spalding, who is making his first appearances with the orchestra. Anton Witek and Sylvain Noack, the other two, together with Messrs. Warnke and Malkin, the cellist, are among those master musicians who make the Boston Symphony Orchestra what it is.

The entire symphony season will run its usual term of thirty weeks, beginning Friday afternoon, October 13, and ending Saturday evening, May 5.

PROMINENT SOLOISTS OF THE BOSTON SYMPHONY SEASON

THE SUNDAY HERALD,

SEPTEMBER 24, 1916.

The management of the Boston Symphony orchestra has sent out the prospectus for the season of 1916-1917. Pictures of artists who will appear at concerts of this season will be found in the rotogravure section of the Herald today.

"For the first time in almost a generation the season of Symphony concerts will not be preceded by four days of auction sales of seats. This method of selling season tickets has been banished to the limbo of things, good in their day, which have outlived their usefulness and its passing has roused no regret. On the contrary, the new plan of selling season tickets for both the Friday and Saturday series by subscription at fixed prices became popular at its very announcement. The plan itself has received no criticism and the scale of prices fixed for both series seems to have been more than generally satisfactory. Moreover, these many constant patrons of the concerts who have always felt a certain proprietary interest in the Symphony orchestra have had that feeling emphasized because through the new method of seat disposal they may at their will become virtually owners of their seats. The possession of seats in one season acts as an option on those seats for the succeeding year and this option renews itself from year to year automatically. The uncertainty of securing again the seats one has had and enjoyed is gone, together with the uncertainty as to the price one must pay for the concerts. If not so picturesque as the auction sales, the subscription is much more practical and satisfactory.

"The response of the public to the new method of sale has been highly gratifying to the management. The Friday concerts are already practically sold out, only a few seats scattered here and there being unsold. For the Saturday concerts the choice of seats is far wider, seats being available at all prices except the lowest, $15. None the less, the sale for this series has been constant and it is the belief of the management that by the opening of the season very few will be left for single sale.

"The season promises to be most exacting in work for the orchestra. Boston will have its usual 24 Friday afternoon concerts and the same number of concerts on the following Saturday evenings, the same program being played at each pair of the series. The opening concert is set for Friday afternoon, Oct. 13, with the first of the Saturday concerts the following evening. The season ends Saturday evening, May 5, thus giving the usual 24 pairs of concerts in 30 weeks. The other six weeks of the season are taken by the customary trips, five to the South and one to the middle West. The Fridays and Saturdays in the season without concerts are Nov. 3-4, Dec. 1-2, Jan. 5-6 and 26-27, Feb. 16-17 and March 16-17.

"A schedule of 110 concerts is planned for the orchestra between the opening and close of the season in Boston. In addition to the 48 in Boston, New York has ten, Cambridge eight, Providence six, Philadelphia, Washington, Baltimore and Brooklyn, five each; Worcester and Hartford, three each; New Bedford and Springfield, two each; with single concerts in various other New England cities. The cities scheduled for the western trip in the end of January are Syracuse, Buffalo, Pittsburgh, Cleveland, Ann Arbor and Detroit.

"Dr. Muck will again be at the head of the orchestra and it is hoped that he will continue as its conductor for many years to come. It is unnecessary here in Boston again to note the unusual qualities of this gifted man or again to record his remarkable achievements. According to himself, last season, for the first time since his return, he felt the orchestra was reaching the plane of performance he had been striving for and that henceforth he would feel at liberty to attempt things which earlier had seemed impossible. When one remembers the remarkable series of concerts of last season, the promise for the coming year is unusually rich.

"During the summer Dr. Muck has been in Maine, and there he has spent hours each day working on scores in preparation for the season. He promises few novelties. It is impossible to get new music from Europe, and equally impossible to get music which is not new for some revivals he desires; but the library of the Symphony orchestra is rich in scores, and in addition to the 'standard works' of the past he will play a number of works which from the rarity of their performance will count almost as novelties.

"The orchestra itself shows fewer changes in its personnel than it has at the beginning of any season in recent years. Dr. Muck, since his return four years ago, has gradually and effectively eliminated the weak spots that had appeared and now he has it in the condition he has been aiming at. The work of the orchestra last season reached a standard never before attained and the double process of refinement and invigoration which has been going on these last years should bring even more remarkable results the coming season."

The list of soloists is long, comprehensive and distinguished. Including the four leading members of the string sections, Messrs. Witek and Noack of the violins, and Messrs. Warnke and Malkin of the 'cellos, there will be 19 soloists at as many pairs of concerts, leaving six pairs in which the programs will be purely orchestral.

Seven distinguished singers have been engaged. Of these, four are members of the Metropolitan Opera Company, Mmes. Destinn, Gadski, Homer and Kurt. The other two are celebrated concert singers of the day, Mmes. Culp and Gerhardt. All these singers have appeared here in Symphony concerts, except Melanie Kurt. Miss Destinn has appeared but once. Mme. Kurt, first heard here during last spring's engagement of the Metropolitan opera company, made a particularly favorable impression as Isolde. The seventh singer engaged is John McCormack, the most popular singer of our time. His art is not limited to the ballads which, at his concerts, he sings so gracefully. Lilli Lehmann has called him the greatest singer of Mozart. Felix Weingartner was enthusiastic over his singing the music of "Don Ottavio."

Of pianists, there are six, headed by Paderewski. The others are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs. H. H. A. Beach. Of these, both Messrs. Gabrilowitsch and Schelling appeared with much success last season. Mr. Friedberg has been heard here only in recital and in a Kneisel concert. Mrs. Beach has not appeared with the Symphony orchestra for many years. She will play her own concerto.

The two violinists drawn from outside the orchestra are Fritz Kreisler and Albert Spalding. Mr. Kreisler, owing to the war, has become an annual feature of the Symphony season. It is said that as long as he is in this country, so long will he appear yearly with the orchestra. Mr. Spalding, whose rise into the front rank of contemporary violinists, has been followed with interest, will make his first appearance with the Boston Symphony orchestra. He has already many admirers in Boston through his recitals.

BOSTON JOURNAL-

SEPTEMBER 30, 1916.

DR. MUCK HAS FEW NOVELTIES FOR SYMPHONY

For Obvious Reasons, the Classics Will Dominate the Season.

Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, expects to return from Maine next week. He has had a restful summer and is not only in good condition physically, but in high spirits.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season, which begin with the concerts of Friday afternoon, Oct. 13, and Saturday night, Oct. 14. He has had with him a large number of works he has never done in Boston.

Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. These are the symphonic poem, "The Okeanides," by the Finnish composer, Sibelius; a symphony called "Vita," by Noren, whose "Kaleidoscope" variations were played in Boston by Dr. Muck several years ago; Beethoven's "Grand Fugue for Strings," op. 133, and Balakireff's symphonic poem, "Thamar." The Beethoven fugue has been announced several times in past years, but never reached performance. "Thamar," one of the most beautiful works of Russian composers, was heard in the Boston Opera House several years ago at a special concert of Russian music and was played during the performances last winter of the Ballet Russe.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Other novelties may be expected, but classic works will make up the bulk of the programs. Novelties are scarce, and for obvious reasons.

Emmy Destinn

Famous "Butterfly," "Tosca" and "Aida," fine star for the Symphony.

36th Season of the Boston Symphony Orchestra

The 36th season of the Symphony Orchestra opens with the concerts on Friday afternoon, Oct 13, and Saturday evening, Oct 14. For the first time in almost a generation the season will not be ushered in by the picturesque auction sales of season tickets, which have in the past filled four days of the week preceding the first concerts. Such sales have gone forever, for the good results and the general satisfaction which come from the new method of selling by subscription at fixed prices far surpass the biggest expectations of Mr Ellis, the manager, whose decision made the change possible. Over 75 percent of the holders of seats last season renewed their subscriptions for 1916-1917.

There are a few, very few, scattered seats for the Friday concerts, these at the intermediate prices. For the Saturday concerts already the sale is as large as it has been many years after the auctions, and the prospects are that by Oct 14 very few seats will be left. At present, seats may be secured at all the different prices except the lowest, $15.

The full season of the Symphony Orchestra beginning Oct 13-14 will run for 30 weeks, ending May 4-5. In this time, a total of 110 concerts will be given, 24 pairs in Boston on Friday afternoons and Saturday evenings; 10 concerts in New York, eight in Cambridge, six in Providence, five each in Philadelphia, Washington, Baltimore and Brookline, three each in Worcester and Hartford, two each in New Bedford and Springfield, the remainder being single concerts in New England and in cities of the Middle West. The Fridays and Saturdays in the season when there will be no concerts are Nov 3-4, Dec 1-2, Jan 5-6 and 26-27, Feb 16-17 and March 16-17.

The remarkable achievements of last Winter should be more than duplicated in the approaching season. The personnel of the orchestra shows fewer changes than it has at the beginning of any season since Mr Gericke's time. It is now a perfectly disciplined, united body of master musicians.

Dr Muck has been spending the Summer in Maine. Judging from the number of scores he has had with him and returned to the copyist, he has mapped out his plans for the season with much greater thoroughness than ever before. Music printing is languishing during the war and it is quite impossible to secure new music from Central Europe. None the less, it will be remembered that despite Dr Muck's warning a year ago, he presented during the season no less than 11 works which were new to Boston, seven of these being by Americans.

Unusually interesting is the list of soloists who are engaged for the season. Of these there are seven, six women and one man. Of the women, four are members of the Metropolitan Opera Company of New York, Mmes Destinn, Gadski, Homer and Kurt. The other two, Mmes Julia Culp and Elena Gerhardt, confine themselves entirely to the concert stage. All of these artists, except Mmes Destinn and Kurt, have in years past frequently been soloists at the Symphony concerts and are held in great favor. Emmy Destinn has appeared as soloist but once, and that several years ago; while Mme Kurt appeared for the first time in Boston last Spring as a member of the Metropolitan Opera Company, and is one of the newcomers of the Symphony season.

The seventh singer engaged is none other than John McCormack. This will be his first appearance with the Symphony Orchestra and Dr Muck is arranging for this occasion a classical program with Mr McCormack to sing airs by Mozart.

There will be six pianists, headed by the master, Paderewski. These are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs H. H. A. Beach. Of these, the newcomer at the Symphony concerts is Carl Friedberg, who has made a most favorable impression in recital here. There will be a very warm welcome for Mrs H. H. A. Beach, that most talented Boston woman, who returns after an absence from the Symphony concerts of 16 years.

In addition to the two violinists of the orchestra, Messrs Witek and Noack, there will be two other violin soloists, Fritz Kreisler, who will be the first soloist of the season, appearing at the second pair of concerts, Oct 20-21. The other will be that most admirable American artist, Albert Spalding, who will make his first appearance with the Symphony Orchestra.

The violoncello will be represented by Heinrich Warnke and Joseph Malkin, who are among the chief ornaments of the Symphony Orchestra.

Use the best advertising

The management of the Boston Symphony orchestra has sent out the prospectus for the season of 1916-1917. Pictures of artists who will appear at concerts of this season will be found in the rotogravure section of the Herald today.

"For the first time in almost a generation the season of Symphony concerts will not be preceded by four days of auction sales of seats. This method of selling season tickets has been banished to the limbo of things, good in their day, which have outlived their usefulness and its passing has roused no regret. On the contrary, the new plan of selling season tickets for both the Friday and Saturday series by subscription at fixed prices became popular at its very announcement. The plan itself has received no criticism and the scale of prices fixed for both series seems to have been more than generally satisfactory. Moreover, these many constant patrons of the concerts who have always felt a certain proprietary interest in the Symphony orchestra have had that feeling emphasized because through the new method of seat disposal they may at their will become virtually owners of their seats. The possession of seats in one season acts as an option on those seats for the succeeding year and this option renews itself from year to year automatically. The uncertainty of securing again the seats one has had and enjoyed is gone, together with the uncertainty as to the price one must pay for the concerts. If not so picturesque as the auction sales, the subscription is much more practical and satisfactory.

"The response of the public to the new method of sale has been highly gratifying to the management. The Friday concerts are already practically sold out, only a few seats scattered here and there being unsold. For the Saturday concerts the choice of seats is far wider, seats being available at all prices except the lowest, $15. None the less, the sale for this series has been constant and it is the belief of the management that by the opening of the season very few will be left for single sale.

"The season promises to be most exacting in work for the orchestra. Boston will have its usual 24 Friday afternoon concerts and the same number of concerts on the following Saturday evenings, the same program being played at each pair of the series. The opening concert is set for Friday afternoon, Oct. 13, with the first of the Saturday concerts the following evening. The season ends Saturday evening, May 5, thus giving the usual 24 pairs of concerts in 30 weeks. The other six weeks of the season are taken by the customary trips, five to the South and one to the middle West. The Fridays and Saturdays in the season without concerts are Nov. 3-4, Dec. 1-2, Jan. 5-6 and 26-27, Feb. 16-17 and March 16-17.

"A schedule of 110 concerts is planned for the orchestra between the opening and close of the season in Boston. In addition to the 48 in Boston, New York has ten, Cambridge eight, Providence six, Philadelphia, Washington, Baltimore and Brooklyn, five each; Worcester and Hartford, three each; New Bedford and Springfield, two each; with single concerts in various other New England cities. The cities scheduled for the western trip in the end of January are Syracuse, Buffalo, Pittsburgh, Cleveland, Ann Arbor and Detroit.

"Dr. Muck will again be at the head of the orchestra and it is hoped that he will continue as its conductor for many years to come. It is unnecessary here in Boston again to note the unusual qualities of this gifted man or again to record his remarkable achievements. According to himself, last season, for the first time since his return, he felt the orchestra was reaching the plane of performance he had been striving for and that henceforth he would feel at liberty to attempt things which earlier had seemed impossible. When one remembers the remarkable series of concerts of last season, the promise for the coming year is unusually rich.

"During the summer Dr. Muck has been in Maine, and there he has spent hours each day working on scores in preparation for the season. He promises few novelties. It is impossible to get new music from Europe, and equally impossible to get music which is not new for some revivals he desires; but the library of the Symphony orchestra is rich in scores, and in addition to the 'standard works' of the past he will play a number of works which from the rarity of their performance will count almost as novelties.

"The orchestra itself shows fewer changes in its personnel than it has at the beginning of any season in recent years. Dr. Muck, since his return four years ago, has gradually and effectively eliminated the weak spots that had appeared and now he has it in the condition he has been aiming at. The work of the orchestra last season reached a standard never before attained and the double process of refinement and invigoration which has been going on these last years should bring even more remarkable results the coming season."

The list of soloists is long, comprehensive and distinguished. Including the four leading members of the string sections, Messrs. Witek and Noack of the violins, and Messrs. Warnke and Malkin of the 'cellos, there will be 19 soloists at as many pairs of concerts, leaving six pairs in which the programs will be purely orchestral.

Seven distinguished singers have been engaged. Of these, four are members of the Metropolitan Opera Company, Mmes. Destinn, Gadski, Homer and Kurt. The other two are celebrated concert singers of the day, Mmes. Culp and Gerhardt. All these singers have appeared here in Symphony concerts, except Melanie Kurt. Miss Destinn has appeared but once. Mme. Kurt, first heard here during last spring's engagement of the Metropolitan opera company, made a particularly favorable impression as Isolde. The seventh singer engaged is John McCormack, the most popular singer of our time. His art is not limited to the ballads which, at his concerts, he sings so gracefully. Lilli Lehmann has called him the greatest singer of Mozart. Felix Weingartner was enthusiastic over his singing the music of "Don Ottavio."

Of pianists, there are six, headed by Paderewski. The others are Carl Fried-

PROMINENT SOLOISTS OF THE BOSTON SYMPHONY SEASON

Emmy Destinn

Famous "Butterfly," "Tosca" and "Aida," fine star for the Symphony.

36th Season of the Boston Symphony Orchestra

The 36th season of the Symphony Orchestra opens with the concerts on Friday afternoon, Oct 13, and Saturday evening, Oct 14. For the first time in almost a generation the season will not be ushered in by the picturesque auction sales of season tickets, which have in the past filled four days of the week preceding the first concerts. Such sales have gone forever, for the good results and the general satisfaction which come from the new method of selling by subscription at fixed prices far surpass the biggest expectations of Mr Ellis, the manager, whose decision made the change possible. Over 75 percent of the holders of seats last season renewed their subscriptions for 1916-1917.

There are a few, very few, scattered seats for the Friday concerts, these at the intermediate prices. For the Saturday concerts already the sale is as large as it has been many years after the auctions, and the prospects are that by Oct 14 very few seats will be left. At present, seats may be secured at all the different prices except the lowest, $15.

The full season of the Symphony Orchestra beginning Oct 13-14 will run for 30 weeks, ending May 4-5. In this time, a total of 110 concerts will be given, 24 pairs in Boston on Friday afternoons and Saturday evenings; 10 concerts in New York, eight in Cambridge, six in Providence, five each in Philadelphia, Washington, Baltimore and Brookline, three each in Worcester and Hartford, two each in New Bedford and Springfield, the remainder being single concerts in New England and in cities of the Middle West. The Fridays and Saturdays in the season when there will be no concerts are Nov 3-4, Dec 1-2, Jan 5-6 and 26-27, Feb 16-17 and March 16-17.

The remarkable achievements of last Winter should be more than duplicated in the approaching season. The personnel of the orchestra shows fewer changes than it has at the beginning of any season since Mr Gericke's time. It is now a perfectly disciplined, united body of master musicians.

Dr Muck has been spending the Summer in Maine. Judging from the number of scores he has had with him and returned to the copyist, he has mapped out his plans for the season with much greater thoroughness than ever before. Music printing is languishing during the war and it is quite impossible to secure new music from Central Europe. None the less, it will be remembered that despite Dr Muck's warning a year ago, he presented during the season no less than 11 works which were new to Boston, seven of these being by Americans.

Unusually interesting is the list of soloists who are engaged for the season. Of these there are seven, six women and one man. Of the women, four are members of the Metropolitan Opera Company of New York, Mmes Destinn, Gadski, Homer and Kurt. The other two, Mmes Julia Clup and Elena Gerhardt, confine themselves entirely to the concert stage. All of these artists, except Mmes Destinn and Kurt, have in years past frequently been soloists at the Symphony concerts and are held in great favor. Emmy Destinn has appeared as soloist but once, and that several years ago; while Mme Kurt appeared for the first time in Boston last Spring as a member of the Metropolitan Opera Company, and is one of the newcomers of the Symphony season.

The seventh singer engaged is none other than John McCormack. This will be his first appearance with the Symphony Orchestra and Dr Muck is arranging for this occasion a classical program with Mr McCormack to sing airs by Mozart.

There will be six pianists, headed by the master, Paderewski. These are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs H. H. A. Beach. Of these, the newcomer at the Symphony concerts is Carl Friedberg, who has made a most favorable impression in recital here. There will be a very warm welcome for Mrs H. H. A. Beach, that most talented Boston woman, who returns after an absence from the Symphony concerts of 16 years.

In addition to the two violinists of the orchestra, Messrs Witek and Noack, there will be two other violin soloists, Fritz Kreisler, who will be the first soloist of the season, appearing at the second pair of concerts, Oct 20-21. The other will be that most admirable American artist, Albert Spalding, who will make his first appearance with the Symphony Orchestra.

The violoncello will be represented by Heinrich Warnke and Joseph Malkin, who are among the chief ornaments of the Symphony Orchestra.

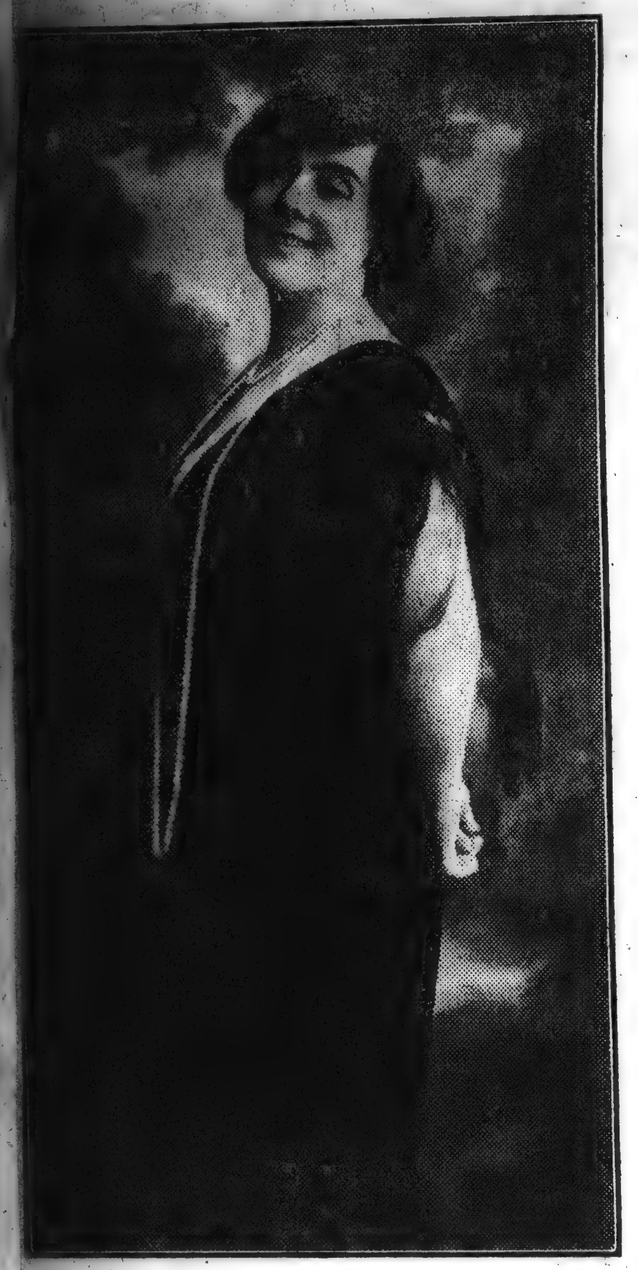
Use the best advertising

DAILY NEWS PICTORIAL

Boston Evening Record

TUESDAY SEPTEMBER 26, 1916

Notable Boston Symphony Soloists for Coming Year—War Scenes of Europe and New York—Other Pictures of Interest



Julia Culp

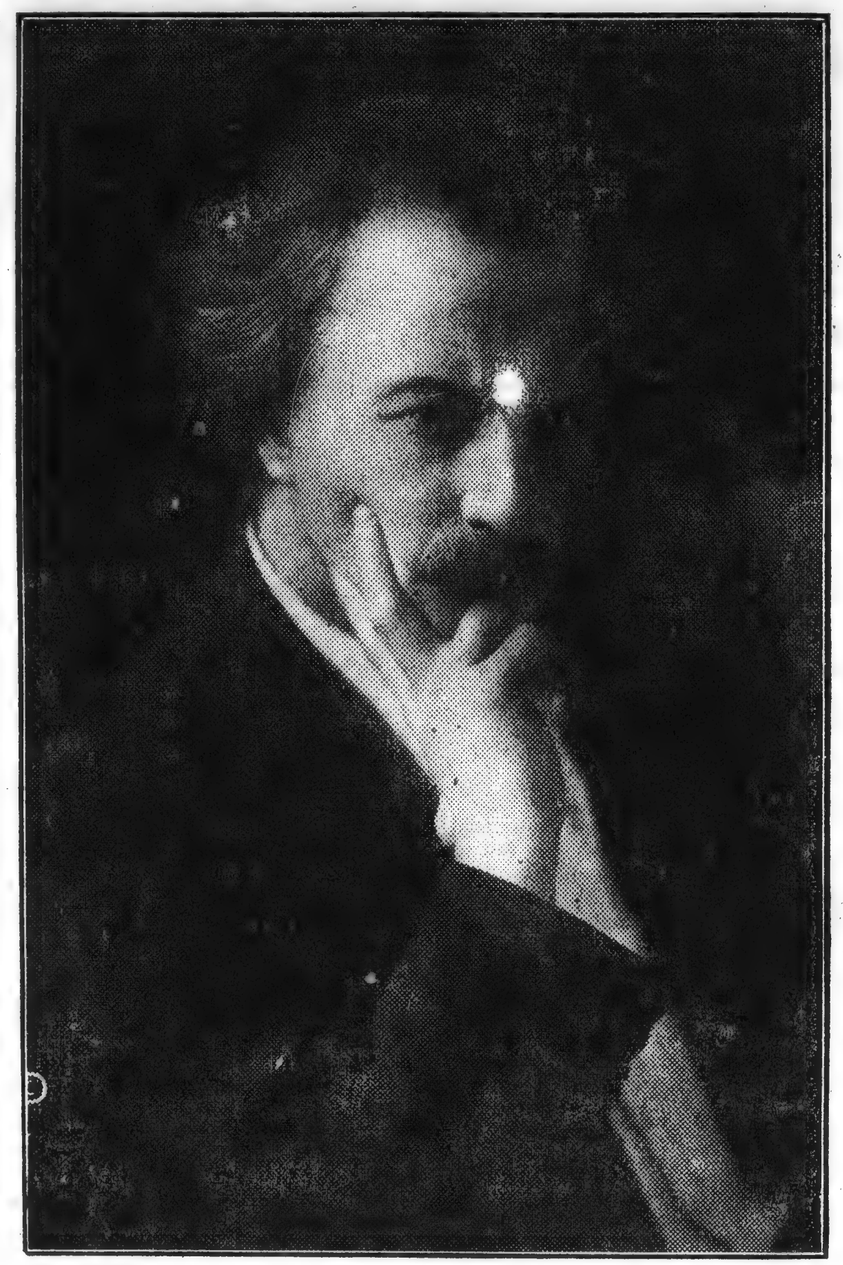
Lieder singer, Symphony soloist, who took musical America by storm

ARTHUR FRIEDBERG.
Noted pianist, one of the newcomers with the Boston orchestra.

(White Sudio.)
MELANIE KURT.
Soprano who made Boston debut last winter. She returns this winter.

FRITZ KREISLER.
Most popular violinist who visits Boston, music followers will tell you.

ALBERT SPALDING.
American violinist, who plays for the first time with the Symphony.



(Copyright Hartsook)
Prince of Pianists

Paderewski, the incomparable, who has been kept in this country by the war—lucky country.

ELENA GERHARDT.
Well known lieder singer, rival of popular Julia Culp.

OSSIP GABRILOWITSCH.
One of the several pianists to appear with the Boston Symphony.

(Copyright Hill, N. Y. C.)
JOHN McCORMACK.
Irish singer to make Symphony debut in classical program.

ERNEST SCHELLING.
The noted composer now summering at Bar Harbor.

Mme. Johanna Gadski

For many years at the Metropolitan, to sing under Dr. Muck's baton.

BOSTON TRAVELER, SEPTEMBER 30, 1916

More Plans for Musical Season Out

Dr. Muck Enlarges on Symphony Prospectus; Opera, Concerts and Recitals.

By FRANK BERTWALL.

With approach of the opening of the new musical season come announcements from the various managers of their plans for Boston offerings. We have already had the Boston Symphony orchestra prospectus, Max Rabinoff's plans for a three weeks' season of grand opera at the Boston Opera House in January by the Boston-National Grand Opera Company, the Cecilia and the Aborn opera season at the Boston Opera House next month.

Now come further announcements regarding the Symphony season, word regarding the Sunday afternoon concerts in Symphony Hall, the annual series of concerts and recitals in Jordan Hall, additional details regarding the Rabinoff season and also the Aborn season.

Manager Midgett announces that the Sunday afternoon concerts for Symphony Hall will begin Oct. 22, and for the most part will have two or more artists for each concert, public taste having shown a preference for such arrangement. Thus the first concert will be given by Frances Alda and De Luca of the Metropolitan Opera Company, artists who need no introduction to Boston. They will be assisted by a band of Symphony players under Joseph Pasternack, the conductor who made such a favorable impression as leader at the fall Pops. Then will follow Fritz Kreisler on Oct. 29, Alma Gluck, with assisting artists for Nov. 5, Paderewski for Nov. 12 and the first of the Pension Fund concerts for Nov. 19. Other artists to appear at these concerts during the season include, Julia Culp, Jacques Thibaud, young Russian pianist, comes Thursday, Oct. 19, and Mme. Carreno, pianist, Saturday afternoon, Oct. 21. Hall

Other artists on the Jordan Hall schedule include: Harold Bauer, Zimbalist, Kitty Cheatham, Julia Culp, Albert Spalding, Percy Grainger, Marie Van Dresser, James Friskin, Joseph Malkin, Germaine Schnitzer, Alice Van Bartzen, Nicola Ouhlkanoff, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, the Witek-Malkin trio, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveur, Anita Hartley, Irma Seydel, Evan Williams, Olga Samaroff, Oliver Denton, Roderick White and Charles Cooper.

Dr. Muck's Plans.

Dr. Muck today announces four orchestral works to be given for the first time at the Symphony concerts for the coming season, as follows: The symphonic poem, "The Okeanides," by Sibelius; the symphony "Vita," by Noren; Beethoven's "Grand Fugue for Strings," op. 133, and Balakireff's symphonic poem "Thamar." Among revivals planned are a symphony by Ernest Chausson, Cesar Franck's "Psyche," Tschaikowsky's "Tempest," and orchestral suite op. 43, Busoni's suite "Turandot," Hugo Wolf's Italian serenade and Smetana's symphonic poem "Wallenstein." He also plans to produce Schumann's "Rhenish Symphony," Mozart's symphony in D major, op. 35; Berlioz's overture, Dvorak's "Nature," "Corsair" overture, Rimsky-Korsakoff's suite "Scheherazade," Tschaikowsky's "Serenade for Strings," and George Schumann's "Variations" and Double Fugue on a Merry Theme.

The first novelty comes with the second concert, when Fritz Kreisler will play Ernest Schelling's concerto for violin and orchestra.

Cambridge Concerts.

The annual series of eight concerts in Sanders Theatre, Cambridge, by the Boston Symphony Orchestra will be given on Thursday evenings, Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1 and 22, March 22 and April 26. The soloists will include Emmy Destinn, Susan Miller, a promising mezzo-soprano; Fritz Kreisler, Irma Seydel, Ernest Schelling, Claire Forbes, Nash, pianist, and Charles Francis Subscribers have until Oct. 9 to secure their seats. Those not taken will be put on public sale Oct. 14.

[12]

DAILY NEWS
PICTORIAL

Boston Evening Record

TUESDAY
SEPTEMBER 26, 1916

Notable Boston Symphony Soloists for Coming Year—War Scenes of Europe and New York—Other Pictures of Interest

Lydia Culp

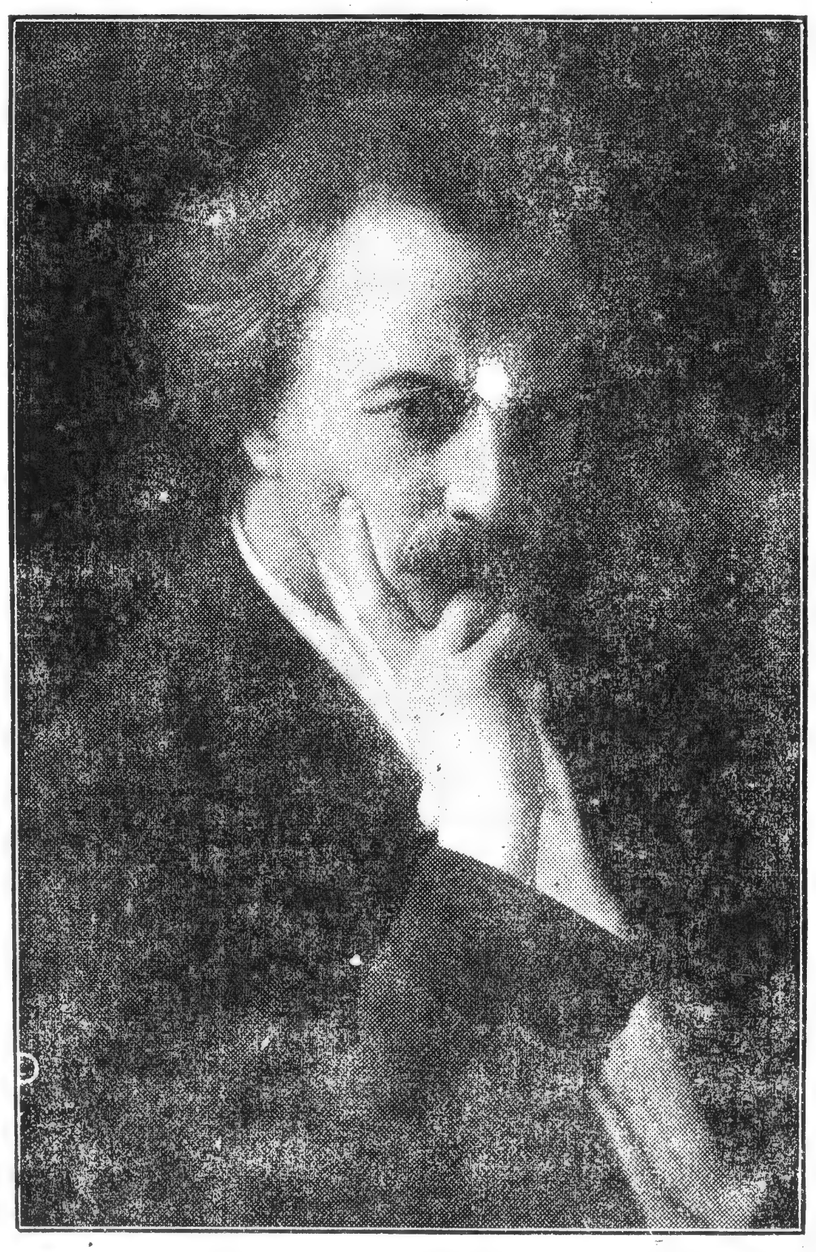
Lieder singer, Symphony soloist, who took musical America by storm

ARTHUR FRIEDBERG.
Noted pianist, one of the newcomers with the Boston orchestra.

(White Sudio.)
MELANIE KURT.
Soprano who made Boston debut last winter. She returns this winter.

FRITZ KREISLER.
Most popular violinist who visits Boston, music followers will tell you.

ALBERT SPALDING.
American violinist, who plays for the first time with the Symphony.



(Copyright Hartsook)
Prince of Pianists

Paderewski, the incomparable, who has been kept in this country by the war—lucky country.

ELENA GERHARDT.
Well known lieder singer, rival of popular Julia Culp.

OSSIP GABRILOWITSCH.
One of the several pianists to appear with the Boston Symphony.

(Copyright Hill, N. Y. C.)
JOHN McCORMACK.
Irish singer to make Symphony debut in classical program.

ERNEST SCHELLING.
The noted composer now summering at Bar Harbor.

Mme. Johanna Gadski

For many years at the Metropolitan, to sing under Dr. Muck's baton.

BOSTON TRAVELER,
SEPTEMBER 30, 1916

More Plans for Musical Season Out

Dr. Muck Enlarges on Symphony Prospectus; Opera, Concerts and Recitals.

By FRANK BERTWALL.

With approach of the opening of the next musical season come announcements from the various managers of their plans for listed offerings. We have already had the Boston Symphony orchestra prospectus, Max Rabinoff's plans for a three weeks' season of grand opera at the Boston Opera House in January by the Boston National Grand Opera Company, the Boston and the Wood opera season at the Boston Opera House next month.

Now comes a larger concrete concrete regarding the Symphony season, word regarding the Sunday afternoon concerts in Symphony Hall, the annual series of recitals and special concerts in Jordan Hall, and also the Arion season in Steinert Hall, and details regarding the Handel and Haydn season.

Manager Murdock announces that the symphony afternoon concerts for Symphony Hall will begin Oct. 22, and for the most part will have two or more artists for each concert. In the latter part of the season, however, he has arranged for the first concert will be given by Clarence Adler and the Lara of the Metropolitan Opera Company, artists who need no introduction to Boston. They will be assisted by a band of Symphony players under the baton of Joseph Pasternack, the conductor who made such a favorable impression as leader at the fall Pops. Mr. Paderewski with assisting artists for Nov. 19. Other artists to appear during the season include Mme. Johanna Gadski, [illegible] Powell, violinist; Harold Bauer, pianist; Arthur Hackett, tenor; Mme. Sembrich, Efrem Zimbalist and Helen Stanley, Mme. Gerhardt, Mme. Matzenauer, Julia Culp, Arthur Whitehouse, Louis Graveure, Mme. Louise Homer and Sturkow-Ryder, pianist; Elsa Stralia, soprano; Maria Gay, Spanish soprano; Jacques Thibaud, violinist; Leo Ornstein, pianist; Mme. Schumann-Heink, Mme. Frieda Hempel and John McCormack.

Jordan Hall Schedule.

The features of the season at Jordan Hall will be the recitals by the soloists of the Symphony orchestra, the first of which will be given by Mme. Lydia Lypkowska, pianist, on Nov. 10. Other artists to appear during the season include Vladimir Levitzki, pianist; Mischa Levitzki, pianist; Mme. Alma Gluck, soprano; Mme. Marie Rappold, soprano; Mme. Jeanne Jomelli, soprano; Mme. Marie Sundelius, soprano; Mme. Lucrezia Bori, soprano; Mme. Frances Alda, soprano; Mme. Florence Macbeth, soprano; Mme. Anna Case, soprano; Mme. Elsa Stralia, soprano; Maria Gay, Spanish soprano; Jacques Thibaud, violinist; Leo Ornstein, pianist; Mme. Schumann-Heink, Mme. Frieda Hempel and John McCormack.

Dr. Muck's Plans.

Dr. Muck's [illegible] four orchestral concerts for the first [illegible] Symphony concerts for the season will be given on the afternoons of Oct. 22, Nov. 5, Dec. 3 and Jan. 7. The soloists will be Mme. Johanna Gadski, soprano; Mme. Lydia Lypkowska, pianist; Mme. Susan Metcalfe, soprano; Mme. Louise Homer, contralto; Fritz Kreisler, violinist; Albert Spalding, violinist; Arthur Friedberg, pianist; Ossip Gabrilowitsch, pianist; Mme. Elsa Stralia, soprano; Maria Gay, Spanish soprano; Jacques Thibaud, violinist; Leo Ornstein, pianist; Mme. Schumann-Heink, Mme. Frieda Hempel and John McCormack.

Cambridge Concerts.

The [illegible] of [illegible] concerts in Sanders Theatre, Cambridge, by the Boston Symphony orchestra will be given on Thursday evenings, Oct. 19, Nov. 2, Dec. 14 and 21. The soloists will be Mme. Johanna Gadski, Mme. Susan Metcalfe, Ossip Gabrilowitsch, pianist; Fritz Kreisler, violinist; Albert Spalding, violinist; Arthur Friedberg, pianist; Ossip Gabrilowitsch, pianist; Mme. Elsa Stralia, soprano; Maria Gay, Spanish soprano; Jacques Thibaud, violinist; Leo Ornstein, pianist; Mme. Schumann-Heink, Mme. Frieda Hempel and John McCormack.

The first novelty will be given with the second concert, when Fritz Kreisler will play the Goldmark violin concerto for the first time in Boston. The [illegible] will be given with the second concert, when Fritz Kreisler will play the Goldmark violin concerto for the first time in Boston. The [illegible] will be given with the second concert, when Fritz Kreisler will play the Goldmark violin concerto for the first time in Boston.

The [illegible] of [illegible] concerts in Sanders Theatre, Cambridge, by the Boston Symphony orchestra will be given on Thursday evenings, Oct. 19, Nov. 2, Dec. 14 and 21. The soloists will be Mme. Johanna Gadski, Mme. Susan Metcalfe, Ossip Gabrilowitsch, pianist; Fritz Kreisler, violinist; Albert Spalding, violinist; Arthur Friedberg, pianist; Ossip Gabrilowitsch, pianist; Mme. Elsa Stralia, soprano; Maria Gay, Spanish soprano; Jacques Thibaud, violinist; Leo Ornstein, pianist; Mme. Schumann-Heink, Mme. Frieda Hempel and John McCormack.

The first novelty will be given with the second concert, when Fritz Kreisler will play the Goldmark violin concerto for the first time in Boston. The [illegible] will be given with the second concert, when Fritz Kreisler will play the Goldmark violin concerto for the first time in Boston. The [illegible] will be given with the second concert, when Fritz Kreisler will play the Goldmark violin concerto for the first time in Boston.

Notes and Comment Upon Musical Matters

EDITED BY OLIN DOWNES

The final proof that summer and its holidays have gone for good is always the announcement by the management of the Symphony Orchestra of its plans for the annual series of symphony concerts which begin shortly after.

The announcement for 1916-17 seems very strange to the present generation of Symphony patrons because it has nothing to say about auction sales of seats, that picturesquely unique feature of Boston's concerts of the last 30 years.

The auction sales have served their purpose, outlived their usefulness and disappeared for good. In their place has come subscription at fixed prices, which promises to be a most popular and successful change in the method of disposing of the seats for the season.

Information comes from the management that the Friday afternoon concerts are already practically sold out for the season, that pleasing condition having existed since last spring. It is still possible to get desirable seats for the Saturday concerts at all prices, except the lowest, $15. But few of the 360 seats remain unsold.

New Plan Succeeds

The success of the new method is very gratifying to Mr. Ellis, the manager of the orchestra, who is responsible for it. There has been astonishingly little criticism of the plan itself, the prices, or the manner in which the prices are assigned to seats.

The new plan gives the Symphony public a certain proprietary interest in their seats, which seems to please them greatly. With the system of annual renewals, seats to all intents and purposes are owned by those who occupy them for as long a period of years as they wish and with no more reponsibility than the payment of the annual fee.

The outstanding feature of the Symphony prospectus is the large number of distinguished soloists engaged for the concerts, and particularly the large number of great singers. Altogether 19 soloists are announced for the 24 pairs of concerts. Seven of these are singers, six are pianists, four are violinists and two are violoncellists.

Roster of Soloists

The singers are Mesdames Emmy Destinn, Johanna Gadski, Melanie Kurt and Louise Homer of the Metropolitan Opera Company; Julia Culp and Elena Gerhardt, the two leading concert singers of our time; and John McCormack. Of these singers, two, Mme. Kurt and Mr. McCormack will be making their first appearance with the Symphony Orchestra. Miss Destinn has appeared with the Orchestra but once, and that several years ago. The others have appeared often and always with great success.

All these six women are in the forefront of their art and those who have been particularly identified with opera are as distinguished in concert. Mme. Kurt is the least known of them. She will make her first appearances in Boston during last spring's visit of the Metropolitan Opera Company. She then showed herself an artist of most unusual quality and the possessor of a fine, robust soprano voice. A woman who can sing with success such different roles as Isolde and the Countess in "Der Rosenkavalier" is most unusual.

Louise Homer, contralto.

Irish Tenor to Sing

The engagement of John McCormack promises one of the most interesting events of the season. The most popular singer of his day he unquestionably is. Lilli Lehmann, a final authority on the subject, calls him the greatest living singer of Mozart. Doctor Muck will probably arrange a classical programme for this concert.

The list of pianists is headed by Paderewski, whom the war still detains in this country. Included in it is a newcomer to Symphony Hall, Carl Friedberg, who has been heard here in recital; and an old friend, one of Boston's greatest talents, who has been absent for many years, Mrs. H. H. A. Beach. Mrs. Beach will play her own new concerto. The others will be Ossip Gabrilowitsch, Ernest Schelling, and Heinrich Gebhard of this city.

Notable Violinists

Two of the violinists come from the orchestra: the concert master, Mr. Witek, and his assistant, Mr. Noack. The annual appearances of these two fine artists always bring much pleasure. Of the other two, one, it is hardly necessary to say, will be the inimitable Fritz Kreisler, who will be the first soloist of the season, appearing at the second pair of concerts, Oct. 20-21. The other will be Albert Spalding. Mr. Spalding will be another of the newcomers among the soloists, although he has appeared here in recital.

Both the 'cellists on the list are members of the orchestra: Messrs. Heinrich Warnke and Joseph Malkin.

Johanna Gadski, soprano.

Elena Gerhardt, soprano.

Madame Kurt, soprano.

Ernest Schelling, pianist.

Dr. Muck has been no further away than the coast of Maine during the summer and if the number of scores he has had with him, marked and returned to the copyist be a criterion, he has worked much more than he has idled. It is understood that he has planned thoroughly his scheme of programmes for the season, but true to his past custom, he will say little or nothing about them.

As last year, he promised few novelties. The problem of securing music from abroad is even more difficult than it was then. Yet, during last season he was able to present eleven works unknown to the symphony patrons, no less than seven of these being by American composers. Doubtless he will be able to do as well this year. It is known, however, that he has several important revivals in mind, works he has never done in Boston.

The orchestra itself shows fewer changes than it has at the beginning of any season since Mr. Gericke's time.

The entire Symphony season will run its usual length of 30 weeks, beginning Friday afternoon, Oct. 13, and ending Saturday evening, May 5. In that time Boston will get its usual 24 pairs of concerts on Friday afternoons and Saturday evenings. The Fridays and Saturdays omitted because of the orchestra's absence from town are Nov. 3 and 4, Dec. 1 and 2, Jan. 5 and 6 and 26 and 27, Feb. 16 and 17 and March 16 and 17. A schedule of 110 concerts has been arranged, 48 for Boston, 10 for New York, eight for Cambridge, six for Providence, five each for Philadelphia, Washington, Baltimore and Brooklyn, three each for Hartford and Worcester, two each for Springfield and New Bedford, and single concerts various other New England and middle west cities.

BOSTON SUNDAY POST.

SEPT. 24, 1916

Boston Symphony Concerts.

Musical activities in Washington center about the five concerts given annually in the New National Theater by the Boston Symphony Orchestra. These will be given, as usual, Tuesday afternoons at half past four, and the dates are: October 31, November 28, January 2, February 13 and March 13. The orchestra will be under the direction of Dr. Karl Muck.

The three soloists have been announced for the season. These are Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Carl Friedberg, one of the great pianists of our time. Others will be announced shortly.

HERALD

Washington, D. C.

SEP 24 1916

Notes and Comment Upon Musical Matters

EDITED BY OLIN DOWNES

The final proof that summer and its holidays have gone for good is always the announcement by the management of the Symphony Orchestra of its plans for the annual series of symphony concerts which begin shortly after.

The announcement for 1916-17 seems very strange to the present generation of Symphony patrons because it has nothing to say about auction sales of seats, that picturesquely unique feature of Boston's concerts of the last 30 years.

The auction sales have served their purpose, outlived their usefulness and disappeared for good. In their place has come subscription at fixed prices, which promises to be a most popular and successful change in the method of disposing of the seats for the season.

Information comes from the management that the Friday afternoon concerts are already practically sold out for the season, that pleasing condition having existed since last spring. It is still possible to get desirable seats for the Saturday concerts at all prices, except the lowest, $15. But few of the $60 seats remain unsold.

New Plan Succeeds

The success of the new method is very gratifying to Mr. Ellis, the manager of the orchestra, who is responsible for it. There has been astonishingly little criticism of the plan itself, the prices, or the manner in which the prices are assigned to seats.

The new plan gives the Symphony public a certain proprietary interest in their seats, which seems to please them greatly. With the system of annual renewals, seats to all intents and purposes are owned by those who occupy them for as long a period of years as they wish and with no more reponsibility than the payment of the annual fee.

The outstanding feature of the Symphony prospectus is the large number of distinguished soloists engaged for the concerts, and particularly the large number of great singers. Altogether 19 soloists are announced for the 24 pairs of concerts. Seven of these are singers, six are pianists, four are violinists and two are violoncellists.

Roster of Soloists

The singers are Mesdames Emmy Destinn, Johanna Gadski, Melanie Kurt and Louise Homer of the Metropolitan Opera Company; Julia Culp and Elena Gerhardt, the two leading concert singers of our time; and John McCormack. Of these singers, two, Mme. Kurt and Mr. McCormack will be making their first appearance with the Symphony Orchestra; Miss Destinn has appeared with the Orchestra but once, and that was several years ago. The others have appeared often and always with much success.

All these six women are in the forefront of their art and those who have been particularly identified with opera are as distinguished in concert. Mme. Kurt is the least known of them. She made her first appearances in Boston during last spring's visit of the Metropolitan Opera Company. She then showed herself an artist of most unusual quality and the possessor of a fine, robust soprano voice. A woman who can sing with success such different roles as Isolde and the Countess in "Der Rosenkavalier" is most unusual.

Louise Homer, contralto.

Johanna Gadski, soprano.

Elena Gerhardt, soprano.

Madame Kurt, soprano.

Irish Tenor to Sing

The engagement of John McCormack promises one of the most interesting events of the season. The most popular singer of his day he unquestionably is. Lilli Lehmann, a final authority on the subject, calls him the greatest living singer of Mozart. Doctor Muck will probably arrange a classical programme for this concert.

The list of pianists is headed by Paderewski, whom the war still detains in this country. Included in it is a newcomer to Symphony Hall, Carl Friedberg, who has been heard here in recital; and an old friend, one of Boston's greatest talents, who has been absent for many years, Mrs. H. H. A. Beach. Mrs. Beach will play her own new concerto. The others will be Ossip Gabrilowitsch, Ernest Schelling, and Heinrich Gebhard of this city.

Notable Violinists

Two of the violinists come from the orchestra: the concert master, Mr. Witek, and his assistant, Mr. Noack. The annual appearances of these two fine artists always bring much pleasure. Of the other two, one, it is hardly necessary to say, will be the inimitable Fritz Kreisler, who will be the first soloist of the season, appearing at the second pair of concerts, Oct. 20-21. The other will be Albert Spalding. Mr. Spalding will be another of the newcomers among the soloists, although he has appeared here in recital.

Both the 'cellists on the list are members of the orchestra: Messrs. Heinrich Warnke and Joseph Malkin.

Ernest Schelling, pianist.

Dr. Muck has been no further away than the coast of Maine during the summer and if the number of scores he has had with him, marked and returned to the copyist be a criterion, he has worked much more than he has idled. It is understood that he has planned thoroughly his scheme of programmes for the season, but true to his past custom, he will say little or nothing about them.

As last year, he promised few novelties. The problem of securing music from abroad is even more difficult than it was then. Yet, during last season, he was able to present eleven works unknown to the symphony patrons, no less than seven of these being by American composers. Doubtless he will be able to do as well this year. It is known, however, that he has several important revivals in mind, works he has never done in Boston.

The orchestra itself shows fewer changes than it has at the beginning of any season since Mr. Gericke's time.

The entire Symphony season will run its usual length of 30 weeks, beginning Friday afternoon, Oct. 13, and ending Saturday evening, May 5. In that time Boston will get its usual 24 pairs of concerts on Friday afternoons and Saturday evenings. The Fridays and Saturdays omitted because of the orchestra's absence from town are Nov. 3 and 4, Dec. 1 and 2, Jan. 5 and 6 and 26 and 27, Feb. 16 and 17 and March 16 and 17. A schedule of 110 concerts has been arranged, 48 for Boston, 10 for New York, eight for Cambridge, six for Providence, five each for Philadelphia, Washington, Baltimore and Brooklyn, three each for Hartford and Worcester, two each for Springfield and New Bedford, and single concerts in various other New England and middle west cities.

BOSTON SUNDAY POST,

SEPT. 24, 1916

HERALD

ess: Washington, D. C.

SEP 24 1916

Boston Symphony Concerts.

Musical activities in Washington center about the five concerts given annually in the New National Theater

THE TURNUP KIN

And an All-Star Ca

JEAN B

From HERALD
Address: New York City
SEP 24 1916

The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts to be given in the Academy of Music on Friday evenings. The dates are November 3, December 1, January 4, February 16 and March 16.

This orchestra again has as its conductor Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, soprano, of the Metropolitan Opera Company; Fritz Kreisler, the greatest of living violinists, and Ossip Gabrilowitsch, Russian pianist. Others will be added to the list later.

The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

From RECORD
Address: Philadelphia, Pa.
Date SEP 24 1916

Subscribers to the series of Boston Symphony concerts which will be given in the Academy of Music this season have only this week in which to remit and secure their tickets. Option on the seats closes Monday, October 2. The concerts will be five in number, as usual, and will be given in the Academy of Music on Monday evenings. The dates are October 30, November 27, January 1, February 12 and March 12. Emmy Destinn, soprano, of the Metropolitan Opera Company; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist, have been announced as soloists. Further announcements of soloists will be made. The management reports that the subscription to date is quite equal to that of last year. There will be few seats left for single sale.

From Boston Transcript
Sept. 29,

NEWS OF MUSIC

Plans and Schedules for the Sunday Concerts—Singers and Virtuosi to Be Heard Elsewhere—The Symphony Concerts at Cambridge—The Detained Destinn

THREE weeks hence, on Oct. 22, the concerts of Sunday afternoons at Symphony Hall will begin anew. At the outset they won, and through three seasons they have held a public that seldom seeks the concert-hall in the working week, yet a public intelligent, discriminating, keen for its pleasure. The management, no less, has maintained steadfastly the standard it originally set for the concerts. They still assemble through twenty weeks of autumn, winter and spring, singers and virtuosi of high and established rank and along with them the new figures of promise and performance on the horizon of music. The programmes accord with the quality of the singers and the players and almost all of the series of the past have deserved to be considered as "serious concerts." None other in Boston have done so much to widen the intelligent public of concert-going. They have earned the right to be the institution that they are.

In the season to come the arrangements for the Sunday concerts follow the familiar lines of previous years. A few of the best-liked and manifold singers, pianists and violinists, like Mme. Sembrich, Mr. McCormack, Mr. Paderewski, Mr. Kriesler and Mr. Elman, will have one or more afternoons to themselves. Two others—one in November and one in March— are set aside for the concerts of Dr. Muck and the Symphony Orchestra for its Pension Fund. At the rest paired singers and virtuosi will appear, and already the list specifies among them Mmes. Culp, Gluck, Hempel, Gadski, Alda and Stanley for singers; Messrs Thibaud and Brown for violinists, and Mr. Bauer for a pianist—with numerous additions in prospect for each category. As for the calendar the first five concerts are scheduled as follows:

Sunday, Oct. 22—Mme. Alda and Mr. de Luca of the Metropolitan Opera House, and Mr. Pasternack with a band from the Symphony Orchestra.
Sunday, Oct. 29—Mr. Kreisler, the violinist.
Sunday, Nov. 5—Mme. Gluck, the singer.
Sunday, Nov. 12—Mr. Paderewski, the pianist.
Sunday, Nov. 19—Dr. Muck and the Symphony Orchestra.

Jordan Hall Concerts

One of the most complete concert seasons since their inauguration at Jordan Hall, has been announced by L. H. Mudgett. The list includes that excellent body of musicians, the Flonzaley Quartet, and the following artists, many of whom are annual visitors to Boston's concert stage:—

Bauer, Gabrilowitsch, Zimbalist, Kitty Cheatham, Julia Culp, Teresa Carreno, Spalding, Ethel Leginska, Mischa Levitzki, Grainger, Marie Van Dresser, James Friskin, Malkin, Germaine Schnitzer, Alice Van Barentzen, Nichola Oulukanoff, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, the Witek-Malkin Trio, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, Anita Hartley, the Longy Club, Irma Seydel, Evan Williams, Olga Samaroff and Oliver Denton.

From REPUBLICAN
Address: Springfield, Mass.
Date OCT

ELLIS TICKETS GO WELL

First Concert, That by Farrar, to Be on October 11

The season tickets for the Ellis concert series, which will open in the Auditorium October 11 with a concert by Geraldine Farrar and assisting artists, went on sale at Otto Baab's music house on Elm street, Wednesday, and will continue for another week. Mr Ellis's enterprise in giving Springfield such a concert series, with two great artists and two concerts by the Boston symphony orchestra, has met with quick appreciation from the music lovers of Springfield, and sufficient advance subscriptions have already been received to insure the success of the series. There are, however, excellent seats remaining in all parts of the house.

The opening concert, with Geraldine Farrar and assisting artists, comes the night before the opening of the big dairy show. The second concert will be on November 6, with the Boston symphony orchestra and Miss Laeta Hartley, pianist; the third concert will be January 29, with Fritz Kreisler, the great violinist, as soloist, and the final concert, February 20, will be a splendid Wagner program rendered by the Boston symphony orchestra and a soloist. The size of the Auditorium makes possible the popular scaling of prices.

Geraldine Farrar is to be the particular star of the Portland (Me.) festival, beginning Monday evening, October 9. It will be Portland's 20th festival, and elaborate plans have been made to celebrate the anniversary. Miss Farrar was chosen as the leading soloist nearly a year ago, and the program has been built up around her appearance. The music of "Carmen" will make up the last of the program of the opening concert, and Miss Farrar will appear in the familiar costume of Carmen, which has made her world famous.

SEPTEMBER 30,
DAILY ADVERTISER,

CONDUCTOR MUCK'S SYMPHONY PLANS

NOTED LEADER WILL INTRODUCE NOVELTIES

Is Preparing Four Orchestral Works Entirely New in Boston

Dr. Karl Muck, the conductor of the Symphony Orchestra, spent Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season, which begin Oct. 13. He has had with him a large number of scores of works he has never done in Boston, marking the scores so that the copyist might mark the individual parts.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in cver a year.

This compels him to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty.

At the same time, it may be pointed out that Dr. Muck prophesied no novelties at the beginning of last season, and yet produced no less than 11.

Of orchestral works entirely new to the Symphony audiences Dr. Muck is preparing four. These are the Symphonic Poem, "The Okeanides," by the Finnish composer Sibelius, which was first played at the Norfolk, Ct., Festival a year ago last spring. The second is the symphony "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr. Muck several years ago.

These are only the two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem "Thamar," danced here by the Russians.

Among the interesting revivals planned by Dr. Muck may be mentioned particularly the beautiful symphony by the ill-fated Frenchman, Ernest Chausson. This will be played at one of the early concerts.

Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian Serenade, and Smetana's Symphonic Poem, "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish Symphony"; Mozart's Symphony in D Major, op. 35; Berlioz's "Corsair" Overture; Dvorak's "Nature" Overture; Rimsky-Korsakoff's Suite, "Scheherazade"; Tschaikowsky's Serenade for Strings, and George Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is most enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

Cambridge Concerts

The usual series of eight concerts will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the winter. The concerts come on Thursday evenings, and the dates are Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22, April 26.

Distinguished soloists have been engaged for these concerts. Of singers, there will be Emmy Destinn, the well-known soprano of the Metropolitan Opera Co., and Susan Miller, a newcomer and mezzo-soprano of whom great things are prophesied. Of violinists, there will be Frizt Kreisler and Irma Seydel. The pianists will be Ernest Schelling, Frances Nash, a newcomer, and Claire Forbes, a brilliant young pianist.

From ENQUIRER
Address: Philadelphia, Pa.
SEP 24 1916

Boston Symphony Concerts

Subscribers to the series of Boston Symphony Concerts, which will be given in the Academy of Music the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number as usual, and given in the Academy of Music on Monday evenings. The dates are: October 30, November 27, January 1, February 12 and March 12.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made hortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Philadelphia. There will be very few seats left for single sale.

From EVENING STAR
Address: Washington, D. C.
SEP 24 1916

Boston Symphony Concerts.

Five concerts will be given in the New National Theater by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, at 4:30 o'clock Tuesday afternoons, October 31, November 28, January 2, February 13 and March 13. The three soloists announced for the season are Emmy Destinn, soprano of the Metropolitan Opera Company; Fritz Greisler, the great violinist, and Carl Friedberg, one of the great pianists. Others are to be announced shortly.

Mrs. Katie Wilson-Greene has the local management of the affairs of the orchestra. The sale of season tickets will open the middle of next month.

From EAGLE
Brooklyn, N. Y.

From PRESS
Address: Philadelphia, Pa.
SEP 24 1916

* * *

Subscribers to the series of Boston Symphony Concerts, which will be given in the Academy of Music the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number as usual, and given in the Academy of Music on Monday evenings. The dates are October 30, November 27, January 1, February 12 and March 12.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Philadelphia. There will be very few seats left for single sale.

* * *

BOSTON SYMPHONY CONCERTS.

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are November 3, December 1, January 4, February 16 and March 16. The orchestra has again as its conductor that brilliant musician, Dr. Karl Muck. Three soloists are announced for the series—Emmy Destinn, soprano, of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the brilliant Russian pianist. The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences, as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

From STAATS ZEITUNG
Address: New York City.
Date SEP 24 1916

Wie die Leitung der Bostoner Symphonie-Konzerte uns mitteilt, haben alte Abonnenten das Recht, ihre Sitze für die kommende Saison bis zum 1. Oktober d. J. zu beziehen, bis dahin nicht abgeholte Sitze werden anderweitig verwendet. Da eine Schar von mehreren Hundert Reflektanten auf Sitze vorhanden ist, so ist die Nachfrage nach Sitzen eine ungemein rege. Selbstverständlich wird Carnegie Hall bei allen zehn Konzerten der Bostoner wieder ausverkauft sein. Die Konzerte finden an folgenden Tagen statt: 2., 4. und 30. November, 2. Dezember, 4. und 6. Januar, 15. und 17. Februar und 15. und 17. März. Es gibt wieder fünf Donnerstag-Abend- und fünf Samstag-Nachmittags-Konzerte. Dr. Muck steht wieder an der Spitze des berühmten Orchesters.

* * *

From STAATS ZEITUNG
Address: New York City.
Date SEP 24 1916

Im Zeichen des Diamantjubiläums.

Das rühmlichst bekannte Bostoner Symphonie-Orchester wird auch in der kommenden Saison wie in den letzten Jahren fünf große Konzerte in Brooklyn unter der Leitung des genialen Dr. Karl Muck geben. Die Konzerte finden wieder unter den Auspizien des Brooklyn Institut für Künste und Wissenschaften im Opernsaale der Academy of Music statt und bisher sind für drei der Konzerte je ein Solist engagiert worden. Diese Stars sind Emmy Destinn vom Metropolitan Opernhause, der hervorragende Violinist Fritz Kreisler und der Pianist Ossip Gabrilowitsch. Die Daten sind: 3. November, 1. Dezember, 5. Januar, 16. Februar und 16. März.

From POST
Address: Washington, D. C.
Date Sept 24, 1916

The Boston Symphony Concerts will be given at the National Theater on Tuesday afternoons, October 31, November 28, January 2, February 13 and March 13. Dr. Karl Muck will conduct. The three soloists announced are Emmy Destinn, brilliant soprano of the Metropolitan Opera Company, for whose safe conduct from Vienna to the United States the Washington government is now making overtures to the dual monarchy; Fritz Kreisler, the great violinist, and Carl Friedberg, famous pianist.

From SUN
Address: New York City

The Boston Symphony Orchestra begins its season's work with the first rehearsal called for Monday, October 9, and on the following Friday afternoon and Saturday evening it gives its first pair of concerts in Boston. The changes in the orchestra are very few. Mr. Kessler, who sat at the second desk of the first violins, left the orchestra last spring to become a member of the musical faculty of Oberlin College. Ten days ago the orchestra had the great misfortune to lose its first bassoonist, Peter Sadony, who died after a surgical operation. His place will be filled at once. These are the only changes in the personnel. Dr. Muck returned to Boston last week after his summer in Maine.

The subscription for the New York concerts of the orchestra is as large as ever and the waiting list of those who desire to become subscribers has increased materially since last spring. The first concerts will be given Thursday evening, November 2, and Saturday afternoon, November 4.

From TIMES
Address: Washington, D. C.
SEP 24 1916

Music.

"The five concerts given annually in the New National Theater by the Boston Symphony Orchestra will be given as usual Tuesday afternoons at 4:30 o'clock, and the dates are: October 31, November 28, January 2, February 13, and March 13. The orchestra will, of course, be under the direction of Dr. Karl Muck.

The three soloists have been announced for the season. These are Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Carl Friedberg, one of the great pianists of our time. Others will be announced shortly.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
SEP 24 1916

Subscribers to the series of Boston Symphony concerts which will be given in the Academy of Music the coming season have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number as usual, and given in the Academy of Music on Monday evenings. The dates are October 30, November 27, January 1, February 12 and March 12.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Philadelphia. There will be very few seats left for single sale.

From NORTH AMERICAN
Address: Philadelphia, Pa.
SEP 24 1916

* * *

The Boston Symphony Orchestra will give five concerts here this season as usual. They will be given in the Academy of Music on Monday nights, October 30, November 27, January 1, February 12 and March 12. So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, are the only soloists announced.

From AMERICAN
Address: New York City
SEP 24 1916

Entire House Sold Out for Boston Symphony Series

The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are: November 3, December 1, January 4, February 16 and March 16.

The orchestra has again as its conductor Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Fritz Kreisler and Ossip Gabrilowitsch, the brilliant Russian pianist. Others will be added to the list shortly.

The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

[14]

From HERALD
Address: New York City
SEP 24 1916

The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts to be given in the Academy of Music on Friday evenings. The dates are November 3, December 1, January 4, February 16 and March 16.

This orchestra again has as its conductor Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, soprano, of the Metropolitan Opera Company; Fritz Kreisler, the greatest of living violinists, and Ossip Gabrilowitsch, Russian pianist. Others will be added to the list later.

The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

From RECORD
Address: Philadelphia, Pa.
Date SEP 24 1916

Subscribers to the series of Boston Symphony concerts which will be given in the Academy of Music this season have only this week in which to remit and secure their tickets. Option on the seats closes Monday, October 2. The concerts will be five in number, as usual, and will be given in the Academy of Music on Monday evenings. The dates are October 30, November 27, January 1, February 12 and March 12. Emmy Destinn, soprano, of the Metropolitan Opera Company; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist, have been announced as soloists. Further announcements of soloists will be made. The management reports that the subscription to date is quite equal to that of last year. There will be few seats left for single sale.

From Boston Transcript Sept. 29,

NEWS OF MUSIC

Plans and Schedules for the Sunday Concerts—Singers and Virtuosi to Be Heard Elsewhere—The Symphony Concerts at Cambridge—The Detained Destinn

THREE weeks hence, on Oct. 22, the concerts of Sunday afternoons at Symphony Hall will begin anew. At the outset they won, and through three seasons they have held a public that seldom seeks the concert-hall in the working week, yet a public intelligent, discriminating, keen for its pleasure. The management, no less, has maintained steadfastly the standard it originally set for the concerts. They still assemble through twenty weeks of autumn, winter and spring, singers and virtuosi of high and established rank and along with them the new figures of promise and performance on the horizon of music. The programmes accord with the quality of the singers and the players and almost all of the series of the past have deserved to be considered as "serious concerts." None other in Boston have done so much to widen the intelligent public of concert-going. They have earned the right to be the institution that they are.

In the season to come the arrangements for the Sunday concerts follow the familiar lines of previous years. A few of the best-known and manifold singers, pianists and violinists, like Mme. Sembrich, Mr. McCormack, Mr. Paderewski, Mr. Kriesler and Mr. Hofmann, will have one or more afternoons to themselves. Two others—one in October and one in March— are set aside for concerts of Dr. Muck and the Symphony Orchestra for its Pension Fund. At these paired singers and virtuosi will appear already the list specifies among others Mme. Culp, Gluck, Hempel, Gadski, Miss Stanley for singers; Messrs Thibaud, Brown for violinists, and Mr. Rosenthal, pianist—with numerous additions to expect for each category. As to the first five concerts are as follows:

Oct. 22—Mme. Alda and Mr. de Luca of the Metropolitan Opera House, and Mr. Kreisler with a band from the Symphony Orchestra.
Nov. 5—Mr. Kreisler, the violinist.
Nov. 19—Mme. Gluck, the singer.
Dec. 3—Mr. Paderewski, the pianist.
Dec. 17—Dr. Muck and the Symphony Orchestra.

Jordan Hall Concerts

One of the most complete concert seasons since their inauguration at Jordan Hall, has been announced by L. H. Mudgett. The list includes that excellent body of musicians, the Flonzaley Quartet, and the following artists, many of whom are annual visitors to Boston's concert stage:—

Bauer, Gabrilowitsch, Zimbalist, Kitty Cheatham, Julia Culp, Teresa Carreno, Spalding, Ethel Leginska, Mischa Levitzki, Grainger, Marie Van Dresser, James Friskin, Malkin, Germaine Schnitzer, Alice Van Barentzen, Nichola Oulukanoff, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, the Witek-Malkin Trio, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, Anita Hartley, the Longy Club, Irma Seydel, Evan Williams, Olga Samaroff and Oliver Denton.

From REPUBLICAN
Address: Springfield, Mass.
Date SE

ELLIS TICKETS GO WELL

First Concert, That by Farrar, to Be on October 11

The season tickets for the Ellis concert series, which will open in the Auditorium October 11 with a concert by Geraldine Farrar and assisting artists, went on sale at Otto Baab's music house on Elm street, Wednesday, and will continue for another week. Mr Ellis's enterprise in giving Springfield such a concert series, with two great artists and two concerts by the Boston symphony orchestra, has met with quick appreciation from the music lovers of Springfield, and sufficient advance subscriptions have already been received to insure the success of the series. There are, however, excellent seats remaining in all parts of the house.

The opening concert, with Geraldine Farrar and assisting artists, comes the night before the opening of the big dairy show. The second concert will be on November 6, with the Boston symphony orchestra and Miss Laeta Hartley, pianist; the third concert will be January 29, with Fritz Kreisler, the great violinist, as soloist, and the final concert, February 20, will be a splendid Wagner program rendered by the Boston symphony orchestra and a soloist. The size of the Auditorium makes possible the popular scaling of prices.

Geraldine Farrar is to be the particular star of the Portland (Me.) festival, beginning Monday evening, October 9. It will be Portland's 20th festival, and elaborate plans have been made to celebrate the anniversary. Miss Farrar was chosen as the leading soloist nearly a year ago, and the program has been built up around her appearance. The music of "Carmen" will make up the last of the program of the opening concert, and Miss Farrar will appear in the familiar costume of Carmen, which has made her world fam[illegible]

SEPTEMBER 30,
DAILY ADVERTISER,

CONDUCTOR MUCK'S SYMPHONY PLANS

NOTED LEADER WILL INTRODUCE NOVELTIES

Is Preparing Four Orchestral Works Entirely New in Boston

Dr. Karl Muck, the conductor of the Symphony Orchestra, spent Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season, which begin Oct. 13. He has had with him a large number of scores of works he has never done in Boston, marking the scores so that the copyist might mark the individual parts.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in over a year.

This compels him to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty.

At the same time, it may be pointed out that Dr. Muck prophesied no novelties at the beginning of last season, and yet produced no less than 11.

Of orchestral works entirely new to the Symphony audiences Dr. Muck is preparing four. These are the Symphonic Poem, "The Okeanides," by the Finnish composer Sibelius, which was first played at the Norfolk, Ct., Festival a year ago last spring. The second is the symphony "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr. Muck several years ago. These are only the two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem "Thamar," danced here by the Russians.

Among the interesting revivals planned by Dr. Muck may be mentioned particularly the beautiful symphony by the ill-fated Frenchman, Ernest Chausson. This will be played at one of the early concerts.

Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian Serenade, and Smetana's Symphonic Poem, "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish Symphony"; Mozart's Symphony in D Major, op. 35; Berlioz's "Corsair" Overture; Dvorak's "Nature" Overture; Rimsky-Korsakoff's Suite, "Scheherazade"; Tschaikowsky's Serenade for Strings, and George Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is most enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

Cambridge Concerts

The usual series of eight concerts will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the winter. The concerts come on Thursday evenings, and the dates are Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22, April 26.

Distinguished soloists have been engaged for these concerts. Of singers, there will be Emmy Destinn, the well-known soprano of the Metropolitan Opera Co., and Susan Miller, a newcomer and mezzo-soprano of whom great things are prophesied. Of violinists, there will be Fritz Kreisler and Irma Seydel. The pianists will be Ernest Schelling, Frances Nash, a newcomer, and Claire Forbes, a brilliant young pianist.

From ENQUIRER
Address: Philadelphia, Pa.
SEP 24 1916

Boston Symphony Concerts

Subscribers to the series of Boston Symphony Concerts, which will be given in the Academy of Music the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number as usual, and given in the Academy of Music on Monday evenings. The dates are: October 30, November 27, January 1, February 12 and March 12.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made hortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Philadelphia. There will be very few seats left for single sale.

From EVENING STAR
Address: Washington, D. C.
SEP 24 1916

Boston Symphony Concerts.

Five concerts will be given in the New National Theater by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, at 4:30 o'clock Tuesday afternoons, October 31, November 28, January 2, February 13 and March 13. The three soloists announced for the season are Emmy Destinn, soprano of the Metropolitan Opera Company; Fritz Greisler, the great violinist, and Carl Friedberg, one of the great pianists. Others are to be announced shortly.

Mrs. Katie Wilson-Greene has the local management of the affairs of the orchestra. The sale of season tickets will open the middle of next month.

From PRESS
Address: Philadelphia, Pa.
SEP 24 1916

* * *

Subscribers to the series of Boston Symphony Concerts, which will be given in the Academy of Music the coming season, have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number as usual, and given in the Academy of Music on Monday evenings. The dates are October 30, November 27, January 1, February 12 and March 12.

So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly.

The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Philadelphia. There will be very few seats left for single sale.

* * *

From EAGLE
Address: Brooklyn, N. Y.

BOSTON SYMPHONY CONCERTS.

The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are November 3, December 1, January 4, February 16 and March 16. The orchestra has again as its conductor that brilliant musician, Dr. Karl Muck. Three soloists are announced for the series—Emmy Destinn, soprano, of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the brilliant Russian pianist. The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences, as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

From STAATS ZEITUNG
Address: New York City.
Date SEP 24 1916

Wie die Leitung der Bostoner Symphonie-Konzerte uns mitteilt, haben alte Abonnenten das Recht, ihre Sitze für die kommende Saison bis zum 1. Oktober d. J. zu beziehen, bis dahin nicht abgeholte Sitze werden anderweitig verwendet. Da eine Schar von mehreren Hundert Reflektanten auf Sitze vorhanden ist, so ist die Nachfrage nach Sitzen eine ungemein rege. Selbstverständlich wird Carnegie Hall bei allen zehn Konzerten der Bostoner wieder ausverkauft sein. Die Konzerte finden an folgenden Tagen statt: 2., 4. und 30. November, 2. Dezember, 4. und 6. Januar, 15. und 17. Februar und 15. und 17. März. Es gibt wieder fünf Donnerstag-Abend- und fünf Samstag-Nachmittags-Konzerte. Dr. Muck steht wieder an der Spitze des berühmten Orchesters.

* * *

From STAATS ZEITUNG
Address: New York City.
Date SEP 24 1916

Im Zeichen des Diamantjubiläums.

Das rühmlichst bekannte Bostoner Symphonie-Orchester wird auch in der kommenden Saison wie in den letzten Jahren fünf große Konzerte in Brooklyn unter der Leitung des genialen Dr. Karl Muck geben. Die Konzerte finden wieder unter den Auspizien des Brooklyn Institut für Künste und Wissenschaften im Opernsaale der Academy of Music statt und bisher sind für drei der Konzerte je ein Solist engagiert worden. Diese Stars sind Emmy Destinn vom Metropolitan Opernhause, der hervorragende Violinist Fritz Kreisler und der Pianist Ossip Gabrilowitsch. Die Daten sind: 3. November, 1. Dezember, 4. Januar, 16. Februar und 16. März.

From POST
Address: Washington, D. C.
Date Sept 24, 1916

The Boston Symphony Concerts will be given at the National Theater on Tuesday afternoons, October 31, November 28, January 2, February 13 and March 13. Dr. Karl Muck will conduct. The three soloists announced are Emmy Destinn, brilliant soprano of the Metropolitan Opera Company, for whose safe conduct from Vienna to the United States the Washington government is now making overtures to the dual monarchy; Fritz Kreisler, the great violinist, and Carl Friedberg, famous pianist.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
SEP 24 1916

Subscribers to the series of Boston Symphony concerts which will be given in the Academy of Music the coming season have only this week in which to remit and secure their tickets, for their option on their seats closes Monday, October 2. The concerts will be five in number as usual, and given in the Academy of Music on Monday evenings. The dates are October 30, November 27, January 1, February 12 and March 12. Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, have been announced as soloists. Further announcements of soloists will be made shortly. The management reports that the subscription to date is quite equal to that of last year, which was one of the largest in the history of the orchestra in Philadelphia. There will be very few seats left for single sale.

From SUN
Address: New York City

The Boston Symphony Orchestra begins its season's work with the first rehearsal called for Monday, October 9, and on the following Friday afternoon and Saturday evening it gives its first pair of concerts in Boston. The changes in the orchestra are very few. Mr. Kessler, who sat at the second desk of the first violins, left the orchestra last spring to become a member of the musical faculty of Oberlin College. Ten days ago the orchestra had the great misfortune to lose its first bassoonist, Peter Sadony, who died after a surgical operation. His place will be filled at once. These are the only changes in the personnel. Dr. Muck returned to Boston last week after his summer in Maine.

The subscription for the New York concerts of the orchestra is as large as ever and the waiting list of those who desire to become subscribers has increased materially since last spring. The first concerts will be given Thursday evening, November 2, and Saturday afternoon, November 4.

From TIMES
Address: Washington, D. C.
SEP 24 1916

Music.

"The five concerts given annually in the New National Theater by the Boston Symphony Orchestra will be given as usual Tuesday afternoons at 4:30 o'clock, and the dates are: October 31, November 28, January 2, February 13, and March 13. The orchestra will, of course, be under the direction of Dr. Karl Muck.

The three soloists have been announced for the season. These are Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Carl Friedberg, one of the great pianists of our time. Others will be announced shortly.

From NORTH AMERICAN
Address: Philadelphia, Pa.
SEP 24 1916

* * *

The Boston Symphony Orchestra will give five concerts here this season as usual. They will be given in the Academy of Music on Monday nights, October 30, November 27, January 1, February 12 and March 12. So far, Emmy Destinn, the brilliant soprano of the Metropolitan Opera Company; Fritz Kreisler, the great violinist, and Ossip Gabrilowitsch, the Russian pianist, are the only soloists announced.

From AMERICAN
Address: New York City
SEP 24 1916

Entire House Sold Out for Boston Symphony Series

The opening of the musical activities of the winter is close at hand. The Boston Symphony Orchestra will give its usual series of five concerts in the Academy of Music on Friday evenings. The dates are: November 3, December 1, January 4, February 16 and March 16.

The orchestra has again as its conductor Dr. Karl Muck. Already three soloists have been announced for the series. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Fritz Kreisler and Ossip Gabrilowitsch, the brilliant Russian pianist. Others will be added to the list shortly.

The concerts will be given under the auspices of the Brooklyn Institute of Arts and Sciences as in the past. The subscription list is as large as it was last year, the entire house being sold out at each concert.

[14]

From the
Boston Globe
Oct.1,1916.

DR. MUCK'S PLANS

Dr. Karl Muck, the conductor of the Symphony Orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week. He has a quiet, restful summer and is not only in good condition physically, but is in high spirits.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season, which begins Friday and Saturday, Oct. 13-14. He has had with him a number of scores, so that the copyist might mark the individual parts.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in over a year. This compels Dr. Muck to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty. Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. First is the symphonic poem, "The Okeanides," by the Finnish composer, Sibelius, which was first played at the Norfolk, Conn., festival a year ago last spring. The second is the symphony "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr. Muck several years ago. The Symphony Orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of large dimensions.

Two other works, new to the Symphony programmes, are Beethoven's grand fugue for strings, op. 133, and Balakireff's symphonic poem, "Thamar." The Beethoven fugue has been announced several times in past years, but never reached performance. "Thamar," one of the most beautiful works of Russian composers, was heard in the Boston Opera House several years ago at a special concert of Russian music and was played a number of times during the performances last winter of the Ballet Russe.

Among the interesting revivals planned by Dr. Muck may be mentioned particularly the symphony by the ill-fated Frenchman, Ernest Chausson. This will be played at one of the early concerts. It was first performed in Boston in the fall of 1905 under the direction of Vincent d'Indy, and later had a second performance during the same season under Mr. Gericke. Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest," Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian serenade and Smetana's symphonic poem, "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish Symphony," Mozart's symphony in D major, op. 35; Berlioz's "Corsair" overture, Dvorak's "Nature" overture, Rimsky-Korsakoff's suite, "Scheherazade," Tschaikowsky's serenade for strings and George Schumann's variations and double fugue on a merry theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is most enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr. Muck this season as in the past, nor is it unlikely that before the winter is over he will come across other new and interesting works which will lend variety to the concerts.

THE SUNDAY CONCERTS

The concerts given in Symphony Hall on Sunday afternoons during the season have come to play so important a part in the musical life of this city that the announcement of the plans made by Messrs. Ellis and Mudgett for a season are always awaited with eager interest. Taken as a whole, these concerts have maintained a standard of unusual merit, and when one considers the number of things which may occur to interfere during the winter with the fulfilment of a promise made in the early autumn, there have been in the past several years very few disappointments. These concerts have secured a nation wide reputation, and there is no artist so great and so popular that he does not make every effort to be engaged for at least one.

For the coming winter, as in past seasons, the management has provided that the great majority of the concerts will be given by two or more artists. There is a large public for recitals by certain of the greatest artists, but, generally speaking, the public which patronizes these concerts is fond of variety and prefers one of the many combinations that can be made of singers and instrumentalists. Next winter, as in the past, recitals will be given by Kreisler, Paderewski, Elman, McCormack and Sembrich. Most of the other concerts will be with a combination of artists. Two afternoons have been set aside for the usual concerts of the Boston Symphony Orchestra in aid of its pension fund.

The regular series of concerts will open Sunday afternoon, Oct. 22. At these will appear Frances Alda and Giuseppe De Luca, of the Metropolitan Opera Company, assisted by an orchestra of symphony players, with Joseph Pasternack as conductor.

De Luca is the new Italian baritone who made, during the Metropolitan engagement in Boston last spring, so favorable an impression on the Boston public. The success of Mr. Pasternack as a conductor of the recent series of operatic concerts in Symphony Hall is fresh in the memory of the musical public.

Fritz Kreisler will give his first recital of the season in Symphony Hall the following Sunday, Oct. 29, to be followed Nov. 5 by Alma Gluck, with assisting artists. Paderewski's first recital is scheduled for Sunday, Nov. 12, and on Nov. 19 comes the first Pension Fund concert.

Other artists who have been engaged to appear during the course of the season are Julia Culp, the mezzo-soprano; Jacques Thibaud, the French violinist, who received leave of absence from the French army, where he has been serving since the beginning of the war, for the tour he is to make this winter in America; Mme. Gadski, soprano, who will appear with Eddy Brown, violinist. Mischa Elman will appear at one of these concerts; also Emmy Destinn. Concerts will be given by Harold Bauer and Helen Stanley. Miss Stanley is a young American soprano, a member of the Chicago Opera Company, who has been engaged by Mr. Ellis for the role of Micaela in "Carmen," which the Ellis Opera Company is to give on its tour this month. John McCormack will appear, and Mme. Sembrich, who has recovered her health, will give a recital later in the winter. Frieda Hempel will appear in concert.

SYMPHONY IN CAMBRIDGE

The usual series of eight concerts will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the winter of 1916-1917. The concerts, as in the past, will come on Thursday evenings, and the dates are Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22, April 26.

Distinguished soloists have been engaged for these concerts. Of singers, there will be Emmy Destinn, the well-known soprano of the Metropolitan Opera Company, New York, and Susan Miller, a new-comer and mezzo-soprano of whom great things are prophesied. Of violinists, there will be Fritz Kreisler and Irma Seydel. The pianists will be Ernest Schelling, Frances Nash, a new-comer, and Claire Forbes, a young pianist, who has already played with the orchestra with much success.

MUDGETT CONCERTS

L. H. Mudgett of Symphony Hall announces the following artists as among those who will give concerts under his management this season in Boston, the following pianists, singers, 'cellists, ensemble organizations: Bauer, Gabrilowitsch, Copeland, Carreno, Leginska, Grainger, Germaine Schnitzer, Lester Donahue, Claire Forbes, Olga Samaroff, Mischa Lvitzki, Julia Culp, Marie von Dresser, Nichola Oulukanoff, Elena Gerhardt, Oscar Seagle, Louis Graveure, Evan Williams, Zimbalist, Albert Spalding, Jacques Thibaud, Irma Seydel, Joseph Malkib, Kitty Cheatham, the Flonzaley Quartet, the Longy Club, the Witek-Malkin Trio, James Friskin, Louis Cornell, Arthur Alexander, Anita Hartley, Oliver Denton, Roderick White, Charles Cooper.

From the
BOSTON AMERICAN
Oct. 1,1916.

DR. KARL MUCK, the conductor of the Symphony Orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the Winter the middle of the coming week. He has had a quiet, restful Summer and is not only in good condition physically, but is in high spirits.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season which begin Friday and Saturday, October 13-14. He has had with him a large number of scores of works he has never done in Boston, marking the scores so that the copyist might mark the individual parts.

Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. These are the symphonic poem, "The Okeanides," by the Finnish composer, Sibelius, which was first played at the Norfolk, Ct., festival a year ago last Spring.

The second is the symphony, "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr. Muck several years ago. The Symphony Orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain.

These are the only two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem, "Tharmar." The Beethoven Fugue has been announced several times in past years, but never reached performance.

"Thamar," one of the most beautiful works of Russian composers, was heard in the Boston Opera House several years ago at a special concert of Russian music, and was played a number of times during the performances last Winter of the Ballet Russe.

Among the interesting revivals planned by Dr. Muck may be mentioned particularly the beautiful symphony by the ill-fated Frenchman, Ernest Chausson. This will be played at one of the early concerts. It was first performed in Boston in the Fall of 1905, under the direction of Vincent d'Indy, and later had a second performance during the same season under Mr. Gericke.

Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian Serenade, and Smetana's Symphonic Poem, "Wallenstein."

From the
Boston American
Oct. 1, 1916.

Noted Artists On Symphony Lists

THE concerts given in Symphony Hall on Sunday afternoons during the season have come to play so important a part in the musical life of this city that the announcement of the plans made by Messrs. Ellis and Mudgett for a season are always awaited with eager interest.

The coming Winter, as in past seasons, the management has provided that the great majority of the concerts be given by two or more artists. There is a large public for recitals by certain of the great artists, but, generally speaking, the public which patronizes these concerts is fond of variety and prefers one of the many combinations that can be made of singers and instrumentalists.

Next Winter, as in the past, recitals will be given by Kreisler, Paderewski, Elman, McCormack and Sembrich. Most of the other concerts will be with a combination of artists. Two afternoons have been set aside for the usual concerts of the Boston Symphony Orchestra in aid of its pension fund.

The regular series of concerts will open Sunday afternoon, October 22. At these will appear Frances Alda and Giuseppe de Luca, of the Metropolitan Opera Company, assisted by an orchestra of Symphony players, with Mr. Joseph Pasternack as conductor. This should be a most attractive event.

Mme. Alda by her appearances here last Spring with the Metropolitan Opera Company showed that she had become a singer of very unusual skill and artistry.

Fritz Kreisler will give his first recital of the season in Symphony Hall the following Sunday, October 29, to be followed November 5 by that charming artist, Alma Gluck, with assisting artists. Paderewski's first recital is scheduled for Sunday, November 12, and November 19 comes the first pension fund concert.

From the
Boston Globe
Oct. 1, 1916.

Dr Muck's Symphony Plans

Dr Muck, summering at Blue Hill, Me, whence he returns to Boston this week, had something to say, in a day's trip recently to the city, about his season's Symphony programs, the first of which occurs Oct 12 and 14. The eminent doctor appears to be in excellent health and fine spirits, yet rest for him has included the study of a large number of scores of works he has not done in Boston, marking them so that the copyist may mark the individual parts.

Of orchestral works entirely new to the symphony audiences, Dr Muck is preparing four. These are the Symphonic poem, "The Okeanides," by the Finnish composer, Sibelius, which was first played at the Norfolk, Ct, festival a year ago last Spring. The second is the symphony "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr Muck several years ago. The orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain.

These are the only two strikingly novel works. The other two, new to the symphony programs, are Beethoven's Grand Fugue for Strings, op 133, and Balakireff's Symphonic Poem, "Thamar." The Beethoven Fugue has been announced several time in past years, but never reached performance. "Thamar" has been heard at a concert at the Boston Opera House several seasons ago and during the recent performances by the Russian ballet.

Among the interesting revivals planned by Dr Muck may be mentioned the beautiful symphony by Chausson, which will be played at one of the early concerts. It was first performed in Boston in the Fall of 1905 under the direction of Vincent d'Indy, and later had a second performance during the same season under Mr Gericke. Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian Serenade, and Smetana's Symphonic poem, "Wallenstein."

Other works which Dr Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish Symphony"; Mozart's Symphony in D major, op 35; Berlioz' "Corsair" Overture; Dvorak's "Nature" Overture; Rimsky-Korsakoff's Suite, "Scheherazade"; Tschaikowsky's Serenade for Strings, and George Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr Kreisler is most enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr Muck this season as in the past, and other less familiar works to be found on the shelves of the library which will serve a good purpose at a time when little music has come from German publishers within a year.

Mr Longy Makes Plans For a Busy Season

Mr Longy, aside from his duties as first oboeist of the Symphony Orchestra, will have a busy season as conductor, soloist and instructor. The Longy Club will give three concerts as usual. The orchestra of the MacDowell Club, an organization of greatly improved standards and efficiency under Mr Longy's direction, will give two concerts. Mr Longy projects two more concerts at his own initiative to make better known the music of Jean Hure, the Frenchman, and of our own Mr Loeffler. With all of this, Mr Longy, with the assistance of his daughter, Mlle Rene Longy, will be occupied with his school, modeled along Conservatory lines, which now announces a group of his symphony colleagues as instructors.

At the first concert of the Longy Club in November a novelty will be found in the sonata for flute, viola and harp by Debussy, one of the series of instrumental solo and small ensemble pieces some time ago undertaken by the French composer. The rhapsody for clarinet, played several seasons ago by Mr Grisez, and the sonata for cello introduced here last season by Mr Casals for the first time in this country were two of the group already heard. Other numbers of the program will be a divertissement by Roussel, a piano quartet by Scherber and a suite by d'Indy.

Later programs will represent these names: Beethoven, Wollett, Gouvy, Thuille, Enesco, Florent, Schmitt and Mr Strube.

For the December concert by the string orchestra of the MacDowell Club there will be a Handel concerto for two violins and 'cello obligato, an Aubade by Lalo and a chamber symphony by Kurt Striegler, who is a teacher at the Leipsic Conservatory.

Mme Longy will spend the Winter at their estate in France, in the Somme District, 10 miles from the front. Mr Longy says the house and property has been requisitioned by the British, and but little has been spared the rigors of war.

From the
Boston Globe
Oct. 1, 1916.

Announcement of Sunday Concerts in Symphony Hall

The concerts given in Symphony Hall on Sunday afternoons during the season have come to play so important a part in the musical life of this city that the announcements of the plans made by Messrs Ellis and Mudgett are always awaited with eager interest. These concerts have maintained a standard of unusual merit, and when one considers the number of things which may occur to interfere during the Winter with the fulfillment of a promise made in the early Autumn, there have been in the past several years very few disappointments.

Naturally, there cannot be a series of 20-odd concerts during a series of years of vast amount of novelty as to artists who appear, and seekers after the new must gratify their wish in the programs and in the combinations of artists.

The coming Winter, as in past seasons, the management has provided that the majority of the concerts will be given by two or more artists. The regular series will open Sunday afternoon, Oct 22, with Frances Alda and Giuseppe De Luca of the Metropolitan Opera Company, assisted by an orchestra of symphony players, with Mr Joseph Pasternack as conductor.

Fritz Kreisler will give his first recital of the season in Symphony Hall the following Sunday, Oct 29, to be followed Nov 5 by Alma Gluck, with assisting artists. Paderewski's first recital is scheduled for Sunday, Nov 12, and Nov 19 comes the first Pension Fund Concert.

Other artists who have been engaged to appear are: Julia Culp, the eminent mezzo-soprano; Jacques Thibaud, the great French violinist, who received leave of absence from the French Army, where he has been serving since the beginning of the war for the tour he is to make this Winter in America; Mme Gadski, the soprano, who will appear with Eddy Brown, the young American violinist.

Mischa Elman is scheduled to appear, likewise Emmy Destinn. Another of the concerts will be given by Harold Bauer and Helen Stanley. Miss Stanley is a young American soprano, a member of the Chicago Opera Company, who has been engaged by Mr Ellis for the role of Micaela in "Carmen," which the Ellis Opera Company is to give on its tour this month.

Naturally, John McCormack is on the list, and Mme Sembrich, who has quite recovered her health, is scheduled for a recital later in the Winter. Frieda Hempel also will be heard in concert.

Notable Artists to Appear at Manager Mudgett's Concerts

The season's concerts in Jordan Hall under the management of Louis H. Mudgett will include a number of the favorite artists who visit Boston each year, as well as several names new to this city. The season opens Saturday afternoon, Oct 14 with Ethel Leginska, pianist, who appeared here several times last season. The second concert presents a new comer, Mischa Levitzki, a young Russian pianist, who will make his first appearance in this country in New York two days previous to his Boston recital.

The distinguished pianist, Mme Teresa Carreno, is announced for the third concert, Saturday afternoon, Oct 21. The Flonzaley Quartet will give four performances during the season, Kitty Cheatham will appear early in November, the Witek-Malkin Trio are scheduled for a mid-Winter concert, and the Longy Club will give their usual series of three concerts.

The following singers and instrumentalists complete the list, which will be added to at a later date: Harold Bauer, Ossip Gabrilowitsch, Efrem Zimbalist, Julia Culp, Teresa Carreno, Albert Spalding, Percy Grainger, Marie Van Dresser, James Friskin, Joseph Malkin, Germaine Schnitzer, Alice Van Barentzen, Nichola Oulukanoff, Ruth Deyo, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, Anita Hartley, Irma Seydel, Evan Williams, Olga Samaroff, the Witek-Malkin trio, Oliver Denton, Charles Cooper and Roderick White.

Cambridge Symphony Concerts

The usual series of eight concerts will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the Winter of 1916-1917. The concerts will come on Thursday evenings, Oct 19, Nov 9, Dec 7, Jan 11, Feb 1, Feb 22, March 22 and April 26.

Distinguished soloists have been engaged. Of singers, there will be Emmy Destinn, the well-known soprano of the Metropolitan Opera Company, and Susan Millar, a newcomer and mezzo-soprano. Of violinists, there will be Fritz Kreisler and Irma Seydel. The pianists will be Ernest Schelling, Frances Nash, a newcomer, and Claire Forbes, a young pianist who has already played with the orchestra with much success.

Subscribers to last season's Cambridge concerts may secure their old seats by renewing their subscriptions before Monday, Oct 9. The general sale of unclaimed seats for the season will open Saturday morning, Oct 14. Address all communications to George H. Kent, University Book Store, Harvard sq, Cambridge.

From the
Boston Globe
Oct.1,1916.

DR. MUCK'S PLANS

Dr. Karl Muck, the conductor of the Symphony Orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week. He has a quiet, restful summer and is not only in good condition physically, but is in high spirits.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season, which begins Friday and Saturday, Oct. 13-14. He has had with him a number of scores, so that the copyist might mark the individual parts.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in over a year. This compels Dr. Muck to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty. Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. First is the symphonic poem, "The Okeanides," by the Finnish composer, Sibelius, which was first played at the Norfolk, Conn., festival a year ago last spring. The second is the symphony "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr. Muck several years ago. The Symphony Orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of large dimensions.

Two other works, new to the Symphony programmes, are Beethoven's grand fugue for strings, op. 133, and Balakireff's symphonic poem, "Thamar." The Beethoven fugue has been announced several times in past years, but never reached performance. "Thamar," one of the most beautiful works of Russian composers, was heard in the Boston Opera House several years ago at a special concert of Russian music and was played a number of times during the performances last winter of the Ballet Russe.

Among the interesting revivals planned by Dr. Muck may be mentioned particularly the symphony by the ill-fated Frenchman, Ernest Chausson. This will be played at one of the early concerts. It was first performed in Boston in the fall of 1905 under the direction of Vincent d'Indy, and later had a second performance during the same season under Mr. Gericke. Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest," Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian serenade and Smetana's symphonic poem, "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish Symphony," Mozart's symphony in D major, op. 35; Berlioz's "Corsair" overture, Dvorak's "Nature" overture, Rimsky-Korsakoff's suite, "Scheherazade," Tschaikowsky's serenade for strings and George Schumann's variations and double fugue on a merry theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is most enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr. Muck this season as in the past, nor is it unlikely that before the winter is over he will come across other new and interesting works which will lend variety to the concerts.

THE SUNDAY CONCERTS

The concerts given in Symphony Hall on Sunday afternoons during the season have come to play so important a part in the musical life of this city that the announcement of the plans made by Messrs. Ellis and Mudgett for a season are always awaited with eager interest. Taken as a whole, these concerts have maintained a standard of unusual merit, and when one considers the number of things which may occur to interfere during the winter with the fulfilment of a promise made in the early autumn, there have been in the past several years very few disappointments. These concerts have secured a nation wide reputation, and there is no artist so great and so popular that he does not make every effort to be engaged for at least one.

For the coming winter, as in past seasons, the management has provided that the great majority of the concerts will be given by two or more artists. There is a large public for recitals by certain of the greatest artists, but, generally speaking, the public which patronizes these concerts is fond of variety and prefers one of the many combinations that can be made of singers and instrumentalists. Next winter, as in the past, recitals will be given by Kreisler, Paderewski, Elman, McCormack and Sembrich. Most of the other concerts will be with a combination of artists. Two afternoons have been set aside for the usual concerts of the Boston Symphony Orchestra in aid of its pension fund.

The regular series of concerts will open Sunday afternoon, Oct. 22. At these will appear Frances Alda and Giuseppe De Luca of the Metropolitan Opera Company, assisted by an orchestra of symphony players, with Joseph Pasternack as conductor.

De Luca is the new Italian baritone who made, during the Metropolitan engagement in Boston last spring, so favorable an impression on the Boston public. The success of Mr. Pasternack as a conductor of the recent series of operatic concerts in Symphony Hall is fresh in the memory of the musical public.

Fritz Kreisler will give his first recital of the season in Symphony Hall the following Sunday, Oct. 29, to be followed Nov. 5 by Alma Gluck, with assisting artists. Paderewski's first recital is scheduled for Sunday, Nov. 12, and on Nov. 19 comes the first Pension Fund concert.

Other artists who have been engaged to appear during the course of the season are Julia Culp, the mezzo-soprano; Jacques Thibaud, the French violinist, who received leave of absence from the French army, where he has been serving since the beginning of the war, for the tour he is to make this winter in America; Mme. Gadski, soprano, who will appear with Eddy Brown, violinist. Mischa Elman will appear at one of these concerts; also Emmy Destinn. Concerts will be given by Harold Bauer and Helen Stanley. Miss Stanley is a young American soprano, a member of the Chicago Opera Company, who has been engaged by Mr. Ellis for the role of Micaela in "Carmen," which the Ellis Opera Company is to give on its tour this month. John McCormack will appear, and Mme. Sembrich, who has recovered her health, will give a recital later in the winter. Frieda Hempel will appear in concert.

SYMPHONY IN CAMBRIDGE

The usual series of eight concerts will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the winter of 1916-1917. The concerts, as in the past, will come on Thursday evenings, and the dates are Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22, April 26.

Distinguished soloists have been engaged for these concerts. Of singers, there will be Emmy Destinn, the well-known soprano of the Metropolitan Opera Company, New York, and Susan Miller, a new-comer and mezzo-soprano of whom great things are prophesied. Of violinists, there will be Fritz Kreisler and Irma Seydel. The pianists will be Ernest Schelling, Frances Nash, a new-comer, and Claire Forbes, a young pianist, who has already played with the orchestra with much success.

MUDGETT CONCERTS

L. H. Mudgett of Symphony Hall announces the following artists as among those who will give concerts under his management this season in Boston, the following pianists, singers, 'cellists, ensemble organizations: Bauer, Gabrilowitsch, Copeland, Carreno, Leginska, Grainger, Germaine Schnitzer, Lester Donahue, Claire Forbes, Olga Samaroff, Mischa Lvitzki, Julia Culp, Marie von Dresser, Nichola Oulukanoff, Elena Gerhardt, Oscar Seagle, Louis Graveure, Evan Williams, Zimbalist, Albert Spalding, Jacques Thibaud, Irma Seydel, Joseph Malkib, Kitty Cheatham, the Flonzaley Quartet, the Longy Club, the Witek-Malkin Trio, James Friskin, Louis Cornell, Arthur Alexander, Anita Hartley, Oliver Denton, Roderick White, Charles Cooper.

From the
BOSTON AMERICAN
Oct. 1, 1916.

DR. KARL MUCK, the conductor of the Symphony Orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the Winter the middle of the coming week. He has had a quiet, restful Summer and is not only in good condition physically, but is in high spirits.

Although he has been nominally resting, he has found time to do a large amount of work in preparation for the concerts of the coming season which begin Friday and Saturday, October 13-14. He has had with him a large number of scores of works he has never done in Boston, marking the scores so that the copyist might mark the individual parts.

Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. These are the symphonic poem, "The Okeanides," by the Finnish composer, Sibelius, which was first played at the Norfolk, Ct., festival a year ago last Spring.

The second is the symphony, "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr. Muck several years ago. The Symphony Orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain.

These are the only two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem, "Tharmar." The Beethoven Fugue has been announced several times in past years, but never reached performance.

"Thamar," one of the most beautiful works of Russian composers, was heard in the Boston Opera House several years ago at a special concert of Russian music, and was played a number of times during the performances last Winter of the Ballet Russe.

Among the interesting revivals planned by Dr. Muck may be mentioned particularly the beautiful symphony by the ill-fated Frenchman, Ernest Chausson. This will be played at one of the early concerts. It was first performed in Boston in the Fall of 1905, under the direction of Vincent d'Indy, and later had a second performance during the same season under Mr. Gericke.

Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian Serenade, and Smetana's Symphonic Poem, "Wallenstein."

From the
Boston American
Oct. 1, 1916.

Noted Artists On Symphony Lists

THE concerts given in Symphony Hall on Sunday afternoons during the season have come to play so important a part in the musical life of this city that the announcement of the plans made by Messrs. Ellis and Mudgett for a season are always awaited with eager interest.

The coming Winter, as in past seasons, the management has provided that the great majority of the concerts be given by two or more artists. There is a large public for recitals by certain of the great artists, but, generally speaking, the public which patronizes these concerts is fond of variety and prefers one of the many combinations that can be made of singers and instrumentalists.

Next Winter, as in the past, recitals will be given by Kreisler, Paderewski, Elman, McCormack and Sembrich. Most of the other concerts will be with a combination of artists. Two afternoons have been set aside for the usual concerts of the Boston Symphony Orchestra in aid of its pension fund.

The regular series of concerts will open Sunday afternoon, October 22. At these will appear Frances Alda and Giuseppe de Luca, of the Metropolitan Opera Company, assisted by an orchestra of Symphony players, with Mr. Joseph Pasternack as conductor. This should be a most attractive event.

Mme. Alda by her appearances here last Spring with the Metropolitan Opera Company showed that she had become a singer of very unusual skill and artistry.

Fritz Kreisler will give his first recital of the season in Symphony Hall the following Sunday, October 29, to be followed November 5 by that charming artist, Alma Gluck, with assisting artists. Paderewski's first recital is scheduled for Sunday, November 12, and November 19 comes the first pension fund concert.

From the
Boston Globe
Oct. 1, 1916.

Dr Muck's Symphony Plans

Dr Muck, summering at Blue Hill, Me, whence he returns to Boston this week, had something to say, in a day's trip recently to the city, about his season's Symphony programs, the first of which occurs Oct 13 and 14. The eminent doctor appears to be in excellent health and fine spirits, yet rest for him has included the study of a large number of scores of works he has not done in Boston, marking them so that the copyist may mark the individual parts.

Of orchestral works entirely new to the symphony audiences, Dr Muck is preparing four. These are the Symphonic poem, "The Okeanides," by the Finnish composer, Sibelius, which was first played at the Norfolk, Ct, festival a year ago last Spring. The second is the symphony "Vita," by Noren, whose "kaleidoscope" variations were played in Boston by Dr Muck several years ago. The orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain.

These are the only two strikingly novel works. The other two, new to the symphony programs, are Beethoven's Grand Fugue for Strings, op 133, and Balakireff's Symphonic Poem, "Thamar." The Beethoven Fugue has been announced several time in past years, but never reached performance. "Thamar" has been heard at a concert at the Boston Opera House several seasons ago and during the recent performances by the Russian ballet.

Among the interesting revivals planned by Dr Muck may be mentioned the beautiful symphony by Chausson, which will be played at one of the early concerts. It was first performed in Boston in the Fall of 1905 under the direction of Vincent d'Indy, and later had a second performance during the same season under Mr Gericke. Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one which ends with the grand polonaise); Hugo Wolf's Italian Serenade, and Smetana's Symphonic poem, "Wallenstein."

Other works which Dr Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish Symphony"; Mozart's Symphony in D major, op 35; Berlioz' "Corsair" Overture; Dvorak's "Nature" Overture; Rimsky-Korsakoff's Suite, "Scheherazade"; Tschaikowsky's Serenade for Strings, and George Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr Kreisler is most enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr Muck this season as in the past, and other less familiar works to be found on the shelves of the library which will serve a good purpose at a time when little music has come from German publishers within a year.

Mr Longy Makes Plans For a Busy Season

Mr Longy, aside from his duties as first oboeist of the Symphony Orchestra, will have a busy season as conductor, soloist and instructor. The Longy Club will give three concerts as usual. The orchestra of the MacDowell Club, an organization of greatly improved standards and efficiency under Mr Longy's direction, will give two concerts. Mr Longy projects two more concerts at his own initiative to make better known the music of Jean Hure, the Frenchman, and of our own Mr Loeffler. With all of this, Mr Longy, with the assistance of his daughter, Mlle Rene Longy, will be occupied with his school, modeled along Conservatory lines, which now announces a group of his symphony colleagues as instructors.

At the first concert of the Longy Club in November a novelty will be found in the sonata for flute, viola and harp by Debussy, one of the series of instrumental solo and small ensemble pieces some time ago undertaken by the French composer. The rhapsody for clarinet, played several seasons ago by Mr Grisez, and the sonata for cello introduced here last season by Mr Casals for the first time in this country were two of the group already heard. Other numbers of the program will be a divertissement by Roussel, a piano quartet by Scherber and a suite by d'Indy.

Later programs will represent these names: Beethoven, Wollett, Gouvy, Thuille, Enesco, Florent, Schmitt and Mr Strube.

For the December concert by the string orchestra of the MacDowell Club there will be a Handel concerto for two violins and 'cello obligato, an Aubade by Lalo and a chamber symphony by Kurt Striegler, who is a teacher at the Leipsic Conservatory.

Mme Longy will spend the Winter at their estate in France, in the Somme District, 10 miles from the front. Mr Longy says the house and property has been requisitioned by the British, and but little has been spared the rigors of war.

From the
Boston Globe
Oct. 1, 1916.

Announcement of Sunday Concerts in Symphony Hall

The concerts given in Symphony Hall on Sunday afternoons during the season have come to play so important a part in the musical life of this city that the announcements of the plans made by Messrs Ellis and Mudgett are always awaited with eager interest. These concerts have maintained a standard of unusual merit, and when one considers the number of things which may occur to interfere during the Winter with the fulfillment of a promise made in the early Autumn, there have been in the past several years very few disappointments.

Naturally, there cannot be a series of 20-odd concerts during a series of years of vast amount of novelty as to artists who appear, and seekers after the new must gratify their wish in the programs and in the combinations of artists.

The coming Winter, as in past seasons, the management has provided that the majority of the concerts will be given by two or more artists. The regular series will open Sunday afternoon, Oct 22, with Frances Alda and Giuseppe De Luca of the Metropolitan Opera Company, assisted by an orchestra of symphony players, with Mr Joseph Pasternack as conductor.

Fritz Kreisler will give his first recital of the season in Symphony Hall the following Sunday, Oct 29, to be followed Nov 5 by Alma Gluck, with assisting artists. Paderewski's first recital is scheduled for Sunday, Nov 12, and Nov 19 comes the first Pension Fund Concert.

Other artists who have been engaged to appear are: Julia Culp, the eminent mezzo-soprano; Jacques Thibaud, the great French violinist, who received leave of absence from the French Army, where he has been serving since the beginning of the war for the tour he is to make this Winter in America; Mme Gadski, the soprano, who will appear with Eddy Brown, the young American violinist.

Mischa Elman is scheduled to appear, likewise Emmy Destinn. Another of the concerts will be given by Harold Bauer and Helen Stanley. Miss Stanley is a young American soprano, a member of the Chicago Opera Company, who has been engaged by Mr Ellis for the role of Micaela in "Carmen," which the Ellis Opera Company is to give on its tour this month.

Naturally, John McCormack is on the list, and Mme Sembrich, who has quite recovered her health, is scheduled for a recital later in the Winter. Frieda Hempel also will be heard in concert.

Notable Artists to Appear at Manager Mudgett's Concerts

The season's concerts in Jordan Hall under the management of Louis H. Mudgett will include a number of the favorite artists who visit Boston each year, as well as several names new to this city. The season opens Saturday afternoon, Oct 14 with Ethel Leginska, pianist, who appeared here several times last season. The second concert presents a new comer, Mischa Levitzki, a young Russian pianist, who will make his first appearance in this country in New York two days previous to his Boston recital.

The distinguished pianist, Mme Teresa Carreno, is announced for the third concert, Saturday afternoon, Oct 21. The Flonzaley Quartet will give four performances during the season, Kitty Cheatham will appear early in November, the Witek-Malkin Trio are scheduled for a mid-Winter concert, and the Longy Club will give their usual series of three concerts.

The following singers and instrumentalists complete the list, which will be added to at a later date: Harold Bauer, Ossip Gabrilowitsch, Efrem Zimbalist, Julia Culp, Teresa Carreno, Albert Spalding, Percy Grainger, Marie Van Dresser, James Friskin, Joseph Malkin, Germaine Schnitzer, Alice Van Barentzen, Nichola Oulukanoff, Ruth Deyo, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, Anita Hartley, Irma Seydel, Evan Williams, Olga Samaroff, the Witek-Malkin trio, Oliver Denton, Charles Cooper and Roderick White.

Cambridge Symphony Concerts

The usual series of eight concerts will be given by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, during the Winter of 1916-1917. The concerts will come on Thursday evenings, Oct 19, Nov 9, Dec 7, Jan 11, Feb 1, Feb 22, March 22 and April 26.

Distinguished soloists have been engaged. Of singers, there will be Emmy Destinn, the well-known soprano of the Metropolitan Opera Company, and Susan Millar, a newcomer and mezzo-soprano. Of violinists, there will be Fritz Kreisler and Irma Seydel. The pianists will be Ernest Schelling, Frances Nash, a newcomer, and Claire Forbes, a young pianist who has already played with the orchestra with much success.

Subscribers to last season's Cambridge concerts may secure their old seats by renewing their subscriptions before Monday, Oct 9. The general sale of unclaimed seats for the season will open Saturday morning, Oct 14. Address all communications to George H. Kent, University Book Store, Harvard sq, Cambridge.

From the
Boston Herald
Oct. 1, 1916.

DR. MUCK'S PLANS

Dr. Karl Muck, the conductor of the Symphony orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week. He has had a quiet, restful summer, and is in good condition physically, and in high spirits.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in over a year. This compels him to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty. At the same time it may be pointed out that Dr. Muck prophesied no novelties at the beginning of last season, and yet produced no less than 11. Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. These are the Symphonic Poem, "The Okeanides," by Sibelius, which was first played at the Norfolk (Ct.) Festival. The second is the Symphony, "Vita," by Noren, whose "kaleidoscope" variations were played here several years ago. The Symphony orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain. These are the only two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem, "Thamar." Beethoven's Fugue has been announced several times in past years, but never reached performance. "Thamar" was heard in the Boston Opera House several years ago at a special concert of Russian music. It was also performed as a gorgeous ballet last season by the Ballet Russe.

Among the interesting revivals may be mentioned particularly the symphony by the ill-fated Frenchman, Chausson. This will be played at one of the early concerts. It was first performed in Boston in the fall of 1905 under the direction of Vincent d'Indy, and later during the same season under Mr. Gericke. Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one with the grand polonaise); Wolf's Italian Serenade, and Smetana's "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish" symphony; Mozart's symphony in D major, op. 35; Berlioz's "Corsair" overture; Dvorak's "Nature" overture; Rimsky-Korsakoff's suite, "Scheherazade"; Tschaikowsky's Serenade for strings, and Georg Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr. Muck this season as in the past, nor is it unlikely that before the winter is over he will come across other new and interesting works which will lend variety to the concerts.

MR. MUDGETT'S CONCERT

In addition to the regular Sunday afternoon concerts at Symphony Hall, Mr. L. H. Mudgett announces the following concerts at Jordan Hall for the season 1916-17, with the dates: Ethel Leginska, pianist, Saturday afternoon, Oct. 14; Mischa Levitzki, pianist, Thursday afternoon, Oct. 19; Teresa Carreno, pianist, Saturday afternoon, Oct. 21; Ossip Gabrilowitsch, pianist, Saturday afternoon, Oct. 28; Percy Grainger, pianist, Friday afternoon, Nov. 3; Albert Spalding, violinist, Saturday afternoon, Nov. 4; Marie Van Dresser, soprano, Monday afternoon, Nov. 6; Harold Bauer, pianist, Wednesday afternoon, Nov. 8; James Friskin, pianist, Friday evening, Nov. 10; Kitty Cheatham, interpreter of songs and Negro melodies, Saturday afternoon, Nov. 11; Joseph Malkin, 'cellist, Wednesday evening, Nov. 15; Germaine Schnitzer, pianist, Saturday afternoon, Nov. 18; Olive Van Barentzen, soprano, Wednesday afternoon, Nov. 22; Nichola Oulukanoff, baritone, Wednesday evening, Nov. 22; Flonzaley quartet, chamber music, Thursday evening, Nov. 30, the first of their series of three concerts. Other artists to appear later in the season are: The Longy Club, in their regular series of three concerts; Efrem Zimbalist, Julia Culp, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, the Witek-Malkin trio, Anita Hartley, Irma Seydel, Evan Williams, Olga Samaroff, Oliver Denton, Charles Cooper and Roderick White. Additional concerts of interest will be announced later.

om Wheeling, W. Va.
ddress:
SEP 24 1916

Kossuth Portrait of Dr. Muck Attracts Bostonians

At the exhibition of pictures held last week in Copley Hall, Boston, by the photographers of New England a great deal of attention was directed to the portrait of Dr. Muck, the conductor of the Boston symphony orchestra, which was made by George J. Kossuth of this city. The portrait is one of the collection of pictures made for the University club of the famous artists who have appeared here under their auspices. Bostonians were particularly impressed with the remarkable resemblance this picture bears to Richard Wagner one of the greatest figures in modern musical history. To emphasize this resemblance Wilfred A. French, a Boston art editor, placed immediately above it a picture of Wagner made by Dr. Angerer of Munich in the early eighties. The Friday evening edition of the Boston Transcript devotes a quarter page to a reproduction of the two pictures with the following comment:

At the exhibition of the Photographers' Association of New England, this week at Copley Hall, there hung one above the other a notable portrait of Dr. Muck, the conductor of the symphony, taken by George J. Kossuth of Wheeling and lent by The Photo-Era, and the life-like photograph of Wagner taken in his final years at Munich and lent by Wilfred French, by whose courtesy both appear here. So set, the much-mooted likeness of the conductor to the composer speaks for itself.

Sugar is extracted from 16 varieties of palms which grow in Ceylon.

From the
Boston American
Oct. 8, 1916.

36th Symphony Season Opens Oct. 13

THE thirty-sixth season of the Symphony Orchestra will begin with the concerts Friday afternoon, October 13, and Saturday evening, October 14. The first full rehearsal of the Orchestra is to be held tomorrow morning at half-past ten, and the out-of-town concerts begin the following week at Providence, October 17. Dr. Muck returned to town the middle of the week and is settled for the Winter in his house on the Fenway.

The program that he has made for the first concerts contains no new music—in fact, all four numbers are quite familiar. This is in line with Dr. Muck's policy in past years. The symphony will be the "Eroica" of Beethoven, which has its biennial performances at the Symphony concerts.

The second part of the program comprises Berlitz' Overture to "The Corsair;" Liszt's Symphonic Poem, "Mazeppa," and Richard Strauss' Tone Poem, "Till Eulenspiegel's Merry Pranks."

As in past years, the Friday afternoon concerts will begin at 2:30 and the Saturday evening concerts at 8. The subscription for both the Friday and Saturday series is thoroughly satisfactory, but persons so desiring may be able to get desirable tickets at nearly all prices for the Saturday concerts. They will be on sale at Symphony Hall through this week.

RECORD
ss: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which have not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, No. 1119 Chestnut street, a week from tomorrow. The subscription, which has been in progress in Boston since last spring, is of gratifying size, and the Philadelphia season has promise of being brilliant. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

* * *

From the
Boston Journal.
October 7th

SYMPHONY SEASON BEGINS NEXT WEEK

Dr. Muck Chooses Classic Works for Initial Program.

The thirty-sixth season of the Symphony Orchestra will begin with the concerts next Friday afternoon, and Saturday evening.

The program Dr. Muck has made for the first concerts contains four familiar numbers. This is in line with Dr. Muck's policy in past years. The symphony will be the "Eroica" of Beethoven. The second part of the program comprises Berlioz's overture to "The Corsair," Liszt's symphonic poem, "Mazeppa," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

As in past years, the Friday afternoon concerts will begin at 2.30 and the Saturday evening concerts at 8. Some desirable seats are available at nearly all prices for the Saturday concerts.

SYMPHONY CONCERTS AT SANDERS THEATRE

The Symphony Orchestra is to give its usual series of eight concerts the coming winter in Sanders Theatre, Harvard University. The season tickets not taken up by subscription will be placed on sale at Kent's, Harvard square, next Saturday. The concerts will be given on Thursday evenings, Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22 and April 26.

Seven soloists are scheduled: Fritz Kreisler, violinist; Frances Nash, pianist; Irma Seydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist, and, problematically, Emmy Destinn. Miss Destinn has been detained abroad by the military authorities, but she may reach Boston before the winter is over.

n TRIBUNE
ress: Providence, R. I.
T 1 - 19

The opening of the musical season is nearer at hand than most people realize. Three weeks from next Tuesday evening, Oct. 17, the Boston Symphony Orchestra gives the first of its annual series of six concerts here, and Fritz Kreisler will be the soloist. For the first time since the orchestra began to come here, 35 years ago, it will be able to use the same orchestra in Providence that it uses in Boston, New York and other large cities. In the past, owing to the small size of the stage in Infantry Hall, it has been necessary radically to reduce the number of string instruments and, correspondingly, of wind instruments. But this week a special extension to the stage is being built, one which may be put up just before the concert and removed immediately after, and when Dr. Muck wishes to play a work which takes the entire personnel of 100 men, he will be able to do so. This is most important, for in the past Providence has had to do without some of the most interesting modern works that require a very large orchestra, and even last April, when a Wagner program was given here, it was necessary to take off one of the numbers originally chosen by Dr. Muck and substitute another because of the impossibility of putting enough musicians on the stage. The new extension will be built at the sacrifice of only one of the rear rows.

STA
n
ress: BALTIMORE, MD.
SEP 30 1916

Boston Symphony.

Subscription books for the Boston Sympony concerts of the season will open to the public at Albaugh's ticket office Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The subscription already is large and the season should be equal to last year. The concerts will be given in the Lyric Theater Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are: Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Miller, mezzo-soprano.

Fined for Speeding.

om News
ddress: Springfield, Mass.
e

nd will have classes ... in Hartford, Ct.

SUCCESSFUL SERIES ASSURED

Brisk Demand for Season Tickets for Ellis Concerts

Springfield's music-loving people have responded so handsomely to the announcement of the Ellis concerts that not only is the success of the forthcoming series assured, but a continuation of these concerts another season. Thus, Springfield is assured of at least two visits each year by the Boston symphony orchestra, something that all lovers of the great orchestra have long been hoping would be made possible. The local management announces that 725 season tickets have already been sold. The season tickets will remain on sale at Otto Baab's music house until Saturday night, the 30th, and this number will undoubtedly be materially increased by that time. Single tickets for the Farrar concert go on sale October 4.

The season will open with the big concert by the beautiful Geraldine Farrar, Wednesday, October 11, the night before the opening of the National dairy show. With the town crowded with visitors and this most popular artist on the concert stage to-day, the Auditorium will be none too spacious to accommodate all who wish to go. Miss Farrar will have the assistance of Arthur Hackett, the well-known tenor, and Josef Maklin, a brilliant 'cellist. Richard Epstein will act as accompanist for the artists.

The other concerts will be November 6 by the Boston symphony orchestra, under the leadership of Dr Karl Muck, with Laeta Hartley, pianist, as the soloist; January 29, Fritz Kreisler, the great violinist, and February 20, when the series closes with a great Wagner concert by the orchestra.

n PRESS
ress: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which has not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, 1119 Chestnut Street, a week from to-morrow morning, October 9. The subscription, which has been in progress in Boston since last Spring is of very gratifying size, and the Philadelphia season of the famous organization has promise of being as brilliant as last year. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano

* * *

Theodore Cella, the young Philadelphian harpist with the Boston Symphony Orchestra, spent last week in Philadelphia after fifty weeks of continuous playing with the celebrated Boston orchestra. Mr. Cella will return to Boston again this week to prepare for the opening of the coming season. During the past season Mr. Cella has appeared several times as soloist and several of his compositions have been played by the orchestra.

* * *

From TRIBUNE
Address: Providence, R
OCT 1 -

Boston Symphony Concerts.

The plans for the six Providence concerts of the Boston Symphony Orchestra are now complete. The past week, the extension to the stage in Infantry Hall was built, so that beginning with this season the entire personnel of one hundred musicians will appear when the music demands so many players. In other words, Providence for the first time is getting the same orchestra that appears in Boston and New York.

C. A. Ellis, manager of the orchestra, has, in the past fortnight, received many letters from subscribers to the Symphony Concerts, expressing their gratification over the change; all the more so, since the change makes no material difference in the seating arrangements of the hall.

For the six concerts, six soloists are announced. These are: Emmy Destinn, the eminent soprano of the Metropolitan Opera Company; Ethel Leginska, the remarkable pianist; Susan Millar, a mezzo-soprano of whom great things are promised; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

A discussion of the principles of the "Community Chorus" will be held at the Providence Art Club on Wednesday night. Mr. Arthur Farwell, President of the New York Community Chorus, Mr. W. K. Brice, its Treasurer, and Mr. Harry Barnhart, conductor of the New York and Rochester community choruses, will speak.

om SUN
ress: Baltimore, Md.
OCT 1 19

BOSTON SYMPHONY CONCERTS

Subscription books for the Boston Symphony concerts will be opened Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The concerts will be given in the Lyric Theatre, Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

om ENQUIRER
dress: Philadelphia, Pa.
e OCT 1 - 1916

The general sale of season tickets which have not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, 1119 Chestnut street, a week from tomorrow (Monday) morning, October 9. The subscription, which has been in progress in Boston since last spring, is of very gratifying size, and the Philadelphia season of the famous organization has promise of being as brilliant as last year. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

om AMERICAN
dress: Baltimore, Md.
te OCT 1

BOSTON ORCHESTRA.

The subscription books for the Boston Symphony concerts of the coming season will be opened to the general public at Albaugh's ticket office Monday morning, October 9. The concerts will be given in the Lyric Theater, Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Miller, mezzo-soprano.

m JOURNAL
dress: Providence, R. I.
SEP 30 1916

Symphony Orchestra Concerts.

Plans for the six concerts to be given here this season by the Boston Symphony Orchestra have been completed and the stage at Infantry Hall has been extended so that the entire group of 100 musicians can be cared for when the music demands that number. For the first time this season the entire Boston and New York personnel will appear in this city. The soloists for the concerts will be Emmy Destinn, the soprano of the Metropolitan Opera Company; Ethel Leginska, pianist; Susan Millar, a mezzo-soprano; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

[16]

Fom the
Boston Herald
Oct. 1,1916.

DR. MUCK'S PLANS

Dr. Karl Muck, the conductor of the Symphony orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week. He has had a quiet, restful summer, and is in good condition physically, and in high spirits.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in over a year. This compels him to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty. At the same time it may be pointed out that Dr. Muck prophesied no novelties at the beginning of last season, and yet produced no less than 11. Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. These are the Symphonic Poem, "The Okeanides," by Sibelius, which was first played at the Norfolk (Ct.) Festival. The second is the Symphony, "Vita," by Noren, whose "kaleidoscope" variations were played here several years ago. The Symphony orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain. These are the only two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem, "Thamar." Beethoven's Fugue has been announced several times in past years, but never reached performance. "Thamar" was heard in the Boston Opera House several years ago at a special concert of Russian music. It was also performed as a gorgeous ballet last season by the Ballet Russe.

Among the interesting revivals may be mentioned particularly the symphony by the ill-fated Frenchman, Chausson. This will be played at one of the early concerts. It was first performed in Boston in the fall of 1905 under the direction of Vincent d'Indy, and later during the same season under Mr. Gericke. Other interesting works that will be heard are Cesar Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one with the grand polonaise); Wolf's Italian Serenade, and Smetana's "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish" symphony; Mozart's symphony in D major, op. 35; Berlioz's "Corsair" overture; Dvorak's "Nature" overture; Rimsky-Korsakoff's suite, "Scheherazade"; Tschaikowsky's Serenade for strings, and Georg Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr. Muck this season as in the past, nor is it unlikely that before the winter is over he will come across other new and interesting works which will lend variety to the concerts.

MR. MUDGETT'S CONCERT

In addition to the regular Sunday afternoon concerts at Symphony Hall, Mr. L. H. Mudgett announces the following concerts at Jordan Hall for the season 1916-17, with the dates: Ethel Leginska, pianist, Saturday afternoon, Oct. 14; Mischa Levitzki, pianist, Thursday afternoon, Oct. 19; Teresa Carreno, pianist, Saturday afternoon, Oct. 21; Ossip Gabrilowitsch, pianist, Saturday afternoon, Oct. 28; Percy Grainger, pianist, Friday afternoon, Nov. 3; Albert Spalding, violinist, Saturday afternoon, Nov. 4; Marie Van Dresser, soprano, Monday afternoon, Nov. 6; Harold Bauer, pianist, Wednesday afternoon, Nov. 8; James Friskin, pianist, Friday evening, Nov. 10; Kitty Cheatham, interpreter of songs and Negro melodies, Saturday afternoon, Nov. 11; Joseph Malkin, 'cellist, Wednesday evening, Nov. 15; Germaine Schnitzer, pianist, Saturday afternoon, Nov. 18; Olive Van Barentzen, soprano, Wednesday afternoon, Nov. 22; Nichola Oulukanoff, baritone, Wednesday evening, Nov. 22; Flonzaley quartet, chamber music, Thursday evening, Nov. 30, the first of their series of three concerts. Other artists to appear later in the season are: The Longy Club, in their regular series of three concerts; Efrem Zimbalist, Julia Culp, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, the Witek-Malkin trio, Anita Hartley, Irma Seydel, Evan Williams, Olga Samaroff, Oliver Denton, Charles Cooper and Roderick White. Additional concerts of interest will be announced later.

---

om News
Wheeling, W. Va.
ddress:
SEP 24 1916
e

Kossuth Portrait of Dr. Muck Attracts Bostonians

At the exhibition of pictures held last week in Copley Hall, Boston, by the photographers of New England a great deal of attention was directed to the portrait of Dr. Muck, the conductor of the Boston symphony orchestra, which was made by George J. Kossuth of this city. The portrait is one of the collection of pictures made for the University club of the famous artists who have appeared here under their auspices. Bostonians were particularly impressed with the remarkable resemblance this picture bears to Richard Wagner, one of the greatest figures in modern musical history. To emphasize this resemblance Wilfred A. French, a Boston art editor, placed immediately above it a picture of Wagner made by Dr. Angerer of Munich in the early eighties. The Friday evening edition of the Boston Transcript devotes a quarter page to a reproduction of the two pictures with the following comment:

At the exhibition of the Photographers' Association of New England, this week at Copley Hall, there hung one above the other a notable portrait of Dr. Muck, the conductor of the symphony, taken by George J. Kossuth of Wheeling and lent by The Photo-Era, and the life-like photograph of Wagner taken in his final years at Munich and lent by Wilfred French, by whose courtesy both appear here. So set, the much-mooted likeness of the conductor to the composer speaks for itself.

Sugar is extracted from 16 varieties of palms which grow in Ceylon.

From the
Boston American
Oct. 8, 1916.

36th Symphony Season Opens Oct. 13

THE thirty-sixth season of the Symphony Orchestra will begin with the concerts Friday afternoon, October 13, and Saturday evening, October 14. The first full rehearsal of the Orchestra is to be held tomorrow morning at half-past ten, and the out-of-town concerts begin the following week at Providence, October 17. Dr. Muck returned to town the middle of the week and is settled for the Winter in his house on the Fenway.

The program that he has made for the first concerts contains no new music—in fact, all four numbers are quite familiar. This is in line with Dr. Muck's policy in past years. The symphony will be the "Eroica" of Beethoven, which has its biennial performances at the Symphony concerts.

The second part of the program comprises Berlitz' Overture to "The Corsair;" Liszt's Symphonic Poem, "Mazeppa," and Richard Strauss' Tone Poem, "Till Eulenspiegel's Merry Pranks."

As in past years, the Friday afternoon concerts will begin at 2:30 and the Saturday evening concerts at 8. The subscription for both the Friday and Saturday series is thoroughly satisfactory, but persons so desiring may be able to get desirable tickets at nearly all prices for the Saturday concerts. They will be on sale at Symphony Hall through this week.

RECORD
ss: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which have not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, No. 1119 Chestnut street, a week from tomorrow. The subscription, which has been in progress in Boston since last spring, is of gratifying size, and the Philadelphia season has promise of being brilliant. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

* * *

From the
Boston Journal.
October 7th

SYMPHONY SEASON BEGINS NEXT WEEK

Dr. Muck Chooses Classic Works for Initial Program.

The thirty-sixth season of the Symphony Orchestra will begin with the concerts next Friday afternoon, and Saturday evening.

The program Dr. Muck has made for the first concerts contains four familiar numbers. This is in line with Dr. Muck's policy in past years. The symphony will be the "Eroica" of Beethoven. The second part of the program comprises Berlioz's overture to "The Corsair," Liszt's symphonic poem, "Mazeppa," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

As in past years, the Friday afternoon concerts will begin at 2.30 and the Saturday evening concerts at 8. Some desirable seats are available at nearly all prices for the Saturday concerts.

SYMPHONY CONCERTS AT SANDERS THEATRE

The Symphony Orchestra is to give its usual series of eight concerts the coming winter in Sanders Theatre, Harvard University. The season tickets not taken up by subscription will be placed on sale at Kent's, Harvard square, next Saturday. The concerts will be given on Thursday evenings, Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22 and April 26.

Seven soloists are scheduled: Fritz Kreisler, violinist; Frances Nash, pianist; Irma Seydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist, and, problematically, Emmy Destinn. Miss Destinn has been detained abroad by the military authorities, but she may reach Boston before the winter is over.

---

n TRIBUNE
ress: Providence, R. I.
1 -

The opening of the musical season is nearer at hand than most people realize. Three weeks from next Tuesday evening, Oct. 17, the Boston Symphony Orchestra gives the first of its annual series of six concerts here, and Fritz Kreisler will be the soloist. For the first time since the orchestra began to come here, 35 years ago, it will be able to use the same orchestra in Providence that it uses in Boston, New York and other large cities. In the past, owing to the small size of the stage in Infantry Hall, it has been necessary radically to reduce the number of string instruments and, correspondingly, of wind instruments. But this week a special extension to the stage is being built, one which may be put up just before the concert and removed immediately after, and when Dr. Muck wishes to play a work which takes the entire personnel of 100 men, he will be able to do so. This is most important, for in the past Providence has had to do without some of the most interesting modern works that require a very large orchestra, and even last April, when a Wagner program was given here, it was necessary to take off one of the numbers originally chosen by Dr. Muck and substitute another because of the impossibility of putting enough musicians on the stage. The new extension will be built at the sacrifice of only one of the rear rows.

---

n STA
ress: BALTIMORE, MD.
SEP 30 1916

Boston Symphony.

Subscription books for the Boston Sympony concerts of the season will open to the public at Albaugh's ticket office Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The subscription already is large and the season should be equal to last year. The concerts will be given in the Lyric Theater Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are: Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Miller, mezzo-soprano.

Fined for Speeding.

---

m News
Springfield, Mass.
ddress:
e

SUCCESSFUL SERIES ASSURED

Brisk Demand for Season Tickets for Ellis Concerts

Springfield's music-loving people have responded so handsomely to the announcement of the Ellis concerts that not only is the success of the forthcoming series assured, but a continuation of these concerts another season. Thus, Springfield is assured of at least two visits each year by the Boston symphony orchestra, something that all lovers of the great orchestra have long been hoping would be made possible. The local management announces that 725 season tickets have already been sold. The season tickets will remain on sale at Otto Baab's music house until Saturday night, the 30th, and this number will undoubtedly be materially increased by that time. Single tickets for the Farrar concert go on sale October 4.

The season will open with the big concert by the beautiful Geraldine Farrar, Wednesday, October 11, the night before the opening of the National dairy show. With the town crowded with visitors and this most popular artist on the concert stage to-day, the Auditorium will be none too spacious to accommodate all who wish to go. Miss Farrar will have the assistance of Arthur Hackett, the well-known tenor, and Josef Maklin, a brilliant 'cellist. Richard Epstein will act as accompanist for the artists.

The other concerts will be November 6 by the Boston symphony orchestra, under the leadership of Dr Karl Muck, with Laeta Hartley, pianist, as the soloist; January 29, Fritz Kreisler, the great violinist, and February 20, when the series closes with a great Wagner concert by the orchestra.

---

n PRESS
ress: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which has not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, 1119 Chestnut Street, a week from to-morrow morning, October 9. The subscription, which has been in progress in Boston since last Spring is of very gratifying size, and the Philadelphia season of the famous organization has promise of being as brilliant as last year. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano

* * *

Theodore Cella, the young Philadelphian harpist with the Boston Symphony Orchestra, spent last week in Philadelphia after fifty weeks of continuous playing with the celebrated Boston orchestra. Mr. Cella will return to Boston again this week to prepare for the opening of the coming season. During the past season Mr. Cella has appeared several times as soloist and several of his compositions have been played by the orchestra.

* * *

From TRIBUNE
Address: Providence, R
OCT 1 -

Boston Symphony Concerts.

The plans for the six Providence concerts of the Boston Symphony Orchestra are now complete. The past week, the extension to the stage in Infantry Hall was built, so that beginning with this season the entire personnel of one hundred musicians will appear when the music demands so many players. In other words, Providence for the first time is getting the same orchestra that appears in Boston and New York.

C. A. Ellis, manager of the orchestra, has, in the past fortnight, received many letters from subscribers to the Symphony Concerts, expressing their gratification over the change; all the more so, since the change makes no material difference in the seating arrangements of the hall.

For the six concerts, six soloists are announced. These are: Emmy Destinn, the eminent soprano of the Metropolitan Opera Company; Ethel Leginska, the remarkable pianist; Susan Millar, a mezzo-soprano of whom great things are promised; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

A discussion of the principles of the "Community Chorus" will be held at the Providence Art Club on Wednesday night. Mr. Arthur Farwell, President of the New York Community Chorus, Mr. W. K. Brice, its Treasurer, and Mr. Harry Barnhart, conductor of the New York and Rochester community choruses, will speak.

---

m SUN
ress: Baltimore, Md.

BOSTON SYMPHONY CONCERTS

Subscription books for the Boston Symphony concerts will be opened Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The concerts will be given in the Lyric Theatre, Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

---

om ENQUIRER
dress: Philadelphia, Pa.
e OCT 1 - 1916

The general sale of season tickets which have not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, 1119 Chestnut street, a week from tomorrow (Monday) morning, October 9. The subscription, which has been in progress in Boston since last spring, is of very gratifying size, and the Philadelphia season of the famous organization has promise of being as brilliant as last year. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianist; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

---

om AMERICAN
dress: Baltimore, Md.
te

BOSTON ORCHESTRA.

The subscription books for the Boston Symphony concerts of the coming season will be opened to the general public at Albaugh's ticket office Monday morning, October 9. The concerts will be given in the Lyric Theater, Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Miller, mezzo-soprano.

---

m JOURNAL
dress: Providence, R. I.
OCT 30 1916

Symphony Orchestra Concerts.

Plans for the six concerts to be given here this season by the Boston Symphony Orchestra have been completed and the stage at Infantry Hall has been extended so that the entire group of 100 musicians can be cared for when the music demands that number. For the first time this season the entire Boston and New York personnel will appear in this city. The soloists for the concerts will be Emmy Destinn, the soprano of the Metropolitan Opera Company; Ethel Leginska, pianist; Susan Millar, a mezzo-soprano; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

[16]

Tom the
Boston Herald
Oct. 1, 1916.

DR. MUCK'S PLANS

Dr. Karl Muck, the conductor of the Symphony orchestra, spent last Wednesday in town, arriving in the morning and returning to Maine in the evening. He expects to return with Mrs. Muck and settle for the winter the middle of the coming week. He has had a quiet, restful summer, and is in good condition physically, and in high spirits.

It is to be expected that he has few novelties to announce. Conditions are such today that it is next to impossible to secure new music. Matters have come to such a pass that it is impossible in this country even to secure the orchestral parts of some of the standard symphonies, for practically no music has come out of Germany, where most music is printed, in over a year. This compels him to fall back on works that have been performed here, but so seldom that for a considerable part of the audience they will come as a novelty. At the same time it may be pointed out that Dr. Muck prophesied no novelties at the beginning of last season, and yet produced no less than 11. Of orchestral works entirely new to the Symphony audiences, Dr. Muck is preparing four. These are the Symphonic Poem, "The Okeanides," by Sibelius, which was first played at the Norfolk (Ct.) Festival. The second is the Symphony, "Vita," by Noren, whose "kaleidoscope" variations were played here several years ago. The Symphony orchestra has had this work on its shelves for three years, but it has not yet reached performance. It is a work of modern spirit and of the large dimensions such works attain. These are the only two strikingly novel works. The other two, new to the Symphony programs, are Beethoven's Grand Fugue for Strings, op. 133, and Balakireff's Symphonic Poem, "Thamar." Beethoven's Fugue has been announced several times in past years, but never reached performance. "Thamar" was heard in the Boston Opera House several years ago at a special concert of Russian music. It was also performed as a gorgeous ballet last season by the Ballet Russe.

Among the interesting revivals may be mentioned particularly the symphony by the ill-fated Frenchman, Chausson. This will be played at one of the early concerts. It was first performed in Boston in the fall of 1905 under the direction of Vincent d'Indy, and later during the same season under Mr. Gericke. Other interesting works that will be heard are César Franck's "Psyche," which has not been heard here in many years; Tschaikowsky's "The Tempest"; Busoni's suite, "Turandot"; Tschaikowsky's orchestral suite, op. 43 (the one with the grand polonaise); Wolf's Italian Serenade, and Smetana's "Wallenstein."

Other works which Dr. Muck has especially prepared for the season (works that he has never conducted here) are Schumann's "Rhenish" symphony; Mozart's symphony in D major, op. 35; Berlioz's "Corsair" overture; Dvorák's "Nature" overture; Rimsky-Korsakoff's suite, "Scheherazade"; Tschaikowsky's Serenade for strings, and Georg Schumann's Variations and Double Fugue on a Merry Theme.

The first real novelty of the season will be a concerto for violin and orchestra by Ernest Schelling, which Fritz Kreisler will play at the second concert. Mr. Kreisler is enthusiastic over the work and expects to use it at nearly all his orchestral appearances the coming season.

For the rest, the standard classics will be drawn on by Dr. Muck this season as in the past, nor is it unlikely that before the winter is over he will come across other new and interesting works which will lend variety to the concerts.

MR. MUDGETT'S CONCERT

In addition to the regular Sunday afternoon concerts at Symphony Hall, Mr. L. H. Mudgett announces the following concerts at Jordan Hall for the season 1916-17, with the dates: Ethel Leginska, pianist, Saturday afternoon, Oct. 14; Mischa Levitzki, pianist, Thursday afternoon, Oct. 19; Teresa Carreno, pianist, Saturday afternoon, Oct. 21; Ossip Gabrilowitsch, pianist, Saturday afternoon, Oct. 28; Percy Grainger, pianist, Friday afternoon, Nov. 3; Albert Spalding, violinist, Saturday afternoon, Nov. 4; Marie Van Dresser, soprano, Monday afternoon, Nov. 6; Harold Bauer, pianist, Wednesday afternoon, Nov. 8; James Friskin, pianist, Friday evening, Nov. 10; Kitty Cheatham, interpreter of songs and Negro melodies, Saturday afternoon, Nov. 11; Joseph Malkin, 'cellist, Wednesday evening, Nov. 15; Germaine Schnitzer, pianist, Saturday afternoon, Nov. 18; Olive Van Barentzen, soprano, Wednesday afternoon, Nov. 22; Nichola Oulukanoff, baritone, Wednesday evening, Nov. 22; Flonzaley quartet, chamber music, Thursday evening, Nov. 30, the first of their series of three concerts. Other artists to appear later in the season are: The Longy Club, in their regular series of three concerts; Efrem Zimbalist, Julia Culp, Louis Cornell, George Copeland, Jacques Thibaud, Lester Donahue, Elena Gerhardt, Claire Forbes, Arthur Alexander, Oscar Seagle, Louis Graveure, the Witek-Malkin trio, Anita Hartley, Irma Seydel, Evan Williams, Olga Samaroff, Oliver Denton, Charles Cooper and Roderick White. Additional concerts of interest will be announced later.

om News
ddress: Wheeling, W. Va.
SEP 24 1916

Kossuth Portrait of Dr. Muck Attracts Bostonians

At the exhibition of pictures held last week in Copley Hall, Boston, by the photographers of New England a great deal of attention was directed to the portrait of Dr. Muck, the conductor of the Boston symphony orchestra, which was made by George J. Kossuth of this city. The portrait is one of the collection of pictures made for the University club of the famous artists who have appeared here under their auspices. Bostonians were particularly impressed with the remarkable resemblance this picture bears to Richard Wagner one of the greatest figures in modern musical history. To emphasize this resemblance Wilfred A. French, a Boston art editor, placed immediately above it a picture of Wagner made by Dr. Angerer of Munich in the early eighties. The Friday evening edition of the Boston Transcript devotes a quarter page to a reproduction of the two pictures with the following comment:

At the exhibition of the Photographers' Association of New England, this week at Copley Hall, there hung one above the other a notable portrait of Dr. Muck, the conductor of the symphony, taken by George J. Kossuth of Wheeling and lent by The Photo-Era, and the life-like photograph of Wagner taken in his final years at Munich and lent by Wilfred French, by whose courtesy both appear here. So set, the much-mooted likeness of the conductor to the composer speaks for itself.

Sugar is extracted from 16 varieties of palms which grow in Seylon.

From the
Boston American
Oct. 8, 1916.

36th Symphony Season Opens Oct. 13

THE thirty-sixth season of the Symphony Orchestra will begin with the concerts Friday afternoon, October 13, and Saturday evening, October 14. The first full rehearsal of the Orchestra is to be held tomorrow morning at half-past ten, and the out-of-town concerts begin the following week at Providence, October 17. Dr. Muck has returned to town the middle of the week and is settled for the winter in his house on the Fenway.

The program that he has made for the first concerts contains four numbers—in fact, all four numbers are quite familiar. This is in line with Dr. Muck's policy in past years. The symphony will be the "Eroica" of Beethoven, which has its first performances at the Symphony concerts.

The second part of the program comprises Berlitz' Overture to "The Corsair;" Liszt's Symphonic poem, "Mazeppa," and Richard Strauss' Tone Poem, "Till Eulenspiegel's Merry Pranks."

As in past years, the Friday afternoon concerts will begin at 2.30 and the Saturday evening concerts at 8. The subscription for both of the Friday and Saturday series is nearly satisfactory, but persons desiring may be able to get single tickets at nearly all prices for the Saturday concerts. They will go on sale at Symphony Hall this week.

RECORD
ss: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which have not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, No. 1119 Chestnut street, a week from tomorrow. The subscription, which has been in progress in Boston since last spring, is of gratifying size, and the Philadelphia season has promise of being brilliant. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

From the
Boston Journal.
October 7th

SYMPHONY SEASON BEGINS NEXT WEEK

Dr. Muck Chooses Classic Works for Initial Program.

The thirty-sixth season of the Symphony Orchestra will begin with the concerts next Friday afternoon, and Saturday evening.

The program Dr. Muck has made for the first concerts contains four familiar numbers. This is in line with Dr. Muck's policy in past years. The symphony will be the "Eroica" of Beethoven. The second part of the program comprises Berlioz's overture to "The Corsair," Liszt's symphonic poem, "Mazeppa," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

As in past years, the Friday afternoon concerts will begin at 2.30 and the Saturday evening concerts at 8. Some desirable seats are available at nearly all prices for the Saturday concerts.

SYMPHONY CONCERTS AT SANDERS THEATRE

The Symphony Orchestra is to give its usual series of eight concerts the coming winter in Sanders Theatre, Harvard University. The season tickets not taken up by subscription will be placed on sale at Kent's, Harvard square, next Saturday. The concerts will be given on Thursday evenings, Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22 and April 26.

Seven soloists are scheduled: Fritz Kreisler, violinist; Frances Nash, pianist; Irma Seydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist, and, problematically, Emmy Destinn. Miss Destinn has been detained abroad by the military authorities, but she may reach Boston before the winter is over.

n TRIBUNE
ress: Providence, R. I.
CT 1 - 19

The opening of the musical season is nearer at hand than most people realize. Three weeks from next Tuesday evening, Oct. 17, the Boston Symphony Orchestra gives the first of its annual series of six concerts here, and Fritz Kreisler will be the soloist. For the first time since the orchestra began to come here, 35 years ago, it will be able to use the same orchestra in Providence that it uses in Boston, New York and other large cities. In the past, owing to the small size of the stage in Infantry Hall, it has been necessary radically to reduce the number of string instruments and, correspondingly, of wind instruments. But this week a special extension to the stage is being built, one which may be put up just before the concert and removed immediately after, and when Dr. Muck wishes to play a work which takes the entire personnel of 100 men, he will be able to do so. This is most important, for in the past Providence has had to do without some of the most interesting modern works that require a very large orchestra, and even last April, when a Wagner program was given here, it was necessary to take off one of the numbers originally chosen by Dr. Muck and substitute another because of the impossibility of putting enough musicians on the stage. The new extension will be built at the sacrifice of only one of the rear rows.

n STA
ress: BALTIMORE, MD.
SEP 30 1916

Boston Symphony.

Subscription books for the Boston Sympony concerts of the season will open to the public at Albaugh's ticket office Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The subscription already is large and the season should be equal to last year. The concerts will be given in the Lyric Theater Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are: Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Miller, mezzo-soprano.

Fined for Speeding.

m
ress: Springfield, Mass.
[illegible] 1916

nd will have [illegible]
n Hartford, Ct.

SUCCESSFUL SERIES ASSURED

Brisk Demand for Season Tickets for Ellis Concerts

Springfield's music-loving people have responded so handsomely to the announcement of the Ellis concerts that not only is the success of the forthcoming series assured, but a continuation of these concerts another season. Thus, Springfield is assured of at least two visits each year by the Boston symphony orchestra, something that all lovers of the great orchestra have long been hoping would be made possible. The local management announces that 725 season tickets have already been sold. The season tickets will remain on sale at Otto Baab's music house until Saturday night, the 30th, and this number will undoubtedly be materially increased by that time. Single tickets for the Farrar concert go on sale October 4.

The season will open with the big concert by the beautiful Geraldine Farrar, Wednesday, October 11, the night before the opening of the National dairy show. With the town crowded with visitors and this most popular artist on the concert stage to-day, the Auditorium will be none too spacious to accommodate all who wish to go. Miss Farrar will have the assistance of Arthur Hackett, the well-known tenor, and Josef Maklin, a brilliant 'cellist. Richard Epstein will act as accompanist for the artists.

The other concerts will be November 6 by the Boston symphony orchestra, under the leadership of Dr Karl Muck, with Laeta Hartley, pianist, as the soloist; January 29, Fritz Kreisler, the great violinist, and February 20, when the series closes with a great Wagner concert by the orchestra.

n PRESS
ress: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which has not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, 1119 Chestnut Street, a week from to-morrow morning, October 9. The subscription, which has been in progress in Boston since last Spring is of very gratifying size, and the Philadelphia season of the famous organization has promise of being as brilliant as last year. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano

* * *

Theodore Cella, the young Philadelphian harpist with the Boston Symphony Orchestra, spent last week in Philadelphia after fifty weeks of continuous playing with the celebrated Boston orchestra. Mr. Cella will return to Boston again this week to prepare for the opening of the coming season. During the past season Mr. Cella has appeared several times as soloist and several of his compositions have been played by the orchestra.

* * *

From TRIBUNE
Address: Providence, R. I.
OCT 1 - 191

Boston Symphony Concerts.

The plans for the six Providence concerts of the Boston Symphony Orchestra are now complete. The past week, the extension to the stage in Infantry Hall was built, so that beginning with this season the entire personnel of one hundred musicians will appear when the music demands so many players. In other words, Providence for the first time is getting the same orchestra that appears in Boston and New York.

C. A. Ellis, manager of the orchestra, has, in the past fortnight, received many letters from subscribers to the Symphony Concerts, expressing their gratification over the change; all the more so, since the change makes no material difference in the seating arrangements of the hall.

For the six concerts, six soloists are announced. These are: Emmy Destinn, the eminent soprano of the Metropolitan Opera Company; Ethel Leginska, the remarkable pianist; Susan Millar, a mezzo-soprano of whom great things are promised; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

A discussion of the principles of the "Community Chorus" will be held at the Providence Art Club on Wednesday night. Mr. Arthur Farwell, President of the New York Community Chorus, Mr. W. K. Brice, its Treasurer, and Mr. Harry Barnhart, conductor of the New York and Rochester community choruses, will speak.

SUN
ess: Baltimore, Md.
OCT 1 - 191

BOSTON SYMPHONY CONCERTS.

Subscription books for the Boston Symphony concerts will be opened Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The concerts will be given in the Lyric Theatre, Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

om ENQUIRER
dress: Philadelphia, Pa.
OCT 1 - 1916

The general sale of season tickets which have not been taken up already by subscription for the five concerts of the Boston Symphony Orchestra in Philadelphia will open at the Academy of Music ticket office, 1119 Chestnut street, a week from tomorrow (Monday) morning, October 9. The subscription, which has been in progress in Boston since last spring, is of very gratifying size, and the Philadelphia season of the famous organization has promise of being as brilliant as last year. Five soloists are announced for the concerts. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

om AMERICAN
dress: Baltimore, Md.
OCT 1

te
BOSTON ORCHESTRA.

The subscription books for the Boston Symphony concerts of the coming season will be opened to the general public at Albaugh's ticket office Monday morning, October 9. The concerts will be given in the Lyric Theater, Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Miller, mezzo-soprano.

m JOURNAL
dress: Providence, R. I.
SEP 30 1916

[illegible] concerts. [illegible] be given [illegible] Symphony [illegible] Wednesday evenings, [illegible] 29, January 3, February [illegible] March 14.

Five distinguished soloists are announced. These are Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianist; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

stablished: London,

[illegible] cream [illegible] eggs [illegible] butter [illegible] with [illegible] whipped whites [illegible] pan broiled steaks [illegible] delicious [illegible] but [illegible] wise housekeeper [illegible] now [illegible] delightful [illegible] perfect [illegible] Irving Pan [illegible] with [illegible] sensibly [illegible] she [illegible] does not despair [illegible] people calls [illegible] the [illegible] and [illegible] uses [illegible] the [illegible] [illegible] [illegible]

REDUCTION

RATIO

14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

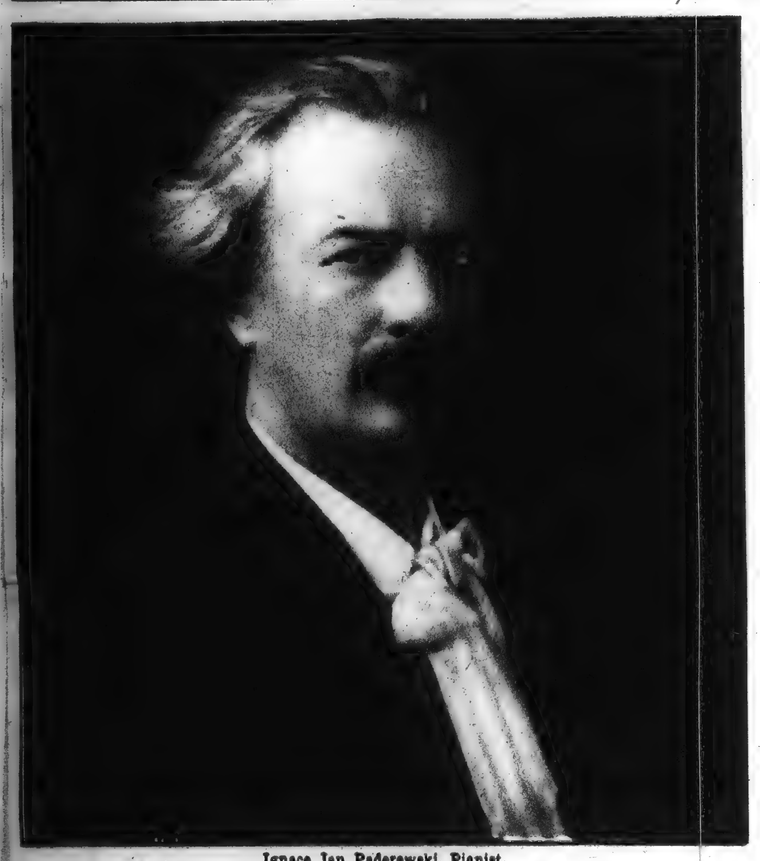
3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

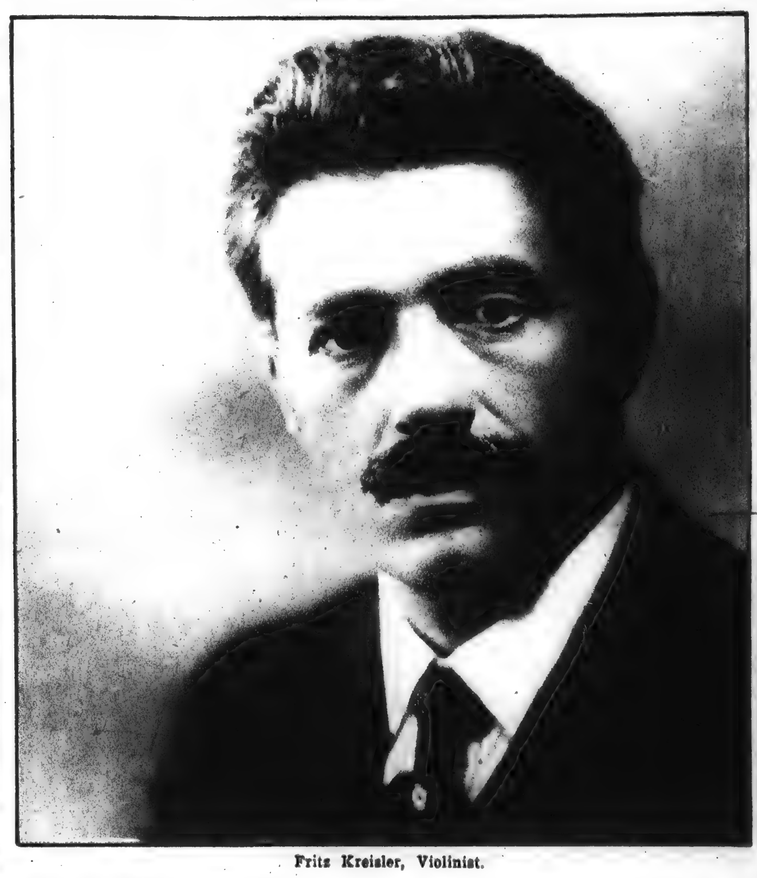
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

SOLOISTS OF THE COMING SEASON FOR THE SYMPHONY CONCERTS



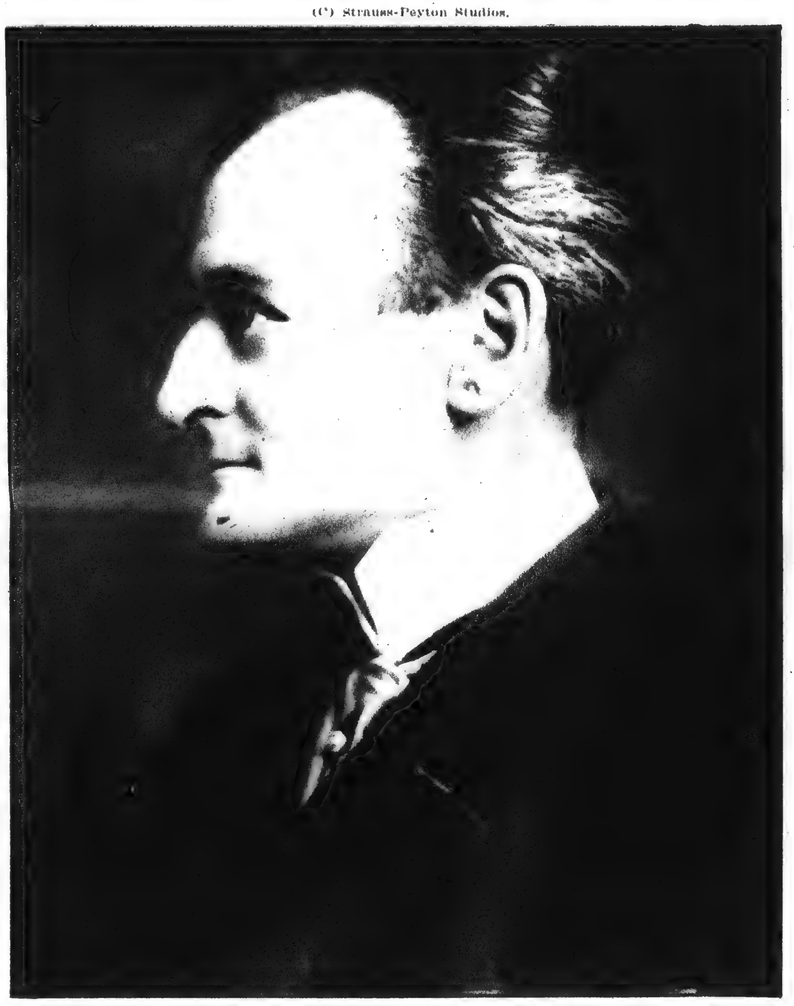
Ignace Jan Paderewski, Pianist.
(C) Hartsook.

Louise Homer, Contralto.
(C) Strauss-Peyton Studios.



Fritz Kreisler, Violinist.
(C) Underwood & Underwood.

Emmy Destinn, Soprano.



Dr. Karl Muck, Boston's Famous Conductor.

Julia Culp, Mezzo-Soprano.
(C) Ira L. Hill's Studio.

Elena Gerhardt, Soprano.

Melanie Kurt, Soprano.

Johanna Gadski, Soprano.

SOLOISTS OF THE COMING SEASON FOR THE SYMPHONY CONCERTS

Ignace Jan Paderewski, Pianist.

(C) Hartsook.

Louise Homer, Contralto.

(C) Strauss-Peyton Studios.

Fritz Kreisler, Violinist.

(C) Underwood & Underwood.

Emmy Destinn, Soprano.

Dr. Karl Muck, Boston's Famous Conductor.

Julia Culp, Mezzo-Soprano.

(C) Ira L. Hill's Studio.

Elena Gerhardt, Soprano.

Melanie Kurt, Soprano.

Johanna Gadski, Soprano.

REDUCTION

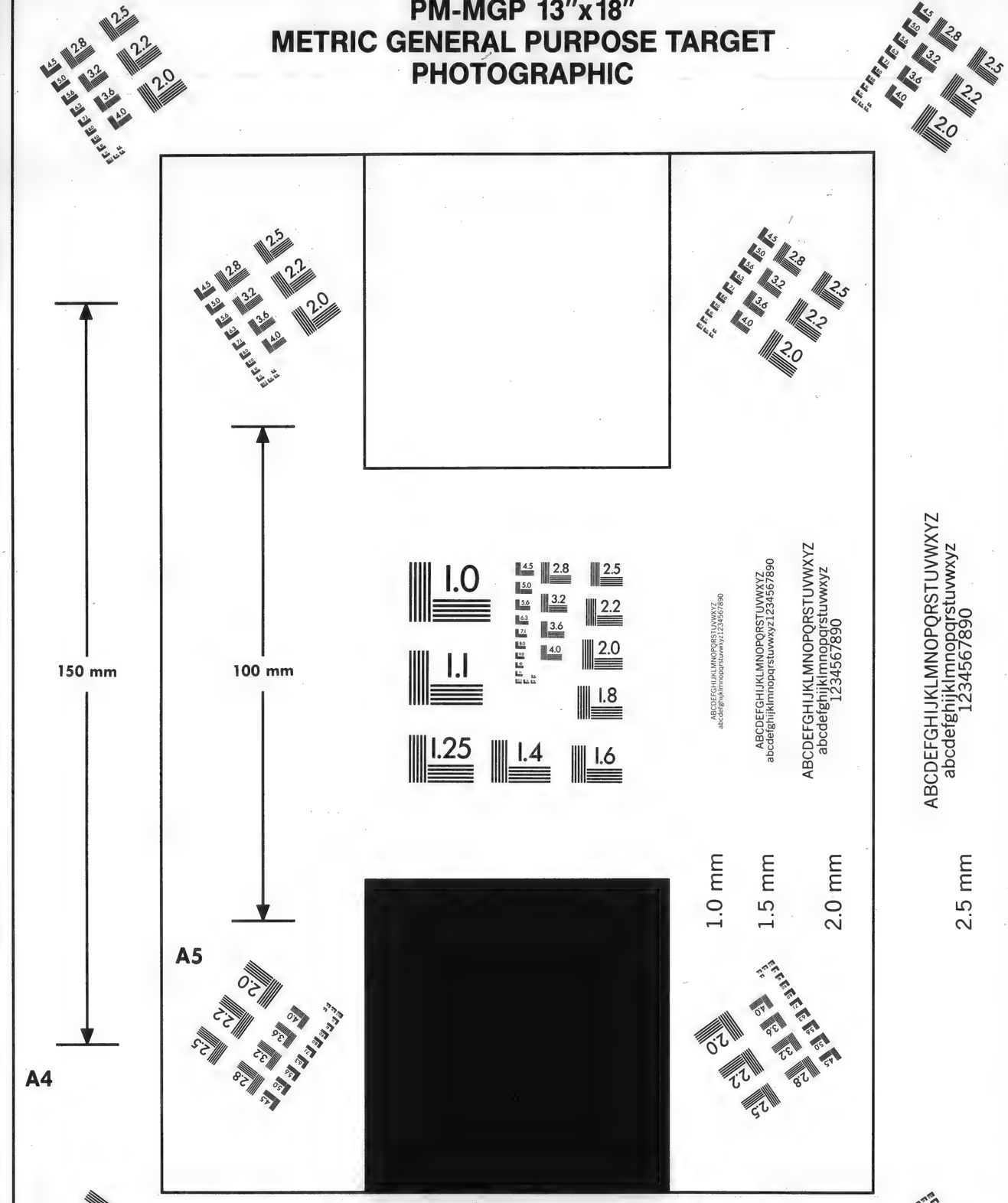
RATIO

12x

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

3.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

From the

Transcript

Oct. 4 1916.

NEWS OF MUSIC

CHORAL MUSIC AND THE SYMPHONY ORCHESTRA

Its Pressing Need of Its Own Choir—Plans for the Visit of the Russian Ballet—A Prospectus from the Metropolitan—Nikisch on Music and the War — As Concerts Go in London—Items, Information, Opinions

WORD comes from Philadelphia that the symphony orchestra there is to retain as a permanent addition to its forces a considerable part of the chorus assembled and trained last winter for the performance of Mahler's eighth symphony. Thus Mr. Stokowski will be able at will to undertake symphonic pieces requiring voices as well as an orchestra and to diversify his programmes with an occasional choral piece. Word comes from Manchester in England that, even in war-time, Sir T. Beecham is organizing an expert professional chorus to assist the orchestra of the Hallé Concerts whenever the chosen music requires it. Rumor runs here in Boston that the Symphony Orchestra will borrow the chorus of The Cecilia so that Dr. Muck may include Brahms's "Song of Destiny" in one of the concerts for the Pension Fund. Gossip also alleges that Mr. Loeffler's new symphony is not as yet included in the announced pieces for the new series of Symphony Concerts because a male choir for the hymn at the end is lacking.

These conditions—the chance record of a passing week—speak for themselves. The Boston Symphony Orchestra much needs a chorus of its own if it is to be able to include in its active repertory not a few pieces, classic and contemporary, that ask voices as well as instruments. It needs such a choir if it is to be able also to diversify its regular concerts or its concerts for the Pension Fund with the occasional performance of choral music, pure, if not simple. At present it can attempt either only at long intervals and by makeshift and often unsatisfactory borrowings. For six years Dr. Muck has conducted at the Symphony Concerts, but we have yet to hear Beethoven's Choral Symphony from his hand, nor shall we hear it until he has a numerous and expert chorus at his disposal. Mr. Loeffler's symphony, Delius's "Appalachia," this and that symphonic piece, ancient or modern, may not be heard in Boston because the music demands an assisting choir. We may barely know Dr. Muck's powers and possibilities as a choral conductor by the episodic finales of the two symphonies of Liszt. And so it goes. Without a chorus of its own the Symphony Orchestra lacks a useful, interesting, valuable and even necessary accessory; while Dr. Muck rightly insists that such a chorus, if it is ever to be added to his forces, must be a continuing and a semi-professional body of singers. Only such a choir could he bring to his standards. The "founder and sustainer" and the active management of the Symphony Orchestra are wise and resourceful. They ought to find a way to provide it with such a chorus as obvious need suggests and as Dr. Muck, with just ambition desires. From what he has made of the Symphony Orchestra, it is easy to infer what he would make of a Symphony Chorus.

CONT FROM

Charles River are thoroughly satisfactory and the scale of prices is considerably lower than that which prevails in Boston. As much care is taken in providing the programmes for Cambridge as for any of the other cities the orchestra visits, and it is the effort of the management to supply interesting and capable soloists. Seven soloists are scheduled for the coming year.

These are Fritz Kreisler, violinist; Frances Nash, pianist; Irma Seydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist; and, problematically, Emmy Destinn. Miss Destinn was engaged for a series of performances with the orchestra in Boston and various cities, these appearances coming in March. There is now considerable doubt about the possibility of her coming to America at all, but her manager still hopes that she may reach here before the winter is over. Fritz Kreisler, Ernest Schelling and Irma Seydel need no introduction to the Cambridge audiences. Frances Nash is a pianist from the West, who has played with several of the principal orchestras of this country, including the Chicago Symphony Orchestra and New York Philharmonic Orchestra, with much success. Claire Forbes, another pianist, is a native of New Bedford, and is regarded as of unusual talent. A few years ago, she played with the orchestra in New Bedford with success.

Much interest is attached to the appearance of Susan Millar who, at the Cambridge concert, for which she is scheduled, will make her debut as a public singer. Miss Miller is a native of Virginia, and has worked at music all her life. She has studied singing seriously for the past six years. Her first three years were with Mme. Pappenheim. Then she was taken by Mme. Sembrich, whose pupil she has been since. Mr. Ellis heard her sing in New York last spring and, as a result, Miss Millar, a debutante, has been engaged for concerts in Cambridge, Providence, Philadelphia, Baltimore, Washington and Brooklyn.

From SUN

Address: Baltimore, Md.

Date OCT 8 - 1

SOLOISTS FOR BOSTON SYMPHONY

THE concerts given by the Boston Symphony Orchestra have come to play a most important function in the musical and social life of Baltimore. It is 30 years since the orchestra first appeared here, and Baltimore has always given it loyal and enduring support.

The concerts will be given, as in the past, on Wednesday evenings. The dates are: November 1, November 29, January 3, February 14 and March 14. Five soloists are announced. On November 1 the assisting artist will be Fritz Kreisler; November 29, Miss Susan Millar; January 3, Ossip Gabrilowitsch; February 14, Carl Friedberg, and March 14. Emmy Destinn. Thus there are two singers, two pianists and one violinist. Three of these artists have long been favorites in Baltimore. Fritz Kreisler is one of the most popular musicians in the world today, and Emmy Destinn has long been admired for her beautful voice and beautiful singing. Ossip Gabrilowitsch has grown mightily in the last few years, and now must be ranked among the very greatest pianists of our time.

The other two artists are less well known. Carl Friedberg is a pianist comparatively new in this country. He is regarded as one of the great men in his branch of the art, possessing all the mechanical requirements of modern piano-playing and having on top of this excellent musicianship and fine taste.

From the

BOSTON SUNDAY POST

OCT.8, 1916.

The Opening Season

Symphony Concerts of Week to Open Boston's Musical Season of 1916-17—The Alleged Difficulty of Securing Music From Abroad—Concerts to Come

CAMBRIDGE SYMPHONY

The Symphony Orchestra is to give its usual series of eight concerts the coming winter in Sanders Theatre, Harvard University. The season tickets which have not been taken up by subscription will be placed on sale at George H. Kent's University Book Store, Harvard square, Cambridge, next Saturday morning, Oct. 14. The concerts will be given, as in the past, on Thursday evenings, and the dates are Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22 and April 26.

These concerts in Cambridge form an important adjunct to the work the orchestra does in Boston. In his original plans for the orchestra Mr. Higginson provided that Harvard University should have the benefit of it to as large an extent as possible, and from the very beginning concerts have been given in Cambridge. Sanders Theatre is acoustically one of the best auditoriums in the United States, and although its size limits not only the number of the audience, but the number of musicians used in the concerts, in every respect the performances across the

CONCERTS

Boston Symphony

For the opening pair of Boston Symphony concerts, to take place next Friday afternoon and Saturday evening in Symphony Hall, Dr. Muck has arranged a programme of exceptional interest: Beethoven's "Eroica" Symphony; Berlioz's overture, "Le Corsair"; Liszt's symphonic poem, "Mazeppa," and Richard Strauss' "Till Eulenspiegel." The programme is a happy augury of the future of the Symphony programmes of the winter. Dr. Muck opened the first season of his second Boston engagement with the Eroica Symphony, which ranks as one of his greatest interpretations. He has proven himself equally happy in the interpretation of Liszt's rhetorical music inspired by Byron's "Mazeppa." The overture of Berlioz is so little known that it will have the flavor of novelty. The tone poem of Strauss has few rivals in modern orchestral literature.

First Sunday Concert

It is not possible yet to announce the programme for the first Sunday afternoon concert, which will be given in Symphony Hall two weeks from today, Oct. 22, when the artists will be Frances Alda, soprano of the Metropolitan Opera Company, New York, and Giuseppe De Luca, baritone of the

From The

Boston Globe

Oct. 8,1916.

Boston Symphony Season Begins This Week

The 36th season of the Symphony Orchestra will begin with the concerts next Friday afternoon and Saturday evening. The first full rehearsal of the orchestra is to be held tomorrow morning, and the out-of-town concerts begin the following week with Providence, Oct 17. Dr Muck returned to town the middle of the week and is settled for the Winter in his house on the Fenway.

The selections for the first concerts here are quite familiar. This is in line with Dr Muck's policy in past years. The symphony will be the "Eroica" of Beethoven, which has its biennial performances at the Symphony concerts.

The second part of the program comprises Berlioz's overture to "The Corsair"; Liszt's symphonic poem, "Mazeppa," and Richard Strauss' tone poem "Till Eulenspiegel's Merry Pranks."

As in the past years the Friday afternoon concerts will begin at 2:30 and the Saturday evening concerts at 8. The subscription for both the Friday and Saturday series is thoroughly satisfactory, but persons so desiring may still be able to get tickets at nearly all prices for the Saturday concerts. They will be on sale at Symphony Hall all through this week.

Joint Recital Today By Zimbalist and Gogorza

A joint recital will be given in Symphony Hall at 3:30 this afternoon by the young Russian violinist, Efrem Zimbalist, and the favorite baritone, Emiliode Gogorza.

Zimbalist, who has not been heard in public for more than a year, during which period he has been resting, studying and composing, is to play Paganini's concerts in D major, Ernst's "The Last Rose of Summer" and a group of shorter compositions. Mr de Gogorza will sing an air from Gluck's "Iphigenie in Aulide," one also from Massenet's "Le Roi de Lahore," a group of the Spanish songs in which his audiences delight, and modern lyrics in English.

Miss Helen Winslow and Mr Samuel Chotzinoff will play the piano accompaniments.

Boston Symphony Orchestra's Eight Concerts at Cambridge

The Symphony Orchestra will give its usual series of eight concerts this Winter in Sanders Theatre, Harvard University. The dates will be Oct 17, Nov 9, Dec 7, Jan 11, Feb 1 and 22, March 22 and April 26. The following seven soloists are announced: Fritz Kreisler, Frances Nash, pianist; Irma Sydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist, and, problematically, Miss Destinn, who was engaged for concerts here in March, but who may not come to America at all this season.

Of the two young pianists, Frances Nash is from the West. She has played with the Chicago Symphony and New York Philharmonic Orchestras. Miss Forbes of Boston was born in New Bedford, where she has played successfully with the Symphony Orchestra. Miss Millar, a native of Virginia, was a pupil in Mme Sembrich's studio when heard by Mr Ellis and engaged for concerts in Cambridge, Providence, Philadelphia, Baltimore, Washington and Brooklyn.

The season tickets which have not been taken up by subscription will be placed on sale at George H. Kent's University Book Store, Harvard sq, Cambridge, next Saturday morning, Oct 14.

Copley Theatre Concerts

The first of a series of concerts at the Copley Theatre will occur tonight, to be given by the Philharmonic Orchestra with Mme Cara Sapin, formerly of the Boston Opera Company, Harold Tripp the tenor, widely know through his appearances with the Meistersingers, and Louis Besserer, the violinist. The tickets are at the low price of 25, 35 and 50 cents.

Ethel Leginska, Pianist

The first concert of the season of the well-established series at Jordan Hall will be next Saturday afternoon, when Ethel Leginska, the brilliant young pianist, will give the following program: "Italian Concerto," Bach; Sixteen Valses, op. 39, Brahms; "Ecossaises," in E flat, Beethoven; "Pathetique" sonata, op. 13, Beethoven; variations on a theme by Paganini, op. 35, Brahms.

Jordan Hall Recitals

The young Russian pianist, Mischa Levitzki, will give a recital in Jordan Hall Thursday afternoon, Oct 19, following his New York debut, which will take place two days previous to his Boston appearance. His selections will be from Schumann, Beethoven, Brahms, Chopin, Liszt and Mozart.

Mme Teresa Carreno will give her only piano recital in Boston this season in Jordan Hall Saturday afternoon, Oct 21, at 3 o'clock. Her program will include Bach's "Chromatic Fantasie and Fugue;" Beethoven's Sonata, Op. 27, No. 1; Schumann's C major Fantasie, McDowell's "Keltie" Sonata, and pieces by Liszt and Schubert-Tausig.

From EVENING STAR

Address: Washington, D. C.

Boston Symphony Orchestra.

Concerts will be given by the Boston Symphony Orchestra in the new National Theater Tuesday afternoons at 4:30 o'clock, October 31, November 28, January 2, February 13 and March 13. Four soloists are announced at this time. These are Fritz Kreisler, the great violinist; Emmy Destinn, soprano of the Metropolitan Opera Company in New York; Carl Friedberg, a remarkable pianist, and Susan Millar, a mezzo-soprano whose singing is promised to be one of the sensations of the season.

Mrs. Wilson-Greene, manager of the concerts in Washington, has announced that subscribers to the 1916-17 series may secure tickets at Droop's music store Thursday, October 12, and until Tuesday, October 17, when all tickets not claimed will be placed on public sale. The subscription is said to be quite up to the level of last year.

[19]

From EVENING NEWS

Address: Baltimore, Md.

Date Sept 30th S

Boston Symphony

The subscription books for the Boston Symphony concerts of the coming season will be opened to the general public at Albaugh's ticket office Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The subscription already is large and the season should be equal to last year. The concerts will be given in the Lyric Theater Wednesday evenings, November 1 and 29, January 3, February 14 and March 14.

Five distinguished soloists are announced. These are: Emmy Destinn, soprano of the Metropolitan Opera Company; Carl Friedberg and Ossip Gabrilowitsch, pianists; Fritz Kreisler, violinist, and Susan Millar, mezzo-soprano.

From HERALD

Address: New York City BROOKLYN

OCT 8

Date

The time is close at hand when the Boston Symphony Orchestra under Dr. Karl Muck will give the first of its five concerts in Brooklyn, under the auspices of the Institute of Arts and Sciences. The concerts as usual will come on Friday evenings, and the dates are November 3, December 1, January 5, February 16 and March 16.

It is a matter of gratification to friends of the orchestra that the last several years have brought it such prosperity in this city. For many years it has had uniformly large audiences, but for the last two or three years the house has been entirely sold out by subscription.

The arrangements for the Brooklyn concerts call for the appearance of five soloists. These are:—Fritz Kreisler at the first, Susan Millar at the second, Ossip Gabrilowitsch at the third, Carl Friedberg at the fourth, and Emmy Destinn at the fifth and last. There seems to be some doubt about Miss Destinn's ability to reach America from her native Bohemia, whither she went last spring, but great influences are at work to obtain a passport for her from the Austrian government, and the chances are that she will be safely landed in America long before her services will be needed by the Boston Symphony Orchestra in March.

Fritz Kreisler is always welcome, and Ossip Gabrilowitsch has long since taken his place among the foremost pianists of our time. Carl Friedberg the last two years has made a profound impression in this country as a pianist, and must be rated among the greatest of contemporary artists.

Miss Millar to all intents and purposes is a debutante, for her first serious venture in public work as a singer will be in six concerts with the Boston Symphony Orchestra; these six including Brooklyn, Philadelphia, Baltimore and Washington. Miss Millar is a mezzo-soprano, a native of Virginia, and the first pupil that Mme. Marcella Sembrich is launching on a career. Mme. Sembrich has taught and coached other singers already known in public, notably Alma Gluck, but Miss Millar is the first pupil she has trained from the beginning.

The orchestra returns to Brooklyn with few changes in its personnel. It had the misfortune to lose last month Peter Sadony, its first bassoonist, who died from an operation. His place will be filled from abroad.

Dr. Muck, who passed the entire summer on the Maine coast, has done much work in preparation for the coming season and an interesting series of programmes may be looked for.

AMERICAN

ess: Baltimore, Md.

OCT 8 — 1916

BOSTON ORCHESTRA.

With its annual announcement of its five concerts in this city the Boston Symphony Orchestra brings the realization to Baltimoreans that the serious artistic work of the winter is near at hand.

The concerts will be given this year, as in the past, at the Lyric Theater on Wednesday evenings and the dates are November 1 and 29, January 3, February 14 and March 14.

The singers are Emmy Destinn and Susan Millar; the pianists, Carl Friedberg and Ossip Gabrilowitsch, and it is almost needless to say the violinist will be that supreme master of the instrument, Fritz Kreisler. Mr. Kreisler will be the soloist at the first concert, Miss Millar at the second, Mr. Gabrilowitsch at the third, Mr. Friedberg at the fourth and Miss Destinn at the last.

The orchestra will return to Baltimore with its personnel practically the same as last year. It had the misfortune last month to lose by death Mr. Peter Sadony, who for the past 10 years had held the post of first bassoonist. His place will be filled from abroad.

PULASKI GARRISON MUSTER.

...in the history

From the

Transcript

Oct. 4 1916.

NEWS OF MUSIC

CHORAL MUSIC AND THE SYMPHONY ORCHESTRA

Its Pressing Need of Its Own Choir—Plans for the Visit of the Russian Ballet—A Prospectus from the Metropolitan—Nikisch on Music and the War — As Concerts Go in London—Items, Information, Opinions

WORD comes from Philadelphia that the symphony orchestra there is to retain as a permanent addition to its forces a considerable part of the chorus assembled and trained last winter for the performance of Mahler's eighth symphony. Thus Mr. Stokowski will be able at will to undertake symphonic pieces requiring voices as well as an orchestra and to diversify his programmes with an occasional choral piece. Word comes from Manchester in England that, even in war-time, Sir T. Beecham is organizing an expert professional chorus to assist the orchestra of the Hallé Concerts whenever the chosen music requires it. Rumor runs here in Boston that the Symphony Orchestra will borrow the chorus of The Cecilia so that Dr. Muck may include Brahms's "Song of Destiny" in one of the concerts for the Pension Fund. Gossip also alleges that Mr. Loeffler's new symphony is not as yet included in the announced pieces for the new series of Symphony Concerts because a male choir for the hymn at the end is lacking.

These conditions—the chance record of a passing week—speak for themselves. The Boston Symphony Orchestra much needs a chorus of its own if it is to be able to include in its active repertory not a few pieces, classic and contemporary, that ask voices as well as instruments. It needs such a choir if it is to be able also to diversify its regular concerts or its concerts for the Pension Fund with the occasional performance of choral music, pure, if not simple. At present it can attempt either only at long intervals and by makeshift and often unsatisfactory borrowings. For six years Dr. Muck has conducted at the Symphony Concerts, but we have yet to hear Beethoven's Choral Symphony from his hand, nor shall we hear it until he has a numerous and expert chorus at his disposal. Mr. Loeffler's symphony, Delius's "Appalachia," this and that symphonic piece, ancient or modern, may not be heard in Boston because the music demands an assisting choir. We may barely know Dr. Muck's powers and possibilities as a choral conductor by the episodic finales of the two symphonies of Liszt. And so it goes. Without a chorus of its own the Symphony Orchestra lacks a useful, interesting, valuable and even necessary accessory; while Dr. Muck rightly insists that such a chorus, if it is ever to be added to his forces, must be a continuing and a semi-professional body of singers. Only such a choir could he bring to his standards. The "founder and sustainer" and the active management of the Symphony Orchestra are wise and resourceful. They ought to find a way to provide it with such a chorus as obvious need suggests and as Dr. Muck, with just ambition desires. From what he has made of the Symphony Orchestra, it is easy to infer what he would make of a Symphony Chorus.

CONT FROM

Charles River are thoroughly satisfactory and the scale of prices is considerably lower than that which prevails in Boston. As much care is taken in providing the programmes for Cambridge as for any of the other cities the orchestra visits, and it is the effort of the management to supply interesting and capable soloists. Seven soloists are scheduled for the coming year.

These are Fritz Kreisler, violinist; Frances Nash, pianist; Irma Seydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist; and, problematically, Emmy Destinn. Miss Destinn was engaged for a series of performances with the orchestra in Boston and various cities, these appearances coming in March. There is now considerable doubt about the possibility of her coming to America at all, but her manager still hopes that she may reach here before the winter is over. Fritz Kreisler, Ernest Schelling and Irma Seydel need no introduction to the Cambridge audiences. Frances Nash is a pianist from the West, who has played with several of the principal orchestras of this country, including the Chicago Symphony Orchestra and New York Philharmonic Orchestra, with much success. Claire Forbes, another pianist, is a native of New Bedford, and is regarded as of unusual talent. A few years ago, she played with the orchestra in New Bedford with success.

Much interest is attached to the appearance of Susan Millar who, at the Cambridge concert, for which she is scheduled, will make her debut as a public singer. Miss Miller is a native of Virginia, and has worked at music all her life. She has studied singing seriously for the past six years. Her first three years were with Mme. Pappenheim. Then she was taken by Mme. Sembrich, whose pupil she has been since. Mr. Ellis heard her sing in New York last spring and, as a result, Miss Millar, a debutante, has been engaged for concerts in Cambridge, Providence, Philadelphia, Baltimore, Washington and Brooklyn.

From SUN

Address: Baltimore, Md.

Date OCT 8 -

SOLOISTS FOR BOSTON SYMPHONY

THE concerts given by the Boston Symphony Orchestra have come to play a most important function in the musical and social life of Baltimore. It is 30 years since the orchestra first appeared here, and Baltimore has always given it loyal and enduring support.

The concerts will be given, as in the past, on Wednesday evenings. The dates are: November 1, November 29, January 3, February 14 and March 14. Five soloists are announced. On November 1 the assisting artist will be Fritz Kreisler; November 29, Miss Susan Millar; January 3, Ossip Gabrilowitsch; February 14, Carl Friedberg, and March 14, Emmy Destinn. Thus there are two singers, two pianists and one violinist. Three of these artists have long been favorites in Baltimore. Fritz Kreisler is one of the most popular musicians in the world today, and Emmy Destinn has long been admired for her beautful voice and beautiful singing. Ossip Gabrilowitsch has grown mightily in the last few years, and now must be ranked among the very greatest pianists of our time.

The other two artists are less well known. Carl Friedberg is a pianist comparatively new in this country. He is regarded as one of the great men in his branch of the art, possessing all the mechanical requirements of modern piano-playing and having on top of this excellent musicianship and fine taste.

From The Boston Globe Oct. 8,1916.

Boston Symphony Season Begins This Week

The 36th season of the Symphony Orchestra will begin with the concerts next Friday afternoon and Saturday evening. The first full rehearsal of the orchestra is to be held tomorrow morning, and the out-of-town concerts begin the following week with Providence, Oct 17. Dr Muck returned to town the middle of the week and is settled for the Winter in his house on the Fenway.

The selections for the first concerts here are quite familiar. This is in line with Dr Muck's policy in past years. The symphony will be the "Eroica" of Beethoven, which has its biennial performances at the Symphony concerts.

The second part of the program comprises Berlioz's overture to "The Corsair"; Liszt's symphonic poem, "Mazeppa," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

As in the past years the Friday afternoon concerts will begin at 2:30 and the Saturday evening concerts at 8. The subscription for both the Friday and Saturday series is thoroughly satisfactory, but persons so desiring may still be able to get tickets at nearly all prices for the Saturday concerts. They will be on sale at Symphony Hall all through this week.

Joint Recital Today By Zimbalist and Gogorza

A joint recital will be given in Symphony Hall at 3:30 this afternoon by the young Russian violinist, Efrem Zimbalist, and the favorite baritone, Emiliode Gogorza.

Zimbalist, who has not been heard in public for more than a year, during which period he has been resting, studying and composing, is to play Paganini's concerts in D major, Ernst's "The Last Rose of Summer" and a group of shorter compositions. Mr de Gogorza will sing an air from Gluck's "Iphigenie in Aulide," one also from Massenet's "Le Roi de Lahore," a group of the Spanish songs in which his audiences delight, and modern lyrics in English.

Miss Helen Winslow and Mr Samuel Chotzinoff will play the piano accompaniments.

Boston Symphony Orchestra's Eight Concerts at Cambridge

The Symphony Orchestra will give its usual series of eight concerts this Winter in Sanders Theatre, Harvard University. The dates will be Oct 17, Nov 9, Dec 7, Jan 11, Feb 1 and 22, March 22 and April 26. The following seven soloists are announced: Fritz Kreisler, Frances Nash, pianist; Irma Sydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist, and, problematically, Miss Destinn, who was engaged for concerts here in March, but who may not come to America at all this season.

Of the two young pianists, Frances Nash is from the West. She has played with the Chicago Symphony and New York Philharmonic Orchestras. Miss Forbes of Boston was born in New Bedford, where she has played successfully with the Symphony Orchestra. Miss Millar, a native of Virginia, was a pupil in Mme Sembrich's studio when heard by Mr Ellis and engaged for concerts in Cambridge, Providence, Philadelphia, Baltimore, Washington and Brooklyn.

The season tickets which have not been taken up by subscription will be placed on sale at George H. Kent's University Book Store, Harvard sq, Cambridge, next Saturday morning, Oct 14.

Copley Theatre Concerts

The first of a series of concerts at the Copley Theatre will occur tonight, to be given by the Philharmonic Orchestra with Mme Cara Sapin, formerly of the Boston Opera Company, Harold Tripp the tenor, widely know through his appearances with the Meistersingers, and Louis Besserer, the violinist. The tickets are at the low price of 25, 35 and 50 cents.

Ethel Leginska, Pianist

The first concert of the season of the well-established series at Jordan Hall will be next Saturday afternoon, when Ethel Leginska, the brilliant young pianist, will give the following program: "Italian Concerto," Bach; Sixteen Valses, op. 39, Brahms; "Ecossaises," in E flat, Beethoven; "Pathetique" sonata, op. 13, Beethoven; variations on a theme by Paganini, op. 35, Brahms.

Jordan Hall Recitals

The young Russian pianist, Mischa Levitzki, will give a recital in Jordan Hall Thursday afternoon, Oct 19, following his New York debut, which will take place two days previous to his Boston appearance. His selections will be from Schumann, Beethoven, Brahms, Chopin, Liszt and Mozart.

Mme Teresa Carreno will give her only piano recital in Boston this season in Jordan Hall Saturday afternoon, Oct 21, at 3 o'clock. Her program will include Bach's "Chromatic Fantasie and Fugue;" Beethoven's Sonata, Op. 27, No. 1; Schumann's C major Fantasie, MacDowell's "Keltie" Sonata, and pieces by Liszt and Schubert-Tausig.

From EVENING NEWS

Address: Baltimore, Md.

Date Sept 30th S

Boston Symphony

The subscription books for the Boston Symphony concerts of the coming season will be opened to the general public at Albaugh's ticket office Monday morning, October 9, and all seats which have not been taken up by last year's subscribers will be available for prospective patrons of the concerts. The subscription already is large and the season should equal to last year. The concerts are to be given in the Lyric Theater on Friday evenings, November 1, January 3, February 14 and

distinguished soloists are announced. These are: Emmy Destinn, of the Metropolitan Opera Carl Friedberg and Ossip pianists; Fritz Kreisler and Susan Millar, piano.

From HERALD

Address: New York City BROOKLYN

Date OCT 8

The time is close at hand when the Boston Symphony Orchestra under Dr. Karl Muck will give the first of its five concerts in Brooklyn, under the auspices of the Institute of Arts and Sciences. The concerts as usual will come on Friday evenings, and the dates are November 3, December 1, January 5, February 16 and March 16.

It is a matter of gratification to friends of the orchestra that the last several years have brought it such prosperity in this city. For many years it has had uniformly large audiences, but for the last two or three years the house has been entirely sold out by subscription.

The arrangements for the Brooklyn concerts call for the appearance of five soloists. These are:—Fritz Kreisler at the first, Susan Millar at the second, Ossip Gabrilowitsch at the third, Carl Friedberg at the fourth, and Emmy Destinn at the fifth and last. There seems to be some doubt about Miss Destinn's ability to reach America from her native Bohemia, whither she went last spring, but great influences are at work to obtain a passport for her from the Austrian government, and the chances are that she will be safely landed in America long before her services will be needed by the Boston Symphony Orchestra in March.

Fritz Kreisler is always welcome, and Ossip Gabrilowitsch has long since taken his place among the foremost pianists of our time. Carl Friedberg the last two years has made a profound impression in this country as a pianist, and must be rated among the greatest of contemporary artists.

Miss Millar to all intents and purposes is a debutante, for her first serious venture in public work as a singer will be in six concerts with the Boston Symphony Orchestra; these six including Brooklyn, Philadelphia, Baltimore and Washington. Miss Millar is a mezzo-soprano, a native of Virginia, and the first pupil that Mme. Marcella Sembrich is launching on a career. Mme. Sembrich has taught and coached other singers already known in public, notably Alma Gluck, but Miss Millar is the first pupil she has trained from the beginning.

The orchestra returns to Brooklyn with few changes in its personnel. It had the misfortune to lose last month Peter Sadony, its first bassoonist, who died from an operation. His place will be filled from abroad.

Dr. Muck, who passed the entire summer on the Maine coast, has done much work in preparation for the coming season and an interesting series of programmes may be looked for.

AMERICAN

Address: Baltimore, Md.

OCT 8 - 1916

BOSTON ORCHESTRA.

With its annual announcement of its five concerts in this city the Boston Symphony Orchestra brings the realization to Baltimoreans that the serious artistic work of the winter is near at hand.

The concerts will be given this year, as in the past, at the Lyric Theater on Wednesday evenings and the dates are November 1 and 29, January 3, February 14 and March 14.

The singers are Emmy Destinn and Susan Millar; the pianists, Carl Friedberg and Ossip Gabrilowitsch, and it is almost needless to say the violinist will be that supreme master of the instrument, Fritz Kreisler. Mr. Kreisler will be the soloist at the first concert, Miss Millar at the second, Mr. Gabrilowitsch at the third, Mr. Friedberg at the fourth and Miss Destinn at the last.

The orchestra will return to Baltimore with its personnel practically the same as last year. It had the misfortune last month to lose by death Mr. Peter Sadony, who for the past 10 years had held the post of first bassoonist. His place will be filled from abroad.

PULASKI GARRISON MUSTER.

From the

BOSTON SUNDAY POST

OCT.8, 1916.

The Opening Season

Symphony Concerts of Week to Open Boston's Musical Season of 1916-17—The Alleged Difficulty of Securing Music From Abroad—Concerts to Come

CAMBRIDGE SYMPHONY

The Symphony Orchestra is to give its usual series of eight concerts the coming winter in Sanders Theatre, Harvard University. The season tickets which have not been taken up by subscription will be placed on sale at George H. Kent's University Book Store, Harvard square, Cambridge, next Saturday morning, Oct. 14. The concerts will be given, as in the past, on Thursday evenings, and the dates are Oct. 19, Nov. 9, Dec. 7, Jan. 11, Feb. 1, Feb. 22, March 22 and April 26.

These concerts in Cambridge form an important adjunct to the work the orchestra does in Boston. In his original plans for the orchestra Mr. Higginson provided that Harvard University should have the benefit of it to as large an extent as possible, and from the very beginning concerts have been given in Cambridge. Sanders Theatre is acoustically one of the best auditoriums in the United States, and although its size limits not only the number of the audience, but the number of musicians used in the concerts, in every respect the performances across the Charles River are thoroughly satisfactory and the scale of prices is considerably lower than that which prevails in Boston. As much care is taken in providing the programmes for Cambridge as for any of the other cities the orchestra visits, and it is the effort of the management to supply interesting and capable soloists. Seven soloists are scheduled for the coming year.

These are Fritz Kreisler, violinist; Frances Nash, pianist; Irma Seydel, violinist; Susan Millar, mezzo-soprano; Ernest Schelling, pianist; Claire Forbes, pianist; and, problematically, Emmy Destinn. Miss Destinn was engaged for a series of performances with the orchestra in Boston and various cities, these appearances coming in March. There is now considerable doubt about the possibility of her coming to America at all, but her manager still hopes that she may reach here before the winter is over. Fritz Kreisler, Ernest Schelling and Irma Seydel need no introduction to the Cambridge audiences. Frances Nash is a pianist from the West, who has played with several of the principal orchestras of this country, including the Chicago Symphony Orchestra and New York Philharmonic Orchestra, with much success. Claire Forbes, another pianist, is a native of New Bedford, and is regarded as of unusual talent. A few years ago, she played with the orchestra in New Bedford with success.

Much interest is attached to the appearance of Susan Millar who, at the Cambridge concert, for which she is scheduled, will make her debut as a public singer. Miss Miller is a native of Virginia, and has worked at music all her life. She has studied singing seriously for the past six years. Her first three years were with Mme. Pappenheim. Then she was taken by Mme. Sembrich, whose pupil she has been since. Mr. Ellis heard her sing in New York last spring and, as a result, Miss Millar, a debutante, has been engaged for concerts in Cambridge, Providence, Philadelphia, Baltimore, Washington and Brooklyn.

CONCERTS

Boston Symphony

For the opening pair of Boston Symphony concerts, to take place next Friday afternoon and Saturday evening in Symphony Hall, Dr. Muck has arranged a programme of exceptional interest: Beethoven's "Eroica" Symphony; Berlioz's overture, "Le Corsair"; Liszt's symphonic poem, "Mazeppa," and Richard Strauss' "Till Eulenspiegel." The programme is a happy augury of the future of the Symphony programmes of the winter. Dr. Muck opened the first season of his second Boston engagement with the Eroica Symphony, which ranks as one of his greatest interpretations. He has proven himself equally happy in the interpretation of Liszt's rhetorical music inspired by Byron's "Mazeppa." The overture of Berlioz is so little known that it will have the flavor of novelty. The tone poem of Strauss has few rivals in modern orchestral literature.

First Sunday Concert

It is not possible yet to announce the programme for the first Sunday afternoon concert, which will be given in Symphony Hall two weeks from today, Oct. 22, when the artists will be Frances Alda, soprano of the Metropolitan Opera Company, New York, and Giuseppe De Luca, baritone of the

From EVENING STAR

Address: Washington, D. C.

Boston Symphony Orchestra.

Concerts will be given by the Boston Symphony Orchestra in the new National Theater Tuesday afternoons at 4:30 o'clock, October 31, November 28, January 2, February 13 and March 13. Four soloists are announced at this time. These are Fritz Kreisler, the great violinist; Emmy Destinn, soprano of the Metropolitan Opera Company in New York; Carl Friedberg, a remarkable pianist, and Susan Millar, a mezzo-soprano whose singing is promised to be one of the sensations of the season.

Mrs. Wilson-Greene, manager of the concerts in Washington, has announced that subscribers to the 1916-17 series may secure tickets at Droop's music store Thursday, October 12, and until Tuesday, October 17, when all tickets not claimed will be placed on public sale. The subscription is said to be quite up to the level of last year.

[19]

CITIZEN
Brooklyn, N. Y.
OCT 8 1916

BOSTON SYMPHONY ORCHESTRA TO APPEAR WITH EMINENT SOLOISTS

Five Concerts to be Given in Brooklyn on Friday Evenings—Recitals Announced by Harold Bauer and Eddy Brown—Two Organ Recitals To-day in the High Schools.

The time is close at hand when the Boston Symphony Orchestra, under Dr. Karl Muck, will give the first of its five concerts in Brooklyn under the asupices of the Institute of Arts and Sciences. The concerts will, as usual, occur on Friday evenings, and the dates are Nov. 3, Dec. 1, Jan. 5, Feb. 16 and March 16.

It is a matter of gratification to all friends of the orchestra that the past several years have brought it such prosperity in this city. For many years it has had uniformly large audiences, but for the last two or three years the house has been entirely sold out by subscription. To be sure, Brooklyn in this respect differs in no wise from the neighboring borough of Manhattan, where the ten concerts are sold out by subscription, or from the neighboring cities of Philadelphia, Baltimore and Washington, where the same condition prevails. In fact, there are a few more difficult tasks confronting the music-lover than to hear this greatest orchestra of America without the possession of a season ticket to some of the series of concerts it gives in the East.

The arrangements for the Brooklyn concerts call for the appearance of five soloists. These are: Fritz Kreisler at the first, Susan Millar at the second, Ossip Gabrilowitsch at the third, Carl Friedberg at the fourth, and Emmy Destinn at the fifth and last. These seems to be at present some doubt about Miss Destinn's ability to reach America from her native Bohemia, whither she went last spring, but great influences are at work to secure a passport for her from the Austrian government, and the chances are that she will be safely landed in America long before her services will be needed by the Boston Symphony Orchestra in March. Therefore the management deems it best to continue in its announcement of her appearance as a soloist.

Fritz Kreisler is always a very welcome visitor and Ossip Gabrilowitsch has long since taken his place among the foremost pianists of our time. The other two artists are less known. Carl Frielberg, the past two years, has made a profound impression in this country as a pianist and undoubtedly must be rated among the greatest of contemporary artists.

The announcement of Susan Millar is intreesting from several points of view. Miss Millar is, to all intents and purposes, a debutante, for her first serious venture in the public work as a singer will be in six concerts with the Boston Symphony Orchestra, these six including Brooklyn, Philadelphia, Baltimore and Washington. Miss Millar is a mezzo-soprano, a native of Virginia, and the first pupil that Mme Marcella Sembrich is launching on a career. Mme. Sembrich has taught and coached other singers already known in public, Alma Gluck, but Miss Millar is her first pupil that she has trained from the beginning.

The young lady was given a hearing last spring by Mr. Ellis, manager of the orchestra, who thought so warmly of her that these engagements are the result. She is the possessor of a mezzo-soprano voice of unusual beauty, and, as to her art, it is only necessary to say that a great authority like Mme. Sembrich guarantees that she is "ready." Mr. Ellis firmly believes that Miss Millar is going to be one of the sensations of the year.

The orchestra returns to Brooklyn with few changes in its personnel. It had the misfortune to lose last month Peter Sadony, its first bassoonist, who died from the result of an operation. His place will be filled from abroad.

Dr. Muck, who spent the entire summer on the Maine coast, has done much work in preparation for the coming season and an interesting series of programmes may be looked for.

EAGLE
Brooklyn, N. Y.
OCT 8 1916

Boston Symphony Plans for Academy Concerts.

Arrangements for the Boston Symphony concerts in the Academy of Music call for the appearance of five soloists. The dates follow for the concerts: Friday evenings, November 3, December 1, January 5, February 16 and March 16. Fritz Kreisler is to play the violin at the first concert and, in regular order, will come: Susan Millar, a new mezzo-soprano, from whom much is expected; Ossip Gabrilowitsch, pianist; Carl Friedberg, pianist, and Emmy Destinn, soprano. Doubt is expressed as to the possibility of Miss Destinn's ability to reach America, says C. E. Ellis, Boston press representative of the Boston Symphony, but he declares that "great influences are at work to secure a passport for her from the Austrian Government and the chances are that she will be in America before her services are needed in March by the organization." The orchestra returns with few changes in the personnel. Peter Sadony, first bassoon player, died last month from the result of an operation. Dr. Muck has spent the summer in Maine, and an interesting series of programs may be looked for.

EVG. SUN
Baltimore Md.
OCT 7 - 1916

BOSTON SYMPHONY ANNOUNCES PLANS

Two Singers, Two Pianists And A Violinist Engaged As Soloists.

The Boston Symphony Orchestra, in announcing its plans for the forthcoming season, the thirtieth consecutive one in which the famous organization has played in Baltimore, gives the dates of the five concerts at the Lyric as November 1 and 29, January 3, February 14 and March 14. There is already a large subscription made up of renewals of those who subscribed for the concerts last year and the tickets that have not been taken will be placed on sale on Monday.

Very few changes have been made in the personnel of the big band of musicians, although last month the orchestra had the misfortune to lose by death Peter Sadony, who was for the last 10 years the first bassoon player. His place will be filled from abroad.

Notable Works On Program.

Dr. Karl Muck, who spent the summer on the coast of Maine, has prepared many notable works for the forthcoming concerts, at each of which there will be an eminent soloist. The list includes two singers, two pianist and a violinist—Emmy Destinn, Susan Millar, Carl Friedberg, Ossip Gabrilowitsch and Fritz Kreisler. Mr. Kreisler will be the soloist at the first concert, Miss Millar at the second, Mr. Gabrilowitsch at the third, Mr. Friedberg at the fourth and Miss Destinn at the last.

Carl Friedberg, who has been in this country since the war began, is making his first appearances with the Boston Orchestra this season. He is a talented musician and, in the opinion of Kreisler, has no superior.

Miss Millar Young Artist.

The appearance of Miss Millar will be, from more than one point of view, an interesting event. Her full name is Susan Randolph Millar, and comes from Front Royal, Va. When she appears in Baltimore she will be practically a debutante. She was brought to the notice of Mr. Ellis, manager of the Boston Symphony Orchestra, last spring by Mme. Marcella Sembrich, whose pupil she has been for the last several years. Mme. Sembrich told Mr. Ellis she regarded Miss Millar as the most promising vocalist that she had ever heard in America, and a hearing convinced Mr. Ellis that Miss Millar was an artist to be taken very seriously.

She has a mezzo-soprano voice of unusual warmth and beauty and she has been engaged as a debutante to appear at no less than six of the important concerts of the Boston Symphony Orchestra, including Philadelphia, Baltimore and Washington.

The First Established and Most Complete Newspaper Cutting Bureau in the World
EVENING Bulletin
PROVIDENCE, R. I.
SEP 30 1916

Symphony Orchestra Concerts.

Plans for the six concerts to be given here this season by the Boston Symphony Orchestra have been completed and the stage at Infantry Hall has been extended so that the entire group of 100 musicians can be cared for when the music demands that number. For the first time this season the entire Boston and New York personnel will appear in this city. The soloists for the concerts will be Emmy Destinn, the soprano of the Metropolitan Opera Company; Ethel Leginska, pianist; Susan Millar, a mezzo-soprano; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

SYMPHONY SEASON OF '16-'17 OPEN

Masterly Performance Displays Genius of Dr. Muck

BY OLIN DOWNES.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave the first concert of its season of 1916-17 yesterday afternoon in Symphony Hall. This is the concert which formally opens the musical season in Boston.

Yesterday it was a brilliant occasion, first, because of the uncommonly attractive programme and the exceedingly brilliant performances; secondly, because of the pleasurable reunions which these occasions always bring.

AUDIENCES ALWAYS SAME

The audiences at the Friday afternoon and Saturday evening concerts of the Boston Symphony are audiences which have an intimate flavor that would hardly be possible in any other big American city.

Even before the abolishing of the fall auctions, which took effect this year, a majority of the Friday afternoon subscribers, at least, were neighbors of many seasons. It was to these people no new thing to find beside them the same person or persons whom they had sat beside so long, but it was a new and not an unpleasant sensation to realize that the selected seats could and doubtless would be retained by the same persons for many years to come, without the possibility of an unkind bidder scattering them to some other part of the auditorium, unknown and undesired.

Greeting to Dr. Muck

Then there was the greeting extended Dr. Muck when he appeared. The warmth of this greeting, in a community not unaffected by strong sympathies with one or the other side now at war in Europe, speaks especially well for his hold on his public. His audiences rightly anticipated a brilliant concert, and in advance they tendered their appreciation and esteem. Dr. Muck has been criticised, and not without justice, in the past, for the character of some of his programmes. The programme of yesterday was excellently balanced and contrasted: the "Eroica" symphony of Beethoven; the little known overture of Berlioz to "The Corsair"; Liszt's Symphonic poem, "Mazeppa"; Richard Strauss' orchestral rondo, "Till Eulenspiegel."

If there were the inevitable thoughts of the great war, there could have been no more fitting epitome of the ideals and the heroism of men than of Beethoven's symphony, a symphony written to the momory of a hero. This symphony is a colossus in orchestral literature. It remains, in spirit and dimensions, a conception of well-nigh incredible vastness. No modern tone-poem is more ambitious in its structure and outlines. No modern orchestra speaks with more prophetic power.

Masterly Interpretation

The interpretation of this work, even for such a conductor as Dr. Muck, was of exceptional eloquence. The reading of the funeral march will long be remembered. Seldom has this movement had such nobility and tenderness, and such an epic quality. How marvellously each instrument told its tale, how subtly the finest nuances were observed and yet the simple grandeur of the whole kept ever before the hearer, could be told in many sentences. But how Dr. Muck made felt a spirit behind the music, a spirit that seemed to brood over the place, is not so easily told. One could define his rhythmical feeling, his control of the wonderful inner pulsations of the orchestra, the heart-beats, as it were, of great music, felt as a continuous undertone; one could dilate on this and that ingenious feat of tone-coloring. But that would not be telling the secret. Everyone was moved by this supreme lamentation, by these solemn thoughts of the glory and the majesty of death. The variations which make the finale movement had seldom been so clearly and significantly presented, but one wished that there had been fewer horns in the trio of the scherzo, where the effect should be more poetic and refined than it was yesterday.

Berlioz's Little Known Overture

Berlioz's overture is very little known. It was performed in Boston in 1896 by the Boston Symphony under Paur. It is worth performing.

It is possessed with the youthful madness of the romantic period. It has a brilliancy almost febrile, yet a brilliance which seems to be transmitted in some mysterious way over a century of time to Richard Strauss, who writes in Till Eulenpsigel with a nervousness and mordancy not commonly associated with artists of his race. The themes of the overture to "The Corsair" are not important, but the fire and impetuousness of the work, and its bold coloring—all these things mark the composition of a great master in the making.

Glorified Vulgarity

Similarly with Liszt's work. All the flaunting glory and all the picturesque posing of the romantic period are here encountered. The piece has a lordly vulgarity and elan. The opening pages are good, but the themes of Mazeppa are exceedingly commonplace. The glorification of Mazeppa, at the end, is effective, though pompous and noisy. How admirably Dr. Muck understood this work and the work preceding! How superbly he flaunted his canvas that crackled with colors of the most blinding hues.

And then there was the superb reading of the satirical work of Strauss. No such mordant and penetrating commentory on life has come from any other German, and few composers of any period or nationality have approached Strauss in this particular vein. And if Strauss' satire were only malicious or bitter, he would, however clever or inspired a musician, fail to strike the fundamental note that he strikes in this composition.

FROM THE
BOSTON POST
OCT 14,1916.

From the
BOSTON JOURNAL
October 14,,1916.

36TH SYMPHONY INTRODUCED IN SUPERB MANNER

Dr. Muck and Orchestra in Fine Fettle—Program Very Attractive.

FRITZ KREISLER IS NEXT WEEK'S SOLOIST

Celebrated Symphony by Chausson to Be Revived.

Brilliant in the extreme was the opening yesterday of the Boston Symphony Orchestra's 36th season. Program, performance, an audience that completely filled Symphony Hall and ardent enthusiasm on the part of musicians and auditors combined to make the occasion memorable.

Dr. Muck was most cordially welcomed by the always warm-hearted matinee audience. He looked refreshed after his long vacation and he conducted with the authority and the artistry that go so far to make the Symphony Orchestra envied and admired throughout the whole western world. It was the quintessence of pleasure to sit through so superb a performance as this unostentatious music-master directed yesterday.

The orchestra—a magnificent instrument to play upon, to be sure—responded splendidly, as is its wont, to Dr. Muck's suave, but imperious leadership. After the performance of Beethoven's "Heroic" symphony, the applause lasted until the men stood up and made their acknowledgements; but similar ovations, as a matter of fact, were deserved after the performance of every one of the four numbers on the program. The classic beauty and dignity of the symphony found a match in the vivid tone pictures that followed—in Berlioz' "Corsair" overture, in Liszt's "Mazeppa" and in Richard Strauss' "Till Eulenspiegel." The performance of the Strauss rondo was indeed a dazzling feat of virtuosity on the part of both conductor and orchestra.

The same program will be performed at tonight's concert.

The Friday matinees are sold out for the season, but there are some seats left for the Saturday night concerts.

Fritz Kreisler will be the soloist at next week's concerts. The nonpareil violinist will play a new concerto by Ernest Schelling. Dr. Muck will revive the celebrated symphony by Chausson, which has not been played here since 1906, and Wagner's "Faust" overture and Brahms' "Academic Festival" overture will complete the program.

PROVIDENCE, R. I.
SEP 23 1916

Boston Symphony Orchestra.

The opening of the musical season is nearer at hand than most people realize. Three weeks from next Tuesday evening—Oct. 17—the Boston Symphony Orchestra gives the first of its annual series of six concerts here, and Fritz Kreisler will be the soloist. For the first time since the orchestra began to come here, 35 years ago, it will be able to use the same orchestra in Providence that it uses in Boston, New York and other large cities. In the past, owing to the small size of the stage in Infantry Hall, it has been necessary radically to reduce the number of string instruments and, correspondingly, of wind instruments. But this week, a special extension to the stage is being built, one which may be put up just before the concert and removed immediately after, and when Dr. Muck wishes to play a work which takes the entire personnel of 100 men, he will be able to do so. This is most important, for in the past Providence has had to do without some of the most interesting modern works that require a very large orchestra, and even last April, when a Wagner programme was given here, it was necessary to take off one of the numbers originally chosen by Dr. Muck and substitute another because of the impossibility of putting enough musicians on the stage. The new extension will be built at the sacrifice of only one of the rear rows.

The subscription for the season, which has been going on since the close of last season, has reached gratifying dimensions and the patronage of the orchestra in Providence will be at least up to the high average of the past several years.

From the
BOSTON - ‡ - POST
October 15th

Giuseppe di Luca, baritone, Symphony Hall, Sunday, Oct. 22. (C) Mishkin, New York.)

Next Friday afternoon and Saturday evening, in Symphony Hall, Fritz Kreisler will make his first appearance of the season in Boston at the Symphony concerts. He will play for the first time in this city a concerto in one movement for violin and orchestra by Ernest Schelling, the distinguished American composer and pianist.

This concerto is to have its first public hearing in Providence, and it will be played again next Thursday evening

From the
BOSTON * POST
October 15,1916.

at the first Symphony concert in Cambridge. It had its first rehearsal last Tuesday morning. Mr. Schelling sketched the concerto last July and then finished its orchestration in three weeks. It is in one movement and lasts 19 minutes.

Dr. Muck is reviving the Symphony in B-flat by Ernest Chausson. The symphony had its first performance in this country in Philadelphia in the fall of 1905, when the Boston Symphony played it there under the direction of Vincent d'Indy. Later in the season it was played here in Boston by Mr. Gericke. Curiously enough, it has remained on the shelves since. It may be added that the Boston Symphony Orchestra owns the original manuscript parts of the symphony brought to this country by Mr. d'Indy.

The other numbers of the programme are Wagner's "A Faust Overture" and Brahms' "Academic Festival" Overture. The programme in its proper form is as follows:

Symphony in B flat, op. 20 ..... Chausson
"A Faust Overture" ..... Wagner
Concerto for violin and orchestra ..... Schelling
Overture, "Academic Festival," op. 80, Brahms
Soloist, Fritz Kreisler.

On Sunday afternoon, Oct. 29, in Symphony Hall, Fritz Kreisler will give his first recital of the season in Boston. He has two works of considerable importance on his programme. First of these is Bach's concerto in A minor, and the second a concerto in E minor by Conus. These will be followed by groups of small pieces.

[20]

CITIZEN
Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA TO APPEAR WITH EMINENT SOLOISTS

Five Concerts to be Given in Brooklyn on Friday Evenings—Recitals Announced by Harold Bauer and Eddy Brown—Two Organ Recitals To-day in the High Schools.

The time is close at hand when the Boston Symphony Orchestra, under Dr. Karl Muck, will give the first of its five concerts in Brooklyn under the asupices of the Institute of Arts and Sciences. The concerts will, as usual, occur on Friday evenings, and the dates are Nov. 3, Dec. 1, Jan. 5, Feb. 16 and March 16.

It is a matter of gratification to all friends of the orchestra that the past several years have brought it such prosperity in this city. For many years it has had uniformly large audiences, but for the last two or three years the house has been entirely sold out by subscription. To be sure, Brooklyn in this respect differs in no wise from the neighboring borough of Manhattan, where the ten concerts are sold out by subscription, or from the neighboring cities of Philadelphia, Baltimore and Washington, where the same condition prevails. In fact, there are a few more difficult tasks confronting the music-lover than to hear this greatest orchestra of America without the possession of a season ticket to some of the series of concerts it gives in the East.

The arrangements for the Brooklyn concerts call for the appearance of five soloists. These are: Fritz Kreisler at the first, Susan Millar at the second, Ossip Gabrilowitsch at the third, Carl Friedberg at the fourth, and Emmy Destinn at the fifth and last. These seems to be at present some doubt about Miss Destinn's ability to reach America from her native Bohemia, whither she went last spring, but great influences are at work to secure a passport for her from the Austrian government, and the chances are that she will be safely landed in America long before her services will be needed by the Boston Symphony Orchestra in March. Therefore the management deems it best to continue in its announcement of her appearance as a soloist.

Fritz Kreisler is always a very welcome visitor and Ossip Gabrilowitsch has long since taken his place among the foremost pianists of our time. The other two artists are less known. Carl Frielberg, the past two years, has made a profound impression in this country as a pianist and undoubtedly must be rated among the greatest of contemporary artists.

The announcement of Susan Millar is intreesting from several points of view. Miss Millar is, to all intents and purposes, a debutante, for her first serious venture in the public work as a singer will be in six concerts with the Boston Symphony Orchestra, these six including Brooklyn, Philadelphia, Baltimore and Washington. Miss Millar is a mezzo-soprano, a native of Virginia, and the first pupil that Mme Marcella Sembrich is launching on a career. Mme. Sembrich has taught and coached other singers already known in public, Alma Gluck, but Miss Millar is her first pupil that she has trained from the beginning.

The young lady was given a hearing last spring by Mr. Ellis, manager of the orchestra, who thought so warmly of her that these engagements are the result. She is the possessor of a mezzo-soprano voice of unusual beauty, and, as to her art, it is only necessary to say that a great authority like Mme. Sembrich guarantees that she is "ready." Mr. Ellis firmly believes that Miss Millar is going to be one of the sensations of the year.

The orchestra returns to Brooklyn with few changes in its personnel. It had the misfortune to lose last month Peter Sadony, its first bassoonist, who died from the result of an operation. His place will be filled from abroad.

Dr. Muck, who spent the entire summer on the Maine coast, has done much work in preparation for the coming season and an interesting series of programmes may be looked for.

EAGLE
Brooklyn, N. Y.

Boston Symphony Plans for Academy Concerts.

Arrangements for the Boston Symphony concerts in the Academy of Music call for the appearance of five soloists. The dates follow for the concerts: Friday evenings, November 3, December 1, January 5, February 16 and March 16. Fritz Kreisler is to play the violin at the first concert and, in regular order, will come: Susan Millar, a new mezzo-soprano, from whom much is expected; Ossip Gabrilowitsch, pianist; Carl Friedberg, pianist, and Emmy Destinn, soprano. Doubt is expressed as to the possibility of Miss Destinn's ability to reach America, says C. E. Ellis, Boston press representative of the Boston Symphony, but he declares that "great influences are at work to secure a passport for her from the Austrian Government and the chances are that she will be in America before her services are needed in March by the organization." The orchestra returns with few changes in the personnel. Peter Sadony, first bassoon player, died last month from the result of an operation. Dr. Muck has spent the summer in Maine, and an interesting series of programs may be looked for.

EVG. SUN
ess: Baltimore Md.
OCT 7 - 1916

BOSTON SYMPHONY ANNOUNCES PLANS

Two Singers, Two Pianists And A Violinist Engaged As Soloists.

The Boston Symphony Orchestra, in announcing its plans for the forthcoming season, the thirtieth consecutive one in which the famous organization has played in Baltimore, gives the dates of the five concerts at the Lyric as November 1 and 29, January 3, February 14 and March 14. There is already a large subscription made up of renewals of those who subscribed for the concerts last year and the tickets that have not been taken will be placed on sale on Monday.

Very few changes have been made in the personnel of the big band of musicians, although last month the orchestra had the misfortune to lose by death Peter Sadony, who was for the last 10 years the first bassoon player. His place will be filled from abroad.

Notable Works On Program.

Dr. Karl Muck, who spent the summer on the coast of Maine, has prepared many notable works for the forthcoming concerts, at each of which there will be an eminent soloist. The list includes two singers, two pianist and a violinist—Emmy Destinn, Susan Millar, Carl Friedberg, Ossip Gabrilowitsch and Fritz Kreisler. Mr. Kreisler will be the soloist at the first concert, Miss Millar at the second, Mr. Gabrilowitsch at the third, Mr. Friedberg at the fourth and Miss Destinn at the last.

Carl Friedberg, who has been in this country since the war began, is making his first appearances with the Boston Orchestra this season. He is a talented musician and, in the opinion of Kreisler, has no superior.

Miss Millar Young Artist.

The appearance of Miss Millar will be, from more than one point of view, an interesting event. Her full name is Susan Randolph Millar, and comes from Front Royal, Va. When she appears in Baltimore she will be practically a debutante. She was brought to the notice of Mr. Ellis, manager of the Boston Symphony Orchestra, last spring by Mme. Marcella Sembrich, whose pupil she has been for the last several years. Mme. Sembrich told Mr. Ellis she regarded Miss Millar as the most promising vocalist that she had ever heard in America, and a hearing convinced Mr. Ellis that Miss Millar was an artist to be taken very seriously.

She has a mezzo-soprano voice of unusual warmth and beauty and she has been engaged as a debutante to appear at no less than six of the important concerts of the Boston Symphony Orchestra, including Philadelphia, Baltimore and Washington.

e First Established and Most Complete
wspaper Cutting Bureau in the World
EVENING Bulletin
PHILADELPHIA, PA.
0 1916

Symphony Orchestra Concerts.

Plans for the six concerts to be given here this season by the Boston Symphony Orchestra have been completed and the stage at Infantry Hall has been extended so that the entire group of 100 musicians can be cared for when the music demands that number. For the first time this season the entire Boston and New York personnel will appear in this city. The soloists for the concerts will be Emmy Destinn, the soprano of the Metropolitan Opera Company; Ethel Leginska, pianist; Susan Millar, a mezzo-soprano; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

SYMPHONY SEASON OF '16-'17 OPEN

Masterly Performance Displays Genius of Dr. Muck

BY OLIN DOWNES.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave the first concert of its season of 1916-17 yesterday afternoon in Symphony Hall. This is the concert which formally opens the musical season in Boston.

Yesterday it was a brilliant occasion, first, because of the uncommonly attractive programme and the exceedingly brilliant performances; secondly, because of the pleasurable reunions which these occasions always bring.

AUDIENCES ALWAYS SAME

The audiences at the Friday afternoon and Saturday evening concerts of the Boston Symphony are audiences which have an intimate flavor that would hardly be possible in any other big American city.

Even before the abolishing of the fall auctions, which took effect this year, a majority of the Friday afternoon subscribers, at least, were neighbors of many seasons. It was to these people no new thing to find beside them the same person or persons whom they had at beside so long, but it was a new and not an unpleasant sensation to realize that the selected seats could and doubtless would be retained by the same persons for many years to come, without the possibility of an unkind bidder scattering them to some other part of the auditorium, unknown and undesired.

Greeting to Dr. Muck

Then there was the greeting extended Dr. Muck when he appeared. The warmth of this greeting, in a community not unaffected by strong sympathies with one or the other side now at war in Europe, speaks especially well for his hold on his public. His audiences rightly anticipated a brilliant concert, and in advance they tendered their appreciation and esteem. Dr. Muck has been criticised, and not without justice, in the past, for the character of some of his programmes. The programme of yesterday was excellently balanced and contrasted: the "Eroica" symphony of Beethoven; the little known overture of Berlioz to "The Corsair"; Liszt's Symphonic poem, "Mazeppa"; Richard Strauss' orchestral rondo, "Till Eulenspiegel."

If there were the inevitable thoughts of the great war, there could have been no more fitting epitome of the ideals and the heroism of men than of Beethoven's symphony, a symphony written to the momory of a hero. This symphony is a colossus in orchestral literature. It remains, in spirit and dimensions, a conception of well-nigh incredible vastness. No modern tone-poem is more ambitious in its structure and outlines. No modern orchestra speaks with more prophetic power.

Masterly Interpretation

The interpretation of this work, even for such a conductor as Dr. Muck, was of exceptional eloquence. The reading of the funeral march will long be remembered. Seldom has this movement had such nobility and tenderness, and such an epic quality. How marvellously each instrument told its tale, how subtly the finest nuances were observed and yet the simple grandeur of the whole kept ever before the hearer, could be told in many sentences. But how Dr. Muck made felt a spirit behind the music, a spirit that seemed to brood over the place, is not so easily told. One could define his rhythmical feeling, his control of the wonderful inner pulsations of the orchestra, the heart-beats, as it were, of great music, felt as a continuous undertone; one could dilate on this and that ingenious feat of tone-coloring. But that would not be telling the secret. Everyone was moved by this supreme lamentation, by these solemn thoughts of the glory and the majesty of death. The variations which make the finale movement had seldom been so clearly and significantly presented, but one wished that there had been fewer horns in the trio of the scherzo, where the effect should be more poetic and refined than it was yesterday.

Berlioz's Little Known Overture

Berlioz's overture is very little known. It was performed in Boston in 1896 by the Boston Symphony under Paur. It is worth performing.

It is possessed with the youthful madness of the romantic period. It has a brilliancy almost febrile, yet a brilliance which seems to be transmitted in some mysterious way over a century of time to Richard Strauss, who writes in Till Eulenpsigel with a nervousness and mordancy not commonly associated with artists of his race. The themes of the overture to "The Corsair" are not important, but the fire and impetuousness of the work, and its bold coloring—all these things mark the composition of a great master in the making.

Glorified Vulgarity

Similarly with Liszt's work. All the flaunting glory and all the picturesque posing of the romantic period are here encountered. The piece has a lordly vulgarity and elan. The opening pages are good, but the themes of Mazeppa are exceedingly commonplace. The glorification of Mazeppa, at the end, is effective, though pompous and noisy. How admirably Dr. Muck understood this work and the work preceding! How superbly he flaunted his canvas that crackled with colors of the most blinding hues.

And then there was the superb reading of the satirical work of Strauss. No such mordant and penetrating commentory on life has come from any other German, and few composers of any period or nationality have approached Strauss in this particular vein. And if Strauss' satire were only malicious or bitter, he would, however clever or inspired a musician, fail to strike the fundamental note that he strikes in this composition.

FROM THE
BOSTON POST
OCT 14,1916.

From the
BOSTON JOURNAL
October 14,,1916.

36TH SYMPHONY INTRODUCED IN SUPERB MANNER

Dr. Muck and Orchestra in Fine Fettle—Program Very Attractive.

FRITZ KREISLER IS NEXT WEEK'S SOLOIST

Celebrated Symphony by Chausson to Be Revived.

Brilliant in the extreme was the opening yesterday of the Boston Symphony Orchestra's 36th season. Program, performance, an audience that completely filled Symphony Hall and ardent enthusiasm on the part of musicians and auditors combined to make the occasion memorable.

Dr. Muck was most cordially welcomed by the always warm-hearted matinee audience. He looked refreshed after his long vacation and he conducted with the authority and the artistry that go so far to make the Symphony Orchestra envied and admired throughout the whole western world. It was the quintessence of pleasure to sit through so superb a performance as this unostentatious music-master directed yesterday.

The orchestra—a magnificent instrument to play upon, to be sure—responded splendidly, as is its wont, to Dr. Muck's suave, but imperious leadership. After the performance of Beethoven's "Heroic" symphony, the applause lasted until the men stood up and made their acknowledgements; but similar ovations, as a matter of fact, were deserved after the performance of every one of the four numbers on the program. The classic beauty and dignity of the symphony found a match in the vivid tone pictures that followed—in Berlioz' "Corsair" overture, in Liszt's "Mazeppa" and in Richard Strauss' "Till Eulenspiegel." The performance of the Strauss rondo was indeed a dazzling feat of virtuosity on the part of both conductor and orchestra.

The same program will be performed at tonight's concert.

The Friday matinees are sold out for the season, but there are some seats left for the Saturday night concerts.

Fritz Kreisler will be the soloist at next week's concerts. The nonpareil violinist will play a new concerto by Ernest Schelling. Dr. Muck will revive the celebrated symphony by Chausson, which has not been played here since 1906, and Wagner's "Faust" overture and Brahms' "Academic Festival" overture will complete the program.

SEP 23 1916
Boston Symphony Orchestra.

The opening of the musical season is nearer at hand than most people realize. Three weeks from next Tuesday evening—Oct. 17—the Boston Symphony Orchestra gives the first of its annual series of six concerts here, and Fritz Kreisler will be the soloist. For the first time since the orchestra began to come here, 35 years ago, it will be able to use the same orchestra in Providence that it uses in Boston, New York and other large cities. In the past, owing to the small size of the stage in Infantry Hall, it has been necessary radically to reduce the number of string instruments and, correspondingly, of wind instruments. But this week, a special extension to the stage is being built, one which may be put up just before the concert and removed immediately after, and when Dr. Muck wishes to play a work which takes the entire personnel of 100 men, he will be able to do so. This is most important, for in the past Providence has had to do without some of the most interesting modern works that require a very large orchestra, and even last April, when a Wagner programme was given here, it was necessary to take off one of the numbers originally chosen by Dr. Muck and substitute another because of the impossibility of putting enough musicians on the stage. The new extension will be built at the sacrifice of only one of the rear rows.

The subscription for the season, which has been going on since the close of last season, has reached gratifying dimensions and the patronage of the orchestra in Providence will be at least up to the high average of the past several years.

From the
BOSTON - ‡ - POST
October 15th

Giuseppe di Luca, baritone, Symphony Hall, Sunday, Oct. 22. (C) Mishkin, New York.)

Next Friday afternoon and Saturday evening, in Symphony Hall, Fritz Kreisler will make his first appearance of the season in Boston at the Symphony concerts. He will play for the first time in this city a concerto in one movement for violin and orchestra by Ernest Schelling, the distinguished American composer and pianist.

This concerto is to have its first public hearing in Providence, and it will be played again next Thursday evening

From the
BOSTON * POST
October 15,1916.

at the first Symphony concert in Cambridge. It had its first rehearsal last Tuesday morning. Mr. Schelling sketched the concerto last July and then finished its orchestration in three weeks. It is in one movement and lasts 19 minutes.

Dr. Muck is reviving the Symphony in B-flat by Ernest Chausson. The symphony had its first performance in this country in Philadelphia in the fall of 1905, when the Boston Symphony played it there under the direction of Vincent d'Indy. Later in the season it was played here in Boston by Mr. Gericke. Curiously enough, it has remained on the shelves since. It may be added that the Boston Symphony Orchestra owns the original manuscript parts of the symphony brought to this country by Mr. d'Indy.

The other numbers of the programme are Wagner's "A Faust Overture" and Brahms' "Academic Festival" Overture. The programme in its proper form is as follows:

Symphony in B flat, op. 20.....Chausson
"A Faust Overture".....Wagner
Concerto for violin and orchestra...Schelling
Overture, "Academic Festival," op. 80, Brahms
Soloist, Fritz Kreisler.

On Sunday afternoon, Oct. 29, in Symphony Hall, Fritz Kreisler will give his first recital of the season in Boston. He has two works of considerable importance on his programme. First of these is Bach's concerto in A minor, and the second a concerto in E minor by Julen Conus. These will be followed by two groups of small pieces.

[20]

CITIZEN
Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA TO APPEAR WITH EMINENT SOLOISTS

Five Concerts to be Given in Brooklyn on Friday Evenings—Recitals Announced by Harold Bauer and Eddy Brown—Two Organ Recitals To-day in the High Schools.

The time is close at hand when the Boston Symphony Orchestra, under Dr. Karl Muck, will give the first of its five concerts in Brooklyn under the asupices of the Institute of Arts and Sciences. The concerts will, as usual, occur on Friday evenings, and the dates are Nov. 3, Dec. 1, Jan. 5, Feb. 16 and March 16.

It is a matter of gratification to all friends of the orchestra that the past several years have brought it such prosperity in this city. For many years it has had uniformly large audiences, but for the last two or three years the house has been entirely sold out by subscription. To be sure, Brooklyn in this respect differs in no wise from the neighboring borough of Manhattan, where the ten concerts are sold out by subscription, or from the neighboring cities of Philadelphia, Baltimore and Washington, where the same condition prevails. In fact, there are a few more difficult tasks confronting the music-lover than to hear this greatest orchestra of America without the possession of a season ticket to some of the series of concerts it gives in the East.

The arrangements for the Brooklyn concerts call for the appearance of five soloists. These are: Fritz Kreisler at the first, Susan Millar at the second, Ossip Gabrilowitsch at the third, Carl Friedberg at the fourth, and Emmy Destinn at the fifth and last. These seems to be at present some doubt about Miss Destinn's ability to reach America from her native Bohemia, whither she went last spring, but great influences are at work to secure a passport for her from the Austrian government, and the chances are that she will be safely landed in America long before her services will be needed by the Boston Symphony Orchestra in March. Therefore the management deems it best to continue in its announcement of her appearance as a soloist.

Fritz Kreisler is always a very welcome visitor and Ossip Gabrilowitsch has long since taken his place among the foremost pianists of our time. The other two artists are less known. Carl Frielberg, the past two years, has made a profound impression in this country as a pianist and undoubtedly must be rated among the greatest of contemporary artists.

The announcement of Susan Millar is intreesting from several points of view. Miss Millar is, to all intents and purposes, a debutante, for her first serious venture in the public work as a singer will be in six concerts with the Boston Symphony Orchestra, these six including Brooklyn, Philadelphia, Baltimore and Washington. Miss Millar is a mezzo-soprano, a native of Virginia, and the first pupil that Mme Marcella Sembrich is launching on a career. Mme. Sembrich has taught and coached other singers already known in public, Alma Gluck, but Miss Millar is her first pupil that she has trained from the beginning.

The young lady was given a hearing last spring by Mr. Ellis, manager of the orchestra, who thought so warmly of her that these engagements are the result. She is the possessor of a mezzo-soprano voice of unusual beauty, and, as to her art, it is only necessary to say that a great authority like Mme. Sembrich guarantees that she is "ready." Mr. Ellis firmly believes that Miss Millar is going to be one of the sensations of the year.

The orchestra returns to Brooklyn with few changes in its personnel. It had the misfortune to lose last month Peter Sadony, its first bassoonist, who died from the result of an operation. His place will be filled from abroad.

Dr. Muck, who spent the entire summer on the Maine coast, has done much work in preparation for the coming season and an interesting series of programmes may be looked for.

EAGLE
Brooklyn, N. Y.

Boston Symphony Plans for Academy Concerts.

Arrangements for the Boston Symphony concerts in the Academy of Music call for the appearance of five soloists. The dates follow for the concerts: Friday evenings, November 3, December 1, January 5, February 16 and March 16. Fritz Kreisler is to play the violin at the first concert and, in regular order, will come: Susan Millar, a new mezzo-soprano, from whom much is expected; Ossip Gabrilowitsch, pianist; Carl Friedberg, pianist, and Emmy Destinn, soprano. Doubt is expressed as to the possibility of Miss Destinn's ability to reach America, says C. E. Ellis, Boston press representative of the Boston Symphony, but he declares that "great influences are at work to secure a passport for her from the Austrian Government and the chances are that she will be in America before her services are needed in March by the organization." The orchestra returns with few changes in the personnel. Peter Sadony, first bassoon player, died last month from the result of an operation. Dr. Muck has spent the summer in Maine, and an interesting series of programs may be looked for.

EVG. SUN
ess: Baltimore Md.
OCT 7 - 1916

BOSTON SYMPHONY ANNOUNCES PLANS

Two Singers, Two Pianists And A Violinist Engaged As Soloists.

The Boston Symphony Orchestra, i announcing its plans for the forthcom ing season, the thirtieth consecutive on in which the famous organization has played in Baltimore, gives the dates of the five concerts at the Lyric as Novem ber 1 and 29, January 3, February 14 and March 14. There is already a larg subscription made up of renewals of those who subscribed for the concerts last year and the tickets that have been taken will be placed on sale on day.

Very few changes have been ma the personnel of the big ban musicians, although last month th chestra had the misfortune to lo death Peter Sadony, who was for th 10 years the first bassoon player. place will be filled from abroad.

Notable Works On Progra

Dr. Karl Muck, who spent the mer on the coast of Maine, has pr many notable works for the fo ing concerts, at each of which the be an eminent soloist. The list i two singers, two pianist and a ist—Emmy Destinn, Susan Milla Friedberg, Ossip Gabrilowitsc Fritz Kreisler. Mr. Kreisler wil soloist at the first concert, Miss M the second, Mr. Gabrilowitsch third, Mr. Friedberg at the fou Miss Destinn at the last.

Carl Friedberg, who has been country since the war began, is his first appearances with the Orchestra this season. He is a musician and, in the opinion of has no superior.

Miss Millar Young Arti

The appearance of Miss Mil be, from more than one point an interesting event. Her full Susan Randolph Millar, and co Front Royal, Va. When she ap Baltimore she will be practi debutante. She was brought to tice of Mr. Ellis, manager of t ton Symphony Orchestra, last s Mme. Marcella Sembrich, whos she has been for the last severa Mme. Sembrich told Mr. Ellis garded Miss Millar as the most ing vocalist that she had ever h America, and a hearing convin Ellis that Miss Millar was an a be taken very seriously.

She has a mezzo-soprano voic usual warmth and beauty and been engaged as a debutante to at no less than six of the import certs of the Boston Symphony tra, including Philadelphia, Ba and Washington.

e First Established and Most Complete wspaper Cutting Bureau in the World
EVENING Bulletin
PHILADELPHIA, PA.
SEP 30 1916

Symphony Orchestra Concerts.

Plans for the six concerts to be given here this season by the Boston Symphony Orchestra have been completed and the stage at Infantry Hall has been extended so that the entire group of 100 musicians can be cared for when the music demands that number. For the first time this season the entire Boston and New York personnel will appear in this city. The soloists for the concerts will be Emmy Destinn, the soprano of the Metropolitan Opera Company; Ethel Leginska, pianist; Susan Millar, a mezzo-soprano; Irma Seydel, violinist; Fritz Kreisler, violinist, and Ossip Gabrilowitsch, pianist.

SYMPHONY SEASON OF '16-'17 OPEN

Masterly Performance Displays Genius of Dr. Muck

BY OLIN DOWNES.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave the first concert of its season of 1916-17 yesterday afternoon in Symphony Hall. This is the concert which formally opens the musical season in Boston.

Yesterday it was a brilliant occasion, first, because of the uncommonly attractive programme and the exceedingly brilliant performances; secondly, because of the pleasurable reunions which these occasions always bring.

AUDIENCES ALWAYS SAME

The audiences at the Friday afternoon and Saturday evening concerts of the Boston Symphony are audiences which have an intimate flavor that would hardly be possible in any other big American city.

Even before the abolishing of the fall auctions, which took effect this year, a majority of the Friday afternoon subscribers, at least, were neighbors of many seasons. It was to these people no new thing to find beside them the same person or persons whom they had sat beside so long, but it was a new and not an unpleasant sensation to realize that the selected seats could and doubtless would be retained by the same persons for many years to come, without the possibility of an unkind bidder scattering them to some other part of the auditorium, unknown and undesired.

Greeting to Dr. Muck

Then there was the greeting extended Dr. Muck when he appeared. The warmth of this greeting, in a community not unaffected by strong sympathies with one or the other side now at war in Europe, speaks especially well for his hold on his public. His audiences rightly anticipated a brilliant concert, and in advance they tendered their appreciation and esteem. Dr. Muck has been criticised, and not without justice, in the past, for the character of some of his programmes. The programme of yesterday was excellently balanced and contrasted: the "Eroica" symphony of Beethoven; the little known overture of Berlioz to "The Corsair"; Liszt's Symphonic poem, "Mazeppa"; Richard Strauss' orchestral rondo, "Till Eulenspiegel."

If there were the inevitable thoughts of the great war, there could have been no more fitting epitome of the ideals and the heroism of men than of Beethoven's symphony, a symphony written to the momory of a hero. This symphony is a colossus in orchestral literature. It remains, in spirit and dimensions, a conception of well-nigh incredible vastness. No modern tone-poem is more ambitious in its structure and outlines. No modern orchestra speaks with more prophetic power.

Masterly Interpretation

The interpretation of this work, even for such a conductor as Dr. Muck, was of exceptional eloquence. The reading of the funeral march will long be remembered. Seldom has this movement had such nobility and tenderness, and such an epic quality. How marvellously each instrument told its tale, how subtly the finest nuances were observed and yet the simple grandeur of the whole kept ever before the hearer, could be told in many sentences. But how Dr. Muck made felt a spirit behind the music, a spirit that seemed to brood over the place, is not so easily told. One could define his rhythmical feeling, his control of the wonderful inner pulsations of the orchestra, the heart-beats, as it were, of great music, felt as a continuous undertone; one could dilate on this and that ingenious feat of tone-coloring. But that would not be telling the secret. Everyone was moved by this supreme lamentation, by these solemn thoughts of the glory and the majesty of death. The variations which make the finale movement had seldom been so clearly and significantly presented, but one wished that there had been fewer horns in the trio of the scherzo, where the effect should be more poetic and refined than it was yesterday.

Berlioz's Little Known Overture

Berlioz's overture is very little known. It was performed in Boston in 1896 by the Boston Symphony under Paur. It is worth performing.

It is possessed with the youthful madness of the romantic period. It has a brilliancy almost febrile, yet a brilliance which seems to be transmitted in some mysterious way over a century of time to Richard Strauss, who writes in Till Eulenpsigel with a nervousness and mordancy not commonly associated with artists of his race. The themes of the overture to "The Corsair" are not important, but the fire and impetuousness of the work, and its bold coloring—all these things mark the composition of a great master in the making.

Glorified Vulgarity

Similarly with Liszt's work. All the flaunting glory and all the picturesque posing of the romantic period are here encountered. The piece has a lordly vulgarity and elan. The opening pages are good, but the themes of Mazeppa are exceedingly commonplace. The glorification of Mazeppa, at the end, is effective, though pompous and noisy. How admirably Dr. Muck understood this work and the work preceding! How superbly he flaunted his canvas that crackled with colors of the most blinding hues.

And then there was the superb reading of the satirical work of Strauss. No such mordant and penetrating commentory on life has come from any other German, and few composers of any period or nationality have approached Strauss in this particular vein. And if Strauss' satire were only malicious or bitter, he would, however clever or inspired a musician, fail to strike the fundamental note that he strikes in this composition.

FROM THE
BOSTON POST
OCT 14,1916.

From the
BOSTON JOURNAL
October 14,,1916.

36TH SYMPHONY INTRODUCED IN SUPERB MANNER

Dr. Muck and Orchestra in Fine Fettle—Program Very Attractive.

FRITZ KREISLER IS NEXT WEEK'S SOLOIST

Celebrated Symphony by Chausson to Be Revived.

Brilliant in the extreme was the opening yesterday of the Boston Symphony Orchestra's 36th season. Program, performance, an audience that completely filled Symphony Hall and ardent enthusiasm on the part of musicians and auditors combined to make the occasion memorable.

Dr. Muck was most cordially welcomed by the always warm-hearted matinee audience. He looked refreshed after his long vacation and he conducted with the authority and the artistry that go so far to make the Symphony Orchestra envied and admired throughout the whole western world. It was the quintessence of pleasure to sit through so superb a performance as this unostentatious music-master directed yesterday.

The orchestra—a magnificent instrument to play upon, to be sure—responded splendidly, as is its wont, to Dr. Muck's suave, but imperious leadership. After the performance of Beethoven's "Heroic" symphony, the applause lasted until the men stood up and made their acknowledgements; but similar ovations, as a matter of fact, were deserved after the performance of every one of the four numbers on the program. The classic beauty and dignity of the symphony found a match in the vivid tone pictures that followed—in Berlioz' "Corsair" overture, in Liszt's "Mazeppa" and in Richard Strauss' "Till Eulenspiegel." The performance of the Strauss rondo was indeed a dazzling feat of virtuosity on the part of both conductor and orchestra.

The same program will be performed at tonight's concert.

The Friday matinees are sold out for the season, but there are some seats left for the Saturday night concerts.

Fritz Kreisler will be the soloist at next week's concerts. The nonpareil violinist will play a new concerto by Ernest Schelling. Dr. Muck will revive the celebrated symphony by Chausson, which has not been played here since 1906, and Wagner's "Faust" overture and Brahms' "Academic Festival" overture will complete the program.

SEP 22 1916

Boston Symphony Orchestra.

The opening of the musical season is nearer at hand than most people realize. Three weeks from next Tuesday evening—Oct. 17—the Boston Symphony Orchestra gives the first of its annual series of six concerts here, and Fritz Kreisler will be the soloist. For the first time since the orchestra began to come here, 35 years ago, it will be able to use the same orchestra in Providence that it uses in Boston, New York and other large cities. In the past, owing to the small size of the stage in Infantry Hall, it has been necessary radically to reduce the number of string instruments and, correspondingly, of wind instruments. But this week, a special extension to the stage is being built, one which may be put up just before the concert and removed immediately after, and when Dr. Muck wishes to play a work which takes the entire personnel of 100 men, he will be able to do so. This is most important, for in the past Providence has had to do without some of the most interesting modern works that require a very large orchestra, and even last April, when a Wagner programme was given here, it was necessary to take off one of the numbers originally chosen by Dr. Muck and substitute another because of the impossibility of putting enough musicians on the stage. The new extension will be built at the sacrifice of only one of the rear rows.

The subscription for the season, which has been going on since the close of last season, has reached gratifying dimensions and the patronage of the orchestra in Providence will be at least up to the high average of the past several years.

From the
BOSTON - ‡ - POST
October 15th

Giuseppe di Luca, baritone, Symphony Hall, Sunday, Oct. 22. (C) Mishkin, New York.)

Next Friday afternoon and Saturday evening, in Symphony Hall, Fritz Kreisler will make his first appearance of the season in Boston at the Symphony concerts. He will play for the first time in this city a concerto in one movement for violin and orchestra by Ernest Schelling, the distinguished American composer and pianist.

This concerto is to have its first public hearing in Providence, and it will be played again next Thursday evening

From the
BOSTON * POST
October 15,1916.

at the first Symphony concert in Cambridge. It had its first rehearsal last Tuesday morning. Mr. Schelling sketched the concerto last July and then finished its orchestration in three weeks. It is in one movement and lasts 19 minutes.

Dr. Muck is reviving the Symphony in B-flat by Ernest Chausson. The symphony had its first performance in this country in Philadelphia in the fall of 1905, when the Boston Symphony played it there under the direction of Vincent d'Indy. Later in the season it was played here in Boston by Mr. Gericke. Curiously enough, it has remained on the shelves since. It may be added that the Boston Symphony Orchestra owns the original manuscript parts of the symphony brought to this country by Mr. d'Indy.

The other numbers of the programme are Wagner's "A Faust Overture" and Brahms' "Academic Festival" Overture. The programme in its proper form is as follows:

Symphony in B flat, op. 20.....Chausson
"A Faust Overture".....Wagner
Concerto for violin and orchestra.....Schelling
Overture, "Academic Festival," op. 80, Brahms
Soloist, Fritz Kreisler.

On Sunday afternoon, Oct. 29, in Symphony Hall, Fritz Kreisler will give his first recital of the season in Boston. He has two works of considerable importance on his programme. First of these is Bach's concerto in A minor, and the second a concerto in E minor by Jules Conus. These will be followed by two groups of small pieces.

[20]

From The
BOSTON HERALD
Oct.14,1916.

SYMPHONY ORCHESTRA -OPENS SEASON

Audience Fills the Hall at Start of 36th Concert Year—Dr. Muck Is Heartily Greeted as Conductor — Berlioz's Overture "The Corsair" Is Played.

PROGRAM FOR NEXT WEEK IS ANNOUNCED

By PHILIP HALE.

The 36th season of the Boston Symphony Orchestra, Dr. Muck, conductor, opened yesterday afternoon in Symphony Hall. The program was as follows. Bethoven, "Eroica" symphony; Berlioz, Overture, "The Corsair"; Liszt, Symphonic poem "Mazeppa"; Strauss, "Till Eulenspiegel's."

The overture of Berlioz was played in Boston for the first time 20 years ago last January, when Mr. Paur conducted the orchestra. This overture has exercised the ingenuity of commentators. It has been stated boldly that Berlioz composed it in 1831, shortly after he had contemplated suicide, having learned that his dear Camilla Moke, the pianist, had married Pleyel, a manufacturer of pianos. The economic advantage in this match did not appeal to Berlioz's sense of humor. Wandering about Nice, he found a ruined tower that suited his melancholy mood. On a rock near the base of this tower he sat and saw the sea. Since this overture is known as "The Corsair," and as Berlioz had described his emotions on reading Byron's poem in a confessional in St. Peter's at Rome, the music has been regarded as a musical expression of the Corsair's character and adventures.

But the overture when it was first played in Paris, in 1845, was entitled "The Tower of Nice." The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "The Red Corsair" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "The Corsair."

It may be that the overture has no more to do with Byron's misanthrope than it has with "Le Corsaire," a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning.

When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy.

What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed. The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

All this interests the biographer and the antiquarian rather than the hearer. The hearer may try to find the Byronic spirit in "The Corsair" or fancy some old tale about the tower of Nice: it matters not, the overture is not among the best or the second best works of Berlioz; the ideas are not striking, and neither the development of them nor the orchestration commands the attention. Buelow had an inexplicable fondness for the overture. Perhaps a certain virtuoso dash, the florid passages for the strings fascinated him.

An audience that filled the hall greeted Dr. Muck heartily. The performance of the "Eroica" Symphony was most impressive, in fact we do not remember any other so euphonious, so eloquent, so noble. Beethoven had Napoleon in his mind when he wrote the music, but the funeral march is for all heroes, triumphant or overcome. The brilliance of the orchestra was fully displayed in the pieces by Liszt and Strauss, but a greater contrast in the second part of the program would have been welcome. If "Mazeppa" and Strauss's rondo had been separated by something short and suave or light and gay, they would have been still more effective. "Bring forth the horse!" Liszt rode him cavorting and wildly galloping long after Mazeppa had been unbound; he rode him bravely at the head of the procession of the futurists of his time to the music of a rather ordinary march with a pleasing trio in the Hungarian manner. This may be said: Liszt's music is as romantically descriptive, pompous and, at last bombastic as Victor Hugo's poem that suggested it.

Would that Strauss had always been so constantly fortunate in his later works as he was in "Till Eulenspiegel"! Here is an exhibition of fancy, realism, humor, and a touch of the macabre that is always musical; that is without too evident straining after effect; that does not attempt to serve as a commentary on Nietzsche or picture the intimate life of the Strauss family. That Strauss can be charming and simple is shown by the prologue and epilogue of "Till"; "once upon a time there was——"

The program of the concerts next week will be as follows: Chausson, Symphony in B flat major; Wagner, a Faust overture; Schelling, concerto for violin (first time here; Mr. Kreisler, violinist); Brahms, "Academic Festival" overture.

From WORLD
Address: New York City
OCT 8

SYMPHONY CONCERTS AT ACADEMY OF MUSIC

Susan Millar, Pupil of Sembrich, Will Be Among the Soloists.

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give the first of its five concerts in Brooklyn under the auspices of the Institute of Arts and Sciences. The dates are Nov. 3, Dec. 1, Jan. 5, Feb. 16 and March 16. There will be five soloists—Fritz Kreisler at the first concert, Susan Millar at the second, Ossip Gabrilowitsch at the third, Carl Friedberg at the fourth and Emmy Destinn at the fifth. There seems to be doubt as to Miss Destinn's ability to reach America from her native Bohemia, whither she went last spring, but influences are at work to secure a passport for her from the Austrian Government, and the chances are that she will be in America long before her services will be needed by the Boston Symphony Orchestra in March.

Miss Millar is a mezzo-soprano, a native of Virginia, and the first pupil that Mme. Marcella Sembrich has launched on a career. Mme. Sembrich has taught and coached other singers, notably Alma Gluck, but Miss Millar is the first pupil she has trained from the beginning. Miss Millar was heard last spring by Mr. Ellis, manager of the orchestra, who thought so well of her that these symphony engagements are the result. Mr. Ellis firmly believes Miss Millar will be one of the sensations of the year.

The orchestra returns to Brooklyn with few changes in its personnel. It had the misfortune to lose last month Peter Sadony, its first bassoonist, who died from the effects of an operation.

From the
BOSTON GLOBE
Oct. 14,1916.

SYMPHONY SEASON BEGINS BRILLIANTLY

Dr Muck and Orchestra in Fine Spirits

Scintillating "Till Eulenspiegel"

"Eroica" Nobly Played

The Boston Symphony Orchestra began its 36th season yesterday with the first Friday afternoon concert at Symphony Hall. The audience was a large one, few seats being empty. The welcome given Dr Muck was cordial and prolonged, and there was the usual warm recognition of the orchestra. The principals of the various choirs were in their places, save in the first chair of the bassoons, where Mr Mosbach has been advanced to succeed the late Mr Sadony.

It is not easy to recall a more brilliant orchestral performance than that of Strauss' rollicking rondo, "Till Eulenspiegel's Merry Pranks." There were the dash, abandon and surety which might be associated only with weeks of routine. There were the trenchant brilliance, the ironical humor, the fleetness, variety and precision with which one episode led to the next, mixing sentiment with raillery. The tonal quality of the orchestra never seemed more sonorous, euphonious, golden. Nor has Dr Muck at any time seemed more sure, in his attitudes and pantomime of quiet, magnetic authority, of the instant understanding of his interpretative intent and of its fulfillment.

Beethoven's third symphony which began the program was played as a great epic. It was cast in heroic mold, typical and appropriately expressive of a time when men fearlessly face death or give up their lives, expressive above all in the gravity and majesty of the slow movement, a song of sorrow, played yesterday with reverence and unspeakable beauty. The scherzo is of another and a distinctive mood. The whispering voices of forest leaves in the first theme, the breezy hunting horns in the trio, recall nature and relieve the serious vein of what precedes. The song of triumph of the last movement was inspiriting.

Berlioz' "Corsair," with its headlong rushing flights, the romantic song and the arresting modulation of the close sounding fresh today, is strangely prophetic music for 70 years ago. The turmoil and passion of Byron's burning poem still flames from it. without the exaggeration into which Berlioz at times fell.

Liszt's "Mazeppa," originating 20 years before in a piano study to Hugo's poem, is mannered and theatrical in comparison, stereotyped in sequential treatment of ideas that are not Liszt at his best. Dr Muck did all possible for the Cossack chief and his galloping steed. Liszt has written elsewhere, as in the "Faust" symphony or the most difficult "Ce qu'on entend sur la Montagne," first played by the orchestra last year, which shows more fairly the significant contribution by the great Hungarian to the development of program music of pictorial or delineative nature, a type set forth by the three numbers of the second half of the program—Berlioz, Liszt, Strauss.

The program for next week, which will bring Mr Kreisler in a novelty, is as follows: Chausson, symphony in B flat; Wagner, "A Faust overture"; Schelling, concerts for violin and orchestra; Brahms, overture, "Academic Festival."

From the
Christian Monitor.
Oct.14th,/16.

CONCERTS OPEN WITH BEETHOVEN THIRD SYMPHONY

Boston Symphony orchestra—First concert, Karl Muck conducting; afternoon of Oct. 13. The program; Beethoven, third symphony, in E flat major, "Eroica" Berlioz, "Corsair" overture; Liszt, "Mazeppa," symphonic poem; Strauss, "Till Eulenspiegel" tone poem.

After the Beethoven symphony was dutifully disposed of, and every fiddler had made sure that his strings were tight, and every piper that his valves were in order, the concert may be said to have begun. For no performance by this orchestra of modern tone resource and modern executive equipment can be regarded as set going on music of such delicacy and light framework as Beethoven's third symphony. An epic a century ago, the work is an idyl today; and neither its pompous title nor all the dissertations that have been written on it can make it seem anything else to a world trained to the clash and din of Berlioz, Liszt and Strauss. A conductor may bear hard on the accents of the funeral march to his heart's content, he only dispels the illusion of the heroic the more certainly. The way for him to rehabilitate the music in its former grandeur is to make it less grand, to keep away from it all that has been composed since 1825, and to present it with an orchestra of moderate size. The "Eroica" will be big again when it is made properly small.

A more compendious and impressive group of short pieces to illustrate the descriptive style which has prevailed since Beethoven's time could not easily be chosen than the "Corsair" overture, the "Mazeppa" poem and the "Eulenspiegel" rondo. Nor could a group easily be chosen that would better display the viewpoints and the particular talents of the three orchestral masters represented. And as for the fitness of the works to the powers of the Symphony men, conductor and players alike, that was all that could be asked. Then, furthermore, as for the appropriateness of the selections to the likings of the Symphony public—everybody knows that if music is such as to make people think, such as to give them a vision and such, finally, as to make them merry, it has a good welcome in Boston, Mass., on Friday afternoons in winter.

Where can an overture be found which in all points of technique and expression excels that of "The Corsair," by Berlioz? There is a design which is broadly conceived and economically carried out. There is melodic stride and harmonic glow. There is instrumentation which is irreproachably clear and perfectly balanced and blended. There are contrasts of orchestra color which are so subtle as to seem only half meant. There is movement, there is suspense, there is warm and human utterance which never says a word too much.

"Mazeppa" is a veritable summary of the orchestral Liszt, exemplifying all the impatience of the composer to show life in a large view and all his ability to make an effect by line when he could not by color, all his genius for thematic strategy.

"Eulenspiegel" is one of the masterworks of tone satire, and as such, one of the most characteristic efforts of its writer. It tells its story with just the amount of verisimilitude that is appropriate to program music and it follows the academic rondo pattern with just enough consistency to hold the listener's purely musical attention. Inconsequent fun and mock pathos were never expressed, outside the pictorial and dramatic arts, more tellingly than they are in the Strauss instrumentation here.

VIOLIN CONCERTO OF SCHELLING IN SYMPHONIC STYLE

Ernest Schelling's violin concerto, which was written the past summer, will be produced at Providence, R. I., on the evening of Tuesday, Oct. 17, by the Boston Symphony orchestra, with Fritz Kreisler as soloist. The work is described by the composer as more in the style of a symphony than of a traditional concerto, since there is no regular alternation of passages for full orchestra and accompanied solo violin. And yet it is molded on the customary three-movement plan, the first division containing a double-theme exposition and development, the second being a romantic song and the last being a lively rondo. Performance of the piece is without break, for the movements are joined together by passages of recitative for violin and harp. Two short cadenzas occur in the course of the work.

Two ideas are taken from the composer's "Artist's Life" variations for piano and orchestra, which were produced in Boston last season. Especially important is material from variation No. 16, for viola solo and piano, inscribed to "Fr. Kr.," which has been introduced into the slow movement, with the violin playing the music assigned to the viola in the original. Something also has been taken from the variation No. 14, which describes the scenery on a lagoon of North Carolina. In the last movement is an interlude in Spanish manner, with queer rhythms; and in this movement, too, is music in the manner of a Scotch reel.

The concerto was written at Bar Harbor, Me., and the score, which is in manuscript, bears date as having been begun July 18, and completed Aug. 26, 1916. A first draft for violin and piano was made in 10 days and Mr. Kreisler immediately began practising it with the composer at the piano. The composition calls for a large orchestra, demanding especially full equipment in the wood wind section.

PRESS
Philadelphia, Pa.
OCT 8 1916

The general public sale of season tickets for the five concerts to be given here during the coming season by the Boston Symphony Orchestra will open at the Academy of Music ticket office to-morrow morning. A very considerable part of the house is already taken for the season, for few subscribers of last year have neglected to renew for this.

The plans for the season call for the usual concerts on Monday evenings in the Academy of Music and the dates are: October 30, November 27, January 1, February 12 and March 12. Five soloists are announced. In October, the assisting artist will be Fritz Kreisler; in November, Susan Millar; in January, Ossip Gabrilowitsch; in February, Carl Friedberg, and in March, Emmy Destinn. Thus there are two singers, two pianists and one violinist. Three of these artists have long been favorites in Philadelphia. Fritz Kreisler is one of the most popular musicians in the world to-day and Emmy Destinn has long been admired for her beautiful voice and beautiful singing. Ossip Gabrilowitsch has grown mightily in the last few years, and now must be ranked among the very greatest pianists of our time.

The other two artists are less well known. Carl Friedberg is a pianist comparatively new in this country. He is regarded as one of the great men in his branch of the art, possessing all the mechanical requirements of modern piano playing and having on top of this excellent musicianship and fine taste.

The appearance of Miss Susan Millar should be one of the interesting incidents of the musical season. Miss Millar, when she sings here with the orchestra, will be, to all intents and purposes, a debutante. She is a Virginian by birth and her voice is mezzo-soprano. Last Spring Mme. Marcella Sembrich sent word to Mr. Ellis, manager of the Boston Symphony Orchestra, that she had a pupil who was "ready" in every sense of the word, and asked him to give her a hearing. This was brought about in a few weeks and Mr. Ellis, after listening to Miss Millar sing an hour or more in Aeolian Hall, New York, made up his mind that here was a young woman who had a very great future before her. As a result of this hearing, Miss Millar has been engaged for six concerts with the Boston Symphony Orchestra, including Philadelphia, Baltimore and Washington.

SUSAN MILLAR

From the
Christian Monitor

Photographed for The Christian Science Monitor

Bust of Henry L. Higginson by Bela Pratt, which stands in front corridor of Symphony hall, Bos

[21]

From the Moniter Oct 14 1916

PHILADELPHIA NOTES

PHILADELPHIA, Pa. — The first operatic visitor of the season is the Boston National opera company, under Max Rabinoff's management, which will come to the Metropolitan opera house for a fortnight, beginning Nov. 13. For the first night "Andrea Chenier," by Giordano, will be revived, with Giovanni Zenatello in the title role. The opera has not been heard here for some years. In this production the Ballet Russe will appear. Mascagni's "Iris" will be given with the Japanese prima donna, Tamaki Miura. Maggie Teyte will be heard as Marguerite in Gounod's "Faust," with Riccardo Martin in the name-part. George Baklanoff will assume the threefold baritone role in Offenbach's "Tales of Hoffmann." A newcomer is Vicente Ballester, a Spanish baritone.

The local executive committee for the Metropolitan opera company comprises Thomas DeWitt Cuyler, Alfred C. Harrison, John Frederick Lewis, Henry Pratt McKean, Clement B. Newbold, Edward T. Stotesbury, Charlton Yarnall, Charles F. Schibener (secretary). From this list several sustainers in the event of a serious fiscal situation might provide assistance. Usually in the past the first appeal has been made to Mr. Stotesbury. He is now said to be inclined to let other men do their share, and the opera with a season of but 16 performances will probably almost break even, for last season each of the 12 offerings had a crowded house. The Metropolitan season begins Tuesday evening, Nov. 21, and continues on Tuesday evenings, with few omissions, until April 17. Reginald de Koven is popular here, and the musical community will be disappointed if it does not hear his "Canterbury Pilgrims." To the familiar classified and modern repertory there are added, besides de Koven's work, Gluck's "Iphigenia in Tauris," Zandonai's "Francesca da Rimini," Bizet's "Les Pêcheurs de Perles," Massenet's "Thais," Delibes' "Lakmé," Donizetti's "L'Elisir d'Amore" and Mozart's "Le Nozze di Figaro." The new singers are Alice Eversman, Odette Le Fontenay, Marie Sundelius, Kathleen Howard and Paul Bender. Gennaro Papi, formerly of Naples, and Paul Eisler, from Vienna, are added to the staff of conductors.

A local grand opera company is projected, to be directed by Ettore Martini and managed by William H. Rosenbach. It plans a series of performances of the old-time favorites, at popular prices, beginning Dec. 18, at the Academy of Music.

The Matinee Musical Club, a flourishing organization of women, has on its season's calendar the Flonzaley quartet for Nov. 7, a MacDowell day for Jan. 16, a mid-winter choral concert with Antony Torello, contrabassist, for Jan. 18, a piano recital by Percy Grainger on Jan. 30, Ratan Devi in costume recital March 13, and numerous other events.

Other newly announced events casting their brightness before are Paderewski's recital, Oct. 21, and the Boston Symphony series of five concerts. Mr. Paderewski will play Bach's chromatic fantasia and fugue, restored to his repertory after a lapse of years, Beethoven's sonata "Appassionata," Chopin's G minor ballade, F sharp major nocturne, etudes 12, 7 and 3 from op. 10, the A flat major valse; then the "Cracovienne fantastique" by himself and finally Liszt's fantasia on Mendelssohn's "Midsummer Night's Dream."

The Boston Symphony orchestra dates are Oct. 30, with Fritz Kreisler (probably in the new Schelling concerto); Nov. 27, with Susan Millar, mezzo soprano; Jan. 1, with Ossip Gabrilowitsch; Feb. 12, with Carl Friedberg; and Emmy Destinn on March 12.

LONDON NOTES

Special to The Christian Science Monitor

LONDON, England—The visit of the famous French band, known officially as La Musique de la Garde Républicaine, has more than a political or military interest. Contrary to the general impression, these 80 players are not under the orders of any regimental authority, but, like the members of the Comédie Française and other state-endowed bodies, are paid and controlled directly by the French government. So long ago as 1795 France had a Band of the Republic, and the present organization has lived through the fall of the Second Republic and the Second Empire. The British Coldstream Guards, by the way, had a band of eight players even earlier than this, viz., 1783. Being purely a state institution, La Musique de la Garde Républicaine performs only at state functions and cannot be engaged privately; its members have salaries ranging from £100 to £210 a year. The most liberally supported English Guards bands are, of course, less advantageously placed. The members of these receive only the pay of soldiers and a complete band has about 65 players to the French band's 80. The conductor of La Musique is M. Guillaume Barlay, and the concert, which is to be given at the Albert hall in aid of French war charities, is certain to attract an enormous audience.

Several native composers figure in the present week's programs at the Queen's Hall Promenade concerts. There is a first orchestral performance of Mr. Frank Bridge's "Sally in Our Alley" and "Cherry Ripe," for string orchestra. Mr. Edward German's Welsh Rhapsody and Mr. Norman O'Neill's Four Dances from "The Blue Bird" are also being played. Mr. Coolbrooke's Symphonic Variations on "Three Blind Mice" and Mr. Grainger's "Shepherd's Hey" are, of course, part of the regular repertory. An interesting first performance is that of a new suite of Rebikov entitled "The Christmas Tree."

BIRMINGHAM, England — At a luncheon given by the Lord Mayor, Alderman Neville Chamberlain, a new organization called the Midland Concert Promoters Association was launched recently with the object of establishing a permanent orchestra in Birmingham. It will also act as a central agency for engaging soloists and a certain number of concerts will be given each season by arrangement with the various existing musical societies. The Lord Mayor, who is the president of the association and one of its leading promoters, expressed the opinion that the only hope for practical musical progress in Birmingham lay in the establishment of a permanent local orchestra. No one was strong enough to found and keep going a permanent local orchestra without the help of others. Therefore, the combination was the logical thing, so that as an association they might be able to offer a sufficiently substantial number of definite engagements as would enable them to keep the class of men they required for the orchestra. Sir Thomas Beecham, in an interesting speech, said that in musical history Great Britain was not much below the most prominent of musical nations. Many of its composers and instrumentalists need not fear comparison. There was no superior evidence of musical culture on the Continent, but it was necessary to combat the rather popular and erroneous idea that the foreigner, because he was a foreigner, was better musically than many Englishmen. Sir Henry Wood also spoke and hoped that the city would become a great musical pioneer.

From the Boston Herald Oct. 14, 1916.

FIRST CAMBRIDGE SYMPHONY

The first Symphony concert of the season in Sanders Theatre, Harvard University, will be given next Thursday evening, Oct. 19, at 8 o'clock. The soloist will be Mr. Kreisler, who will play for the first time here Ernest Schelling's new Concerto, in one movement, for violin and orchestra.

The program is as follows:

Beethoven, Symphony "Eroica"; Wagner, a "Faust" Overture; Schelling, Concerto for Violin and Orchestra; Brahms, Overture, "Academic Festival."

SECOND SUNDAY CONCERT

The second of the Sunday afternoon concerts in Symphony Hall comes on Oct. 29, when Mr. Kreisler will give his first recital this season. The program will include Bach's Concerto in A minor, a concerto in E minor by Jules Conus, and two groups of characteristic pieces.

SECOND SYMPHONY PROGRAM

Fritz Kreisler will make his first appearance of the season in Boston at the second pair of Symphony concerts next Friday afternoon, Oct. 20, and Saturday evening, Oct. 21. He will play for the first time in this city a concerto in one movement for violin and orchestra by Ernest Schelling. This concerto will be played for the first time next Tuesday evening at the Boston Symphony Orchestra concert in Providence. It will be played again next Thursday evening at the first Symphony concert in Cambridge. Mr. Kreisler is enthusiastic over it. Mr. Schelling sketched it last July, and finished its orchestration in three weeks. It is in one movement and lasts 19 minutes. Dr. Muck is reviving the Symphony in B Flat by Chausson. The symphony had its first performance in this country at Philadelphia in the fall of 1905, when the Boston Symphony Orchestra played it there under the direction of Vincent d'Indy. It was played here in Boston under Mr. Gericke. The orchestra owns the original manuscript parts of the Symphony brought to this country by Mr. d'Indy. The program in full is as follows:

Chausson, Symphony in B flat; Wagner, a "Faust" Overture; Schelling, Concerto for Violin and Orchestra; Brahms, Overture, "Academic Festival."

THE SYMPHONY CONCERT

OLD AND NEW BEGINNINGS FOR ANOTHER YEAR

Scarcely a Departure from Custom—Dr. Muck and the Orchestra at the Top of Their Bent—From the "Eroica" Symphony Through Romantic Melodrama in Tones to the High Humors of Strauss and "Till"

FIVE months of pause, between spring and autumn, in the succession of the Symphony Concerts suffices to freshen each renewal of the series. Symphony Hall is relatively a changeless room and the most observant yesterday afternoon could discover nothing newer than a few re-covered chairs; yet, unvisited from May to October, it has a pleasant air of unfamiliarity. Scarcely a new face rose from the ranks of the orchestra; but a rearrangement of the sittings of the first and the second violins disclosed remembered figures in unaccustomed places. Narrow scrutiny of the programme-book returned but one variation in the routine pages—an answer at last to the prayer that the women of the audience be "earnestly requested not to put on hats before the end of a number." As for those women, considerate or careless, and for the rest of the listening company, they differed in no external respect from the assemblages of many a recent year, though the re-distribution of seats under the new plan of subscription had shifted here and there a familiar habitué. The youth, upon whom the future of the concerts depends, seemed a shade more numerous than usual; perhaps the middle-aged had even waxed a bit in their grave listening. Dr. Muck and the orchestra could not have asked a more intent or applausive audience as the public of the Symphony Concerts goes. The conductor was clapped loud and long when he came first to his stand; while, thrice and four times recalled at the end of Beethoven's "Eroica" symphony, he brought his men to their feet to share the plaudits. Nothing, indeed, that was reasonably to be expected was lacking to the occasion—no: not even the departure of the contingent that, were the concert only half an hour long, would probably forsake it before the final number.

So much for beginnings. On the other hand what the jargon of reviewing calls "the state of the orchestra" attested once more the continuity of the concerts since Dr. Muck has led them. The band might have been playing in public on Thursday instead of on the sixth day of last May, so fully was it in command of its familiar powers and distinctions. The precision of the strings was as sure as their pace was swift and their utterance clear in the racing passages of Beethoven's scherzo or the ride of Mazeppa in Liszt's like-named tone-poem. The mellow sonorities of the brass tempered the blatant pomps of the coronation march—for it deserves no higher title—with which that same "Mazeppa" ends. The voices of the wind choir, fused in edgeless suavities of song, similarly glorified the romantic sentimentalities of the slow introduction to Berlioz's overture, suggested by Byron's poem of "The Corsair." Not for an instant throughout the concert did the orchestra lack its wonted richness and suppleness of tone, energy of eloquence, fineness of adjustment, propulsive and characterizing power. It etched upon the ear the intricate tonal humors of Strauss's Till; it flung off Berlioz's overture like the stormy music, written and to be played in a heat, that it seems. Its power rose nigh in the up-swellings of the first movement of Beethoven's symphony; it matched it with beauty in the succeeding "funeral march." A single human voice might not be more sensitive and sure of modulation; many voices might not weave in such just measure and impeccable euphony the inner strands of symphonic music. The instrument that Dr. Muck had laid down in May he now picked up in October, without even the usually necessity to retune it.

As unchanged was the conductor himself in music that, outside the overture of "The Corsair," many in the audience were hearing familiarly in his imparting and heightening voice. Perhaps he took Till's tonal pranks with a little more of the exuberance of hearty folk-tale that is surely in the music and a little less of ironic humor than has hitherto been his wont, so that it was possible for the hearer to grin with the rogue as well as to smile at him. Perhaps now that Dr. Muck is assured of every intonation that he would give to Beethoven's symphony, he bears it forward through the first two movements with freer sweep, ampler surge, intenser contrasts, and more heroic note. In fact, in the passionate, changeful and inexhaustible progress of that first allegro under his leading, it was hard to note the equally fertile skill in modulation, gradation, contrast that enhanced the ensuing magnificences of tone. The sustained pace and rhythm, the rise and fall of the "funeral march" until it ends in the fragments that seem to drift upward into the haven of heroes, were as flawless. Dr. Muck's pace is slow and grave—the "adagio assai" that Beethoven wrote above the movement to the full—yet since he never lets the music droop or smear, he gains thereby an exceeding gravity and loftiness of lament. Perhaps the irresistible march and passion of the musical thought and the spiritual emotion, the epical voice and glory of the "Eroica" symphony cease with the final measures of this threnody; thereafter it may become no more than conventional Beethoven. Distinction enough surely as music-making goes, past, present and to come and not the less reason to praise the conductor's pliancy and vividness with the racing measures and the warm contrasts of scherzo and trio or the swift, clear flight in which he led variation after variation into the long ascent of the finale. There again what seemed his new freedom with the music told.

Two columns from the Transcript Oct. 16, 1916.

After the "Eroica," which for two movements at least is tonal tragedy, the overture of Berlioz and the tone-poem of Liszt were bound to seem no more than romantic and rhetorical melodrama. If anyone reads Eryon's "Corsair" now he probably reads it with a smile over Conrad of "the one virtue and a thousand crimes," and over Medora, devotion on a tower, if not exactly patience on a monument. Berlioz thought the versified tale "burning poetry," and after a hundred years upon the head of its romantic excesses, it does keep a pleasurable wildness of invention and ardor of word and rhyme. No one nowadays probably connotes the Englishman's poem with the Frenchman's overture, which, indeed, has rather the better of it as a survival from a romantic day in all the seven arts. Not even the copious programme book, though it outspread Hugo's poem about Mazeppa, deigned so much as to summarize "The Corsair." The overture stood or fell by its own musical merit; escaped the drenching sweetness of that first slow melody; succumbed not to occasional sound and fury, and prevailed by that same burning ardor of invention and speech that Berlioz found in the poem. To feel so hot and swift is somehow to burn away the fashions of music that time has outmoded.

The shortcoming of "Mazeppa" is the lack of this passionate heat. Grant the Cossack coronation as a musical fashion of a romantic time and an idiosyncrasy of Liszt, who, when he set to a symphonic poem, loved an "apotheosis" for ending. Yet even so, Mazeppa's tonal ride seems rather a programmatic affair. Away go the plunging triplets; 'round and 'round in tremolo figures swirls the flying landscape; Mazeppa's motive, now resolute, now piteous, now distorted as in a vertigo of suffering and sensation, undergoes the expected Lisztian transformations; suspensive, and mysterious suggestion precede a coronation which is far from either. No doubt, as Liszt wrote on the fly-leaf, it is all symbolic of portentous human destinies; somewhat more certainly it is graphic and resourceful narrative in tones; while most certainly of all, it is in the day's work of Liszt and his fellow-romantics. Some of them painted Mazeppa; others, Byron as well as Hugo, versified him; whoever chose had his fling at what seems no very impressive hero or moving adventure. Delineation and development go hand in hand in Liszt's music; the graphic incisiveness of the ride, the swelling pomps of the coronation serve the turn of the programme. The listener hears and approves, whereas with the burning Berlioz he hears and believes.

Dr. Muck missed neither the impetuous heat of "The Corsair" nor the vivid tone-picturing of "Mazeppa"; so far as performance goes, he answers not a whit less fully to the romantic dissolving views of Liszt and Berlioz than he does to the sharp-set characterization and the prankish wit of the Strauss of "Till Eulenspiegel." Humor forsook them when they sat before music-paper and a merry mind went not well with their romantic intensities. Yet Strauss, witty and gay, as he is from end to end of "Till," outdoes them in pictorial vividness and musical aptness. What tonal form better suits the recurring Till and his pranks than the reiterations and returns of the chosen rondo? The motive that characterizes him is the teetering, leering jester to the life; invention never halts as the music is metamorphosed from one roguery into another; the illusion never flags; humor and spirit hold high to the end. "Once upon a time" begins the prologue; "once upon a time" summarizes the epilogue, and "once upon a time," cries the music, Strauss could write so perfect a piece in its kind. And yesterday Dr. Muck added the last touch, as it seemed to a perfect performance. Heretofore, he has missed nothing of exposition, characterization, humor, narrative, but the light about the music has been dry. Now he makes it glow with Strauss's own heartiness—the "folk-feeling" that no German, however "cerebral," quite escapes.

COURIER

Buffalo, N. Y.

ess OCT 8 1916

Dr. Karl Muck.

Conductor Boston Symphony orchestra, at the Elmwood Music hall January 28; third in series of concerts given by Mai Davis Smith.

From the Providence Journal October 18th.

BOSTON SYMPHONY IN FIRST CONCERT

Orchestra Opens 36th Season Here with Fine Programme.

MANY NEW PLAYERS APPEAR

Total of 105 Men Work Under Leadership of Dr. Muck at Infantry Hall.—Kreisler Gives New Concerto by Schelling.—Conductor Gives Reading of "Eroica."

The Boston Symphony Orchestra began its 36th season in Providence last evening in Infantry Hall. There were many new faces to be seen, the reason being that for the first time in the history of the Boston orchestra's concerts in this city they brought their full number of players. To be exact, there were 105 men playing under Dr. Muck last evening which is about 25 more than ordinarily has been the case in seasons past. An enlargement of the stage was necessary in order to accommodate the extra number.

The orchestra played magnificently. Naturally there was an increase in tonal volume over what we have been accustomed to hear in former concerts. Forte passages were noble, majestic, and climaxes thrilling in their power, while in pianissimo effects, in the producing of which Dr. Muck is an adept, there was a breadth and beauty which comes only with the use of a great number of instruments.

Although the programme contained but three numbers, the concert was a little longer than is usual, because of the length of the "Eroica" symphony.

Fritz Kreisler appeared as soloist, playing a new concerto for violin and orchestra by Ernest Schelling, the distinguished piano virtuoso. The concerto was written for Mr. Kreisler during the past summer, while the composer was at Bar Harbor, Me. This was the first public performance of the work and Mr. Schelling sat among the audience.

The programme follows:

Symphony No. 8, in F flat major, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.
Concerto for violin and orchestra..... Schelling
"Mazeppa," Symphonic Poem No. 6..... Liszt

Beethoven's massive work is familiar to Boston symphony patrons. Whether or not it was inspired by Napoleon, whose figure loomed gigantic at the time of its composition, it is a noble musical creation and is quite overpowering when played under conditions such as existed last evening. We have heard the symphony given by the Boston orchestra under Nikish, Paur, Gericke, and, lastly, Dr. Muck—all admirable performances. But we have no hesitation in saying that never before in this city has it received such a noble, compelling interpretation as that of last evening. The increased size of the orchestra may have had something to do with the forming of this impression, but we believe that with an orchestra less in size, Dr. Muck's conception of the work would have gripped us as strongly.

Kreisler's playing of the new Schelling concerto was an interesting event. The concerto, which is in one movement, is unlike any violin work of its kind that we have ever heard. In character it is extremely modern. Many and violent are its changes of key. Its orchestration glitters with strange and bizarre coloring. The solo instrument is not given the prominence one expects to hear in a violin concerto. It is but a restless voice in the orchestral ensemble. Melodies are few, but in that portion of the work that serves for a slow movement there is a few measures of legato for the soloist, accompanied by harp and wood wind. At the end is a bright dance movement, which, however, is more rythmical than melodious.

Mr. Kreisler worked hard and made much of his few opportunities. The solo part appears very difficult. The performance met with the apparent favor of the audience, which applauded so vigorously that the violinist was recalled many times. The peculiar character of the concerto leads us to suspect that the artist's personal popularity had much to do with its noisy reception.

The concert closed with Liszt's symphonic poem "Mazeppa," which is a tone picture of the frightful ride so graphically told by Victor Hugo and Byron. The orchestra played it in stirring fashion.

rom TIMES

ddress: Brooklyn, N. Y.

Dance

The first of the five concerts which the Boston Smphony Orchestra is to give under Institute auspices in the Academy of Music on November 8 will be made notable through the first performance in this city of a new concerto for violin and orchestra by the distinguished American composer and pianist, Ernest Schelling. The soloist, as already announced, will be Fritz Kreisler. Mr. Kreisler and Mr. Schelling for two summers have been neighbors in Mt. Desert. Last summer, Mr. Schelling wrote this concerto for Mr. Kreisler and Mr. Kreisler is playing it at all of his eight appearances this fall with the Boston Symphony Orchestra.

[22]

From the
Monitor
October 18th

ELLING VIOLIN CERTO HEARD OR FIRST TIME

Given at Providence R. I., by Boston Symphony Orchestra With Mr. Kreisler as Soloist

Special to The Christian Science Monitor

Ernest Schelling's concerto for violin and orchestra—Produced by the Boston Symphony orchestra, with Fritz Kreisler as the solo part, at Infantry hall, Providence, R. I.; evening of Oct. 17. The other pieces on the programme were Beethoven's third symphony ("Eroica") and Liszt's "Mazeppa" tone poem.

PROVIDENCE, R. I.—Boys who see a newly-forged horseshoe tossed by the blacksmith from the tempering trough out on the floor of the shop, know better than to run and pick it up once and pick it up. They study it respectfully from afar, comparing the gray color with the purple of the blank shoe that hangs on the forge rack and with the silver of the road-worn shoe that is next being caught up in the jaws of the tongs, getting experience with their eyes and keeping their hands pocketed. The concerto of Mr. Schelling can advisedly be left to lie a while on the floor to cool. For perhaps it is but tentatively finished. There is a chance that it may be put back another minute or two in the coals, and that it may be given some more rounding and leveling on the anvil. While a piece of music is in manuscript, it can be judged only in a temporary and superficial way, since presently it may be a much changed piece, and the judgment made of it accordingly set at naught.

Listeners at Providence might say that the instrumentation of the concerto near the opening, and in two places or more further on, was thick, and that the scoring was tangled, the strings in these instances being inaptly treated or else injudiciously combined with woodwind. But listeners in the next city where the work is presented, may not find any such disability, so easy is it for a composer to silence a part on one page and to redistribute the melodies on another, bringing in transparency where was opaqueness. And then, there is the possibility that the players were given tasks that were too much for them, and that the occasional cases of turgidity were to some extent the result of inexact performance.

But whatever objections can be raised against passages of orchestration here and there, the coloring of the work as a whole is original and delightful. The brass choir in particular is well handled, and also moments for woodwind instruments are interesting and unconventional. The composer entertains an exquisite shyness on behalf of his numerous subsidiary and assisting voices and can introduce, and make effective, a brief strain for English horn or clarinet without resort to the common formula of pause, preparation and attack.

Of more significance, however, than the merely orchestral sound of the work is the melodic charm of it and its sustained expressiveness. The composition is from first to last a song, and an exalted one. It is a texture of many voices, and yet it has the import of one chief voice which the others support. The melodic interest is remarkably detached and single, never giving the idea of distraction or conflict. The music is written in a linear style, with a leading line, sometimes in the solo violin, sometimes in the orchestra, always traceable, and this line one of almost vocal directness and persuasion.

The piece is one of the kind that sounds better and speaks more intimately the farther it proceeds; and for that reason, if for no other, it seems assured of favor. The first movement, in which the composer might have displayed his learning but did not choose to, is clear in statement, precise and elegant in development, and withal concise—abrupt at the close, the carping might say. The second movement is an ecstatic flight, which entitles the writer to a place among orchestral odists, if there are such things. It is the work of a man who has thought in tone with the fervency of Schumann. The third movement is an irresistible rhythmic study, with two ideas bearing the same stamp alternating. It is as full of merriment as the second movement is of passion.

From the
MONITOR
Oct. 18th

A record of the concert would be making but an obvious point if it noted that Mr. Kreisler played the solo part of the Schelling piece in a sympathetic and finished manner. The markworthy aspect of the case is that the distinguished violinist has added to his repertory a work which is a challenge to his powers of technique and his talent for expression, and one that is likely to appeal to the public as an American composition. Simply a modern composition, however, it should perhaps more justly be designated, because with other conditions of international travel than those now prevailing, it would have doubtless been written in Switzerland. In any event, the artist has brought from the summer concourse of musicians that gathered at Bar Harbor, Me., in 1916 a document that must be deemed worthy of the world's attention.

From the
Transcript
Oct. 18th.

NEWS OF MUSIC

THE HIGH COST OF ORCHESTRAL LIVING

Novel Candor and a Novel Proposal from Chicago—An Absurd Yarn from Philadelphia About the Boston Band—Impending Programmes—The Remarkable Mr. Levitzki—Local Memoranda

THE Orchestra Association that controls the concerts of the Chicago Orchestra has a courage all its own. When it feels the financial pressure of increasing charges, it confides its burden frankly to the public of the concerts. When it sees a way toward the lightening of them it proposes it as candidly to that same public. Here in the East the founders and the sustainers of such bodies would probably keep their difficulties to themselves; hesitate to suggest to subscribers any surrender of their individual rights; and merely raise the prices of admission when there was no escaping such a step For Chicago another way and a way that by precedent usually works. Last winter, for example, as soon as the association made known to the public the need of a Pension Fund for the members of the orchestra large gifts and small provided one of ampler amount than any similar band enjoys.

Now the Association is otherwise embarrassed. The cost of orchestral living, so to say, has materially risen. The salary list of the orchestra for the present season exceeds by $27,000 that of ten years ago. Composers' royalties for the performance of their music steadily mount. Even the mere paper of scores and parts is increasingly costly. The incidental staff of the orchestra and the hall—ticket-sellers, usher-boys, cleaners and the like—is more highly paid than of old. Taxes rise and premiums for insurance keep pace. "Everything has increased in price except the admission to the concerts; the earnings of the orchestra and the net rentals from the hall and the building have barely sufficed to meet these larger expenses." Probably every one of the more important orchestras in the United States labors under a proportional increase in fixed charges; but as yet not one other has taken the public into its confidence about them.

"What cannot be cured must be endured," yet the association has discovered means to lighten by a little the financial pressure upon it—a small means, it is true, but likely to raise no little resentment were it tried in Boston and not in Chicago. From imperative circumstance or chance disinclination, not all the subscribers go to all the concerts. In that case, says the assotion in a circular letter, do not give your tickets to a friend, do not leave them in your desk; but send them to the offices of the orchestra to be sold for its profit for the concert from which you will be absent. Each sum so added to its revenues may be small in itself, but the total through a whole season will be considerable, since almost always the demand for admissions exceeds the supply. How the subscribers have received this proposal is not yet reported, but had it been made in Boston and not in Chicago, it is safe to say that the elect ladies of Friday afternoons would regard it as an exceedingly "cool proposition." May not one give away one's own?

Here in Boston

The New York Evening Post is grossly misinformed—not to say tricked—when in a conspicuously printed despatch from Philadelphia it says that "capitulation of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent." The nominal occasion of the yarn was the "unionization" of the stage hands of the Academy of Music in Philadelphia, the theatre in which the orchestra gives concerts there. It was written in the rodomontade of cheap-John journalism when it fancies it has a sensation—"adamant circle"; "the future of the orchestra is on the knees of the federation"; "one year's grace may be granted—or denied," and all that sort of thing. What was presumably the reporter's—or the inventor's signature was appended without other evidence of the credibility of the tale. It was offered for sale to this and doubtless other Bostonian newspapers on Monday last and straightway consigned to the passing rubbish of the hour. If there is one thing more certain than another it is that the Symphony Orchestra is going its independent way, in the present as in the past—and also in the future.

from the
Transcript
Oct. 18th.

By arrangement between Dr. Muck and Mr. Townsend, the conductor of the Choral Music Society, singers from it will assist the Symphony Orchestra in the course of the season in performances of Liszt's "Faust Symphony," notably revived two years ago, and now to be repeated; in a projected piece by Busoni and in Mr. Loeffler's new symphony if it is undertaken in the present series of concerts.

Programmes in Prospect

Mme. Alda, the soprano, and Mr. de Luca, the baritone, both from the Metropolitan Opera House and both applauded here last spring, will begin the new series of Sunday Concerts at Symphony Hall next Sunday afternoon. Their programme—partly of songs and partly of operatic pieces—abounds in unfamiliar numbers, viz:

Figaro's Air from "Il Barbière".....Rossini
Mr. de Luca.
Air from "Caratacco".....Christian Bach
Air from "Figaro's Wedding".....Mozart
My Lovely Celia.....Munro
Sortita d'Ofelia.....Faccio
Canzonetta.....Perti
Mme. Alda.
Canta il mare.....de Leva
Occhi di fata.....Denza
Serenata.....Morlacchi
Sulla Laguna.....Buzzi-Peccia
Air from "The King of Ys".....Lalo
Mr. de Luca.
Sinulle (Finnish).....Merikanto
Margarethlein.—Erstes Begegnen.....Grieg
Deep River (Negro Folk-Song).....Burleigh
Life and Death.....Coleridge-Taylor
Mme. Alda.
Air from "The Masked Ball".....Verdi
Mr. de Luca.
L'Automne.....Sibelius
Edelweiss.—Chanson Norvegienne.....Fourdrain
Unrequited Love.—Song of the Open....La Forge
Mme. Alda.

Evidently Mme. Alda has been searching the by-ways of music for some of her pieces. The air from "Caratacco" (Caractacus) comes out of an opera, first heard in London in 1767 and written by Johann Christian Bach, one of the younger sons of Johann Sebastian, who spent his life in Italy and England. Perti of the chose canzonetta is an Italian composer of the second half of the seventeenth century while the "Sortita d'Ofelia" is a fragment of an opera, "Hamlet," written fifty years ago by Faccio, an Italian musician, better known in his time as a conductor than as a composer. As to Mme. Alda's songs from contemporary composers, Merikanto is a little-known Finn; Fourdrain, a Parisian whose salon-pieces please the singers and Mr. La Forge, the expert accompanist, who would be composer also.

As already announced, Mr. Gabrilowitsch the pianist, will be heard for the first time in Boston this season in a concert of his own at Jordan Hall on Saturday afternoon Oct. 28. For it he has put together a programme inviting both the largeness and the fineness of his powers and including two sonatas seldom played in public, viz:

Sonata in E-flat major, Op. 31, No. 3..Beethoven
Sonata in G minor, Op. 22.....Schumann
Nocturne in E minor—Study in F major,
Op. 10, No. 8—Waltz in A-flat major..Chopin
Jeud'Eaux.....Ravel
Clair de Lune—L'Ile Joyeuse.....Debussy

Mr. Kreisler's pieces for his concert in Symphony Hall on Sunday afternoon, Oct. 29, begin with a classic concerto (No. 2 in A minor) by Bach; continue with a contemporary concerto by Conus, a young Russian violinist killed in the war, and then proceed with these short pieces, some of which are novel from his bow:

Preghiera.....Martini
Tambourin.....Leclair
Aubade Provençale.....Couperin
Minuet.....Porpora
Caprice.....Wieniawski
Romance in E-flat.....Kreisler
Ballet Music from "Rosamünde".....
.....Schubert-Kreisler
Three Slavonic Dances.....Dvorak-Kreisler

From the
Transcript.
Oct. 16 th.

CONCERTS AND OPERA

MORE SIGNS OF AUSPICIOUS BEGINNINGS

A Second Eager Audience and Notable Performance at Symphony Hall—Miss Leginska Gains a Public, but Hardly Rises to Her Best and Most Characteristic Self—Progress with the Civic Opera from the Bottom Upwards — Isadora's Dilemma

AS on Friday afternoon, so on Saturday evening for the resumption of the Symphony Concerts—an audience that filled the hall almost to the last seat; long, general and sincere applause for Dr. Muck and the orchestra and a variously and appropriately eloquent performance of epical, romantic and characterizing music. The natural forebodings that conductor and orchestra, "au point" as the French say, with the "Eroica" symphony on Friday, might decline a little from that summit in a repetition another day, was unfulfilled. By never so little, as it seemed, did they abate the manifold beauty of their tonal speech, their power in the unfolding and the upbuilding of Beethoven's thronging or sustained moods and the flawless unity in which they maintained the music from the swift, suspensive chords of the beginning to the long drawn, climacteric chords of the end. Many a conductor achieves the mighty strokes, transitions, and contrasts of the first movement, the deep-voiced and slow transfigured mourning of the "funeral march," the sharp rush of the scherzo, the leaping, luminous ardors of the finale. A few, however they may answer to the whole power and passion of the symphony excel in the massive moulding of the great chords, in the adroit gradation of progression or recession, in the feathering of incidental arabesques. To unite this large eloquence and this flawless process was the rare distinction of Dr. Muck and the players. Not a modulation, a shading, a passing phrase from an "inner voice" was overlooked; yet each fell into its place in the majestic march of the whole. Completely, in the utmost sense of the word, the listeners heard the symphony.

Repetition, too, pointed the contrast between the romantic pieces of Berlioz and Liszt and the characterizing music of Strauss in "Till Eulenspiegel." Given the clue of his title, the background of Till's traits and exploits that he justifiably assumes in the minds of his hearers, and the clown lives and moves in the music to the ear almost as to the eye. There is his swagger, his grin, his shrilling voice and out-thrust tongue; there his airy insolence or craven tremors. He upsets the marketplace; he mocks the reverend and the learned; he makes jaunty game of the women; he heaps and flaunts the full cup of his pranks—till full-mouthed and square-toed justice hangs him high as the flutes can carry his broken and fluttering motive. The music never misses a delineative point; yet to make one it is never constrained out of its normal progress. The characterization is clear, exact, unstinted and unwasting. Beside it, the romantic fervors of Berlioz in his overture to "The Corsair" seem merely a dispersed heat, however ardent, and the periods of Liszt in "Mazeppa," racing or sonorous, become no more than an over-charged rhetoric in tones. No wonder that the newest generation of composers, in reaction to the exuberant and empty luxuriance of the romantics and even of Strauss himself when he courts the magniloquent vein, seek the precision, economy, verity and subtlety of their more characteristic music. They puff out their cheeks now and then at Strauss, and with reason, but in "Till" at least he anticipates them.

From ...TYPICAL L... CHIC...
Address: ...
OCT 5 - 1916
Date.....

THE MODERNIZING OF BOSTON SYMPHONY.

The old days of the sale of seats for the Symphony concerts by teachers are past and gone forever; but it would seem that even the most conservative express satisfaction at the new regime. The increased subscription has brought a recrudescence of talent. We are told that of the lower priced seats not one remains unsold.

The ridiculous term "rehearsal," formerly applied to the afternoon concerts, is as extinct as the dodo; while the routine of the concerts in recent years ensues. Thus between the beginnings on October 13 and 14 next, and the endings on May 4 and 5, there will be the usual six intervals in the succession of the twenty-four afternoons and the twenty-four evenings.

The innovation of the new year, aside from, although really seeming pertinent to, the question of the recent method of subscription, is the great increase in the number of assisting artists. Fifteen are to be heard at as many concerts. Contrary to precedent, the list of singers and virtuosi engaged was made public last spring, and has been since kept well before the public eye.

This list includes such eminent "stars" as: Destinn, Culp, Gerhardt, Gadski and Homer among established singers; Paderewski and Gabrilowitsch among the pianists, adding the name of Kreisler for a violinist of equal merit and fame.

That extreme conservatism that formerly rather ignored the existence of younger talent is overcome this season and we find that Mme. Kurt as a vocalist, Mr. Spalding among the violinists, Mr. Schelling and Mr. Friedberg among the pianists, have been engaged.

Mr. McCormack also has been engaged, and his exquisite work in rendering the XVIII Century lyrical work, will certainly overcome any prejudice among the Brahma caste against the popular ever being the absolutely artistic.

The Boston Symphony Orchestra is an institution, and unlike most institutions, a very perfect thing, and by ridding itself of hampering conditions it should move on under the able baton of Dr. Karl Muck to ideals of even greater perfection, for true art is only hindered by unmeaning convention.

[23]

n REPUBLICAN
ress: Springfield, Mass.

MISS FARRAR IN CONCERT

Appears at Auditorium, Assisted by Messrs Hackett, Malkin and Epstein

A large audience at the Auditorium Wednesday heard the first of the Ellis concerts, with Geraldine Farrar for star and Arthur Hackett, tenor, Joseph Malkins, 'cellist, and Richard Epstein, pianist, as assisting artists. The other concerts in this course, for which there has been a large sale of season tickets, will be given by the Boston symphony orchestra on November 6 with Miss Laeta Hartley as pianist, Fritz Kreisler, violinist, on January 29, 1917, with Karl Lamson as accompanist, and the Boston orchestra again on February 20 in a Wagner program.

The concert of Wednesday was of a quite different sort from all the rest, and in a way a reversion of the type of entertainment in vogue a generation ago, before the recital by a single artist had displaced the stock miscellaneous program. The older type has its good points, and though somewhat out of fashion, it is probably better liked by the general public than an entire evening of one kind of music. From the artistic point of view the one has the advantage in unity, the other is variety. From the musician's point of view one brings in more cash for the single performer, the other gives work to a greater number. From the side of the public there is the difference between a meal a la carte and a table d'hote—each with its merits. The mixed concert is likely to be less even in quality, for not all the performers will be equally good, on the other hand, it is perhaps better adapted for the needful work of popularizing good music, and it is well suited for a course in a large hall meant to interest a larger public than any single variety of music lovers can provide.

For such a course Geraldine Farrar is of course eminently fitted, both by her gifts as a singer and by her great generol popularity on the stage and on the films. She has the gifts needed to interest the public which likes music, yet is not much given to concert-going and needs to be stimulated by the celebrity and prestige of a famous musician. As to her singing, which is but a part of her notable equipment, there has been and is a conspicuous divergence of opinion. It has its undeniable defects, which were most apparent in her opening aria, Mozart's charming "Voiche sapete"; smooth lyric grace here is indispensable, and that is not Miss Farrar's strong point. She made a much better impression in "Souvenir," by Bemberg, which followed. The Gounod "Serenade" lacked lightness and polish, but the last song in the group, "Ouvre tes yesbleus," by Massenet, gave expression to the side of her art in wheih she is strongest. Her higher range, though effective enough, is not her best; there is more richness of timbre in her lower and medium tones, the quality of which goes well with her highly dramatic temperament.

These traits make her better in lieder than in Italian bel canto, and here was some fine singing in the group of northern European songs comprising "Stille Sicherheit," a little-known song by Robert Franz, "Volksliedchen," by Schumann, "Erstes Begegnen," by Grieg, "Sternlein," by Moussorgsky, and "Schneeglöeckchen," by Gretschaninov. Yet best of all was the great aria, "Un bel dì vedremo," from her famous role of "Madama Butterfly" in Puccini's opera of that name. After all, she is even more actress than singer, and this brought in enough of the atmosphere of the theater to show her at her best. She was generous with encores, singing the "Habanera" from "Carmen" after the first group and "Mighty Lak a Rose" after the lieder group, this to her own accompaniment, which did not need so elaborate an instrument as a pianoforte.

The tenor, Mr Hackett, was very much at his best in his closing part made up of three fine German songs, "Liebesfeier," by Weingartner, "Mondnacht," by Schumann, and "Caecelie," by Richard Strauss. His singing has good qualities which would be more conspicuous if he should, as he very well might, add to its variety. His tone is at the opposite extreme from the bright, shallow smiling tone which voice specialists call "white"; it is even at times too lugubrious and a moment now and then of the Bonci smile would have given point and variety. He sang first the aria "Ah, Moon of My Delight," from Liza Lehmann's "In a Persian Garden," which unfortunately a large part of his audience could not hear because of delays in the street car service, and later a group containing "Le Reve," from Massenet's "Marion," "Lamento Provencale," by Paladihe, "Phidyle," by Duparc, and "Les Vautours," by Lenormand. The violoncellist, Mr Malkin, is an artist of skill, who should have made a stronger impression than he did. He has a smooth tone and fleet fingers, yet he failed of the eloquent expressiveness which is the soul of this instrument, and in the rapid numbers, perhaps from some untoward condition, his fingering was not always precisely in tune. Less sordino, less palm garden music, and a robuster and more incisive style would make his skill more effective. He played first a Chopin nocturne, opus 27, No 2, and a "Hungarian Dance," by Brahms, then a Sicilienne and Rigaudon by Francoeur-Kreisler, "Berceuse Slave," by Friemann-Malkin, and the dainty "Elfentanz," by Popper, following the last for encore, with the same composer's "Spinning Song."

From the
Monitor
October 18th

SCHELLING VIOLIN CONCERTO HEARD FOR FIRST TIME

Work Given at Providence R. I., by Boston Symphony Orchestra With Mr. Kreisler as Soloist

Special to The Christian Science Monitor

Ernest Schelling's concerto for violin and orchestra—Produced by the Boston Symphony orchestra, with Fritz Kreisler playing the solo part, at Infantry hall, Providence, R. I.; evening of Oct. 17, 1916. The other pieces on the program were Beethoven's third symphony ("Eroica") and Liszt's "Mazeppa" tone poem.

PROVIDENCE, R. I.—Boys who see a newly-forged horseshoe tossed by a blacksmith from the tempering trough out on the floor of the shop, know better than to run at once and pick it up. They study it respectfully from afar, comparing its gray color with the purple of the blank shoe that hangs on the forge rack and with the silver of the road-worn shoe that is next being caught up in the jaws of the tongs, getting experience with their eyes and keeping their hands pocketed. The concerto of Mr. Schelling can advisedly be left to lie a while on the floor to cool. For perhaps it is but tentatively finished. There is a chance that it may be put back another minute or two in the coals, and that it may be given some more rounding and leveling on the anvil. While a piece of music is in manuscript, it can be judged only in a temporary and superficial way, since presently it may be a much changed piece, and the judgment made of it accordingly set at naught.

Listeners at Providence might say that the instrumentation of the concerto near the opening, and in two places or more further on, was thick, and that the scoring was tangled, the strings in these instances being inaptly treated or else injudiciously combined with woodwind. But listeners in the next city where the work is presented, may not find any such disability, so easy is it for a composer to silence a part on one page and to redistribute the melodies on another, bringing in transparency where was opaqueness. And then, there is the possibility that the players were given tasks that were too much for them, and that the occasional cases of turgidity were to some extent the result of inexact performance.

But whatever objections can be raised against passages of orchestration here and there, the coloring of the work as a whole is original and delightful. The brass choir in particular is well handled, and also moments for woodwind instruments are interesting and unconventional. The composer entertains an exquisite shyness on behalf of his numerous subsidiary and assisting voices and can introduce, and make effective, a brief strain for English horn or clarinet without report to the common formula of pause, preparation and attack.

Of more significance, however, than merely orchestral sound of the [illegible] is the melodic charm of it and sustained expressiveness. The composition is from first to last a song, and an exalted one. It is a texture of many voices, and yet it has the import of one chief voice which the others support. The melodic interest is remarkably detached and single, never giving the idea of distraction or conflict. The music is written in a linear style, with a leading line, sometimes in the solo violin, sometimes in the orchestra, always traceable, and this line one of almost vocal directness and persuasion.

The piece is one of the kind that sounds better and speaks more intimately the farther it proceeds; and for that reason, if for no other, it seems assured of favor. The first movement, in which the composer might have displayed his learning but did not choose to, is clear in statement, precise and elegant in development and withal concise—abrupt at the close, the carping might say. The second movement is an ecstatic flight, which entitles the writer to a place among orchestral odists, if there are such things. It is the work of a man who has thought in tone with the fervency of Schumann. The third movement is an irresistible rhythmic study, with two ideas bearing the folktune stamp alternating. It is as full of merriment as the second movement is of passion.

From the
MONITOR
Oct. 18th

A record of the concert would be making but an obvious point if it noted that Mr. Kreisler played the solo part of the Schelling piece in a sympathetic and finished manner. The markworthy aspect of the case is that the distinguished violinist has added to his repertory a work which is a challenge to his powers of technique and his talent for expression, and one that is likely to appeal to the public as an American composition. Simply a modern composition, however, it should perhaps more justly be designated, because with other conditions of international travel than those now prevailing, it would have doubtless been written in Switzerland. In any event, the artist has brought from the summer concourse of musicians that gathered at Bar Harbor, Me., in 1916 a document that must be deemed worthy of the world's attention.

From the
Transcript
Oct. 18th.

NEWS OF MUSIC

THE HIGH COST OF ORCHESTRAL LIVING

Novel Candor and a Novel Proposal from Chicago—An Absurd Yarn from Philadelphia About the Boston Band—Impending Programmes—The Remarkable Mr. Levitzki—Local Memoranda

THE Orchestra Association that controls the concerts of the Chicago Orchestra has a courage all its own. When it feels the financial pressure of increasing charges, it confides its burden frankly to the public of the concerts. When it sees a way toward the lightening of them it proposes it as candidly to that same public. Here in the East the founders and the sustainers of such bodies would probably keep their difficulties to themselves; hesitate to suggest to subscribers any surrender of their individual rights; and merely raise the prices of admission when there was no escaping such a step For Chicago another way and a way that by precedent usually works. Last winter, for example, as soon as the association made known to the public the need of a Pension Fund for the members of the orchestra large gifts and small provided one of ampler amount than any similar band enjoys.

Now the Association is otherwise embarrassed. The cost of orchestral living, so to say, has materially risen. The salary list of the orchestra for the present season exceeds by $27,000 that of ten years ago. Composers' royalties for the performance of their music steadily mount. Even the mere paper of scores and parts is increasingly costly. The incidental staff of the orchestra and the hall—ticket-sellers, usher-boys, cleaners and the like—is more highly paid than of old. Taxes rise and premiums for insurance keep pace. "Everything has increased in price except the admission to the con erts; the earnings of the orchestra and the net rentals from the hall and the building have barely sufficed to meet these larger expenses." Probably every one of the more important orchestras in the United States labors under a proportional increase in fixed charges; but as yet not one other has taken the public into its confidence about them.

"What cannot be cured must be endured," yet the association has discovered means to lighten by a little the financial pressure upon it—a small means, it is true, but likely to raise no little resentment were it tried in Boston and not in Chicago. From imperative circumstance or chance disinclination, not all the subscribers go to all the concerts. In that case, says the assotion in a circular letter, do not give your tickets to a friend, do not leave them in your desk; but send them to the offices of the orchestra to be sold for its profit for the concert from which you will be absent. Each sum so added to its revenues may be small in itself, but the total through a whole season will be considerable, since almost always the demand for admissions exceeds the supply. How the subscribers have received this proposal is not yet reported, but had it been made in Boston and not in Chicago, it is safe to say that the elect ladies of Friday afternoons would regard it as an exceedingly "cool proposition." May not one give away one's own?

Here in Boston

The New York Evening Post is grossly misinformed—not to say tricked—when in a conspicuously printed despatch from Philadelphia it says that "capitulation of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent." The nominal occasion of the yarn was the "unionization" of the stage hands of the Academy of Music in Philadelphia, the theatre in which the orchestra gives concerts there. It was written in the rodomontade of cheap-John journalism when it fancies it has a sensation—"adamant circle"; "the future of the orchestra is on the knees of the federation"; "one year's grace may be granted—or denied," and all that sort of thing. What was presumably the reporter's—or the inventor's signature was appended without other evidence of the credibility of the tale. It was offered for sale to this and doubtless other Bostonian newspapers on Monday last and straightway consigned to the passing rubbish of the hour. If there is one thing more certain than another it is that the Symphony Orchestra is going its independent way, in the present as in the past—and also in the future.

from the
Transcript
Oct. 18th.

By arrangement between Dr. Muck and Mr. Townsend, the conductor of the Choral Music Society, singers from it will assist the Symphony Orchestra in the course of the season in performances of Liszt's "Faust Symphony," notably revived two years ago, and now to be repeated; in a projected piece by Busoni and in Mr. Loeffler's new symphony if it is undertaken in the present series of concerts.

Programmes in Prospect

Mme. Alda, the soprano, and Mr. de Luca, the baritone, both from the Metropolitan Opera House and both applauded here last spring, will begin the new series of Sunday Concerts at Symphony Hall next Sunday afternoon. Their programme—partly of songs and partly of operatic pieces—abounds in unfamiliar numbers, viz:

Figaro's Air from "Il Barbière" ..... Rossini
Mr. de Luca.
Air from "Caratacco" ..... Christian Bach
Air from "Figaro's Wedding" ..... Mozart
My Lovely Celia ..... Munro
Sortita d'Ofelia ..... Faccio
Canzonetta ..... Perti
Mme. Alda.
Canta il mare ..... de Leva
Occhi di fata ..... Denza
Serenata ..... Morlacchi
Sulla Laguna ..... Buzzi-Peccia
Air from "The King of Ys" ..... Lalo
Mr. de Luca.
Sinulle (Finnish) ..... Merikanto
Margarethlein.—Erstes Begegnen ..... Grieg
Deep River (Negro Folk-Song) ..... Burleigh
Life and Death ..... Coleridge-Taylor
Mme. Alda.
Air from "The Masked Ball" ..... Verdi
Mr. de Luca.
L'Automne ..... Sibella
Edelweiss.—Chanson Norvegienne ..... Fourdrain
Unrequited Love.—Song of the Open .... La Forge
Mme. Alda.

Evidently Mme. Alda has been searching the by-ways of music for some of her pieces. The air from "Caratacco" (Caractacus) comes out of an opera, first heard in London in 1767 and written by Johann Christian Bach, one of the younger sons of Johann Sebastian, who spent his life in Italy and England. Perti of the chosen canzonetta is an Italian composer of the second half of the seventeenth century while the "Sortita d'Ofelia" is a fragment of an opera, "Hamlet," written fifty years ago by Faccio, an Italian musician, better known in his time as a conductor than as a composer. As to Mme. Alda's songs from contemporary composers, Merikanto is a little-known Finn; Fourdrain, a Parisian whose salon-pieces please the singers and Mr. La Forge, the expert accompanist, who would be composer also.

As already announced, Mr. Gabrilowitsch the pianist, will be heard for the first time in Boston this season in a concert of his own at Jordan Hall on Saturday afternoon, Oct. 28. For it he has put together a programme inviting both the largeness and the fineness of his powers and including two sonatas seldom played in public, viz:

Sonata in E-flat major, Op. 31, No. 3 .. Beethoven
Sonata in G minor, Op. 22 ..... Schumann
Nocturne in E minor—Study in F major, Op. 10, No. 8—Waltz in A-flat major .. Chopin
Jeud'Eaux ..... Ravel
Clair de Lune—L'Ile Joyeuse ..... Debussy

Mr. Kreisler's pieces for his concert in Symphony Hall on Sunday afternoon, Oct. 29, begin with a classic concerto (No. 2 in A minor) by Bach; continue with a contemporary concerto by Conus, a young Russian violinist killed in the war, and then proceed with these short pieces, some of which are novel from his bow:

Preghiera ..... Martini
Tambourin ..... Leclair
Aubade Provençale ..... Couperin
Minuet ..... Porpora
Caprice ..... Wieniawski
Romance in E-flat ..... Kreisler
Ballet Music from "Rosamünde" ..... Schubert-Kreisler
Three Slavonic Dances ..... Dvorak-Kreisler

From the
Transcript.
Oct. 16 th.

CONCERTS AND OPERA

MORE SIGNS OF AUSPICIOUS BEGINNINGS

A Second Eager Audience and Notable Performance at Symphony Hall—Miss Leginska Gains a Public, but Hardly Rises to Her Best and Most Characteristic Self—Progress with the Civic Opera from the Bottom Upwards — Isadora's Dilemma

AS on Friday afternoon, so on Saturday evening for the resumption of the Symphony Concerts—an audience that filled the hall almost to the last seat; long, general and sincere applause for Dr. Muck and the orchestra, and a variously and appropriately eloquent performance of epical, romantic and characterizing music. The natural foreboding that conductor and orchestra, "au point," as the French say, with the "Eroica" symphony on Friday, might decline a little from that summit in a repetition another day, was unfulfilled. By never so little, as it seemed, did they abate the manifold beauty of their tonal speech, their power in the unfolding and the upbuilding of Beethoven's thronging or sustained moods, and the flawless unity in which they maintained the music from the swift, suspensive chords of the beginning to the long-drawn, climacteric chords of the end. Many a conductor achieves the mighty strokes, transitions, and contrasts of the first movement, the deep-voiced and slowly transfigured mourning of the "funeral march," the sharp rush of the scherzo, the leaping, luminous ardors of the finale. A few, however they may answer to the whole power and passion of the symphony, excel in the massive moulding of the great chords, in the adroit gradation of progression or recession, in the feathering of incidental arabesques. To unite this large eloquence and this flawless process was the rare distinction of Dr. Muck and the players. Not a modulation, a shading, a passing phrase from an "inner voice" was overlooked; yet each fell into its place in the majestic march of the whole. Completely, in the utmost sense of the word, the listeners heard the symphony.

Repetition, too, pointed the contrast between the romantic pieces of Berlioz and Liszt and the characterizing music of Strauss in "Till Eulenspiegel." Given the clue of his title, the background of Till's traits and exploits that he justifiably assumes in the minds of his hearers, and the clown lives and moves in the music to the ear almost as to the eye. There is his swagger, his grin, his shrilling voice and out-thrust tongue; there his airy insolence or craven tremors. He upsets the marketplace; he mocks the reverend and the learned; he makes jaunty game of the women; he heaps and flaunts the full cup of his pranks—till full-mouthed and squared-toed justice hangs him high as the flutes can carry his broken and fluttering motive. The music never misses a delineative point; yet to make one it is never constrained out of its normal progress. The characterization is clear, exact, unstinted and unwasting. Beside it, the romantic fervors of Berlioz in his overture to "The Corsair" seem merely a dispersed heat, however ardent, and the periods of Liszt in "Mazeppa," racing or sonorous, become no more than an over-charged rhetoric in tones. No wonder that the newest generation of composers, in reaction to the exuberant and empty luxuriance of the romantics and even of Strauss himself when he courts the magniloquent vein, seek the precision, economy, verity and subtlety of their more characteristic music. They puff out their cheeks now and then at Strauss, and with reason, but in "Till" at least he anticipates them.

From .....
Address: .....
Date .....

THE MODERNIZING OF BOSTON SYMPHONY.

The old days of the sale of seats for the Symphony concerts by teachers are past and gone forever; but it would seem that even the most conservative express satisfaction at the new regime. The increased subscription has brought a recrudescence of talent. We are told that of the lower priced seats not one remains unsold.

The ridiculous term "rehearsal," formerly applied to the afternoon concerts, is as extinct as the dodo; while the routine of the concerts in recent years ensues. Thus between the beginnings on October 13 and 14 next, and the endings on May 4 and 5, there will be the usual six intervals in the succession of the twenty-four afternoons and the twenty-four evenings.

The innovation of the new year, aside from, although really seeming pertinent to, the question of the recent method of subscription, is the great increase in the number of assisting artists. Fifteen are to be heard at as many concerts. Contrary to precedent, the list of singers and virtuosi engaged was made public last spring, and has been since kept well before the public eye.

This list includes such eminent "stars" as: Destinn, Culp, Gerhardt, Gadski and Homer among established singers; Paderewski and Gabrilowitsch among the pianists, adding the name of Kreisler for a violinist of equal merit and fame.

That extreme conservatism that formerly rather ignored the existence of younger talent is overcome this season and we find that Mme. Kurt as a vocalist, Mr. Spalding among the violinists, Mr. Schelling and Mr. Friedberg among the pianists, have been engaged.

Mr. McCormack also has been engaged, and his exquisite work in rendering the XVIII Century lyrical work, will certainly overcome any prejudice among the Brahma caste against the popular ever being the absolutely artistic.

The Boston Symphony Orchestra is an institution, and unlike most institutions, a very perfect thing, and by ridding itself of hampering conditions it should move on under the able baton of Dr. Karl Muck to ideals of even greater perfection, for true art is only hindered by unmeaning convention.

[23]

n REPUBLICAN
ress: Springfield, Mass.

MISS FARRAR IN CONCERT

Appears at Auditorium, Assisted by Messrs Hackett, Malkin and Epstein

A large audience at the Auditorium Wednesday heard the first of the Ellis concerts, with Geraldine Farrar for star and Arthur Hackett, tenor, Joseph Malkins, 'cellist, and Richard Epstein, pianist, as assisting artists. The other concerts in this course, for which there has been a large sale of season tickets, will be given by the Boston symphony orchestra on November 6 with Miss Laeta Hartley as pianist, Fritz Kreisler, violinist, on January 29, 1917, with Karl Lamson as accompanist, and the Boston orchestra again on February 20 in a Wagner program.

The concert of Wednesday was of a quite different sort from all the rest, and in a way a reversion of the type of entertainment in vogue a generation ago, before the recital by a single artist had displaced the stock miscellaneous program. The older type has its good points, and though somewhat out of fashion, it is probably better liked by the general public than an entire evening of one kind of music. From the artistic point of view the one has the advantage in unity, the other is variety. From the musician's point of view one brings in more cash for the single performer, the other gives work to a greater number. From the side of the public there is the difference between a meal a la carte and a table d'hote—each with its merits. The mixed concert is likely to be less even in quality, for not all the performers will be equally good, on the other hand, it is perhaps better adapted for the needful work of popularizing good music, and it is well suited for a course in a large hall meant to interest a larger public than any single variety of music lovers can provide.

For such a course Geraldine Farrar is of course eminently fitted, both by her gifts as a singer and by her great generol popularity on the stage and on the films. She has the gifts needed to interest the public which likes music, yet is not much given to concert-going and needs to be stimulated by the celebrity and prestige of a famous musician. As to her singing, which is but a part of her notable equipment, there has been and is a conspicuous divergence of opinion. It has its undeniable defects, which were most apparent in her opening aria, Mozart's charming "Voiche sapete"; smooth lyric grace here is indispensable, and that is not Miss Farrar's strong point. She made a much better impression in "Souvenir," by Bemberg, which followed. The Gounod "Serenade" lacked lightness and polish, but the last song in the group, "Ouvre tes yesbleus," by Massenet, gave expression to the side of her art in whcih she is strongest. Her higher range, though effective enough, is not her best; there is more richness of timbre in her lower and medium ones, the quality of which goes well with her highly dramatic temperament.

These traits make her better in lieder than in Italian bel canto, and there was some fine singing in the group of northern European songs comprising "Stille Sicherheit," a little-known song by Robert Franz, "Volksliedchen," by Schumann, "Erstes Begegnen," by Grieg, "Sternlein," by Moussorgsky, and "Schneegloeckchen," by Gretschaninov. Yet best of all was the great aria, "Un bel di vedremo," from her famous role of "Madama Butterfly" in Puccini's opera of that name. After all, she is even more actress than singer, and this brought in enough of the atmosphere of the theater to show her at her best. She was generous with encores, singing the "Habanera" from "Carmen" after the first group and "Mighty Lak a Rose" after the lieder group, this to her own accompaniment, which did not need so elaborate an instrument as a pianoforte.

The tenor, Mr Hackett, was very much at his best in his closing part made up of three fine German songs, "Liebesfeier," by Weingartner, "Mondnacht," by Schumann, and "Caecelie," by Richard Strauss. His singing has good qualities which would be more conspicuous if he should, as he very well might, add to its variety. His tone is at the opposite extreme from the bright, shallow smiling tone which voice specialists call "white"; it is even at times too lugubrious and a moment now and then of the Bonci smile would have given point and variety. He sang first the aria "Ah, Moon of My Delight," from Liza Lehmann's "In a Persian Garden," which unfortunately a large part of his audience could not hear because of delays in the street car service, and later a group containing "Le Reve," from Massenet's "Marion," "Lamento Provencale," by Paladihe, "Phidyle," by Duparc, and "Les Vautours," by Lenormand. The violoncellist, Mr Malkin, is an artist of skill, who should have made a stronger impression than he did. He has a smooth tone and fleet fingers, yet he failed of the eloquent expressiveness which is the soul of this instrument, and in the rapid numbers, perhaps from some untoward condition, his fingering was not always precisely in tune. Less sordino, less palm garden music, and a robuster and more incisive style would make his skill more effective. He played first a Chopin nocturne, opus 27, No 2, and a "Hungarian Dance," by Brahms, then a Sicillienne and Rigaudon by Francoeur-Kreisler, "Berceuse Slave," by Friemann-Malkin, and the dainty "Elfentanz," by Popper, following the last for encore, with the same composer's "Spinning Song."

From the
Monitor
October 18th

SCHELLING VIOLIN CONCERTO HEARD FOR FIRST TIME

Work Given at Providence R. I., by Boston Symphony Orchestra With Mr. Kreisler as Soloist

Special to The Christian Science Monitor

Ernest Schelling's concerto for violin and orchestra—Produced by the Boston Symphony orchestra, with Fritz Kreisler playing the solo part, at Infantry hall, Providence, R. I.; evening of Oct. 17, 1916. The other pieces on the program were Beethoven's third symphony ("Eroica") and Liszt's "Mazeppa" tone poem.

PROVIDENCE, R. I.—Boys who see a newly-forged horseshoe tossed by a blacksmith from the tempering trough out on the floor of the shop, know better than to run at once and pick it up. They study it respectfully from afar, comparing its gray color with the purple of the blank shoe that hangs on the forge rack and with the silver of the road-worn shoe that is next being caught up in the jaws of the tongs, getting experience with their eyes and keeping their hands pocketed. The concerto of Mr. Schelling can advisedly be left to lie a while on the floor to cool. For perhaps it is but tentatively finished. There is a chance that it may be put back another minute or two in the coals, and that it may be given some more rounding and leveling on the anvil. While a piece of music is in manuscript, it can be judged only in a temporary and superficial way, since presently it may be a much changed piece, and the judgment made of it accordingly set at naught.

Listeners at Providence might say that the instrumentation of the concerto near the opening, and in two places or more further on, was thick, and that the scoring was tangled, the strings in these instances being inaptly treated or else injudiciously combined with woodwind. But listeners in the next city where the work is presented, may not find any such disability, so easy is it for a composer to silence a part on one page and to redistribute the melodies on another, bringing in transparency where was opaqueness. And then, there is the possibility that the players were given tasks that were too much for them, and that the occasional cases of turgidity were to some extent the result of inexact performance.

But whatever objections can be raised against passages of orchestration here and there, the coloring of the work as a whole is original and delightful. The brass choir in particular is well handled, and also moments for woodwind instruments are interesting and unconventional. The composer entertains an exquisite shyness on behalf of his numerous subsidiary and assisting voices and can introduce, and make effective, a brief strain for English horn or clarinet without resort to the common formula of pause, preparation and attack.

Of more significance, however, than the merely orchestral sound of the [illegible] is the melodic charm of it and [illegible]stained expressiveness. The composition is from first to last a song, and an exalted one. It is a texture of many voices, and yet it has the import of one chief voice which the others support. The melodic interest is remarkably detached and single, never giving the idea of distraction or conflict. The music is written in a linear style, with a leading line, sometimes in the solo violin, sometimes in the orchestra, always traceable, and this line one of almost vocal directness and persuasion.

The piece is one of the kind that sounds better and speaks more intimately the farther it proceeds; and for that reason, if for no other, it seems assured of favor. The first movement, in which the composer might have displayed his learning but did not choose to, is clear in statement, precise and elegant in development and withal concise—abrupt at the close, the carping might say. The second movement is an ecstatic flight, which entitles the writer to a place among orchestral odists, if there are such things. It is the work of a man who has thought in tone with the fervency of Schumann. The third movement is an irresistible rhythmic study, with two ideas bearing the folktune stamp alternating. It is as full of merriment as the second movement is of passion.

From the
MONITOR
Oct. 18th

A record of the concert would be making but an obvious point if it noted that Mr. Kreisler played the solo part of the Schelling piece in a sympathetic and finished manner. The markworthy aspect of the case is that the distinguished violinist has added to his repertory a work which is a challenge to his powers of technique and his talent for expression, and one that is likely to appeal to the public as an American composition. Simply a modern composition, however, it should perhaps more justly be designated, because with other conditions of international travel than those now prevailing, it would have doubtless been written in Switzerland. In any event, the artist has brought from the summer concourse of musicians that gathered at Bar Harbor, Me., in 1916 a document that must be deemed worthy of the world's attention.

From the
Transcript
Oct. 18th.

NEWS OF MUSIC

THE HIGH COST OF ORCHESTRAL LIVING

Novel Candor and a Novel Proposal from Chicago—An Absurd Yarn from Philadelphia About the Boston Band—Impending Programmes—The Remarkable Mr. Levitzki—Local Memoranda

THE Orchestra Association that controls the concerts of the Chicago Orchestra has a courage all its own. When it feels the financial pressure of increasing charges, it confides its burden frankly to the public of the concerts. When it sees a way toward the lightening of them it proposes it as candidly to that same public. Here in the East the founders and the sustainers of such bodies would probably keep their difficulties to themselves; hesitate to suggest to subscribers any surrender of their individual rights; and merely raise the prices of admission when there was no escaping such a step For Chicago another way and a way that by precedent usually works. Last winter, for example, as soon as the association made known to the public the need of a Pension Fund for the members of the orchestra large gifts and small provided one of ampler amount than any similar band enjoys.

Now the Association is otherwise embarrassed. The cost of orchestral living, so to say, has materially risen. The salary list of the orchestra for the present season exceeds by $27,000 that of ten years ago. Composers' royalties for the performance of their music steadily mount. Even the mere paper of scores and parts is increasingly costly. The incidental staff of the orchestra and the hall—ticket-sellers, usher-boys, cleaners and the like—is more highly paid than of old. Taxes rise and premiums for insurance keep pace. "Everything has increased in price except the admission to the con erts; the earnings of the orchestra and the net rentals from the hall and the building have barely sufficed to meet these larger expenses." Probably every one of the more important orchestras in the United States labors under a proportional increase in fixed charges; but as yet not one other has taken the public into its confidence about them.

"What cannot be cured must be endured," yet the association has discovered means to lighten by a little the financial pressure upon it—a small means, it is true, but likely to raise no little resentment were it tried in Boston and not in Chicago. From imperative circumstance or chance disinclination, not all the subscribers go to all the concerts. In that case, says the asso tion in a circular letter, do not give your tickets to a friend, do not leave them in your desk; but send them to the offices of the orchestra to be sold for its profit for the concert from which you will be absent. Each sum so added to its revenues may be small in itself, but the total through a whole season will be considerable, since almost always the demand for admissions exceeds the supply. How the subscribers have received this proposal is not yet reported, but had it been made in Boston and not in Chicago, it is safe to say that the elect ladies of Friday afternoons would regard it as an exceedingly "cool proposition." May not one give away one's own?

Here in Boston

The New York Evening Post is grossly misinformed—not to say tricked—when in a conspicuously printed despatch from Philadelphia it says that "capitulation of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent." The nominal occasion of the yarn was the "unionization" of the stage hands of the Academy of Music in Philadelphia, the theatre in which the orchestra gives concerts there. It was written in the rodomontade of cheap-John journalism when it fancies it has a sensation—"adamant circle"; "the future of the orchestra is on the knees of the federation"; "one year's grace may be granted—or denied," and all that sort of thing. What was presumably the reporter's—or the inventor's signature was appended without other evidence of the credibility of the tale. It was offered for sale to this and doubtless other Bostonian newspapers on Monday last and straightway consigned to the passing rubbish of the hour. If there is one thing more certain than another it is that the Symphony Orchestra is going its independent way, in the present as in the past—and also in the future.

from the
Transcript
Oct. 18th.

By arrangement between Dr. Muck and Mr. Townsend, the conductor of the Choral Music Society, singers from it will assist the Symphony Orchestra in the course of the season in performances of Liszt's "Faust Symphony," notably revived two years ago, and now to be repeated; in a projected piece by Busoni and in Mr. Loeffler's new symphony if it is undertaken in the present series of concerts.

Programmes in Prospect

Mme. Alda, the soprano, and Mr. de Luca, the baritone, both from the Metropolitan Opera House and both appeared here last spring, will begin the new series of Sunday Concerts at Symphony Hall next Sunday afternoon. Their programme—partly of songs and partly of operatic pieces—abounds in unfamiliar numbers, viz:

Figaro's Air from "Il Barbière".....Rossini
Mr. de Luca.
Air from "Caratacco".....Christian Bach
Air from "Figaro's Wedding".....Mozart
My Lovely Celia.....Munro
Sortita d'Ofelia.....Faccio
Canzonetta.....Perti
Mme. Alda.
Canta il mare.....de Leva
Occhi di'fata.....Denza
Serenata.....Morlacchi
Sulla Laguna.....Buzzi-Peccia
Air from "The King of Ys".....Lalo
Mr. de Luca.
Sinulle (Finnish).....Merikanto
Margarethlein.—Erstes Begegnen.....Grieg
Deep River (Negro Folk-Song).....Burleigh
Life and Death.....Coleridge-Taylor
Mme. Alda.
Air from "The Masked Ball".....Verdi
Mr. de Luca.
L'Automne.....Sibella
Edelweiss.—Chanson Norvegienne.....Fourdrain
Unrequited Love.—Song of the Open....La Forge
Mme. Alda.

Evidently Mme. Alda has been searching the by-ways of music for some of her pieces. The air from "Caratacco" (Caractacus) comes out of an opera, first heard in London in 1767 and written by Johann Christian Bach, one of the younger sons of Johann Sebastian, who spent his life in Italy and England. Perti of the chosen canzonetta is an Italian composer of the second half of the seventeenth century, while the "Sortita d'Ofelia" is a fragment of an opera, "Hamlet," written fifty years ago by Faccio, an Italian musician, better known in his time as a conductor than as a composer. As to Mme. Alda's songs from contemporary composers, Merikanto is a little-known Finn; Fourdrain, a Parisian whose salon-pieces please the singers and Mr. La Forge, the expert accompanist, who would be composer also.

As already announced, Mr. Gabrilowitsch the pianist, will be heard for the first time in Boston this season in a concert of his own at Jordan Hall on Saturday afternoon, Oct. 28. For it he has put together a programme inviting both the largeness and the fineness of his powers and including two sonatas seldom played in public, viz:

Sonata in E-flat major, Op. 31, No. 3..Beethoven
Sonata in G minor, Op. 22.....Schumann
Nocturne in E minor—Study in F major,
Op. 10, No. 8—Waltz in A-flat major..Chopin
Jeud'Eaux.....Ravel
Clair de Lune—L'Ile Joyeuse.....Debussy

Mr. Kreisler's pieces for his concert in Symphony Hall on Sunday afternoon, Oct. 29, begin with a classic concerto (No. 1 in A minor) by Bach; continue with a contemporary concerto by Conus, a young Russian violinist killed in the war, and then proceed with these short pieces, some of which are novel from his bow:

Preghiera.....Martini
Tambourin.....Leclair
Aubade Provençale.....Couperin
Minuet.....Porpora
Caprice.....Wieniawski
Romance in E-flat.....Kreisler
Ballet Music from "Rosamünde".....
.....Schubert-Kreisler
Three Slavonic Dances.....Dvorak-Kreisler

From the
Transcript.
Oct. 16 th.

CONCERTS AND OPERA

MORE SIGNS OF AUSPICIOUS BEGINNINGS

A Second Eager Audience and Notable Performance at Symphony Hall—Miss Leginska Gains a Public, but Hardly Rises to Her Best and Most Characteristic Self—Progress with the Civic Opera from the Bottom Upwards — Isadora's Dilemma

AS on Friday afternoon, so on Saturday evening for the resumption of the Symphony Concerts—an audience that filled the hall almost to the last seat; long, general and sincere applause for Dr. Muck and the orchestra, and a variously and appropriately eloquent performance of epical, romantic and characterizing music. The natural forebodings that conductor and orchestra, "au point," as the French say, with the "Eroica" symphony on Friday, might decline a little from that summit in a repetition another day, was unfulfilled. By never so little, as it seemed, did they abate the manifold beauty of their tonal speech, their power in the unfolding and the upbuilding of Beethoven's thronging or sustained moods, in the flawless unity in which they maintained the music from the swift, suspense chords of the beginning to the long-awn, climacteric chords of the end. [illegible] a conductor achieves the mighty [illegible]es, transitions, and contrasts of the movement, the deep-voiced and slowly [illegible]figured mourning of the "funeral [illegible]h," the sharp rush of the scherzo, the [illegible]g, luminous ardors of the finale. However they may answer to the power and passion of the symphony, [illegible] the massive moulding of the great [illegible] in the adroit gradation of progression, recession, in the feathering of in[illegible] arabesques. To unite this large [illegible]e and this flawless process was distinction of Dr. Muck and the Not a modulation, a shading, a [illegible]hrase from an "inner voice" was [illegible]d; yet each fell into its place in [illegible]stic march of the whole. Com[illegible]n the utmost sense of the word, [illegible]ers heard the symphony.

[illegible]on, too, pointed the contrast be[illegible] romantic pieces of Berlioz and the characterizing music of "Till Eulenspiegel." Given the title, the background of Till's exploits that he justifiably as[illegible]e minds of his hearers, and the [illegible] and moves in the music to the [illegible] as to the eye. There is his [illegible]s grin, his shrilling voice and [illegible]ongue; there his airy insolence [illegible]remors. He upsets the market-[illegible] mocks the reverend and the [illegible]e makes jaunty game of the [illegible] heaps and flaunts the full cup [illegible]ks—till full-mouthed and square-[illegible]e hangs him high as the flutes [illegible] his broken and fluttering mo-[illegible]nusic never misses a delineative [illegible] to make one it is never con-[illegible]t of its normal progress. The [illegible]tion is clear, exact, unstinted [illegible]ng. Beside it, the [illegible]rlioz in his

LETTERS TO THE EDIT
[illegible] space for any considerable stores.
[illegible] comparatively small structure, w
[illegible]e sea at high tide. The fish stan
[illegible]otorboat or tender, could reach it
[illegible] vessels

From [illegible]
Address: [illegible]
Date [illegible]

THE MODERNIZING OF BOSTON SYMPHONY.

The old days of the sale of seats for the Symphony concerts by teachers are past and gone forever; but it would seem that even the most conservative express satisfaction at the new regime. The increased subscription has brought a recrudescence of talent. We are told that of the lower priced seats not one remains unsold.

The ridiculous term "rehearsal," formerly applied to the afternoon concerts, is as extinct as the dodo; while the routine of the concerts in recent years ensues. Thus between the beginnings on October 13 and 14 next, and the endings on May 4 and 5, there will be the usual six intervals in the succession of the twenty-four afternoons and the twenty-four evenings.

The innovation of the new year, aside from, although really seeming pertinent to, the question of the recent method of subscription, is the great increase in the number of assisting artists. Fifteen are to be heard at as many concerts. Contrary to precedent, the list of singers and virtuosi engaged was made public last spring, and has been since kept well before the public eye.

This list includes such eminent "stars" as: Destinn, Culp, Gerhardt, Gadski and Homer among established singers; Paderewski and Gabrilowitsch among the pianists, adding the name of Kreisler for a violinist of equal merit and fame.

That extreme conservatism that formerly rather ignored the existence of younger talent is overcome this season and we find that Mme. Kurt as a vocalist, Mr. Spalding among the violinists, Mr. Schelling and Mr. Friedberg among the pianists, have been engaged.

Mr. McCormack also has been engaged, and his exquisite work in rendering the XVIII Century lyrical work, will certainly overcome any prejudice among the Brahma caste against the popular ever being the absolutely artistic.

The Boston Symphony Orchestra is an institution, and unlike most institutions, a very perfect thing, and by ridding itself of hampering conditions it should move on under the able baton of Dr. Karl Muck to ideals of even greater perfection, for true art is only hindered by unmeaning convention.

[23]

[illegible] REPUBLICAN
[illegible]ress: Springfield, Mass.

MISS FARRAR IN CONCERT

Appears at Auditorium, Assisted by Messrs Hackett, Malkin and Epstein

A large audience at the Auditorium Wednesday heard the first of the Ellis concerts, with Geraldine Farrar for star and Arthur Hackett, tenor, Joseph Malkins, 'cellist, and Richard Epstein, pianist, as assisting artists. The other concerts in this course, for which there has been a large sale of season tickets, will be given by the Boston symphony orchestra on November 6 with Miss Laeta Hartley as pianist, Fritz Kreisler, violinist, on January 29, 1917, with Karl Lamson as accompanist, and the Boston orchestra again on February 20 in a Wagner program.

The concert of Wednesday was of a quite different sort from all the rest, and in a way a reversion of the type of entertainment in vogue a generation ago, before the recital by a single artist had displaced the stock miscellaneous program. The older type has its good points, and though somewhat out of fashion, it is probably better liked by the general public than an entire evening of one kind of music. From the artistic point of view the one has the advantage in unity, the other is variety. From the musician's point of view one brings in more cash for the single performer, the other gives work to a greater number. From the side of the public there is the difference between a meal a la carte and a table d'hote—each with its merits. The mixed concert is likely to be less even in quality, for not all the performers will be equally good, on the other hand, it is perhaps better adapted for the needful work of popularizing good music, and it is well suited for a course in a large hall meant to interest a larger public than any single variety of music lovers can provide.

For such a course Geraldine Farrar is of course eminently fitted, both by her gifts as a singer and by her great generol popularity on the stage and on the films. She has the gifts needed to interest the public which likes music, yet is not much given to concert-going and needs to be stimulated by the celebrity and prestige of a famous musician. As to her singing, which is but a part of her notable equipment, there has been and is a conspicuous divergence of opinion. It has its undeniable defects, which were most apparent in her opening aria, Mozart's charming "Voiche sapete"; smooth lyric grace here is indispensable, and that is not Miss Farrar's strong point. She made a much better impression in "Souvenir," by Bemberg, which followed. The Gounod "Serenade" lacked lightness and poish, but the last song in the group, "Ouvre tes yesbleus," by Massenet, gave expression to the side of her art in wheih she is strongest. Her higher range, though effective enough, is not her best; there is more richness of timbre in her lower and medium tones, the quality of which goes well with her highly dramatic temperament.

These traits make her better in lieder than in Italian bel canto, and there was some fine singing in the group of northern European songs comprising "Stille Sicherheit," a little-known song by Robert Franz, "Volksliedchen," by Schumann, "Erstes Begegnen," by Grieg, "Sternlein," by Moussorgsky, and "Schneegloeckchen," by Gretschaninov. Yet best of all was the great aria, "Un bel di vedremo," from her famous role of "Madama Butterfly" in Puccini's opera of that name. After all, she is even more actress than singer, and this brought in enough of the atmosphere of the theater to show her at her best. She was generous with encores, singing the "Habanera" from "Carmen" after the first group and "Mighty Lak a Rose" after the lieder group, this to her own accompaniment, which did not need so elaborate an instrument as a pianoforte.

The tenor, Mr Hackett, was very much at his best in his closing part made up of three fine German songs, "Liebesfeier," by Weingartner, "Mondnacht," by Schumann, and "Caecelie," by Richard Strauss. His singing has good qualities which would be more conspicuous if he should, as he very well might, add to its variety. His tone is at the opposite extreme from the bright, shallow smiling tone which voice specialists call "white"; it is even at times too lugubrious and a moment now and then of the Bonci smile would have given point and variety. He sang first the aria "Ah, Moon of My Delight," from Liza Lehmann's "In a Persian Garden," which unfortunately a large part of his audience could not hear because of delays in the street car service, and later a group containing "Le Reve," from Massenet's "Marion," "Lamento Provencale," by Paladihe, "Phidyle," by Duparc, and "Les Vautours," by Lenormand. The violoncellist, Mr Malkin, is an artist of skill, who should have made a stronger impression than he did. He has a smooth tone and fleet fingers, yet he failed of the eloquent expressiveness which is the soul of this instrument, and in the rapid numbers, perhaps from some untoward condition, his fingering was not always precisely in tune. Less sordino, less palm garden music, and a robuster and more incisive style would make his skill more effective. He played first a Chopin nocturne, opus 27, No 2, and a "Hungarian Dance," by Brahms, then a Sicillienne and Rigaudon by Francoeur-Kreisler, "Berceuse Slave," by Friemann-Malkin, and the dainty "Elfentanz," by Popper, following the last for encore, with the same composer's "Spinning Song."

From the Advertiser Oct.14,1916.

SYMPHONY CONCERT PROGRAM WARLIKE

SHOCKS OF BATTLE ARE NOT TOO RUDE

Conductor Is Greeted With Warm Applause—Reading Is Termed Great

By LOUIS C. ELSON

PROGRAM

Beethoven—Heroic Symphony.
Berlioz—"Corsair" overture.
Liszt—"Mazeppa." Symphonic Poem.
Strauss—"Till Eulenspiegel." Orchestral Scherzo.

Dr. Muck's thoughts must have been rather combative when he made this programme, for the first three pieces tell tales of war very distinctly. We ought to be thankful that Strauss's "Heldenleben" did not round out the programme; that work where the composer agrees with Sherman's statement about War, and pictures it accordingly.

But Liszt and Berlioz and Beethoven, do not become ugly even when they picture combat. Beethoven held that Music should never become ugly, no matter what it pictured. Therefore the shocks of battle in the development of the first movement of the symphony were not too rude, and if the composer ventured to bring in two opposing chords together at the end of this section, it was smoothed down, so as to become quite innocuous, and it was by no means so terrible as the three different keys used simultaneously, in Strauss's battle, would have been.

But in this symphony, as in his Emperor concerto, and his violin concerto, Beethoven leads his strongest suit first. The symphony tapers off in power, noticeably, as it goes on. The Funeral March is too long, in spite of its Imperial character, and the exquisite oboe-playing that was exhibited in it, and the dignified reading it received. The Scherzo is brilliant and was very brilliantly played, but it scarcely seems to fit in the "Heroic" scheme. What does it mean? Berlioz and a few others thought that it portrayed the chattering crowd, forgetting all about the hero as soon as he was dead. Still less does the finale carry out the scheme. A set of variations, founded on a Ballet theme, scarcely indicate the apotheosis of the hero at the end. Compare the manner in which Liszt treats his hero, with the Beethoven finale, and the fitness is all on to side of Liszt, in spite of some glorious ingenuity in the Beethoven ending.

However, Dr. Muck must have felt the work deeply, and had his hero in mind, as he read the work. Heroes are (the more the sadness of it) as plenty as blackberries, at the present time, and probably every auditor had his thoughts transplanted to European or Mexican soil, by the music. And there was the same technique of which we are all so proud, in the performance, almost as if there had been no sumer dispersal. Great applause was given at the beginning of the symphony, when Dr. Muck appeared, and was more than repeated at the end, when much enthusiasm was manifested. The reading was absolutely a great one.

Berlioz's "Corsair" is not a work that is often heard. We believe the former generation heard it once at these concerts and then it was shelved. It was only proper that naval warfare should be present, in this bellicose program, even if the Corsair existed in days when no U boats sank ship and raised international problems simultaneously.

The work has little to say for itself. It is too watery even for a navy subject, and may well be put back on the shelf for another 25 years. The chief theme was gentle and amatory, the subordinate one savage and sanguinary and the work went on in alternate layers of ff. and pp.—roars and whispers. A work that seemed rather easy to create and having much "sound and fury, signifying nothing."

Next the cavalry had its chance, with "Mazeppa." Liszt plunges into "medias res" at once with a clash of cymbals and an earthquake chord of all the wind instruments. The "Tartar of the Ukraine Breed" (even though Victor Hugo did not mention him, as Byron did) begins his gallop in triplets at once.

This whole second part of the program bristled with technical difficulties, and it meant much to dare

From the Advertiser Oct.14,1916.

to give such work at the first concert of the season and carry them through successfully. Most grandly did the trombones, contrabasses and violoncellos play the Mazeppa theme, and this forcible and virile subject was splendidly worked up in all its subsequent changes. Especially effective was the change of this melody to sadness, against percussion of the wood of the violin bows upon the strings ("col legno), although this seemed changed to pizzicato, and its subsequent repetition a semitone higher, was appropriately intensified. Then after fortississimo crashes and some strokes that might have burst the kettledrum, came the portrayal of weakness and doubt, in which the wind instruments gave excellent shading. And finally there came the still more barbaric march of victory, all foes crushed, and each auditor at liberty to choose his own victor. It was a grand climax to a very remarkable composition.

Then we were allowed a little play, and the Rabelaisian humor of the Mediaeval Till was as charming as ever, perhaps more so because of the stern earnestness which had preceded it. We feel that nobody can excel Dr. Muck in bringing out the subtleties of this work. The mischievous pranks, the conceit of the hero, the philistinism of the burghers, the pursuit of the watchman, the trial and denunciation of Till, the terrible verdict, the wobbly weakness which at last takes the place of his supreme self-assurance, and the final squeaks on the scaffold were all graphically done. It was probably the most ambitious "first concert" that the orchestra has ever given, and it was abundantly appreciated by the usual large and distinguished audience, while Dr. Muck was in his most leonine mood.

m REPUBLICAN

dress: Springfield, Mass.

te

THE FIRST ELLIS CONCERT

Geraldine Farrar and Assisting Artists in Auditorium Wednesday Night

A program of beauty and attractiveness has been arranged for the first of the four Ellis subscription concerts, which will be given in the Auditorium on Wednesday evening. In addition to Geraldine Farrar, the artists who will appear are of high quality. Miss Farrar's associates are Arthur Hackett, a young tenor, and Joseph Malkin, the violoncello virtuoso of the Boston Symphony orchestra, while the accompanist will be Richard Epstein, who is accomplished in his very exacting and difficult art.

The program comprises eight numbers, Miss Farrar and Mr Hackett having each three of them, and Mr Malkin two. The opening number by Mr Hackett will be "Ah! moon of my delight," from Liza Lehmann's "In a Persian Garden." Mr Malkin, who follows, plays two pieces. Then comes Miss Farrar with her first group of four songs. The first of these is the cavatina, "Voi, che Sapete," from Mozart's "Marriage of Eigaro." The other three are French songs: Bemberg's "Souvenir," Gounod's "Serenade" and Massenet's always charming "Ouvre tes yeux."

The fourth number brings Mr Hackett again in French music. The fifth number is a group of five songs, two of them German, one of them Norwegian and two of them Russian, but all sung in German by Miss Farrar. These are Robert Franz's "Stille Sicherheit," Robert Schumann's "Volksliedehen," Eduard Grieg's "Erstes Begegnen," Moussorgsky's "Sternlein," and Gretschaninou's "Schneeglockchen" (Snow Balls).

In the sixth number Mr Malkin plays three pieces for 'cello: Kreisler's arrangement of the quaint old dances, "Sicilienne et Rigavdon," by the 18th century French composer, Francoeur; Malkin's arrangement of Friemann's "Berceuse Slave," and David Popper's "Elfentanz." Mr Hackett's last appearance in the program brings three German songs. The concert will be closed by Miss Farrar, who sings the aria, "Un bel dì," which comes at the end of the second act of Puccini's "Madama [illegible]"

dress: Providence, R. I.

te 1916

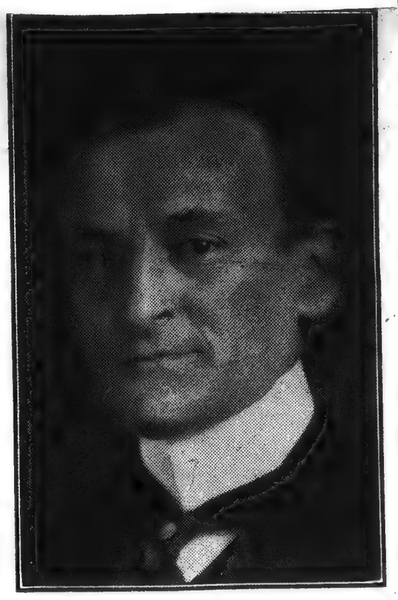
Symphony Seat Sale.

The general sale of season tickets for the Boston Symphony Orchestra concerts will open at Seddon's Newsstand, Butler Exchange, next Monday morning. There will be six concerts which Dr. Muck will direct, arranged as usual for Tuesday night, and for the first time in this city the entire personnel of the orchestra will be used. This has been made possible by the movable extension which has been built to fit the stage at Infantry Hall, and which will give ample room for 100 musicians. The first concert will come on Oct. 17, at which Fritz Kreisler will be the soloist. The other soloists will appear as follows: Nov. 21, Susan Millar, a pupil of Marcella Sembrich; Dec. 26, Irma Seydal; Feb. 6, Ossip Gabrilowitsch; March 6, Emmy Destinn; April 10, Ethel Leginska, Miss Millar is a mezzo-soprano, Miss Seydel a violiniste and Miss Leginska a pianiste, these soloists being new to the symphony concerts here.

m EXPRESS

dress: Buffalo, N. Y.

te OCT 8 1916



DR. KARL MUCK.

Conductor of the Boston Symphony Orchestra, which will play here on Tuesday, January 23d, giving the third in Mrs. Mai Davis Smith's series of concerts.

From CITIZEN

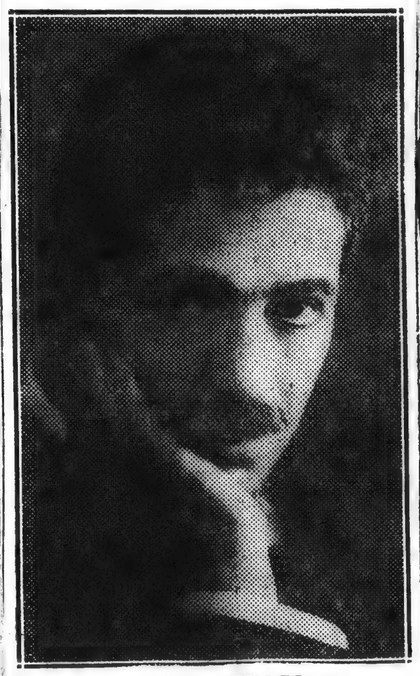
Address: Brooklyn, N. Y.

Date OCT 15, 1916

TO PLAY NEW CONCERTO.

Fritz Kreisler to Be Soloist with Boston Orchestra.

The first of the five concerts which the Boston Symphony Orchestra is to give under Institute auspices in the Academy of Music the coming season. Friday evening, Nov. 3, will be made notable through the first performance in this city of a new concerto for violin and orchestra by the distinguished American composer and pianist, Ernest Schelling. The soloist, as already announced, will be Fritz Kreisler. Mr. Kreisler and Mr. Schelling for two summers have been neighbors in Mount Desert. Last summer Mr. Schelling wrote this concerto for Mr. Kreisler, and the latter is playing it at all of his eight appearances this fall with the Boston Symphony Orchestra. He is most enthusiastic over it, and the first rehearsal of the work held in Boston last week revealed it as a composition exceedingly rich in melodic beauty and



FRITZ KREISLER

technical brilliance. Its first performance anywhere will be in Providence, R. I., next Tuesday evening, Oct. 17. It will be played again in Cambridge on the 19th and in Boston on the 20th and 21st.

rom EVENING Bulletin

ddress: ENING Providence, R. I.

ate OCT 7 - 1916

Symphony Seat Sale.

The general sale of season tickets for the Boston Symphony Orchestra concerts will open at Seddon's Newsstand, Butler Exchange, next Monday morning. There will be six concerts which Dr. Muck will direct, arranged as usual for Tuesday night, and for the first time in this city the entire personnel of the orchestra will be used. This has been made possible by the movable extension which has been built to fit the stage at Infantry Hall, and which will give ample room for 100 musicians. The first concert will come on Oct. 17, at which Fritz Kreisler will be the soloist. The other soloists will appear as follows: Nov. 21, Susan Millar, a pupil of Marcella Sembrich; Dec. 26, Irma Seydal; Feb. 6, Ossip Gabrilowitsch; March 6, Emmy Destinn; April 10, Ethel Leginska, Miss Millar is a mezzo-soprano, Miss Seydel a violiniste and Miss Leginska a pianiste, these soloists being new to the symphony concerts here.

From EVENING SUN

Address: New York City

Date Oct-13, OCT 2

Just a week after local bands, the Boston Symphony Orchestra makes the first of its five visits to New York. The dates of the first concerts are Thursday evening, Nov. 2, and Saturday afternoon, Nov. 4. Neither of these concerts will have a soloist.

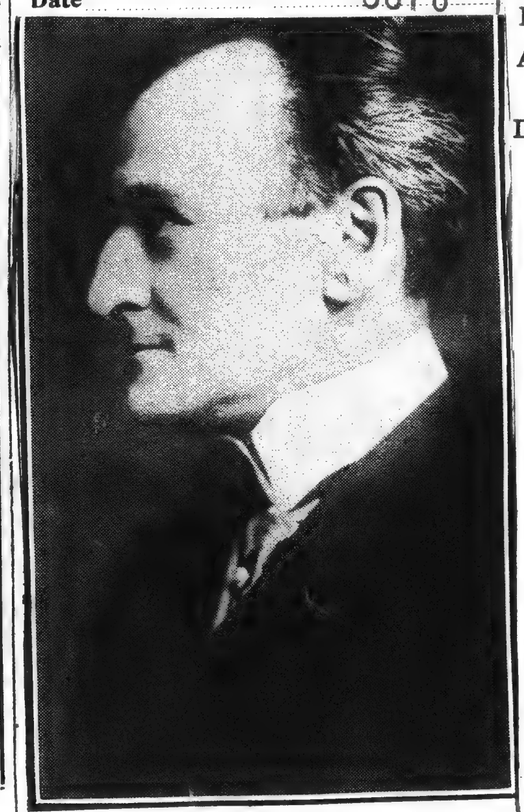
Boston is on the map now in world series style. The regular season of the premier orchestra was opening yesterday afternoon and this Saturday evening, with the largest subscription the band ever had in its home city. For the first time in many years the sale of season tickets for the Boston concerts by "auction" was abandoned, and a subscription at fixed prices similar to that in New York has been adopted.

Dr. Muck will lead during the season a total of 112 concerts, ten of which are in Carnegie Hall and five in the Brooklyn Academy. There is the usual subscription for both the New York and Brooklyn series, and a waiting list of 600 in Manhattan alone.

From TIMES

Address: Buffalo, N. Y.

Date OCT 8



DR. KARL MUCK.
Director Boston Symphony Orchestra—Third Concert, Jan. 23rd.

From PUBLIC LEDGER

Address: Philadelphia, Pa.

OCT 15 1916

Date

THE CONCERT STAGE

The subscription sale of season tickets for the series of five concerts to be given this season in Philadelphia by the Boston Symphony Orchestra has been in progress for the last week, and is well up to the high average set by recent years. By the time the first concert arrives, October 30, there will be very few seats left of any kind. The dates of the concerts are October 30, November 27, January 1, February 12 and March 12, and the soloists announced are Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. Of these, Susan Millar and Carl Friedberg are new to Philadelphia.

Fritz Kreisler will be the soloist at the first concert. He plans then to play, for the first time in Philadelphia, a new concerto for violin and orchestra, which has been written especially for him by Ernest Schelling. His first recital in Philadelphia is set for Saturday afternoon, November 11 in the Academy of Music.

rom

ddress: Bulletin

ate

Boston Symphony Sale Opens.

The sale of tickets for the six concerts to be given by the Boston Symphony Orchestra in Providence was opened this morning at Seddon's newsstand, Butler Exchange. The concerts will be given in Infantry Hall on Oct. 17, Nov. 21, Dec. 26, Feb. 6, March 6 and April 10. The soloists announced are Fritz Kreisler, violinist; Susan Millar, mezzo soprano; Irma Seydel, violinist; Ossip Gabrilowitsch, pianist; Emmy Destinn, soprano; Ethel Leginska, pianist.

[24]

rom

Address: CONN

SEP 30

BOSTON SYMPHONY.

The Boston Symphony's season will consist of 30 weeks, ending May 5.

A schedule of 110 concerts has been arranged—48 for Boston, 10 for New York, 8 for Cambridge, 6 for Providence, 5 each for Philadelphia, Washington, Baltimore and Brooklyn, 3 each for Hartford and Worcester, 2 each for New Bedford and Springfield, with single concerts in various cities of New England and the middle west.

It is necessary to search one's memory for many years back to find a season when the management has offered to its patrons a list of soloists so long, so comprehensive and so distinguished as that announced for the season of 1916-1917. Including the four leading members of the string sections, Messrs. Witek and Noack of the violins, and Messrs. Warnke and Malkin of the violincellos, there will be 19 soloists at as many pairs of concerts, leaving only six pairs in which the programs will be purely orchestral.

The salient feature which strikes the eye in looking over the list is the number of distinguished singers engaged. Of these there are seven, just half of the total number of assisting artists who come from outside the orchestra. Six of these are women. Of these, four are distinguished members of the Metropolitan Opera company, Mesdames Destinn, Gadski, Homer and Kurt. The other two are the most distinguished concert singers of the day, Julia Culp and Elena Gerhardt.

The seventh singer engaged in John McCormack, unquestionably the most popular singer of the day.

Of pianists there are six, headed by the master, Paderewski. The others are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs. H. H. A. Beach. Mr. Friedberg makes his first appearance with the orchestra.

The two violinists drawn from outside the orchestra are Fritz Kreisler and Albert Spalding. Kreisler has become a fixture in the Symphony schedule. Mr. Spalding, whose rise into the front rank of contemporary violinists has been rapid, makes his first appearance with the Boston Symphony orchestra.

From EVENING POST

Address: New York City

Date

Ernest Schelling has again been complimented by the acceptance by the Boston Symphony Orchestra of his new concerto for violin, almost before the ink was dry on the manuscript. It was composed for Fritz Kreisler, who will play it with the Boston Orchestra in Boston, Cambridge, Providence, Philadelphia, Washington, Baltimore, and Brooklyn. Why not in Carnegie Hall, too? Can it be true that, as intimated in *Musical America*, the Boston Symphony Orchestra will have no soloists at its New York concerts, whereas in Boston it will have many more than before?

Martina Phillips, Swedish coloratura soprano, who will make her New York début at Aeolian Hall next Friday evening

From the Advertiser Oct.14,1916.

SYMPHONY CONCERT PROGRAM WARLIKE

SHOCKS OF BATTLE ARE NOT TOO RUDE

Conductor Is Greeted With Warm Applause—Reading Is Termed Great

By LOUIS C. ELSON

PROGRAM

Beethoven—Heroic Symphony.
Berlioz—"Corsair" overture.
Liszt—"Mazeppa." Symphonic Poem.
Strauss—"Till Eulenspiegel." Orchestral Scherzo.

Dr. Muck's thoughts must have been rather combative when he made this programme, for the first three pieces tell tales of war very distinctly. We ought to be thankful that Strauss's "Heldenleben" did not round out the programme; that work where the composer agrees with Sherman's statement about War, and pictures it accordingly.

But Liszt and Berlioz and Beethoven, do not become ugly even when they picture combat. Beethoven held that Music should never become ugly, no matter what it pictured. Therefore the shocks of battle in the development of the first movement of the symphony were not too rude, and if the composer ventured to bring in two opposing chords together at the end of this section, it was smoothed down, so as to become quite innocuous, and it was by no means so terrible as the three different keys used simultaneously, in Strauss's battle, would have been.

But in this symphony, as in his Emperor concerto, and his violin concerto, Beethoven leads his strongest suit first. The symphony tapers off in power, noticeably, as it goes on. The Funeral March is too long, in spite of its Imperial character, and the exquisite oboe-playing that was exhibited in it, and the dignified reading it received. The Scherzo is brilliant and was very brilliantly played, but it scarcely seems to fit in the "Heroic" scheme. What does it mean? Berlioz and a few others thought that it portrayed the chattering crowd, forgetting all about the hero as soon as he was dead. Still less does the finale carry out the scheme. A set of variations, founded on a Ballet theme, scarcely indicate the apotheosis of the hero at the end. Compare the manner in which Liszt treats his hero, with the Beethoven finale, and the fitness is all on to side of Liszt, in spite of some glorious ingenuity in the Beethoven ending.

However, Dr. Muck must have felt the work deeply, and had his hero in mind, as he read the work. Heroes are (the more the sadness of it) as plenty as blackberries, at the present time, and probably every auditor had his thoughts transplanted to European or Mexican soil, by the music. And there was the same technique, of which we are all so proud, in the performance, almost as if there had been no sumer dispersal. Great applause was given at the beginning of the symphony, when Dr. Muck appeared, and was more than repeated at the end, when much enthusiasm was manifested. The reading was absolutely a great one.

Berlioz's" Corsair" is not a work that is often heard. We believe the former generation heard it once at these concerts and then it was shelved. It was only proper that naval warfare should be present, in this bellicose program, even if the Corsair existed in days when no U-boats sank ship and raised international problems simultaneously.

The work has little to say for itself. It is too watery even for a naval subject, and may well be put back on the shelf for another 25 years. The chief theme was gentle and amatory; the subordinate one savage and sanguinary and the work went on in alternate layers of ff. and pp.—roars and whispers. A work that seemed rather easy to create and having much "sound and fury, signifying nothing."

Next the cavalry had its chance, with "Mazeppa." Liszt plunges into "medias res" at once with a clash of cymbals and an earthquake chord of all the wind instruments. The "Tartar of the Ukraine Breed" (even though Victor Hugo did not mention him, as Byron did) begins his gallop in triplets at once.

This whole second part of the program bristled with technical difficulties, and it meant much to dare

From the Advertiser Oct.14,1916.

to give such work at the first concert of the season and carry them through successfully. Most grandly did the trombones, contrabasses and violoncellos play the Mazeppa theme, and this forcible and virile subject was splendidly worked up in all its subsequent changes. Especially effective was the change of this melody to sadness, against percussion of the wood of the violin bows upon the strings ("col legno), although this seemed changed to pizzicato, and its subsequent repetition a semitone higher, was appropriately intensified. Then after fortississimo crashes and some strokes that might have burst the kettledrum, came the portrayal of weakness and doubt, in which the wind instruments gave excellent shading. And finally there came the still more barbaric march of victory, all foes crushed, and each auditor at liberty to choose his own victor. It was a grand climax to a very remarkable composition.

Then we were allowed a little play, and the Rabelaisian humor of the Mediaeval Till was as charming as ever, perhaps more so because of the stern earnestness which had preceded it. We feel that nobody can excel Dr. Muck in bringing out the subtleties of this work. The mischievous pranks, the conceit of the hero, the philistinism of the burghers, the pursuit of the watchman, the trial and denunciation of Till, the terrible verdict, the wobbly weakness which at last takes the place of his supreme self-assurance, and the final squeaks on the scaffold were all graphically done. It was probably the most ambitious "first concert" that the orchestra has ever given, and it was abundantly appreciated by the usual large and distinguished audience, while Dr. Muck was in his most leonine mood.

m REPUBLICAN
dress: Springfield, Mass.

te

THE FIRST ELLIS CONCERT

eraldine Farrar and Assisting Artists in Auditorium Wednesay Night

program of beauty and attractive- has been arranged for the first of four Ellis subscription concerts, will be given in the Auditorium Vednesday evening. In addition eraldine Farrar, the artists who ppear are of high quality. Miss r's associates are Arthur Hackyoung tenor, and Joseph Malkin, oloncello virtuoso of the Boston ony orchestra, while the acnist will be Richard Epstein, accomplished in his very exactd difficult art.

program comprises eight numss Farrar and Mr Hackett havthree of them, and Mr Malkin he opening number by Mr will be "Ah! moon of my deom Liza Lehmann's "In a Garden." Mr Malkin, who folays two pieces. Then comes arrar with her first group of gs. The first of these is th "Voi, che Sapete," from Mo Marriage of Eigaro." The other e French songs: Bemberg's r," Gounod's "Serenade" and 's always charming "Ouvre

urth number brings Mr Hack- in French music. The fifth is a group of five songs, two German, one of them Norand two of them Russian, but in German by Miss Farrar. e Robert Franz's "Stille t," Robert Schumann's dehen," Eduard Grieg's Begegnen," Moussorgsky's ," and Gretschaninou's ockchen" (Snow Balls).

sixth number Mr Malkin

Garage Be Sp

m JOURNAL
dress: Providence, R. I.

te 1916

Symphony Seat Sale.

The general sale of season tickets for the Boston Symphony Orchestra concerts will open at Seddon's Newsstand, Butler Exchange, next Monday morning. There will be six concerts which Dr. Muck will direct, arranged as usual for Tuesday night, and for the first time in this city the entire personnel of the orchestra will be used. This has been made possible by the movable extension which has been built to fit the stage at Infantry Hall, and which will give ample room for 100 musicians. The first concert will come on Oct. 17, at which Fritz Kreisler will be the soloist. The other soloists will appear as follows: Nov. 21, Susan Millar, a pupil of Marcella Sembrich; Dec. 26, Irma Seydal; Feb. 6, Ossip Gabrilowitsch; March 6, Emmy Destinn; April 10, Ethel Leginska, Miss Millar is a mezzo-soprano, Miss Seydel a violiniste and Miss Leginska a pianiste, these soloists being new to the symphony concerts here.

m EXPRESS
dress: Buffalo, N. Y.

te OCT 8 1916

DR. KARL MUCK.

Conductor of the Boston Symphony Orchestra, which will play here on Tuesday, January 23d, giving the third in Mrs. Mai Davis Smith's series of concerts.

From CITIZEN
Address: Brooklyn, N. Y.
Date Oct 15, 1916

TO PLAY NEW CONCERTO.

Fritz Kreisler to Be Soloist with Boston Orchestra.

The first of the five concerts which the Boston Symphony Orchestra is to give under Institute auspices in the Academy of Music the coming season. Friday evening, Nov. 3, will be made notable through the first performance in this city of a new concerto for violin and orchestra by the distinguished American composer and pianist, Ernest Schelling. The soloist, as already announced, will be Fritz Kreisler. Mr. Kreisler and Mr. Schelling for two summers have been neighbors in Mount Desert. Last summer Mr. Schelling wrote this concerto for Mr. Kreisler, and the latter is playing it at all of his eight appearances this fall with the Boston Symphony Orchestra. He is most enthusiastic over it, and the first rehearsal of the work held in Boston last week revealed it as a composition exceedingly rich in melodic beauty and

FRITZ KREISLER

technical brilliance. Its first performance anywhere will be in Providence, R. I., next Tuesday evening, Oct. 17. It will be played again in Cambridge on the 19th and in Boston on the 20th and 21st.

rom ..... Bulletin
ddress: Providence, R. I.
ate OCT 9 - 1916

Boston Symphony Sale Opens.

The sale of tickets for the six concerts to be given by the Boston Symphony Orchestra in Providence was opened this morning at Seddon's newsstand, Butler Exchange. The concerts will be given in Infantry Hall on Oct. 17, Nov. 21, Dec. 26, Feb. 6, March 6 and April 10. The soloists announced are Fritz Kreisler, violinist; Susan Millar, mezzo soprano; Irma Seydel, violinist; Ossip Gabrilowitsch, pianist; Emmy Destinn, soprano; Ethel Leginska, pianist.

[24]

rom ..... Bulletin
ddress: Providence, R. I.
ate OCT 7 - 1916

Symphony Seat Sale.

The general sale of season tickets for the Boston Symphony Orchestra concerts will open at Seddon's Newsstand, Butler Exchange, next Monday morning. There will be six concerts which Dr. Muck will direct, arranged as usual for Tuesday night, and for the first time in this city the entire personnel of the orchestra will be used. This has been made possible by the movable extension which has been built to fit the stage at Infantry Hall, and which will give ample room for 100 musicians. The first concert will come on Oct. 17, at which Fritz Kreisler will be the soloist. The other soloists will appear as follows: Nov. 21, Susan Millar, a pupil of Marcella Sembrich; Dec. 26, Irma Seydal; Feb. 6, Ossip Gabrilowitsch; March 6, Emmy Destinn; April 10, Ethel Leginska, Miss Millar is a mezzo-soprano, Miss Seydel a violiniste and Miss Leginska a pianiste, these soloists being new to the symphony concerts here.

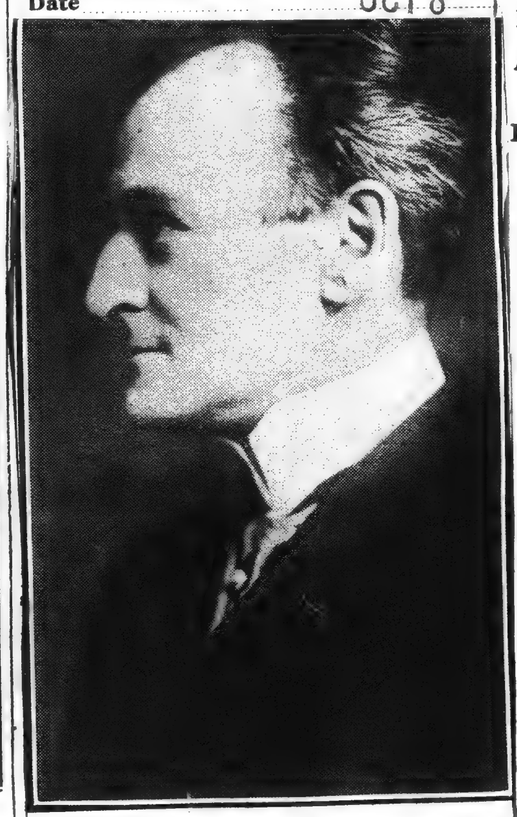
From EVENING SUN
Address: New York City
Date Oct 13 OCT

Just a week after local bands, the Boston Symphony Orchestra makes the first of its five visits to New York. The dates of the first concerts are Thursday evening, Nov. 2, and Saturday afternoon, Nov. 4. Neither of these concerts will have a soloist.

Boston is on the map now in world series style. The regular season of the premier orchestra was opening yesterday afternoon and this Saturday evening, with the largest subscription the band ever had in its home city. For the first time in many years the sale of season tickets for the Boston concerts by "auction" was abandoned, and a subscription at fixed prices similar to that in New York has been adopted.

Dr. Muck will lead during the season a total of 112 concerts, ten of which are in Carnegie Hall and five in the Brooklyn Academy. There is the usual subscription for both the New York and Brooklyn series, and a waiting list of 600 in Manhattan alone.

From TIMES
Address: Buffalo, N. Y.
Date OCT 8



DR. KARL MUCK.
Director Boston Symphony Orchestra—Third Concert, Jan. 23rd.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
OCT 15 1916
Date

THE CONCERT STAGE

The subscription sale of season tickets for the series of five concerts to be given this season in Philadelphia by the Boston Symphony Orchestra has been in progress for the last week, and is well up to the high average set by recent years By the time the first concert arrives, October 30, there will be very few seats left of any kind The dates of the concerts are October 30, November 27, January 1, February 12 and March 12, and the soloists announced are Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. Of these, Susan Millar and Carl Friedberg are new to Philadelphia.

Fritz Kreisler will be the soloist at the first concert. He plans then to play, for the first time in Philadelphia, a new concerto for violin and orchestra, which has been written especially for him by Ernest Schelling. His first recital in Philadelphia is set for Saturday afternoon, November 11 in the Academy of Music.

From ..... Bulletin
Address: Providence, R. I.
Date OCT 9 - 1916

Boston Symphony Sale Opens.

The sale of tickets for the six concerts to be given by the Boston Symphony Orchestra in Providence was opened this morning at Seddon's newsstand, Butler Exchange. The concerts will be given in Infantry Hall on Oct. 17, Nov. 21, Dec. 26, Feb. 6, March 6 and April 10. The soloists announced are Fritz Kreisler, violinist; Susan Millar, mezzo soprano; Irma Seydel, violinist; Ossip Gabrilowitsch, pianist; Emmy Destinn, soprano; Ethel Leginska, pianist.

From Rec ... RISD
Address: 144 BRISTOL CONN SEP 30

BOSTON SYMPHONY.

The Boston Symphony's season will consist of 30 weeks, ending May 5.

A schedule of 110 concerts has been arranged—48 for Boston, 10 for New York, 8 for Cambridge, 6 for Providence, 5 each for Philadelphia, Washington, Baltimore and Brooklyn, 3 each for Hartford and Worcester, 2 each for New Bedford and Springfield, with single concerts in various cities of New England and the middle west.

It is necessary to search one's memory for many years back to find a season when the management has offered to its patrons a list of soloists so long, so comprehensive and so distinguished as that announced for the season of 1916-1917. Including the four leading members of the string sections, Messrs. Witek and Noack of the violins, and Messrs. Warnke and Malkin of the violincellos, there will be 19 soloists at as many pairs of concerts, leaving only six pairs in which the programs will be purely orchestral.

The salient feature which strikes the eye in looking over the list is the number of distinguished singers engaged. Of these there are seven, just half of the total number of assisting artists who come from outside the orchestra. Six of these are women. Of these, four are distinguished members of the Metropolitan Opera company, Mesdames Destinn, Gadski, Homer and Kurt. The other two are the most distinguished concert singers of the day, Julia Culp and Elena Gerhardt.

The seventh singer engaged is John McCormack, unquestionably the most popular singer of the day.

Of pianists there are six, headed by the master, Paderewski. The others are Carl Friedberg, Ossip Gabrilowitsch, Heinrich Gebhard, Ernest Schelling and Mrs. H. H. A. Beach. Mr. Friedberg makes his first appearance with the orchestra.

The two violinists drawn from outside the orchestra are Fritz Kreisler and Albert Spalding. Kreisler has become a fixture in the Symphony schedule. Mr. Spalding, whose rise into the front rank of contemporary violinists has been rapid, makes his first appearance with the Boston Symphony orchestra.

From EVENING POST
Address: New York City
Date

Ernest Schelling has again been complimented by the acceptance by the Boston Symphony Orchestra of his new concerto for violin, almost before the ink was dry on the manuscript. It was composed for Fritz Kreisler, who will play it with the Boston Orchestra in Boston, Cambridge, Providence, Philadelphia, Washington, Baltimore, and Brooklyn. Why not in Carnegie Hall, too? Can it be true that, as intimated in *Musical America*, the Boston Symphony Orchestra will have no soloists at its New York concerts, whereas in Boston it will have many more than before?

Martina Phillips, Swedish coloratura soprano, who will make her New York début at Aeolian Hall next Friday evening

From the
Providence Tribune
Oct. 18th

FIRST CONCERT HEARD BY BIG AUDIENCE

Boston Symphony Orchestra and Fritz Kreisler, Violinist, Created Great Enthusiasm.

There was a large audience at Infantry Hall last night to greet the musicians and the soloist at the first concert of the season by the Boston Symphony Orchestra. It is pleasing to note once more that the people of this city evince a growing appreciation of the kind of music this organization renders and of the excellent opportunity that is afforded to hear the best works of the masters and the best singers and players as supporting artists. This first concert of the present fall and winter gives full assurance that this series will be attended by capacity audiences and that the concerts will be of as high quality as ever with respect to the work of the orchestra and the ability of the soloists.

There were two special features last night that made the opening event of more than ordinary interest. One of these was the fact that for the first time in this city the orchestra was present in full numbers. Heretofore this has not been possible as the space for the musicians was too limited to permit the seating of the entire organization. The stage has now been enlarged, however, and will accommodate all the members and thus make it possible for the orchestra to present any work of merit which requires for its production as many as a hundred players. The change was very noticeable both to the eye and to the ear, for naturally the volume of the orchestral music was increased and the quality also showed the good effect of large numbers and a more symmetrical arrangement.

The second special feature was the presence of Fritz Kreisler, the master violinist of the world, as the soloist of the evening. Mr. Kreisler is by no means a stranger to this city, but he is ever welcome and he was accorded an enthusiastic reception last night not only when he appeared upon the platform, but also at the close of his selection when prolonged and repeated applause brought him back to the stage several times.

Dr. Karl Muck, the conductor of the orchestra, was given his usual meed of applause when he stepped to his platform for the opening number, Beethoven's great "Eroica" symphony. This familiar work occupied the entire first half of the program and was rendered superbly by the enlarged orchestra. The allegro is beautiful in form and expression, the funeral march solemn and stately in its mood and manner, the scherzo full of melody with a gay theme supposed to have been taken from an Austrian folk song and the finale effective with its involved themes and joyful conclusion. The rendition was delightful in every detail and the orchestra won long applause.

After the intermission Mr. Kreisler made his first appearance of a series of eight in Ernest Schelling's new concerto for violin and orchestra. The audience last night had the distinction of being the first to hear this work, for it was composed for Mr. Kreisler as recently as the past summer. It is not a long [illegible] is brilliant and difficult in many features. It is highly ambitious but nothing possesses too much of that quality to daunt this violinist of the highest rank. It is undoubtedly, as Mr. Kreisler says, an important contribution to the literature of the violin, and it will be heard with distinct pleasure wherever it is played. Mr. Kreisler was at his best in his work and roused his audience to a high pitch of enthusiasm though not a few probably prefer to hear him in recital, where the violin is not drowned in the orchestra volume.

The closing number was Liszt's symphonic poem "Mazeppa," a selection of brilliant form, but unusual character, which was received with approval.

The program in order follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 .....Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Concerto for violin and orchestra.....
..... Schelling

"Mazeppa," Symphonic Poem No. 6....
..... Liszt

From the
Record
Oct. 21,1916.

MUSIC NOTES

The first of the regular series of Sunday afternoon concerts will be given in Symphony Hall tomorrow afternoon at 3.30 o'clock. The artists will be Madame Frances Alda and Guiseppe de Luca of the Metropolitan Opera Co.

The third pair of Symphony Concerts to be given next Friday afternoon and Saturday evening present as soloist Madame Gadski.

Kreisler, who received a tremendous ovation at the Symphony yesterday, will give his first recital of the season at Symphony Hall Sunday, Oct. 29.

From JOURNAL
Address: Providence, R. I.
Date

Augmented but otherwise practically unchanged, the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will open its 36th season in this city next week. Its prospectus for the six concerts which it will give here contains promise of engaging soloists, and the vital fact that Providence will get the same orchestra that is heard in Boston, New York, Philadelphia and other large cities of the East.

In spite of reports that Emmy Destinn will be unable to leave Austria, the Symphony announces its disbelief in their truth, and it is hoped that she will arrive in time to sing at the fifth concert on March 6.

While the names of Kreisler and Gabrilowitsch are familiar to all music lovers here, the other soloists are less well known. Ethel Leginska is an English pianist who is playing this year for the first time with the orchestra. Irma Seydel is the daughter of one of the members of the orchestra. As those who heard her here at an Arion concert last season will testify, she is young, attractive and an admirable artist. She has played a number of times with the orchestra with success.

Susan Miller is a Virginian who is the possessor of a mezzo-soprano voice. She is the first pupil entirely trained by Mme. Marcella Sembrich to be launched into professional life. Her appearance here will be her second as a professional, the first taking place with the orchestra in Cambridge a fortnight earlier.

The general sale of season tickets, which have not been taken up by subscription, will open at Seddon's news stand in the Butler Exchange to-morrow morning.

* * *

Prof. John P. Marshall of Boston University, who has been the official organist of the Boston Symphony Orchestra since 1909, will give a free lecture in Sayles Hall, Brown University, on Friday evening at 8 o'clock, upon the programme of the Boston Symphony concert on Oct. 17. In addition to the discussion of the works to be played on this occasion, Prof. Marshall will discuss the orchestra, mentioning the functions of the different instruments; also the work of the conductor, and other interesting features of orchestral routine.

STAR
BALTIMORE, MD
OCT 14 1916
LYRIC

Public subscription sale of season tickets for the five concerts to be given here by the Boston Symphony Orchestra has been in progress since last Monday with most excellent results and the season of 1916-1917 promises in every respect to be on a par with that of 1915-16, which was a record. The five concerts, which will be given in the Lyric Theater, some as usual on Wednesday evenings, the dates being November 1 and 29, January 3, February 14 and March 14.

The soloists announced, in the order in which they will appear, are Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. To be sure there is doubt about the appearance of Mme. Destinn. Even through the American Embassy at Vienna it has been impossible to get word to or from this famous Bohemian singer who, by all accounts, has been taken into custody by the Austrian government, or at least, interned; but "much water may flow under a bridge" between now and March 1 when Miss Destinn is scheduled to appear here, and it is hoped by that time she will arrive safely in America.

From the
Advertiser
Oct. 21, 1916.

SYMPHONY CONCERT IS LESS WARLIKE

CHARM ASCRIBED TO ITS SINCERITY

Chausson's Work Consists of But Three Movements—Is Earnest and Sombre

BY LOUIS C. ELSON

Program
Chausson—Symphony in B-flat.
Wagner—"Faust" overture.
Schelling—Violin Concerto.
Soloist, Mr. Fritz Kreisler
Brahms—"Academic" overture.

A concert by no means so warlike as the opening one, and rather too strenuous for the average public. Chausson's Symphony might teach a lesson to the moderns, for it is a good deal shorter than Korngold's "Sinfonietta," being of three movements only. It has no Scherzo and is never in a playful mood. It is earnest, even sombre, almost throughout, yet in spite of this it is not monotonous, for Chausson has the art of working up his climaxes with real fervor, and these lost none of their power in the hands of Dr. Muck.

The second movement seems to suggest tragedy in almost every part, yet the sombre passages are contrasted with moments of ineffable tenderness and nothing seems forced or overstrained.

The Finale speaks of triumph and in its development of figures recalls Chausson's teacher, Cesar Franck. It is a little three-noted figure (D, B-flat, A, descending) which plays an important role in this last movement, and there is also a chorale-like theme which is very lofty. The trumpet-playing in the finale was inspiring, and the work was read with a freedom that suited well to its impressionist style.

The charm of the symphony lies in its sincerity. One may doubt the honesty of several of the moderns, but no such doubt ever attaches to the music of Chausson. It rings true from beginning to end. There is here an enforced style and a nobility that compel admiration, even from those who do not fully comprehend the work. But, after all, it is "musician's music," and cannot convey its message to the general public, even though it was greatly applauded at this performance.

Wagner's "A Faust Overture," was finely given, but after all it does not seem the Faust of Goethe. Amid all the many compositions which the poem-play has inspired one can only think of Schumann as coming somewhere near to the poet's conception. To be sure Liszt's "Marguerite" and his ethical idea of Mephistopheles must not be forgotten, and we must also remember Berlioz, who refused to follow Goethe in the final salvation of his hero, and sent him to the subterranean winter resort, but the character of this hero yet remains to be revealed in music. Wagner presents us with a very dissatisfied gentleman, but the Faust who betrayed Gretchen is not in evidence, in fact there is almost nothing feminine in the work.

It was beautifully played, although to add the darkness of Wagner to the sombreness of Chausson was beginning to make matters rather dismal.

Mr. Schelling's new work is an echo of—Schelling. That is the modern vein of his previous compositions is strongly present. Its brevity is commendable, the composer not being led into prolixity by the demon of variations (who has even led Beethoven and Brahms into garrulity) and the succinct and earnest style of the composition may be cordially recognized. The concerto has its technical difficulties—a great many of them—but it was played by an artist by whom difficulties are easily conquered—Mr. Fritz Kreisler.

The reception of this violinist proved how thoroughly Boston recognizes his leading rank. It was an ovation, both before and after the concerto. But before it was a greeting, after it was a tribute to great and artistic work. But we cannot consider the composition a masterpiece. It is in a single movement, but changes of tempo give to it the essence of a regular three-movement concerto. It is too continuously in the high positions and also too constantly pianissimo until near the end. Only at the finale is there a touch of Spanish dash and tambourine and castagnettes add their tropical flavor to the score.

But it is only fair to add that the public did not agree with the critic's verdict and called Mr. Schelling as well as Mr. Kreisler out again and again.

Brahm's "Academic Overture" never grows stale. The genial working up of college melodies is a tribute to the student's muse which is quite unique in the musical repertoire. And Beethoven himself never used the bassoons better than they are employed in passages of this work. But nothing new can be said of a composition which every musical Bostonian knows and which is always played by our orchestra in a flawless manner. Therefore, the concert, which began tragically and with sombre thoughts, ended with geniality, combined with intellectuality. It was high time to relax a little.

n EVENING GLOBE
ress: New York City
OCT 19 19

The programme for the first Boston Symphony concert in Carnegie Hall this season, Thursday evening, Nov. 2, will be the same with which the Boston season of the orchestra opened Oct. 13 and 14. It includes the "Eroica" symphony of Beethoven; Berlioz's overture "The Corsair"; Liszt's "Mazeppa," and Richard Strauss's "Till Eulenspiegel." For Saturday afternoon, Nov. 4, the programme includes Chausson's Symphony in B flat, Wagner's "A Faust Overture," Beethoven's "Grand Fugue for String Orchestra," and Brahms's "Variations on a Chorale by Josef Haydn."

From the
Herald
Oct. 21,1916.

CHAUSSON WORK PERFORMED AT SYMPHONY HALL

Orchestra Gives Superb Interpretation of Interesting Composition — Wagner's Faust Overture Also Played—Mr. Kreisler's Playing Greatly Enjoyed.

By PHILIP HALE.

The second concert of the Boston Symphony orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Chausson, Symphony in b-flat major; Wagner, A Faust overture; Schelling, concerto for violin and orchestra (first time in Boston; Mr. Kreisler, violinist); Brahms, Academic Festival overture.

Chausson's Symphony has not been performed here since Mr. Gericke conducted it ten years ago last January. It is surprising that the Symphony has been so neglected. Chausson was a pupil of Cesar Franck. The influence of that great composer is plainly observed in his pupil's music. In the first movement of the Symphony there is practically a quotation from the Symphony of Franck. Chausson was also under the spell of Wagner. This is to be observed in the second movement of the Symphony. All this is natural and to be expected. Chausson, a rich man, and at first an amateur, not satisfied with the routine instruction at the Paris Conservatory, studied with Franck. That he should have escaped the influence of that master would have argued poorly for his future. But Chausson was by no means a slavish imitator. He had much to say for himself in his own way.

The prevailing characteristic of this Symphony is a gentle melancholy that is neither depressing nor irritating. The mood is not lugubrious; it is not pessimistic. The mood of the Symphony is that of other works by Chausson, instrumental and vocal. He was enamored of Death and found varied expression of this absorbing theme. Perhaps he had a premonition of his cruel fate. This obsession puts him on a lower plane than that of his master. The sadness Franck expressed in music is that felt by a serene and compassionate soul above the din and the anguish; there is also the triumphant spirt of hope and assurance. The melancholy in Chausson's Symphony is seldom relieved by a light-hearted or aspiring episode.

And in this symphony, noble as it is in its idealism, its refinement, its spirituality, there are pages that betray the pupil, still experimenting, still not wholly sure of his own force. Witness the coda of the first movement. There is not sufficient contrast in mood between the first and second movements. As a work of art, in contents and expression, the first movement is the best. The third is much less significant until the introduction of the sacred hymn, which brings a sonorous and contemplative ending. But even here, in spirit and in technical matters, as in the treatment of the bass, there is the suggestion of Franck reviewing and encouraging the work of his disciple.

Beautiful music, for the most part; music that should be more familiar. This and certain other compositions have been played at Symphony concerts once within the last dozen or fifteen years and then put aside. The audience has had no opportunity of becoming well acquainted with them. In their place we have had endless repetitions of well known compositions: overtures by Weber, symphonies by Mozart and Haydn — the same old symphonies by Haydn. Wagner's "Faust" overture might well stay on the shelf for a while. Would musical righteousness suffer if the "Academic Festival" overture of Brahms were not played regularly once in two or three seasons. The years glide by; there is much music; comparatively little of that which is noteworthy in the modern period is as well known as mediocre compositions of the 19th century.

The superb performance of the symphony and the quality of the music itself were fully appreciated by an audience that filled the hall.

Mr. Schelling wrote his concerto for Mr. Kreisler in July and August of this year, but he had the concerto in mind when he was on the Pacific coast. The concerto is not a virtuoso piece in the ordinary sense; music for the display and glory of a violinist. There is no pompous introduction to introduce the gentleman; there is no obsequious accompaniment. The concerto is for the most part a symphonic work in which the solo violin is in the ensemble. Only in the recitatives an episode borrowed from Mr. Schelling's "Impressions from an Artist's Life" (played here last season), does the solo violin have the traditional lead. To us the most fascinating pages of the concerto—Mr. Schelling as a composer is always interesting—are those of the interludes "Lagoon," with its original and charming orchestration

From the
Herald
Oct.21,1916.

—the whispering of strings—the variation above mentioned "Fr. Kr.," the dramatic recitatives and the interlude in the Spanish vein. In the last pages—those of the Scottish jig and Spanish folk songs—the orchestration is too heavy, too thick. The orchestration of the opening pages might also be lightened.

These faults can easily be remedied. The finer features of the concerto which show poetic feeling, true imagination and technical skill far outweigh them. Mr. Kreisler displayed his customary facility, verve, beauty of tone, also a spirit of personal friendship and devotion. To him the concerto is a masterpiece. Fortunate the composer that has so brilliant and sympathetic an interpreter.

The concert will be repeated this evening. The program of the concerts next week will be as follows: Schumann, "Rhenish" Symphony; Wagner, Isolde's Narrative (Mme. Gadski); Beethoven, Fuguo for string orchestra, op. 133 (first time at these concerts); Wagner, Prelude and "Liebestod" from "Tristan and Isolde" (Mme. Gadski.)

From the
Traveler
Oct.21,1916.

Busy Week for Lovers of Music

First of Symphony Hall Sunday Afternoon Concerts; Opera Season.

By FRANK BERTWALL.

The coming week brings the first concert in the annual series of Sunday afternoon concerts in Symphony Hall. It also brings to Boston its first taste of opera, when the Aborn Company on Monday night opens a two weeks' engagement at the Boston Opera House.

For the first of his Sunday afternoon concerts in Symphony Hall, tomorrow afternoon at 3:30, Mr. Mudgett will have for artists Frances Alda, soprano of the Metropolitan Opera Company, and Giuseppe de Luca, baritone, of the same company. Both artists are well known here and deservedly popular. There will also be an orchestra of Symphony players under Joseph Pasternack to assist. The program will be:

Aria, "Barbiere Cavatina".....Rossini
Mr. De Luca.
(a) Aria from "Carattaco".....Johann Bach
(b) Non so piu (Marriage of Figaro)....Mozart
(c) My Lovely Celia.....Munro
(d) Sortita d'Ofelia.....Faccio
(e) Canzonetta.....John Antonio Perti
Mme. Alda.
(a) Canta il mare.....De Leva
(b) Occhi di fata.....Denza
(c) Serenata ..... Morlacchi
(d) Sulla Laguna.....Buzzi Peccia
(e) Roi d'Ys.....Lalo
Mr. De Luca.
(a) Sinulle (Finnish) (first time)....Merikanto
(b) Margarethlein .....Grieg
(c) Erstes Begegnen.....Grieg
(d) Deep River (Negro Folk Song)....Burleigh
(e) Life and Death.....Coleridge-Taylor
Mme. Alda.
Aria, "Ballo in Maschera".....Verdi
Mr. De Luca.
(a) L'Automne (first time; dedicated to Mme Alda).....Sibella
(b) Edelweiss (first time).....Fourdrain
(c) Chanson Norvegienne (first time).Fourdrain
(d) Unrequited Love (first time; dedicated to Mme. Alda).....La Forge
(e) Song of the Open (first time; dedicated to Mme. Alda).....La Forge
Mme. Alda.

Dr. Muck's program for the Symphony concerts next week will be: Schumann's "Rhenish" Symphony; an excerpt from the first act of "Tristan und Isolde," with Madame Gadski as soloist; Beethoven's Grand Fugue for string orchestra and the Prelude and "Liebestod" from "Tristan," with Madame Gadski as the soloist.

Fritz Kreisler, violinist, will be the artist for the concert in Symphony Hall on Sunday afternoon, Oct. 29. Alma Gluck, soprano, and Josef Malkin, 'cellist, will be the artists, Nov. 5.

KREISLER PLAYS NEW CONCERTO WITH SYMPHONY

Fritz Kreisler, violinist, as soloist, playing for the first time Ernest Schelling's concerto for violin and orchestra, writen with Mr. Kreisler's artistry in mind, was the feature of yesterday afternoon's Symphony concert. If anybody had doubts as to the popularity of the soloist, said doubts must have been removed by the reception accorded him when he came on the stage.

The concerto made a hit. Fortunate indeed is the composer who can have his composition introduced to the public by such a soloist and such an orchestra. Mr. Kreisler was recalled and recalled and, even though he brought forth the composer to share in the tribute and still later Dr. Muck and the composer, the applause did not cease until the soloist added a couple or more appearances.

After hearing Dr. Muck's reading of the Chausson symphony one wonders more than ever that the Symphony concerts have been deprived of this gem of real music for 10 years. It's a safe prediction that it will be heard again before another 10 years have elapsed. The audience recalled Dr. Muck at its close until he had the players stand and share in the honor.

For full measure Dr. Muck presented Wagner's "Faust" overture and Brahms's "Academic" overture, both being given in the orchestra's best style.

[25]

From the
Providence Tribune
Oct. 18th

FIRST CONCERT HEARD BY BIG AUDIENCE

Boston Symphony Orchestra and Fritz Kreisler, Violinist, Created Great Enthusiasm.

There was a large audience at Infantry Hall last night to greet the musicians and the soloist at the first concert of the season by the Boston Symphony Orchestra. It is pleasing to note once more that the people of this city evince a growing appreciation of the kind of music this organization renders and of the excellent opportunity that is afforded to hear the best works of the masters and the best singers and players as supporting artists. This first concert of the present fall and winter gives full assurance that this series will be attended by capacity audiences and that the concerts will be of as high quality as ever with respect to the work of the orchestra and the ability of the soloists.

There were two special features last night that made the opening event of more than ordinary interest. One of these was the fact that for the first time in this city the orchestra was present in full numbers. Heretofore this has not been possible as the space for the musicians was too limited to permit the seating of the entire organization. The stage has now been enlarged, however, and will accommodate all the members and thus make it possible for the orchestra to present any work of merit which requires for its production as many as a hundred players. The change was very noticeable both to the eye and to the ear, for naturally the volume of the orchestral music was increased and the quality also showed the good effect of large numbers and a more symmetrical arrangement.

The second special feature was the presence of Fritz Kreisler, the master violinist of the world, as the soloist of the evening. Mr. Kreisler is by no means a stranger to this city, but he is ever welcome and he was accorded an enthusiastic reception last night not only when he appeared upon the platform, but also at the close of his selection when prolonged and repeated applause brought him back to the stage several times.

Dr. Karl Muck, the conductor of the orchestra, was given his usual meed of applause when he stepped to his platform for the opening number, Beethoven's great "Eroica" symphony. This familiar work occupied the entire first half of the program and was rendered superbly by the enlarged orchestra. The allegro is beautiful in form and expression, the funeral march solemn and stately in its mood and manner, the scherzo full of melody with a gay theme supposed to have been taken from an Austrian folk song and the finale effective with its involved themes and joyful conclusion. The rendition was delightful in every detail and the orchestra won long applause.

After the intermission Mr. Kreisler made his first appearance of a series of eight in Ernest Schelling's new concerto for violin and orchestra. The audience last night had the distinction of being the first to hear this work, for it was composed for Mr. Kreisler as recently as the past summer. It is not a long [illegible] is brilliant and difficult in many features. It is highly ambitious but nothing possesses too much of that quality to daunt this violinist of the highest rank. It is undoubtedly, as Mr. Kreisler says, an important contribution to the literature of the violin, and it will be heard with distinct pleasure wherever it is played. Mr. Kreisler was at his best in his work and roused his audience to a high pitch of enthusiasm though not a few probably prefer to hear him in recital, where the violin is not drowned in the orchestra volume.

The closing number was Liszt's symphonic poem "Mazeppa," a selection of brilliant form, but unusual character, which was received with approval.

The program in order follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Concerto for violin and orchestra..... Schelling

"Mazeppa," Symphonic Poem No. 6..... Liszt

From the
Record
Oct. 21, 1916.

MUSIC NOTES

The first of the regular series of Sunday afternoon concerts will be given in Symphony Hall tomorrow afternoon at 3.30 o'clock. The artists will be Madame Frances Alda and Guiseppe de Luca of the Metropolitan Opera Co.

The third pair of Symphony Concerts to be given next Friday afternoon and Saturday evening present as soloist Madame Gadski.

Kreisler, who received a tremendous ovation at the Symphony yesterday, will give his first recital of the season at Symphony Hall Sunday, Oct. 29.

From JOURNAL
Address: Providence, R. I.
Date

Augmented but otherwise practically unchanged, the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will open its 36th season in this city next week. Its prospectus for the six concerts which it will give here contains promise of engaging soloists, and the vital fact that Providence will get the same orchestra that is heard in Boston, New York, Philadelphia and other large cities of the East.

In spite of reports that Emmy Destinn will be unable to leave Austria, the Symphony announces its disbelief in their truth, and it is hoped that she will arrive in time to sing at the fifth concert on March 6.

While the names of Kreisler and Gabrilowitsch are familiar to all music lovers here, the other soloists are less well known. Ethel Leginska is an English pianist who is playing this year for the first time with the orchestra. Irma Seydel is the daughter of one of the members of the orchestra. As those who heard her here at an Arion concert last season will testify, she is young, attractive and an admirable artist. She has played a number of times with the orchestra with success.

Susan Miller is a Virginian who is the possessor of a mezzo-soprano voice. She is the first pupil entirely trained by Mme. Marcella Sembrich to be launched into professional life. Her appearance here will be her second as a professional, the first taking place with the orchestra in Cambridge a fortnight earlier.

The general sale of season tickets, which have not been taken up by subscription, will open at Seddon's news stand in the Butler Exchange to-morrow morning.

* * *

Prof. John P. Marshall of Boston University, who has been the official organist of the Boston Symphony Orchestra since 1909, will give a free lecture in Sayles Hall, Brown University, on Friday evening at 8 o'clock, upon the programme of the Boston Symphony concert on Oct. 17. In addition to the discussion of the works to be played on this occasion, Prof. Marshall will discuss the orchestra, mentioning the functions of the different instruments; also the work of the conductor, and other interesting features of orchestral routine.

STAR
BALTIMORE, MD
OCT 11 1916
LYRIC

Public subscription sale of season tickets for the five concerts to be given here by the Boston Symphony Orchestra has been in progress since last Monday with most excellent results and the season of 1916-1917 promises in every respect to be on a par with that of 1915-16, which was a record. The five concerts, which will be given in the Lyric Theater, some as usual on Wednesday evenings, the dates being November 1 and 29, January 3, February 14 and March 14.

The soloists announced, in the order in which they will appear, are Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. To be sure there is doubt about the appearance of Mme. Destinn. Even through the American Embassy at Vienna it has been impossible to get word to or from this famous Bohemian singer who, by all accounts, has been taken into custody by the Austrian government, or at least, interned; but "much water may flow under a bridge" between now and March 1 when Miss Destinn is scheduled to appear here, and it is hoped by that time she will arrive safely in America.

From the
Advertiser
Oct. 21, 1916.

SYMPHONY CONCERT IS LESS WARLIKE

CHARM ASCRIBED TO ITS SINCERITY

Chausson's Work Consists of But Three Movements—Is Earnest and Sombre

BY LOUIS C. ELSON

Program
Chausson—Symphony in B-flat.
Wagner—"Faust" overture.
Schelling—Violin Concerto.
Soloist, Mr. Fritz Kreisler
Brahms—"Academic" overture.

A concert by no means so warlike as the opening one, and rather too strenuous for the average public. Chausson's Symphony might teach a lesson to the moderns, for it is a good deal shorter than Korngold's "Sinfonietta," being of three movements only. It has no Scherzo and is never in a playful mood. It is earnest, even sombre, almost throughout, yet in spite of this it is not monotonous, for Chausson has the art of working up his climaxes with real fervor, and these lost none of their power in the hands of Dr. Muck.

The second movement seems to suggest tragedy in almost every part, yet the sombre passages are contrasted with moments of ineffable tenderness and nothing seems forced or overstrained.

The Finale speaks of triumph and in its development of figures recalls Chausson's teacher, Cesar Franck. It is a little three-noted figure (D, B-flat, A, descending) which plays an important role in this last movement, and there is also a chorale-like theme which is very lofty. The trumpet-playing in the finale was inspiring, and the work was read with a freedom that suited well to its impressionist style.

The charm of the symphony lies in its sincerity. One may doubt the honesty of several of the moderns, but no such doubt ever attaches to the music of Chausson. It rings true from beginning to end. There is here an enforced style and a nobility that compel admiration, even from those who do not fully comprehend the work. But, after all, it is "musician's music," and cannot convey its message to the general public, even though it was greatly applauded at this performance.

Wagner's "A Faust Overture," was finely given, but after all it does not seem the Faust of Goethe. Amid all the many compositions which the poem-play has inspired one can only think of Schumann as coming somewhere near to the poet's conception. To be sure Liszt's "Marguerite" and his ethical idea of Mephistopheles must not be forgotten, and we must also remember Berlioz, who refused to follow Goethe in the final salvation of his hero, and sent him to the subterranean winter resort, but the character of this hero yet remains to be revealed in music. Wagner presents us with a very dissatisfied gentleman, but the Faust who betrayed Gretchen is not in evidence, in fact there is almost nothing feminine in the work.

It was beautifully played, although to add the darkness of Wagner to the sombreness of Chausson was beginning to make matters rather dismal.

Mr. Schelling's new work is an echo of—Schelling. That is the modern vein of his previous compositions is strongly present. Its brevity is commendable, the composer not being led into prolixity by the demon of variations (who has even led Beethoven and Brahms into garrulity) and the succinct and earnest style of the composition may be cordially recognized. The concerto has its technical difficulties—a great many of them—but it was played by an artist by whom difficulties are easily conquered—Mr. Fritz Kreisler.

The reception of this violinist proved how thoroughly Boston recognizes his leading rank. It was an ovation, both before and after the concerto. But before it was a greeting, after it was a tribute to great and artistic work. But we cannot consider the composition a masterpiece. It is in a single movement, but changes of tempo give to it the essence of a regular three-movement concerto. It is too continuously in the high positions and also too constantly pianissimo until near the end. Only at the finale is there a touch of Spanish dash and tambourine and castagnettes add their tropical flavor to the score.

But it is only fair to add that the public did not agree with the critic's verdict and called Mr. Schelling as well as Mr. Kreisler out again and again.

Brahm's "Academic Overture" never grows stale. The genial working up of college melodies is a tribute to the student's muse which is quite unique in the musical repertoire. And Beethoven himself never used the bassoons better than they are employed in passages of this work. But nothing new can be said of a composition which every musical Bostonian knows and which is always played by our orchestra in a flawless manner. Therefore, the concert, which began tragically and with sombre thoughts, ended with geniality, combined with intellectuality. It was high time to relax a little.

n EVENING GLOBE
ress: New York City
OCT 19 19

The programme for the first Boston Symphony concert in Carnegie Hall this season, Thursday evening, Nov. 2, will be the same with which the Boston season of the orchestra opened Oct. 13 and 14. It includes the "Eroica" symphony of Beethoven; Berlioz's overture "The Corsair"; Liszt's "Mazeppa," and Richard Strauss's "Till Eulenspiegel." For Saturday afternoon, Nov. 4, the programme includes Chausson's Symphony in B flat, Wagner's "A Faust Overture," Beethoven's "Grand Fugue for String Orchestra," and Brahms's "Variations on a Chorale by Josef Haydn."

From the
Herald
Oct. 21, 1916.

CHAUSSON WORK PERFORMED AT SYMPHONY HALL

Orchestra Gives Superb Interpretation of Interesting Composition — Wagner's Faust Overture Also Played—Mr. Kreisler's Playing Greatly Enjoyed.

By PHILIP HALE.

The second concert of the Boston Symphony orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Chausson, Symphony in b-flat major; Wagner, A Faust overture; Schelling, concerto for violin and orchestra (first time in Boston; Mr. Kreisler, violinist); Brahms, Academic Festival overture.

Chausson's Symphony has not been performed here since Mr. Gericke conducted it ten years ago last January. It is surprising that the Symphony has been so neglected. Chausson was a pupil of Cesar Franck. The influence of that great composer is plainly observed in his pupil's music. In the first movement of the Symphony there is practically a quotation from the Symphony of Franck. Chausson was also under the spell of Wagner. This is to be observed in the second movement of the Symphony. All this is natural and to be expected. Chausson, a rich man, and at first an amateur, not satisfied with the routine instruction at the Paris Conservatory, studied with Franck. That he should have escaped the influence of that master would have argued poorly for his future. But Chausson was by no means a slavish imitator. He had much to say for himself in his own way.

The prevailing characteristic of this Symphony is a gentle melancholy that is neither depressing nor irritating. The mood is not lugubrious; it is not pessimistic. The mood of the Symphony is that of other works by Chausson, instrumental and vocal. He was enamored of Death and found varied expression of this absorbing theme. Perhaps he had a premonition of his cruel fate. This obsession puts him on a lower plane than that of his master. The sadness Franck expressed in music is that felt by a serene and compassionate soul above the din and the anguish; there is also the triumphant spirt of hope and assurance. The melancholy in Chausson's Symphony is seldom relieved by a light-hearted or aspiring episode.

And in this symphony, noble as it is in its idealism, its refinement, its spirituality, there are pages that betray the pupil, still experimenting, still not wholly sure of his own force. Witness the coda of the first movement. There is not sufficient contrast in mood between the first and second movements. As a work of art, in contents and expression, the first movement is the best. The third is much less significant until the introduction of the sacred hymn, which brings a sonorous and contemplative ending. But even here, in spirit and in technical matters, as in the treatment of the bass, there is the suggestion of Franck reviewing and encouraging the work of his disciple.

Beautiful music, for the most part; music that should be more familiar. This and certain other compositions have been played at Symphony concerts once within the last dozen or fifteen years and then put aside. The audience has had no opportunity of becoming well acquainted with them. In their place we have had endless repetitions of well known compositions: overtures by Weber, symphonies by Mozart and Haydn — the same old symphonies by Haydn. Wagner's "Faust" overture might well stay on the shelf for a while. Would musical righteousness suffer if the "Academic Festival" overture of Brahms were not played regularly once in two or three seasons. The years glide by; there is much music; comparatively little of that which is noteworthy in the modern period is as well known as mediocre compositions of the 19th century.

The superb performance of the symphony and the quality of the music itself were fully appreciated by an audience that filled the hall.

Mr. Schelling wrote his concerto for Mr. Kreisler in July and August of this year, but he had the concerto in mind when he was on the Pacific coast. The concerto is not a virtuoso piece in the ordinary sense; music for the display and glory of a violinist. There is no pompous introduction to introduce the gentleman; there is no obsequious accompaniment. The concerto is for the most part a symphonic work in which the solo violin is in the ensemble. Only in the recitatives an episode borrowed from Mr. Schelling's "Impressions from an Artist's Life" (played here last season), does the solo violin have the traditional lead. To us the most fascinating pages of the concerto—Mr. Schelling as a composer is always interesting—are those of the interludes "Lagoon," with its original and charming orchestration

From the
Herald
Oct. 21, 1916.

—the whispering of strings—the variation above mentioned "Fr. Kr.," the dramatic recitatives and the interlude in the Spanish vein. In the last pages—those of the Scottish jig and Spanish folk songs—the orchestration is too heavy, too thick. The orchestration of the opening pages might also be lightened.

These faults can easily be remedied. The finer features of the concerto which show poetic feeling, true imagination and technical skill far outweigh them. Mr. Kreisler displayed his customary facility, verve, beauty of tone, also a spirit of personal friendship and devotion. To him the concerto is a masterpiece. Fortunate the composer that has so brilliant and sympathetic an interpreter.

The concert will be repeated this evening. The program of the concerts next week will be as follows: Schumann, "Rhenish" Symphony; Wagner, Isolde's Narrative (Mme. Gadski); Beethoven, Fuguo for string orchestra, op. 133 (first time at these concerts); Wagner, Prelude and "Liebestod" from "Tristan and Isolde" (Mme. Gadski.)

From the
Traveler
Oct. 21, 1916.

Busy Week for Lovers of Music

First of Symphony Hall Sunday Afternoon Concerts; Opera Season.

By FRANK BERTWALL.

The coming week brings the first concert in the annual series of Sunday afternoon concerts in Symphony Hall. It also brings to Boston its first taste of opera, when the Aborn Company on Monday night opens a two weeks' engagement at the Boston Opera House.

For the first of his Sunday afternoon concerts in Symphony Hall, tomorrow afternoon at 3:30, Mr. Mudgett will have for artists Frances Alda, soprano of the Metropolitan Opera Company, and Giuseppe de Luca, baritone, of the same company. Both artists are well known here and deservedly popular. There will also be an orchestra of Symphony players under Joseph Pasternack to assist. The program will be:

Aria, "Barbiere Cavatina".....Rossini
Mr. De Luca.
(a) Aria from "Carattaco".....Johann Bach
(b) Non so piu (Marriage of Figaro)....Mozart
(c) My Lovely Celia.....Munro
(d) Sortita d'Ofelia.....Faccio
(e) Canzonetta.....John Antonio Perti
Mme. Alda.
(a) Canta il mare.....De Leva
(b) Occhi di fata.....Denza
(c) Serenata ..... Morlacchi
(d) Sulla Laguna.....Buzzi Peccia
(e) Roi d'Ys.....Lalo
Mr. De Luca.
(a) Sinulle (Finnish) (first time)....Merikanto
(b) Margarethlein .....Grieg
(c) Erstes Begegnen.....Grieg
(d) Deep River (Negro Folk Song)....Burleigh
(e) Life and Death.....Coleridge-Taylor
Mme. Alda.
Aria, "Ballo in Maschera".....Verdi
Mr. De Luca.
(a) L'Automne (first time; dedicated to Mme Alda).....Sibella
(b) Edelweiss (first time).....Fourdrain
(c) Chanson Norvegienne (first time).Fourdrain
(d) Unrequited Love (first time; dedicated to Mme. Alda).....La Forge
(e) Song of the Open (first time; dedicated to Mme. Alda).....La Forge
Mme. Alda.

Dr. Muck's program for the Symphony concerts next week will be: Schumann's "Rhenish" Symphony; an excerpt from the first act of "Tristan und Isolde," with Madame Gadski as soloist; Beethoven's Grand Fugue for string orchestra and the Prelude and "Liebestod" from "Tristan," with Madame Gadski as the soloist.

Fritz Kreisler, violinist, will be the artist for the concert in Symphony Hall on Sunday afternoon, Oct. 29. Alma Gluck, soprano, and Josef Malkin, 'cellist, will be the artists, Nov. 5.

KREISLER PLAYS NEW CONCERTO WITH SYMPHONY

Fritz Kreisler, violinist, as soloist, playing for the first time Ernest Schelling's concerto for violin and orchestra, writen with Mr. Kreisler's artistry in mind, was the feature of yesterday afternoon's Symphony concert. If anybody had doubts as to the popularity of the soloist, said doubts must have been removed by the reception accorded him when he came on the stage.

The concerto made a hit. Fortunate indeed is the composer who can have his composition introduced to the public by such a soloist and such an orchestra. Mr. Kreisler was recalled and recalled and, even though he brought forth the composer to share in the tribute and still later Dr. Muck and the composer, the applause did not cease until the soloist added a couple or more appearances.

After hearing Dr. Muck's reading of the Chausson symphony one wonders more than ever that the Symphony concerts have been deprived of this gem of real music for 10 years. It's a safe prediction that it will be heard again before another 10 years have elapsed. The audience recalled Dr. Muck at its close until he had the players stand and share in the honor.

For full measure Dr. Muck presented Wagner's "Faust" overture and Brahms's "Academic" overture, both being given in the orchestra's best style.

[25]

ARTICLE PEELED AWAY

PASTE OVER

News

Providence, R. I.

OCT 18 1916

Boston Symphony Orchestra

An enthusiastic audience turned out last night to welcome back the Boston Symphony Orchestra at Infantry Hall which began its 36th season here. Although the program was rather short the work was excellently rendered and was of the same timbre associated with this wonderful musical organization for so many years. There were over 100 men in the orchestra which is a great many more than have usually been heard here, this creating an unusually ponderous tonal beauty.

Fritz Kreisler was the soloist and he gave a splendid rendition of Ernest Schelling's new concerto for orchestra and violin which was composed only recently by the distinguished piano virtuoso. The violinist was given a reception that reached ovation proportions and although the concerto appeared to be somewhat labored the delicacy of touch and majesty of interpretation of Kresiler lent, perhaps, an unthought of charm to the piece.

The Symphony Orchestra was never in better form and throughout the entire performance their work was especially meritious. Although the "Eroica" symphony was rather tedious towards the end a quickening of execution saved this from losing interest. Beethoven is always popular and although the present piece is liked by many music lovers it has not the colorful beauty that his more romantic works possesses.

The following program was given:

Symphony No. 8, in E-flat, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Harcia funebre: Adogio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale; Allegro molto.

Conrecto for violin and orchestra .... Schelling

"Mazeppa," Symphonic Poem No. 6... ..... Liszt

The increase in the size of the orchestra is pleasing and the volume of tone, while greater, is none the less sweeted and more delicate even in the forte passages. The reed and string instruments were in excelent spirit last night and perhaps outshone the other units, but the rendition of Liszt's "Mazeppa" was well done all around, each unit blending in creating a beautiful tonal picture. Dr. Muck's conception of the interpretation of this piece is masterful as well as colorful and displays his master wand working out some innovations which were agreeably accepted. The sadly prevailing note is blended with the lighter, the shadow and light properly distributed, with an absence of bizarre effect.

Mr. Kreisler is always a welcome performer in Providence and he was greeted most cordially last evening. Schelling's selection while not susceptible to immediate appreciation, was well interpreted by the master touch of Kreisler. It was really a better rendition than one imagined after a remenberance of some of the passages.

only fami
izt of one
for orga
out
are
ren's
eces
no-

[illegible]
Boston Evening T[illegible]

From the
Monitor
October 20th

FRITZ KREISLER PLAYS CONCERTO AT UNIVERSITY

Fritz Kreisler, soloist with the Boston Symphony orchestra—First Cambridge concert of the orchestra, Karl Muck conducting, Sanders Theater, evening of Oct. 19. The program: Beethoven, third symphony ("Eroica"); Wagner, "Faust" overture; Schelling, concerto for violin and orchestra (Mr. Kreisler assisting); Brahms, "Academic" overture.

In a review of the first performance of the Schelling violin concerto at Providence, R. I., which appeared in The Christian Science Monitor on Wednesday, the composition itself and the general performance were discussed, but detail about the soloist's immediate hand in it was deferred. So much is Mr. Kreisler's playing part and parcel of his music, so strikingly does the violinist make himself one with whatever he interprets, that his reading of the solo part in the Schelling concerto may be said to be precisely as good as the score, no better and no worse. The piece has certain marks of melodic originality, structural variety and rhythmic appeal, and at the same time certain marks of haste in its proportions and in its orchestration that put the violinist both at an advantage and a disadvantage.

From CITIZEN

Address: Brooklyn, N. Y.

Date Oct 21/16.

FRITZ KREISLER'S PLANS.

Will Appear Twice This Season in Brooklyn.

An evening with Fritz Kreisler, violinist, is always anticipated with keen interest in Brooklyn as elsewhere. Those who have not already read the announcements of the Brooklyn Institute will be glad to know that such a treat is in store for them. Mr. Kreisler's personality, as well as his art, is attractive, and the two combined never fail to draw a capacity house.

Brooklyn is fortunate in having two opportunities of hearing this distinguished violinist during November, as he is to be the soloist at the first concert by the Boston Symphony Orchestra on Nov. 3, and will appear in recital under Institute auspices on Friday evening, Nov. 17.

From PUBLIC LEDGER

Address: Philadelphia, Pa.

Date Oct. 22nd OCT

matinee.

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music on Monday evening, October 30. The soloist will be Fritz Kreisler, whose only appearance with the Orchestra in Philadelphia this will be. Mr. Kreisler will play a new concerto for violin and orchestra by Ernest Schelling. This concerto was written last summer for Mr. Kreisler by Mr. Schelling, and had its first performance anywhere in Providence on Tuesday evening, October 17. Mr. Kreisler played it again in Cambridge last Thursday evening and in Boston Friday afternoon and last evening. He plays it with the orchestra in Philadelphia, Washington, Baltimore and Brooklyn. The concerto is in one movement and lasts a little more than fifteen minutes. It might, however, be divided into sections. There is the first allegro vivo, an orthodox symphonic poem; the second, an interlude, followed by a short transitional recitative for violin and two harps, and then an intermezzo; and, finally, a rondo, which has the character of a Spanish jig.

Those who went to the Boston Symphony concerts last winter remember with pleasure the variations for piano and orchestra by Mr. Schelling, which he played. It is interesting to note that he has used two of these variations in this new concerto. The interlude is the fourteenth variation, which is entitled "The Lagoon," and the intermezzo is the sixteenth variation, which is entitled "Kreisler." The other numbers on the program will be Schumann's symphony in E flat major, No. 3; Wagner, "A Faust Overture," and Brahms's "Academic Festival" overture.

From REPUBLICAN

Address: Springfield, Mass.

Date

Fernandez Arbos, for a year concert master of the Boston symphony orchestra, suffered so from gout while on his annual tour of the Spanish provinces with his Madrid orchestra that he had to abandon the tour half way. This month he will go to San Sebastian for his summer season, after which he will return to London for the winter.

After Chicago caught a flash of Pom-Pom the pickpocket, in the person of Mitzi, it took out its wallet and begged her to keep the change.

From the
Monitor
Oct. 20,1916.

Far would it be from a performer of this soloist's type to do more or less than fill the role given to him. Accordingly, if the composer is hesitating in the exposition of his opening subject, so will the violinist be a little less than himself at first. But when the interest grows with the presentation and development of subsequent material, then will the artist begin to rise to his full strength. Again, if the composer curtly ends the first division of his piece, the soloist must needs share in the impatience of the music and go headlong at the next task. When the melody of the second division begins to glow, when the barcarolle, the tide-song, or whatever it should be called, gets going, then will the soloist's instrument respond searchingly and rapturously. And lastly, when the rhythms of the third division fell to criss-crossing, and the orchestra voices become merry, merrily comes the response from the solo violin.

housetops and a finely touched young reticence with the poetry and passion of music is more to be desired than fiery young frenzies. It is not so likely to empty with life and the years. H. T. P.

Sanders Theatre: Symphony Concert

AT Cambridge, last evening, Dr. Muck conducted one more of his opening concerts, splitting the halves of his first two programmes, and combining the "Eroica" symphony with three numbers which Cambridge heard in advance of Boston: Wagner's "Faust Overture," a brand new concerto which Ernest Schelling has composed for Mr. Kreisler (who played the solo part), and finally the "Academic Overture" of Brahms.

Since Ernest Schelling delighted his hearers with his "Variations" last December, his creative faculties have not been idle. Amid the general "recuperation" of musicians in Maine during the summer, he has composed, or, more precisely, strung together a concerto for the benefit of Mr. Kreisler, which Mr. Kreisler in turn played in such a way as to confirm the capabilities of both Mr. Schelling and himself. What Mr. Schelling calls a "Concerto" has no serious or formal pretensions. It starts off as a symphony, becomes a "reverie," borrows a couple of the Variations aforesaid and winds up, suite-like, with a Scottish jig and a Spanish dance. Mr. Schelling is not of those who try to shake the foundation of things. He is genial, informal, and now and then, inconsequential. We must take him as such—or not at all. He introduced Mr. Kreisler in the accepted obbligato style, and showed immediately that he knows at least as much of violin technique as of orchestral technique. Of the "Lagoon," of the variation devoted to Kreisler—both worked over from the music of last year—and of the dances there is little to be said. Each is a pleasing little violin piece in itself, having no apparent connection with anything else, and of the sort eminently useful for encores and records. Mr. Kreisler, as usual, played the most difficult passages with the quiet ease which is the acme of technique. As usual, he delighted his audience with the beauty of his tone and execution, even in the "dry" runs, arpeggios, and other stock feats. In the fragmentary dances he missed no rhythmic possibility, although he had much to cope with in the Spanish Ritornello, strangely over-loaded with syncopation. Dr. Muck obviously worked hard and conscientiously to keep up his end of the matter, and succeeded. He was called upon to supply thick layers of background and exotic atmosphere, and at moments to make his orchestra prominent, but not at the expense of the soloist.

Once more under Dr. Muck's leading, the "Eroica" symphony moved in a performance of perfection, fire and deep interpretation. Having accomplished his marvels in rehearsal the conductor can afford to be confident over public performance; survey it as well as lead it—in the freedom for example that he allows the orchestra in the scherzo—yet not once relax his keenness for detail or the play of that penetrating transmitting force over music and performance, and audience as well, which is lamely named "reading" whereas it is nearer revelation. Revelation, unmistakable, of Beethoven's free, independent, universal mind even when the spirit of the French Revolution suggested his symphony and the warlike years that followed inflected the music. Perhaps, indeed, the "Eroica" is a remarkable example of the misapplied ideals of a seclusive genius. In it Beethoven exalted the martial spirit as the spirit of deliverance, only to find that this same militarism was destroying the universal freedom which he hoped it would attain. Beethoven did not make patriotism an ultimate ideal, nor did the militant expression of patriotism mean anything to him (witness his "Battle" Symphony). He loved and believed in humanity, and not in his own people at the expense of everyone else; he believed in a common ideal and not a partisan ideal in deadlock with another; he believed in universal brotherhood and not in mutually exhausting hatred; he believed in a universal God, and not a God who backs one side against another. In all the days of the Napoleonic war, ante-type in a way of the present conflict, there was no such idealist as he. J. N. B.

From the
Boston Post
Oct.21,1916.

KREISLER PLAYS NEW CONCERTO

Divides Honors With Composer at the Symphony

BY OLIN DOWNES

Fritz Kreisler was soloist at the concert of the Boston Symphony orchestra, Dr. Karl Muck, conductor, given yesterday afternoon in Symphony Hall. He played for the first time in Boston the new violin concerto which Ernest Schelling, the pianist, composed, with thought of Mr. Kreisler as the performer, last summer at Bar Harbor.

From the
Monitor
Oct. 21,1916.

KREISLER SOLOIST PLAYS SCHELLING WORK IN BOSTON

Second pair of concerts by Boston Symphony orchestra, Fritz Kreisler, soloist, Oct. 20 and 21, 1916. The program: Chausson, symphony in B flat major, op. 20; Wagner, a Faust overture; Schelling, concerto for violin and orchestra (first time in Boston); Brahms, "Academic Festival" overture.

The second program of the season divided itself at once logically, naturally and unostentatiously into the two kinds of music that must always be evident among us—the music of the past and the music of the present. Wagner and Brahms slipped easily into the category of the music that was. Chausson and Schelling were emphatically the exponents of present musical thought, the Frenchman being easily classified further among those who find romance in tonal writing and the American among those who would indicate in sound the storm, stress, repose and ease of everyday life.

The Chausson symphony is a favorite with audiences in the middle West; so familiar, indeed, that it is placed among the numbers brought forward for popular concerts. It has been many years since it has been heard in Boston, but if the applause of the Friday afternoon audience can be taken as a criterion, the symphony may become as well liked here as by western audiences. The presentation of the few ideas it sets forth is accomplished skillfully, of course, as was to be expected from a pupil of César Franck. While the master was concerned, however, with the exposition of the fundamentals of human thought and feeling, the pupil was more restricted in his inspiration and his paucity of deep feeling is reflected in barreness of invention. Chausson's joy is not the true, free, vivid outpouring that will not be denied. His grief is not the deep, barren, bewildered hopelessness that must wail its anguish. His emotions are more the surface sort, as if he had said: "Come now, I will write a symphony. I will write of joy for a time, and then of sorrow and then I will pass to something else." Calculating thus, he cannot stir with his music a response in his hearers.

Unusual approbation was meted out to Mr. Kreisler and the concerto. A review of this piece appeared in The Christian Science Monitor after its first performance in Providence Tuesday night and it was again noted after the Cambridge performance. It is eminently the sort of music to reconcile Dr. Muck to having a soloist at his concert, for as Mr. Schelling has written it, the conductor has simply one more musician, and, in the case of Mr. Kreisler, a consummate artist, added to his band. The soloist was recalled many times. The applause mounted even higher for the composer and continued long after soloist, composer and conductor had appeared hand-in-hand to acknowledge the approval of the audience.

The academic overture of Brahms, familiar and well liked in Boston, was played with snap and crispness well suited to a vigorous last word, supposing the conductor wished to present a brief for the music of the well-tried past in contradistinction to the somewhat vague and uncharted present.

From the
Boston Post
Oct. 21,1916,

WORTH WHILE MUSIC

This concerto had an immediate and unconditional success. It is a delightful work, delightful in the piquancy of the ideas and the skill and taste with which they are treated. The part corresponding to a slow movement is based on two of the variations from Mr. Schelling's former composition, "Impressions (from an Artist's Life) in the Form of Variations on an Original Theme." The final section is an admirable suggestion of a scene in a Spanish cafe, where Mr. Schelling listened to the strumming of guitars and the singing of folk songs.

Harmonically the concerto is always interesting and original, without the scheme of dissonance being overdone. The violin part, thanks in part, perhaps, to Mr. Kreisler, appears to be written effectively, and this is equally true—much to the credit of Mr. Schelling—of the orchestral score.

One would shudder to think of this score in hands less capable than those of Dr. Muck and the Boston Symphony. But a most interesting score it is, not only as regards instrumentation and manipulation of melodic ideas, but also as concerns rhythm. It was given a rendering past praise for the unity of conception on the part of conductor and soloist, and for the admirable performance of Mr. Kreisler. No wonder there was applause. First Dr. Muck and Mr. Kreisler responded. Later these two were joined by Mr. Schelling, who was also present and the three men bowed from the platform.

As regards melody, structural arrangement, and for the greater part harmony also Chausson's symphony is whole cloth of Franck. Yet is has certain qualities which are grateful and are evidently individual with the composer. By virtue of the nobility and sincerity of this symphony, the tenderness and idealism of its expression, the unassuming simplicity and the unmistakable feeling for the architecture which is the soul of symphonic music, one regrets, indeed, the untoward accident which killed Chausson in 1899, in his 44th year, and deprived him of his future as a musician.

[26]

From the BOSTON POST Oct. 22,1916/

Mme. Frances Alda, the famous soprano, who has made her first visit to Boston with the intention of singing at the first of the Sunday concerts in Symphony Hall this afternoon. Photo by Rain News Service.

From the
Herald
Oct.22,1916.

FIRST SUNDAY CONCERT

The first of the regular series of Sunday afternoon concerts will be given in Symphony Hall this afternoon at 3:30. The artists will be Mme. Frances Alda of the Metropolitan Opera Company, New York, and Giuseppe de Luca of the same institution. Mme. Alda, the wife of Mr. Gatti-Casazza, is one of the principal lyric sopranos of the company and a distinguished singer in every sense of the word. In addition to being an experienced opera singer, she is skilled in concert work. Giuseppe de Luca was a newcomer to the Metropolitan Opera Company last year. He brought to this country the reputation of being one of the foremost Italian baritones. A part of his career has been spent in Russia. Mr. de Luca is a brother of Pio de Luca, musical director of the Cathedral of the Holy Cross, and instructor of music in the parochial schools of the archdiocese of Boston. Mr. de Luca, the baritone, made a favorable impression last season as Figaro and Rigoletto.

Aria, "Barbiere Cavatina".....Rossini
Mr. De Luca.
Aria from "Carattaco".....Johann Bach
"Non so piu'".....Mozart
My Lovely Celia.....Munro
Sortita d'Ofelia.....Faccio
Carizonetta.....Perti
Mme. Alda.
Canta il mare.....De Leva
Occhi di' fata.....Denza
Serenata.....Morlacchi
Sulla Laguna.....Buzzi Peccia
Air from "Roi d'Ys".....Lalo
Mr. De Luca.
Sinulle.....Merikanto
Margarethlein.....Grieg
Erstes Begegnen.....Grieg
Deep River.....Burleigh
Life and Death.....Coleridge-Taylor
Mme. Alda.
Aria, "Ballo in Maschera".....Verdi
Mr. De Luca.
L'Automne.....Sibella
Edelweiss.....Fourdrain
Chanson Norvegienne.....Fourdrain
Unrequited Love.....La Forge
Song of the Open.....La Forge
Mme. Alda.

THIRD PAIR OF SYMPHONY CONCERTS

At the third pair of Symphony concerts next Friday afternoon, October 27 and Saturday evening, October 28, Mme. Gadski will sing. The symphony will be Schumann's "Rhenish." This has not been played here since 1910 when Mr. Fiedler gave a Schumann program in commemoration of the 100th anniversary of the composer's birth. The second half of the program contains a long excerpt from the first act of "Tristan und Isolde" which Mme. Gadski will sing. This is Isolde's narrative to Braengane of how the Cornish knight came to Ireland to woo her for King Mark. The second is Beethoven's Grand Fugue for string orchestras, Opus 133, which has been played in Boston once by the Kneisel Quartet. The final number will be the prelude and "Liebestod" from "Tristan und Isolde," Mme. Gadski will sing the Liebestod. The program as it stands reads: Schumann, Symphony in E flat No. 3; Wagner, Isolde's Narrative, "Tristan und Isolde," Beethoven, Grand Fugue for string orchestra and Wagner's Prelude and "Liebestod" from "Tristan and Isolde."

The third Sunday concert in Symphony Hall, Nov. 5, will bring Alma Gluck, who returns to the concert stage after a year's absence. Associated with her will be Josef Malkin, the 'cellist of the Boston Symphony Orchestra. Madame Gluck appears four times on the program and Mr. Malkin twice.

From the
GLOBE
Oct.23,1916.

SUNDAY CONCERT

Popular Afternoon Series Resumed

Mme Alda and Mr de Luca Contribute Program

Mme Alda and Mr de Luca, both of the Metropolitan Opera House, began yesterday another series of the Sunday afternoon concerts at Symphony Hall. Mme Alda has been heard on various occasions both in opera and concert. Mr de Luca first visited Boston last April. Yesterday was his first appearance here in concert.

The audience is indebted to Mme Alda and to the counsels of Mr La Forge, her accompanist, for some groups of rare and beautiful songs. The first bore the title of Aria from Caratacco, and opposite stood the name of Johann Bach. Now there were no less than 24 Johann Bachs, whose deeds brought more or less fame. The composer of this work was Johann Christian Bach, born at Leipzig in 1735, the 11th son of the great Johann Sebastian, the youngest of those who survived his father, and probably the best known of them excepting his brother Emanuel, with whom he studied in Berlin, Johann Ch was known as the Milanese or English Bach.

He is credited with a "certain gayety of disposition" ascribed by some to "his acquaintance with Italian singers. He went to Milan in 1754, studied, served as organist at the Cathedral for two years, then came to London and began to produce opera. We read that in 1767 he married the singer Cecilia Grassi and brought out his "Caratacco." The air is in the agreeably superficial manner which it is said gave pleasure to the Neapolitans, and no less to the Royal Family in London to which he was music master.

Franco Faccio, the composer of the "Sortita d'Ofelia," wrote his opera on the subject of Hamlet to a libretto by Boito, who was his friend. The music is not of striking inspiration. As a conductor he won greater fame. The first European performances of Verdi's "Aida" and "Othello," both at Milan, were under his direction. Perti's sprightly "Carizonetta" does not suggest his title as one of the most distinguished composers for the church of the 17th century.

Mme Alda's final group, all five marked "first time," the first and last two dedicated to her, were admirably suited to a lyric voice, yet varied. Sibella's hauntingly sombre "L'Automne," Fourdrain's gracious "Edelweiss" and "Chanson Norvegienne" of folk character and the two unpublished songs by Mr La Forge, "Unrequited Love" and "Song of the Open," the first with its fine, long, melodic line, and both ending with a sustained flight into the upper and noticeably best part of Mme Alda's voice.

During the last three years a marked gain in the means of interpretation has come into Mme Alda's singing. She showed yesterday results of expert guidance in making points of emphasis and contrast in a song, particularly in the last group, and probably in Mr La Forge's songs most of all. The voice itself shows clearness and, in the fullest tones, warmth.

A constriction which stifles quality and lowers pitch is becoming chronic through the medium. This is less regretable when Mme Alda's singing has the spontaneity which it had for example in Massenet's "Ouvre tes jeux." Mr La Forge was again the accompanist of unobtrusive but rare powers.

Mr de Luca afforded pleasure by the admirable use of a baritone voice which must have possessed beauty by nature and has been well schooled. It is to be hoped he will continue to avoid the vociferous tendencies bred in opera houses. He was not a singer of distinctive variety in the familiar aria of Figaro, nor deeply emotional in Renato's "Eri tu," but his style is admirable and spontaneous, diction flexible and clear, and his mastery of the mezza di voce a model for many of his following.

His program included the transposed aria of Mylio, a tenor role, from the first scene of the third act of Lalo's "Roi D'ys." Mr de Luca was enthusiastically applauded, and besought for more added numbers than he gave. There was an audience of good size.

From the
BOSTON GLOBE
Oct.22,1916

Sunday Matinee Concerts Begin Today in Symphony Hall

The first of the regular series of Sunday afternoon concerts will be given in Symphony Hall this afternoon at 3:30 o'clock. The artists will be Mme Frances Alda of the Metropolitan Opera Company, New York, and Giuseppe de Luca of the same institution. Mme Alda, the wife of Gatti-Casazza, general manager of the Metropolitan Opera, is one of the principal lyric sopranos of the company and her appearances here last spring won for her warm praise.

Giuseppe de Luca was a newcomer to the Metropolitan Opera Company last year. He brought to this country the reputation of being one of the foremost Italian baritones of our time. A considerable part of his career had been spent in Russia where he shared the honors and favor of the Russian court with his colleague, the great Italian baritone, Battistini.

Mr de Luca is a brother of Pio de Luca, musical director of the Cathedral of the Holy Cross, and instructor of music in the parochial schools of the Archdiocese of Boston. It will be remembered that the baritone made a success here last season, principally as Figaro in "The Barber of Seville," and Rigoletto in Verdi's opera of the same name.

Mme Alda will sing three groups of songs. The first will include selections from Bach, Mozart, Munro, Faccio and Perti. In the second Merikanto's "Sinulle" and Coleridge-Taylor's "Life and Death" will be sung. The closing group is composed entirely of "first time" songs, those by La Forge and Libella being dedicated to Mme Alda. Two by Fourdain complete the list.

Mr de Luca's contributions will include Rossini's aria, "Barbiere Cavatina," an aria from Verdi's "Ballo in Maschera" and pieces by de Leva, Denza, Morlacchi, Buzzi Pecca and Lalo.

Third Pair of Boston Symphony Concerts

The third pair of Symphony concerts to be given next Friday afternoon and Saturday evening present as soloist Mme Gadski. The Symphony will be Schumann's third, known as the "Rhenish." This has not been played here since the first concert in the season of 1910-1911, when Mr Fiedler gave a Schumann program in commemoration of the 100th anniversary of the composer's birth.

Dr Muck since he has been in Boston has conducted only one of the Schumann Symphonies, that in B-flat. Twice he was ready to play the D minor and both times he was ill and it had to be conducted by the assistant conductor.

The second half of the program contains two works new to Symphony audiences. The first is a long excerpt from the first act of "Tristan und Isolde," which Mme Gadski will sing. This is Isolde's narrative to Brangane of how the Cornish knight came to Ireland to woo her for King Mark.

The second is Beethoven's Fugue for String Orchestra, op. 133. This has been played in Boston once by the Kneisel Quartet, but it is doubtful whether it has been played yet in America by an orchestra.

The final number will be the Prelude and "Liebestod" from "Tristan und Isolde," Mme Gadski soloist.

Paragraphs About Musical Matters Here and Elsewhere

Fritz Kreisler will give his first recital at the second of the series of Sunday concerts at Symphony Hall next Sunday afternoon. His principal numbers will be the A minor concerto of Bach, and a concerto in E minor by the Russian, Jules Conus. There will also be two groups of short pieces by Mr Kreisler's favorite 17th and 18th century composers.

From .....

Address: New York City

Schlimm für Bostoner.

Bühnenarbeiter der Philadelphiaer Musik-Akademie bilden Union.

Philadelphia, 17. Okt. Die Kapitulation des Bostoner Symphonie-Orchesters vor der organisierten Arbeiterschaft und die Aufgabe seines unionfeindlichen Standpunktes ist in Bälde zu erwarten. Dieser Tage haben sich nämlich die Bühnenarbeiter, die Schreiner, Elektriker und die Hilfskräfte der hiesigen Musikakademie, des letzten Nicht-Unionhauses, das den Bostonern noch offen stand, zu einer Union zusammengeschlossen. Voraussichtlich werden sie jedoch in diesem Jahre noch nicht der Leitung der Musikakademie ihr Ultimatum überreichen, so daß die Bostoner in diesem Winter ihre Kontrakte noch erfüllen können.

Das Bostoner Symphonie-Orchester ist das einzige größere Orchester, das noch nicht der American Federation of Musicians angeschlossen ist. Die Mitglieder der Symphonie-Orchester New Yorks und Philadelphias, sowie der großen Orchester in Pittsburgh, St. Louis, Cincinnati und Minneapolis gehören sämtlich der Musiker-Union an.

From the
Journal
Oct.23,1916.

ALDA AND DE LUCCA IN SUNDAY CONCERT

Two members of the Metropolitan Opera Company, Mme. Alda, the soprano, and Giuseppe de Luca, the barytone, were the soloists yesterday at the first of the Sunday afternoon musicales to be given at Symphony Hall.

Mme. Alda was content to sing comparatively simple songs in various languages, including two written by her accomplished accompanist, Frank La Forge, and her singing was applauded warmly. Mr. de Luca not only sang many popular Italian songs, but he offered two of the most brilliant arias in his repertoire, the famous "Largo al Factotum," from the "Barber of Seville," and the hardly less celebrated "Eri Tu," from Verdi's "Ballo in Maschera." He proved again that he is one of the foremost singers of the times.

Fritz Kreisler's recital will be the attraction at Symphony Hall next Sunday.

[27]

From the BOSTON POST Oct. 22,1916/

Mme. Frances Alda, the famous soprano, who has made her first visit to Boston with the intention o... singing at the first of the Sunday concerts in Symphony Hall this afternoon. Photo by Bain News Service.

From the Herald Oct.22,1916.

FIRST SUNDAY CONCERT

The first of the regular series of Sunday afternoon concerts will be given in Symphony Hall this afternoon at 3:30. The artists will be Mme. Frances Alda of the Metropolitan Opera Company, New York, and Giuseppe de Luca of the same institution. Mme. Alda, the wife of Mr. Gatti-Casazza, is one of the principal lyric sopranos of the company and a distinguished singer in every sense of the word. In addition to being an experienced opera singer, she is skilled in concert work. Giuseppe de Luca was a newcomer to the Metropolitan Opera Company last year. He brought to this country the reputation of being one of the foremost Italian baritones. A part of his career has been spent in Russia. Mr. de Luca is a brother of Pio de Luca, musical director of the Cathedral of the Holy Cross, and instructor of music in the parochial schools of the archdiocese of Boston. Mr. de Luca, the baritone, made a favorable impression last season as Figaro and Rigoletto.

Aria, "Barbiere Cavatina".....Rossini
Mr. De Luca.
Aria from "Carattaco".....Johann Bach
"Non so pin".....Mozart
My Lovely Celia.....Munro
Sortita d'Ofelia.....Faccio
Carizonetta.....Perti
Mme. Alda.
Canta il mare.....De Leva
Occhi di' fata.....Denza
Serenata.....Mocchi
Sulla Laguna.....Buzzi Peccia
Air from "Roi d'Ys".....Lalo
Mr. De Luca.
Sinulle.....Merikanto
Margarethlein.....Grieg
Erstes Begegnen.....Grieg
Deep River.....Burleigh
Life and Death.....Coleridge-Taylor
Mme. Alda
Aria, "Ballo in Maschera".....Verdi
Mr. De Luca.
L'Automne.....Sibella
Edelweiss.....Fourdrain
Chanson Norvegienne.....Fourdrain
Unrequited Love.....La Forge
Song of the Open.....La Forge
Mme. Alda.

THIRD PAIR OF SYMPHONY CONCERTS

At the third pair of Symphony concerts next Friday afternoon, October 27 and Saturday evening, October 28, Mme. Gadski will sing. The symphony will be Schumann's "Rhenish." This has not been played here since 1910 when Mr. Fiedler gave a Schumann program in commemoration of the 100th anniversary of the composer's birth. The second half of the program contains a long excerpt from the first act of "Tristan und Isolde" which Mme. Gadski will sing. This is Isolde's narrative to Braengane of how the Cornish knight came to Ireland to woo her for King Mark. The second is Beethoven's Grand Fugue for string orchestras, Opus 133, which has been played in Boston once by the Kneisel Quartet. The final number will be the prelude and "Liebestod" from "Tristan und Isolde." Mme. Gadski will sing the Liebestod. The program as it stands reads: Schumann, Symphony in E flat No. 3; Wagner, Isolde's Narrative, "Tristan und Isolde;" Beethoven, Grand Fugue for string orchestra and Wagner's Prelude and "Liebestod" from "Tristan and Isolde."

The third Sunday concert in Symphony Hall, Nov. 5, will be Alma Gluck, who returns to the concert stage after a year's absence. Associated with her will be Jose Mojica, the tenor of the Boston Symphony Orchestra. Madame Gluck appears four times in the program and Mr. Mojica twice.

From the GLOBE Oct.22,1916.

SUNDAY CONCERT

Popular Afternoon Series Resumed

Mme Alda and Mr de Luca Contribute Program

Mme Alda and Mr de Luca, both of the Metropolitan Opera House, began yesterday another series of the Sunday afternoon concerts at Symphony Hall. Mme Alda has been heard on various occasions both in opera and concert. Mr de Luca first visited Boston last April. Yesterday was his first appearance here in concert.

The audience is indebted to Mme Alda and to the counsels of Mr La Forge, her accompanist, for some groups of rare and beautiful songs. The first bore the title of Aria from Caratacco, and opposite stood the name of Johann Bach. Now there were no less than 24 Johann Bachs, whose deeds brought more or less fame. The composer of this work was Johann Christian Bach, born at Leipzig in 1735, the 11th son of the great Johann Sebastian, the youngest of those who survived his father, and probably the best known of them excepting his brother Emanuel, with whom he studied in Berlin. Johann Ch was known as the Milanese or English Bach.

He is credited with a "certain gayety of disposition" ascribed by some to "his acquaintance with Italian singers. He went to Milan in 1754, studied, served as organist at the Cathedral for two years, then came to London and began to produce opera. We read that in 1767 he married the singer Cecilia Grassi and brought out his "Caratacco." The air is in the agreeably superficial manner which it is said gave pleasure to the Neapolitans, and no less to the Royal Family in London to which he was music master.

Franco Faccio, the composer of the "Sortita d'Ofelia," wrote his opera on the subject of Hamlet to a libretto by Boito, who was his friend. The music is not of striking inspiration. As a conductor he won greater fame. The first European performances of Verdi's "Aida" and "Othello," both at Milan, were under his direction. Perti's sprightly "Carizonetta" does not suggest his title as one of the most distinguished composers for the church of the 17th century.

Mme Alda's final group, all five marked "first time," the first and last two dedicated to her, were admirably suited to a lyric voice, yet varied. Sibelia's hauntingly sombre "L'Automne," Fourdrain's gracious "Edelweiss" and "Chanson Norvegienne" of folk character and the two unpublished songs by Mr La Forge, "Unrequited Love" and "Song of the Open," the first with its fine, long, melodic line, and both ending with a sustained flight into the upper and noticeably best part of Mme Alda's voice.

During the last three years a marked gain in the means of interpretation has come into Mme Alda's singing. She showed yesterday results of expert guidance in making points of emphasis and contrast in a song, particularly in the last group, and probably in Mr La Forge's songs most of all. The voice itself shows clearness and, in the fullest tones, warmth.

A constriction which stifles quality and lowers pitch is becoming chronic through the medium. This is less regretable when Mme Alda's singing has the spontaneity which it had for example in Massenet's "Ouvre tes jeux." Mr La Forge was again the accompanist of unobtrusive but rare powers.

Mr de Luca afforded pleasure by the admirable use of a baritone voice which must have possessed beauty by nature and has been well schooled. It is to be hoped he will continue to avoid the vociferous tendencies bred in opera houses. He was not a singer of distinctive variety in the familiar aria of Figaro, nor deeply emotional in Renato's "Eri tu," but his style is admirable and spontaneous, diction flexible and clear, and his mastery of the mezza di voce a model for many of his following.

His program included the transposed aria of Mylio, a tenor role, from the first scene of the third act of Lalo's "Roi D'ys." Mr de Luca was enthusiastically applauded, and besought for more added numbers than he gave. There was an audience of good size.

Sunday Matinee Concerts Begin Today in Symphony Hall

The first of the regular series of Sunday afternoon concerts will be given in Symphony Hall this afternoon at 3:30 o'clock. The artists will be Mme Frances Alda of the Metropolitan Opera Company, New York, and Giuseppe de Luca of the same institution. Mme Alda, the wife of Gatti-Casazza, general manager of the Metropolitan Opera, is one of the principal lyric sopranos of the company and her appearances here last spring won for her warm praise.

Giuseppe de Luca was a newcomer to the Metropolitan Opera Company last year. He brought to this country the reputation of being one of the foremost Italian baritones of our time. A considerable part of his career had been spent in Russia where he shared the honors and favor of the Russian court with his colleague, the great Italian baritone, Battistini.

Mr de Luca is a brother of Pio de Luca, musical director of the Cathedral of the Holy Cross, and instructor of music in the parochial schools of the Archdiocese of Boston. It will be remembered that the baritone made a success here last season, principally as Figaro in "The Barber of Seville," and Rigoletto in Verdi's opera of the same name.

Mme Alda will sing three groups of songs. The first will include selections from Bach, Mozart, Munro, Faccio and Perti. In the second Merikanto's "Sinulle" and Coleridge-Taylor's "Life and Death" will be sung. The closing group is composed entirely of "first time" songs, those by La Forge and Libella being dedicated to Mme Alda. Two by Fourdain complete the list.

Mr de Luca's contributions will include Rossini's aria, "Barbiere Cavatina," an aria from Verdi's "Ballo in Maschera" and pieces by de Leva, Denza, Morlacchi, Buzzi Pecca and Lalo.

Third Pair of Boston Symphony Concerts

The third pair of Symphony concerts to be given next Friday afternoon and Saturday evening present as soloist Mme Gadski. The Symphony will be Schumann's third, known as the "Rhenish." This has not been played here since the first concert in the season of 1910-1911, when Mr Fiedler gave a Schumann program in commemoration of the 100th anniversary of the composer's birth.

Dr Muck since he has been in Boston has conducted only one of the Schumann Symphonies, that in B-flat. Twice he was ready to play the D minor and both times he was ill and it had to be conducted by the assistant conductor.

The second half of the program contains two works new to Symphony audiences. The first is a long excerpt from the first act of "Tristan und Isolde," which Mme Gadski will sing. This is Isolde's narrative to Braengane of how the Cornish knight came to Ireland to woo her for King Mark.

The second is Beethoven's Fugue for String Orchestra, op. 133. This has been played in Boston once by the Kneisel Quartet, but it is doubtful whether it has been played yet in America by an orchestra.

The final number will be the Prelude and "Liebestod" from "Tristan und Isolde," Mme Gadski soloist.

Paragraphs About Musical Matters Here and Elsewhere

Fritz Kreisler will give his first recital at the second of the series of Sunday concerts at Symphony Hall next Sunday afternoon. His principal numbers will be the A minor concerto of Bach, and a concerto in E minor by the Russian, Jules Conus. There will also be two groups of short pieces by Mr Kreisler's favorite 17th and 18th century composers.

From

Address: New York City

Date.....

Schlimm für Bostoner.

Bühnenarbeiter der Philadelphiaer Musik-Akademie bilden Union.

Philadelphia, 17. Okt. Die Kapitulation der Bostoner Symphonie-Musiker vor der organisierten Arbeiterschaft und die Aufgabe seines unionfeindlichen Standpunktes ist in Bälde zu erwarten. Dieser Tage haben sich nämlich die Bühnenarbeiter, die Schreiner, Elektriker und die Hilfskräfte der hiesigen Musikakademie, des letzten Nicht-Unionhauses, das den Bostonern noch offen stand, zu einer Union zusammengeschlossen. Voraussichtlich werden sie jedoch in diesem Jahre noch nicht der Leitung der Musikakademie ihr Ultimatum überreichen, so daß die Bostoner in diesem Winter ihre Kontrakte noch erfüllen können.

Das Bostoner Symphonie-Orchester ist das einzige größere Orchester, das noch nicht der American Federation of Musicians angeschlossen ist. Die Mitglieder der Symphonie-Orchester New Yorks und Philadelphias, sowie der großen Orchester in Pittsburgh, St. Louis, Cincinnati und Minneapolis gehören sämtlich der Musiker-Union an.

Oct.23,1916.

ALDA AND DE LUCCA IN SUNDAY CONCERT

Two members of the Metropolitan Opera Company, Mme. Alda, the soprano, and Giuseppe de Luca, the barytone, were the soloists yesterday at the first of the Sunday afternoon musicales to be given at Symphony Hall.

Mme. Alda was content to sing comparatively simple songs in various languages, including two written by her accomplished accompanist, Frank La Forge, and her singing was applauded warmly. Mr. de Luca not only sang many popular Italian songs, but he offered two of the most brilliant arias in his repertoire, the famous "Largo al Factotum," from the "Barber of Seville," and the hardly less celebrated "Eri Tu," from Verdi's "Ballo in Maschera." He proved again that he is one of the foremost singers of the times.

Fritz Kreisler's recital will be the attraction at Symphony Hall next Sunday.

EVENING POST
New York City
OCT 17 19

BOSTON SYMPHONY ORCHESTRA ISOLATED BY UNION LABOR

Last Non-Union House in Which It Can Appear Becomes Unionized —Question for A. F. of L.

[Special Dispatch to The Evening Post.]

PHILADELPHIA, October 17.—Capitulation of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent. The cordon of union labor surrounding this orchestra was strengthened this week by the unionizing of the stage hands of the Academy of Music in Philadelphia—the last non-union house in which the Boston Symphony Orchestra makes its appearance. Whether the labor unions associated with the Boston Symphony Orchestra will subtly issue their ultimatum this year, and force the houses in which the orchestra is scheduled to appear to cancel their contracts, or postpone pressure until the next season, will probably be decided at the annual convention of the American Federation of Labor, to be held next month at Baltimore.

The Boston Symphony is the only important orchestra not affiliated with the American Federation of Musicians. The New York Symphony Orchestra under Damrosch, the Philadelphia Orchestra under Stowkowski, the Pittsburgh, the St. Louis, the Cincinnati, and the Minneapolis Orchestras are all unionized.

The problem confronting the managers of the houses in which the Boston Symphony has contracted to appear is whether the union carpenters, electricians, and stage men will continue to serve the Boston Symphony Orchestra. The employees of the Academy of Music in Philadelphia have joined the International Alliance of Stage Employees, thereby forging an adamant circle around the Boston Symphony.

The possibility of a strike being called this year was discussed by labor leaders in Philadelphia, but it was agreed that the question of a strike was not a local one; that the matter was one for the chiefs at the annual convention in Baltimore.

"I shall recommend to the chiefs," said Mr. Ben Harrison, president of the Philadelphia local of the International Alliance of Stage Employees and also delegate to the annual convention, "that no action be called against the Academy of Music this year. We don't want to embarrass them. But, of course, if any other union asks our coöperation we shall be ready. The Academy knows that next year all organizations signing up with them must be union organizations, but until next year, we may not do anything."

Mr. Shepherd, local president of the American Federation of Musicians, would say only that "so far as I know, at present, we have no difference of opinion, and nothing in common, with the Academy of Music, in connection with the Boston Symphony."

But, however, it is definitely admitted that no contract has been made with the Academy of Music not to go on strike when the non-union Boston Symphony Orchestra makes its initial appearance of the season. The future of the year's schedule of the orchestra is on the knees of the Federation; one year's grace may be granted—or denied.

REPUBLICAN
Springfield, Mass.
Oct 15, 1916
OCT

BOSTON SYMPHONY COMING

Laeta Hartley to be Soloist at Concert November 6

The Boston symphony orchestra, with Miss Laeta Hartley, pianist, as soloist, will be the attraction for the second in the series of Ellis concerts to be given in the Auditorium Monday evening, November 6. It is fortunate that plans for the Ellis concerts were made last May and the dates determined at that time, for the orchestra is now booked for the entire season, with as many engagements as it is permitted to accept. The orchestra is again under the direction of Dr Karl Muck, having opened its Boston season on Friday. Miss Hartley played with the orchestra several times last season, and was well received wherever she played. The sale of single tickets for this concert will open the 30th at Otto Baab's, but advance orders for tickets will be filled in the order of their receipt.

Mr Ellis came to Springfield with Miss Farrar on Wednesday for the opening concert of his series, and he expressed himself well pleased with the [illegible] concert series [illegible] of Springfield.

News
Providence, R. I.
Oct 7 1916

Boston Symphony Orchestra

The prospectus for the six concerts which the Boston Symphone Orchestra is to give in Infantry hall, Providence, the coming season calls attention to the fact that the general sale of season tickets will open at Seddon's News stand in the Butler Exchange next Monday morning, October 9. There is already a large subscription comprising chiefly renewals of those who subscribed last year. But there is still a wide choice of seats at all prices and, from all indications, interest in the concerts is keener than ever.

The prospectus emphasizes the fact that for the first time in the history of these concerts the entire personnel of the orchestra will be used. Heretofore, this has been impossible owing to the limited size of the stage in Infantry Hall, but a movable extension has been built this fall which will give ample room for one hundred musicians and, when it is necessary, the piano besides. This will mean much in the performance of works in the modern repertoire.

There will be a soloist at each concert and the list is one of the usual distinction the Boston Symphony Orchestra provides for this city. The concerts will be given on Tuesday evenings and at the first, October 17, the soloist will be Fritz Kreisler; at the second, November 21, Susan Millar; at the third, December 26, Irma Seydel; at the fourth, February 6, Osip Gabrilowitsch; at the fifth, March 6, Emmy Destinn; and at the sixth and last, April 10, Ethel Leginska. Three of these are very famous artists very well known here; Kreisler, Gabrilowitsch and Destinn. Regarding the detainment of Miss Destinn in Austria, which has been in the papers recently, reports have been received that this is merely temporary and that she will be here in time for her appearance with the Orchestra in March If it should turn out that she is unable to come, there will be ample time to get an eminent soloist as her substitute.

The other three artists are less well known. Irma Seydel has appeared in Providence in the past and shown here, as elsewhere, that she is a violinist of most unusual talent and artistry. Ethel Leginska who, despite her name is an English woman, is, so to say, the most remarkable find among the women pianists of recent years. She is an extraordinary artist in every sense of the word. Susan Millar is, to all intents and prposes, a debutante, a mezzo-soprano with a voice of unusual warmth and beauty. Miss Millar has been engaged as a debutante for six of the most important concerts of the Boston Symphony Orchestra, which are: Cambridge, Providence, Philadelphia, Washington, Baltimore and Brooklyn.

Her appearance here should be an incident of unusual interest for she is the first "complete" pupil that Marcella Sembrich, the greatest mistress of song of our time, [illegible] has daunched into public life. A hearing given to Miss Millar last spring by Mr. Ellis, manager of the Orchestra, and the warm recomendation of Mme, Sembrich, has resulted in these notable engagements for this young singer. It is expected that she will "make good" in every sense of the word.

The orchestra returns with its personnel little changed and Dr. Muck will this year as in the past four years, be at its head.

SUN
Baltimore, Md.
OCT 16 19

TO PLAY NEW WORK

Kreisler Will Render Schelling's New Concerto At Boston Symphony Concert.

The public subscription sale of season tickets for the five concerts to be given here by the Boston Symphony Orchestra has been in progress since last Monday with most excellent results, and the season of 1916-1917 promises in every respect to be on a par with that of 1915-1916, which was a record. The five concerts, which will be given in the Lyric Theatre, come as usual on Wednesday evenings, the dates being November 1 and 29, January 3, February 14 and March 14.

The soloists announced, in the order in which they will appear, are Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. To be sure, there is doubt about the appearance of Mme. Destinn. Even through the American Embassy at Vienna it has been impossible to get word to or from this famous Bohemian singer.

Mr. Kreisler, at the first concert, will play a new Concerto by the distinguished composer and pianist, Ernest Schelling. He plays for the first time in Providence next Tuesday night, October 17. The rehearsals which have been held reveal the work as one of extraordinary melodic beauty and brilliancy.

POST
Washington, D. C.
Oct. 15 th OCT

Season tickets for the five concerts to be given at the National by the Boston Symphony Orchestra are now on sale at Droop's music store. The concerts are announced Tuesday afternoons at 4:30. The dates are October 31, November 28, January 2, February 13 and March 13.

The soloists so far announced are Fritz Kreisler, October 31; Miss Susan Millar, November 28; Carl Friedberg, January 2; Emmy Destinn, March 13. This list offers two singers, one pianist and one violinist.

From EVENING SUN
Address: New York City
Oct. 17th

UNIONS MAY FIGHT ORCHESTRA

Boston Symphony Loses Its Last Unorganized Theatre.

PHILADELPHIA, Oct. 17.—The probability that the Boston Symphony Orchestra, the only important organization not affiliated with the American Federation of Musicians, will be forced to submit to unionization appeared today when the stage hands of the Academy of Music here were unionized. The Academy of Music is the last non-union house in which the Boston Symphony Orchestra appears.

At the annual convention of the A. F. of L. in Baltimore next month it will be decided whether the labor unions associating with the Boston Symphony Orchestra shall compel the houses in which the orchestra is scheduled to appear this year to cancel the contracts or to postpone pressure until next season.

From the
Boston Post
Oct.22,1916.

Saturday evening, Nov. 11, in Symphony Hall, the fourth of the evening concerts of the Symphony Orchestra, under Dr. Muck, with the pieces already specified.

Thursday evening, Nov. 9, at Sanders Theatre, in Cambridge, the second of the current series of concerts by the Symphony Orchestra, under Dr. Muck, with Miss Susan Millar, trained by Mme. Sembrich, for the assisting singer.

Friday afternoon, Nov. 10, in Symphony Hall, the fourth of the afternoon concerts of the Symphony Orchestra, under Dr. Muck. Brahms' first symphony and Rimski-Korsakoff's oriental suite, "Scheherazade," are the chief items of his programme.

EVENING STAR
Washington, D. C.
OCT 15 19

Boston Symphony Orchestra.

The general sale of season tickets for the five concerts to be given in the New National Theater this winter by the Boston Symphony Orchestra is now open at Droop's. These concerts have come to be an important function in the musical and social life of Washington. It is thirty years since they first were given here and, with the exception of an interim of a few years, they have been an annual fixture in this city.

The concerts will be given, as in the past, on Tuesday afternoons at 4:30, October 31, November 28, January 2, February 13 and March 13. Four soloists are announced. For October 31 the assisting artist will be Fritz Kreisler; November 28, Miss Susan Millar; January 2, Carl Friedberg, and March 13, Emmy Destinn. No soloist is yet scheduled for the concert of February 13.

From ENQUIRER
Address: Philadelphia, Pa.
Oct 15th OCT
[illegible] much favor.

The subscription sale of season tickets for the series of five concerts to be given this season in Philadelphia by the Boston Symphony Orchestra has been in progress for the past week and is well up to the high average set by recent years. By the time the first concert arrives, October 30, there will be very few seats left of any kind. The dates of the concerts are: October 30, November 27, January 1, February 12 and March 12, and the soloists announced are: Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. Of these, Susan Millar and Carl Friedberg are new to Philadelphia.

As usual, M. B. Swaab, violinist, of the Fuller Building, 10 South Eighteenth street, will award several free and part-free violin scholarships this season. Applicants, who must be deserving, may be of any age, either sex, beginner or advanced. This offer will be open from now on till November 11. Mr. Swaab received his musical education in Leipzig, Germany, obtaining his diploma from the famous Royal Conservatory there. He was for a long time violinist with the celebrated Leipzig Gewandhaus Orchestra, under the conductorship of Arthur Nikisch.

From NEWS
Address: Providence
OCT 11 1916

Boston Symphony Orchestra

The subscription sale of season tickets for the Boston Symphony Concerts which has been in progress at Seddon's in the Butler Exchange since last Monday promises well for the series, as it is very large. The sale for the first concert, which comes next Tuesday evening, October 17, in Infantry hall, will open at Seddon's next Saturday morning, October 14. As already announced, the soloist at this concert will be Fritz Kreisler.

[28]

NORTH AMERICAN
Philadelphia, Pa.
OCT 15 1

Fritz Kreisler will be the soloist at the first Boston Symphony Orchestra concert in the Academy of Music Monday night, October 30. He plans to play, for the first time in Philadelphia, a new concerto for violin and orchestra, which has been written especially for him by Ernest Schelling. His first recital in Philadelphia is set for Saturday afternoon, November 11, in the Academy of Music.

MUSICAL AMERICA
New York City
OCT 21 1916

THREATENS NON-UNIONISM OF BOSTON SYMPHONY

CAPITULATION of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent, according to a story in the New York *Evening Post* under a Philadelphia date line. The cordon of union labor surrounding this orchestra was strengthened this week, says the article, by the unionizing of the stage hands of the Academy of Music in Philadelphia—the last non-union house in which the Boston Symphony Orchestra makes its appearance.

Whether the labor unions associated with the Boston Symphony Orchestra will subtly issue their ultimatum this year, and force the houses in which the orchestra is scheduled to appear to cancel their contracts, or postpone pressure until the next season, will probably be decided at the annual convention of the American Federation of Labor, to be held next month at Baltimore.

The problem confronting the managers of the houses in which the Boston Symphony has contracted to appear is whether the union carpenters, electricians and stage men will continue to serve the Boston Symphony Orchestra.

REPUBLICAN
Springfield, Mass.
OCT 22 1916

THE SECOND ELLIS CONCERT

Boston Symphony Orchestra Is Booked for November 6

The second concert of the Ellis series will be given in the Auditorium of this city on Monday evening, November 6. This will be the first of the two concerts by the Boston symphony orchestra, which will bring its entire personnel for this purpose. The soloist will be Laeta Hartley, an American pianist, who in the past two years has had several appearances with the Boston symphony orchestra. Miss Hartley is a southern woman and a graduate of the New England conservatory of music. Her training has been entirely in this country. A young woman of much personal attraction, she plays interestingly, her work being praiseworthy for tonal beauty, crispness of touch and musicianship.

Dr Muck has made a very interesting program for this concert. It contains three numbers and will run rather more than an hour and three-quarters. The first number will be Schumann's beautiful "Third Symphony in E-flat," known as the "Rhenish" symphony. The second number will be the brilliant first pianoforte concerto of the Russian, Tschaikowsky, and the final number will be Liszt's thrilling and grandiloquent symphonic poem, "Mazeppa."

Tickets for this concert will go on sale at Otto Baab's, Elm street, Monday, October 30, and advance orders will be filled in the order of their receipt.

EAGLE
Brooklyn, N. Y.
OCT 22 1916

Schelling's New Concerto to Be Played by Kreisler at Boston Symphony Concert.

The chief point of interest in the first concert by the Boston Symphony Orchestra, which will be given in the Academy of Music, on Friday evening, November 3, will be a new concerto, by Ernest Schelling, which this distinguished American composer wrote, last summer, specifically for Fritz Kreisler and at Mr. Kreisler's request. Mr. Kreisler will play it at this concert, this being his only appearance here with orchestra in the coming season. The concerto had its first performance in Providence, R. I., last Tuesday evening, was played again in Cambridge, Mass., Thursday evening, and in Boston, Friday and Saturday. It will be played by Mr. Kreisler at the Boston Symphony Concerts in Philadelphia, Washington, Baltimore and Brooklyn. The concerto is short, consuming only sixteen minutes. It is in one movement and is extraordinarily melodious. Mr. Schelling has used for two of his themes, two variations from his symphonic variations for piano and orchestra which he played here a year ago. The symphony will be Schumann's "Rhenish."

Kreisler's Coming Recital at the Academy.

An evening with Fritz Kreisler, master violinist, is always anticipated with keen interest in Brooklyn as elsewhere. Mr. Kreisler's personality, as well as his art, is attractive, and the two combined never fail to draw a capacity house. Brooklyn is fortunate in having two opportunities of hearing the violinist during November, as he is to be the soloist at the first concert by the Boston Symphony Orchestra on November 3, and will appear in retical under Institute auspices on Friday evening, November 17.

TRIBUNE
Minneapolis, Minn.
Oct. 15th
OCT 15 1916

C. A. Ellis, manager of the Boston Symphony orchestra, is now carrying out what seems to be the cleverest grand opera idea that has occurred to anybody in a long time. The only grand opera, by artists of absolutely first rank, to be heard before March or April in this country, has been in New York and Chicago. At that time choruses, orchestras and soloists, fatigued from a season of hard work, have been sent out on limited road tours in performances that, in many ways, were not altogether satisfactory. To Mr. Ellis came the inspired thought of having an opera road tour early in the season instead of late, and before the New York and Chicago seasons instead of after. So he gathered together a number of the leading singers of the Metropolitan and Chicago opera companies, assembled a chorus of 60 and an orchestra of the same number, secured Campinini as artistic director and conductor, selected two box-office certainties for his repertoire and is sending this interesting aggregation out through the Middle West for a three weeks' tour in "Carmen" and "Ill Trovatore." The details of the affair will be found in another column on this page.

The results, it seems to me, will be keen musical pleasure at a time when everyone, performers and public alike, are eager and thirsty for music and a net little balance of profit for Mr. Ellis. Let us hope that this balance may be large enough to encourage him to make an annual feature of the autumn tour of the Ellis Opera company, which will appear in the St. Paul Auditorium next Friday and Saturday evenings.

TIMES
Brooklyn, N. Y.
OCT 21 1916

Kreisler at Boston Concert.

The great point of interest in the first concert of the Boston Symphony Orchestra, which will be given in the Academy of Music, Friday evening, November 3, will be a new concerto by Ernest Schelling, which this distinguished American composer wrote last summer specifically for Fritz Kreisler and at Mr. Kreisler's request. Mr. Kreisler, of course, will play it at this concert, this being his only appearance here with orchestra the coming season. The concerto had its first performance in Providence, R. I., last Tuesday evening, was played again in Cambridge, Mass., Thursday evening, and in Boston Friday and Saturday. It will be played by Mr. Kreisler at the Boston Symphony concerts in Philadelphia, Washington, Baltimore and Brooklyn.

The concerto is short, consuming only sixteen minutes. It is in one movement and is extraordinarily melodious. Mr. Schelling has used for two of his themes two variations from his Symphonic Variations for Piano and Orchestra which he played here a year ago. The symphony will be Schumann's "Rhenish."

1 EVENING POST
ess: New York City
OCT 17 19

BOSTON SYMPHONY ORCHESTRA ISOLATED BY UNION LABOR

Last Non-Union House in Which It Can Appear Becomes Unionized —Question for A. F. of L.

[Special Dispatch to The Evening Post.]

PHILADELPHIA, October 17.—Capitulation of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent. The cordon of union labor surrounding this orchestra was strengthened this week by the unionizing of the stage hands of the Academy of Music in Philadelphia—the last non-union house in which the Boston Symphony Orchestra makes its appearance. Whether the labor unions associated with the Boston Symphony Orchestra will subtly issue their ultimatum this year, and force the houses in which the orchestra is scheduled to appear to cancel their contracts, or postpone pressure until the next season, will probably be decided at the annual convention of the American Federation of Labor, to be held next month at Baltimore.

The Boston Symphony is the only important orchestra not affiliated with the American Federation of Musicians. The New York Symphony Orchestra under Damrosch, the Philadelphia Orchestra under Stowkowski, the Pittsburgh, the St. Louis, the Cincinnati, and the Minneapolis Orchestras are all unionized.

The problem confronting the managers of the houses in which the Boston Symphony has contracted to appear is whether the union carpenters, electricians, and stage men will continue to serve the Boston Symphony Orchestra. The employees of the Academy of Music in Philadelphia have joined the International Alliance of Stage Employees, thereby forging an adamant circle around the Boston Symphony.

The possibility of a strike being called this year was discussed by labor leaders in Philadelphia, but it was agreed that the question of a strike was not a local one; that the matter was one for the chiefs at the annual convention in Baltimore.

"I shall recommend to the chiefs," said Mr. Ben Harrison, president of the Philadelphia local of the International Alliance of Stage Employees and also delegate to the annual convention, "that no action be called against the Academy of Music this year. We don't want to embarrass them. But, of course, if any other union asks our coöperation we shall be ready. The Academy knows that next year all organizations signing up with them must be union organizations, but until next year, we may not do anything."

Mr. Shepherd, local president of the American Federation of Musicians, would say only that "so far as I know, at present, we have no difference of opinion, and nothing in common, with the Academy of Music, in connection with the Boston Symphony."

But, however, it is definitely admitted that no contract has been made with the Academy of Music not to go on strike when the non-union Boston Symphony Orchestra makes its initial appearance of the season. The future of the year's schedule of the orchestra is on the knees of the Federation; one year's grace may be granted—or denied.

1 REPUBLICAN
ess: Springfield, Mass.
Oct. 15, 1916.

BOSTON SYMPHONY COMING

Laeta Hartley to be Soloist at Concert November 6

The Boston symphony orchestra, with Miss Laeta Hartley, pianist, as soloist, will be the attraction for the second in the series of Ellis concerts to be given in the Auditorium Monday evening, November 6. It is fortunate that plans for the Ellis concerts were made last May and the dates determined at that time, for the orchestra is now booked for the entire season, with as many engagements as it is permitted to accept. The orchestra is again under the direction of Dr Karl Muck, having opened its Boston season on Friday. Miss Hartley played with the orchestra several times last season, and was well received wherever she played. The sale of single tickets for this concert will open the 30th at Otto Baab's, but advance orders for tickets will be filled in the order of their receipt.

Mr Ellis came to Springfield with Miss Farrar on Wednesday for the opening concert of his series, and he expressed himself as well pleased with the support given his concert series by the music-loving people of Springfield.

News
Providence, R. I.
Oct 7, 1916

Boston Symphony Orchestra

The prospectus for the six concerts which the Boston Symphone Orchestra is to give in Infantry hall, Providence, the coming season calls attention to the fact that the general sale of season tickets will open at Seddon's News stand in the Butler Exchange next Monday morning, October 9. There is already a large subscription comprising chiefly renewals of those who subscribed last year. But there is still a wide choice of seats at all prices and, from all indications, interest in the concerts is keener than ever.

The prospectus emphasizes the fact that for the first time in the history of these concerts the entire personnel of the orchestra will be used. Heretofore, this has been impossible owing to the limited size of the stage in Infantry Hall, but a movable extension has been built this fall which will give ample room for one hundred musicians and, when it is necessary, the piano besides. This will mean much in the performance of works in the modern repertoire.

There will be a soloist at each concert and the list is one of the usual distinction the Boston Symphony Orchestra provides for this city. The concerts will be given on Tuesday evenings and at the first, October 17, the soloist will be Fritz Kreisler; at the second, November 21, Susan Millar; at the third, December 26, Irma Seydel; at the fourth, February 6, Osip Gabrilowitsch; at the fifth, March 6, Emmy Destinn; and at the sixth and last, April 10, Ethel Leginska. Three of these are very famous artists very well known here; Kreisler, Gabrilowitsch and Destinn. Regarding the detainment of Miss Destinn in Austria, which has been in the papers recently, reports have been received that this is merely temporary and that she will be here in time for her appearance with the Orchestra in March. If it should turn out that she is unable to come, there will be ample time to get an eminent soloist as her substitute.

The other three artists are less well known. Irma Seydel has appeared in Providence in the past and shown here, as elsewhere, that she is a violinist of most unusual talent and artistry. Ethel Leginska who, despite her name is an English woman, is, so to say, the most remarkable find among the women pianists of recent years. She is an extraordinary artist in every sense of the word. Susan Millar is, to all intents and prposes, a debutante, a mezzo-soprano with a voice of unusual warmth and beauty. Miss Millar has been engaged as a debutante for six of the most important concerts of the Boston Symphony Orchestra, which are: Cambridge, Providence, Philadelphia, Washington, Baltimore and Brooklyn.

Her appearance here should be an incident of unusual interest for she is the first "complete" pupil that Marcella Sembrich, the greatest mistress of song of our time, [illegible] with Maids of America,

has daunched into publiic life. A hearing given to Miss Millar last spring by Mr. Ellis, manager of the Orchestra, and the warm recomendation of Mme, Sembrich, has resulted in these notable engagements for this young singer. It is expected that she will "make good" in every sense of the word.

The orchestra returns with its personnel little changed and Dr. Muck will this year as in the past four years, be at its head.

n SUN
ress: Baltimore, Md.
OCT 16 19

TO PLAY NEW WORK

Kreisler Will Render Schelling's New Concerto At Boston Symphony Concert.

The public subscription sale of season tickets for the five concerts to be given here by the Boston Symphony Orchestra has been in progress since last Monday with most excellent results, and the season of 1916-1917 promises in every respect to be on a par with that of 1915-1916, which was a record. The five concerts, which will be given in the Lyric Theatre, come as usual on Wednesday evenings, the dates being November 1 and 29, January 3, February 14 and March 14.

The soloists announced, in the order in which they will appear, are Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. To be sure, there is doubt about the appearance of Mme. Destinn. Even through the American Embassy at Vienna it has been impossible to get word to or from this famous Bohemian singer.

Mr. Kreisler, at the first concert, will play a new Concerto by the distinguished composer and pianist, Ernest Schelling. He plays for the first time in Providence next Tuesday night, October 17. The rehearsals which have been held reveal the work as one of extraordinary melodic beauty and brilliancy.

m POST
ress: Washington, D. C.
Oct. 15 th 1916

Season tickets for the five concerts to be given at the National by the Boston Symphony Orchestra are now on sale at Droop's music store. The concerts are announced Tuesday afternoons at 4:30. The dates are October 31, November 28, January 2, February 13 and March 13.

The soloists so far announced are Fritz Kreisler, October 31; Miss Susan Millar, November 28; Carl Friedberg, January 2; Emmy Destinn, March 13. This list offers two singers, one pianist and one violinist.

From EVENING SUN
Address: New York City
ate Oct. 17th

UNIONS MAY FIGHT ORCHESTRA.

Boston Symphony Loses Its Last Unorganized Theatre.

PHILADELPHIA, Oct. 17.—The probability that the Boston Symphony Orchestra, the only important organization not affiliated with the American Federation of Musicians, will be forced to submit to unionization appeared today when the stage hands of the Academy of Music here were unionized. The Academy of Music is the last non-union house in which the Boston Symphony Orchestra appears.

At the annual convention of the A. F. of L. in Baltimore next month it will be decided whether the labor unions associating with the Boston Symphony Orchestra shall compel the houses in which the orchestra is scheduled to appear this year to cancel the contracts or to postpone pressure until next season.

From the
Boston Post
Oct. 22, 1916.

Saturday evening, Nov. 11, in Symphony Hall, the fourth of the evening concerts of the Symphony Orchestra, under Dr. Muck, with the pieces already specified.

Thursday evening, Nov. 9, at Sanders Theatre, in Cambridge, the second of the current series of concerts by the Symphony Orchestra, under Dr. Muck, with Miss Susan Millar, trained by Mme. Sembrich, for the assisting singer.

Friday afternoon, Nov. 10, in Symphony Hall, the fourth of the afternoon concerts of the Symphony Orchestra, under Dr. Muck. Brahms' first symphony and Rimski-Korsakoff's oriental suite, "Scheherazade," are the chief items of his programme.

EVENING STAR
ss: Washington, D. C.

Boston Symphony Orchestra.

The general sale of season tickets for the five concerts to be given in the New National Theater this winter by the Boston Symphony Orchestra is now open at Droop's. These concerts have come to be an important function in the musical and social life of Washington. It is thirty years since they first were given here and, with the exception of an interim of a few years, they have been an annual fixture in this city.

The concerts will be given, as in the past, on Tuesday afternoons at 4:30, October 31, November 28, January 2, February 13 and March 13. Four soloists are announced. For October 31 the assisting artist will be Fritz Kreisler; November 28, Miss Susan Millar; January 2, Carl Friedberg, and March 13, Emmy Destinn. No soloist is yet scheduled for the concert of February 13.

rom ENQUIRER
ldress: Philadelphia, Pa.
ate Oct 15th

[illegible] favor.

The subscription sale of season tickets for the series of five concerts to be given this season in Philadelphia by the Boston Symphony Orchestra has been in progress for the past week and is well up to the high average set by recent years. By the time the first concert arrives, October 30, there will be very few seats left of any kind. The dates of the concerts are: October 30, November 27, January 1, February 12 and March 12, and the soloists announced are: Fritz Kreisler, Susan Millar, Ossip Gabrilowitsch, Carl Friedberg and Emmy Destinn. Of these, Susan Millar and Carl Friedberg are new to Philadelphia.

As usual, M. B. Swaab, violinist, of the Fuller Building, 10 South Eighteenth street, will award several free and part-free violin scholarships this season. Applicants, who must be deserving, may be of any age, either sex, beginner or advanced. This offer will be open from now on till November 11. Mr. Swaab received his musical education in Leipzig, Germany, obtaining his diploma from the famous Royal Conservatory there. He was for a long time violinist with the celebrated Leipzig Gewandhaus Orchestra, under the conductorship of Arthur Nikisch.

From NEWS
Address: Providence, R. I.

Boston Symphony Orchestra

The subscription sale of season tickets for the Boston Symphony Concerts which has been in progress at Seddon's in the Butler Exchange since last Monday promises well for the series, as it is very large. The sale for the first concert, which comes next Tuesday evening, October 17, in Infantry hall, will open at Seddon's next Saturday morning, October 14. As already announced, the soloist at this concert will be Fritz Kreisler.

[28]

n NORTH AMERICAN
ress: Philadelphia, Pa.
OCT 15 1

Fritz Kreisler will be the soloist at the first Boston Symphony Orchestra concert in the Academy of Music Monday night, October 30. He plans to play, for the first time in Philadelphia, a new concerto for violin and orchestra, which has been written especially for him by Ernest Schelling. His first recital in Philadelphia is set for Saturday afternoon, November 11, in the Academy of Music.

m REPUBLICAN
ress: Springfield, Mass.
te

THE SECOND ELLIS CONCERT

Boston Symphony Orchestra Is Booked for November 6

The second concert of the Ellis series will be given in the Auditorium of this city on Monday evening, November 6. This will be the first of the two concerts by the Boston symphony orchestra, which will bring its entire personnel for this purpose. The soloist will be Laeta Hartley, an American pianist, who in the past two years has had several appearances with the Boston symphony orchestra. Miss Hartley is a southern woman and a graduate of the New England conservatory of music. Her training has been entirely in this country. A young woman of much personal attraction, she plays interestingly, her work being praiseworthy for tonal beauty, crispness of touch and musicianship.

Dr Muck has made a very interesting program for this concert. It contains three numbers and will run rather more than an hour and three-quarters. The first number will be Schumann's beautiful "Third Symphony in E-flat," known as the "Rhenish" symphony. The second number will be the brilliant first pianoforte concerto of the Russian, Tschaikowsky, and the final number will be Liszt's thrilling and grandiloquent symphonic poem, "Mazeppa."

Tickets for this concert will go on sale at Otto Baab's, Elm street, Monday, October 30, and advance orders will be filled in the order of their receipt.

EAGLE
Brooklyn, N. Y.

Schelling's New Concerto to Be Played by Kreisler at Boston Symphony Concert.

The chief point of interest in the first concert by the Boston Symphony Orchestra, which will be given in the Academy of Music, on Friday evening, November 3, will be a new concerto, by Ernest Schelling, which this distinguished American composer wrote, last summer, specifically for Fritz Kreisler and at Mr. Kreisler's request. Mr. Kreisler will play it at this concert, this being his only appearance here with orchestra in the coming season. The concerto had its first performance in Providence, R. I., last Tuesday evening, was played again in Cambridge, Mass., Thursday evening, and in Boston, Friday and Saturday. It will be played by Mr. Kreisler at the Boston Symphony Concerts in Philadelphia, Washington, Baltimore and Brooklyn. The concerto is short, consuming only sixteen minutes. It is in one movement and is extraordinarily melodious. Mr. Schelling has used for two of his themes, two variations from his symphonic variations for piano and orchestra which he played here a year ago. The symphony will be Schumann's "Rhenish."

Kreisler's Coming Recital at the Academy.

An evening with Fritz Kreisler, master violinist, is always anticipated with keen interest in Brooklyn as elsewhere. Mr. Kreisler's personality, as well as his art, is attractive, and the two combined never fail to draw a capacity house. Brooklyn is fortunate in having two opportunities of hearing the violinist during November, as he is to be the soloist at the first concert by the Boston Symphony Orchestra on November 3, and will appear in retical under Institute auspices on Friday evening, November 17.

MUSICAL AMERICA
New York City
OCT 8 1916

THREATENS NON-UNIONISM OF BOSTON SYMPHONY

CAPITULATION of the Boston Symphony Orchestra to organized labor and a withdrawal from its non-union position are imminent, according to a story in the New York *Evening Post* under a Philadelphia date line. The cordon of union labor surrounding this orchestra was strengthened this week, says the article, by the unionizing of the stage hands of the Academy of Music in Philadelphia—the last non-union house in which the Boston Symphony Orchestra makes its appearance.

Whether the labor unions associated with the Boston Symphony Orchestra will subtly issue their ultimatum this year, and force the houses in which the orchestra is scheduled to appear to cancel their contracts, or postpone pressure until the next season, will probably be decided at the annual convention of the American Federation of Labor, to be held next month at Baltimore.

The problem confronting the managers of the houses in which the Boston Symphony has contracted to appear is whether the union carpenters, electricians and stage men will continue to serve the Boston Symphony Orchestra.

m TRIBUNE
dress: Minneapolis, Minn.
e Oct. 15th

C. A. Ellis, manager of the Boston Symphony orchestra, is now carrying out what seems to be the cleverest grand opera idea that has occurred to anybody in a long time. The only grand opera, by artists of absolutely first rank, to be heard before March or April in this country, has been in New York and Chicago. At that time choruses, orchestras and soloists, fatigued from a season of hard work, have been sent out on limited road tours in performances that, in many ways, were not altogether satisfactory. To Mr. Ellis came the inspired thought of having an opera road tour early in the season instead of late, and before the New York and Chicago seasons instead of after. So he gathered together a number of the leading singers of the Metropolitan and Chicago opera companies, assembled a chorus of 60 and an orchestra of the same number, secured Campinini as artistic director and conductor, selected two box-office certainties for his repertoire and is sending this interesting aggregation out through the Middle West for a three weeks' tour in "Carmen" and "Ill Trovatore." The details of the affair will be found in another column on this page.

The results, it seems to me, will be keen musical pleasure at a time when everyone, performers and public alike, are eager and thirsty for music and a net little balance of profit for Mr. Ellis. Let us hope that this balance may be large enough to encourage him to make an annual feature of the autumn tour of the Ellis Opera company, which will appear in the St. Paul Auditorium next Friday and Saturday evenings.

n TIMES
ress: Brooklyn, N. Y.
e

Kreisler at Boston Concert.

The great point of interest in the first concert of the Boston Symphony Orchestra, which will be given in the Academy of Music, Friday evening, November 3, will be a new concerto by Ernest Schelling, which this distinguished American composer wrote last summer specifically for Fritz Kreisler and at Mr. Kreisler's request. Mr. Kreisler, of course, will play it at this concert, this being his only appearance here with orchestra the coming season. The concerto had its first performance in Providence, R. I., last Tuesday evening, was played again in Cambridge, Mass., Thursday evening, and in Boston Friday and Saturday. It will be played by Mr. Kreisler at the Boston Symphony concerts in Philadelphia, Washington, Baltimore and Brooklyn.

The concerto is short, consuming only sixteen minutes. It is in one movement and is extraordinarily melodious. Mr. Schelling has used for two of his themes two variations from his Symphonic Variations for Piano and Orchestra which he played here a year ago. The symphony will be Schumann's "Rhenish."

SYMPHONY CONCERTS OPEN GREAT BOSTON SEASON

Its Thirty-Sixth Year Finds the World-Famous Orchestra at Zenith of Its Power—Total of 110 Concerts to Be Given—An Imposing Array of Soloists—Opera by Boston-National and Ellis Companies—Princely Entertainment Promised by Local Concert Managers—Club and Choral Concerts of Every Variety in Prospect — In the Music Schools

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 7, 1916.

IF the coming musical season in Boston were confined to the fare announced from Symphony Hall alone, it would indeed be a season of princely entertainment, but in addition to the events in Symphony Hall, much of merit and interesting novelties and revivals are to be forthcoming from other musical centers of the city. It promises to be one of the most brilliant of many seasons in Boston.

Particularly noticeable is the imposing array of soloists to appear with the Boston Symphony Orchestra, Dr. Karl Muck, conductor. There will be nineteen soloists in all, the largest list in more than ten years.

The concerts of next Friday afternoon and Saturday evening will usher in the thirty-sixth season of the orchestra. For the first time in almost a generation, the opening of the season will not be preceded by the auction sales of season tickets which in the past have filled four days of the week prior to the first concerts. Such sales have gone forever, for the good results and the general satisfaction coming from the new method of selling by subscription at fixed prices far surpass the highest expectations of C. A. Ellis, the manager, whose decision made the change possible. More than 75 per cent of the holders of seats last season renewed their subscriptions for 1916-1917, and, contrary to expectations, there has been practically no criticism either of the scale of prices or the division of the hall.

Not the least factor in the success of the new method of disposing of season tickets is found, so to say, in the proprietary interest in the institution it gives to the patrons. Heretofore they have had no assurance of retaining their seats, however desirable they might be.

Musical Spokes in the "Hub of the Universe"

Boston Symphony Orchestra
Season of Boston-National Grand Opera Company
Charles E. Ellis's Concert Enterprises and Opera Company
Mudgett, Macdonald, Steinert and Tremont Temple Concert Series
Six Leading Choral Societies
Some of the Country's Leading Music Clubs and Schools
Many Suburban Choral Societies

Now, seats once secured become, at will, a family possession, for the option on them from season to season works automatically. This alone must bring closer and more sympathetic contact between orchestra and public.

To Give 110 Concerts

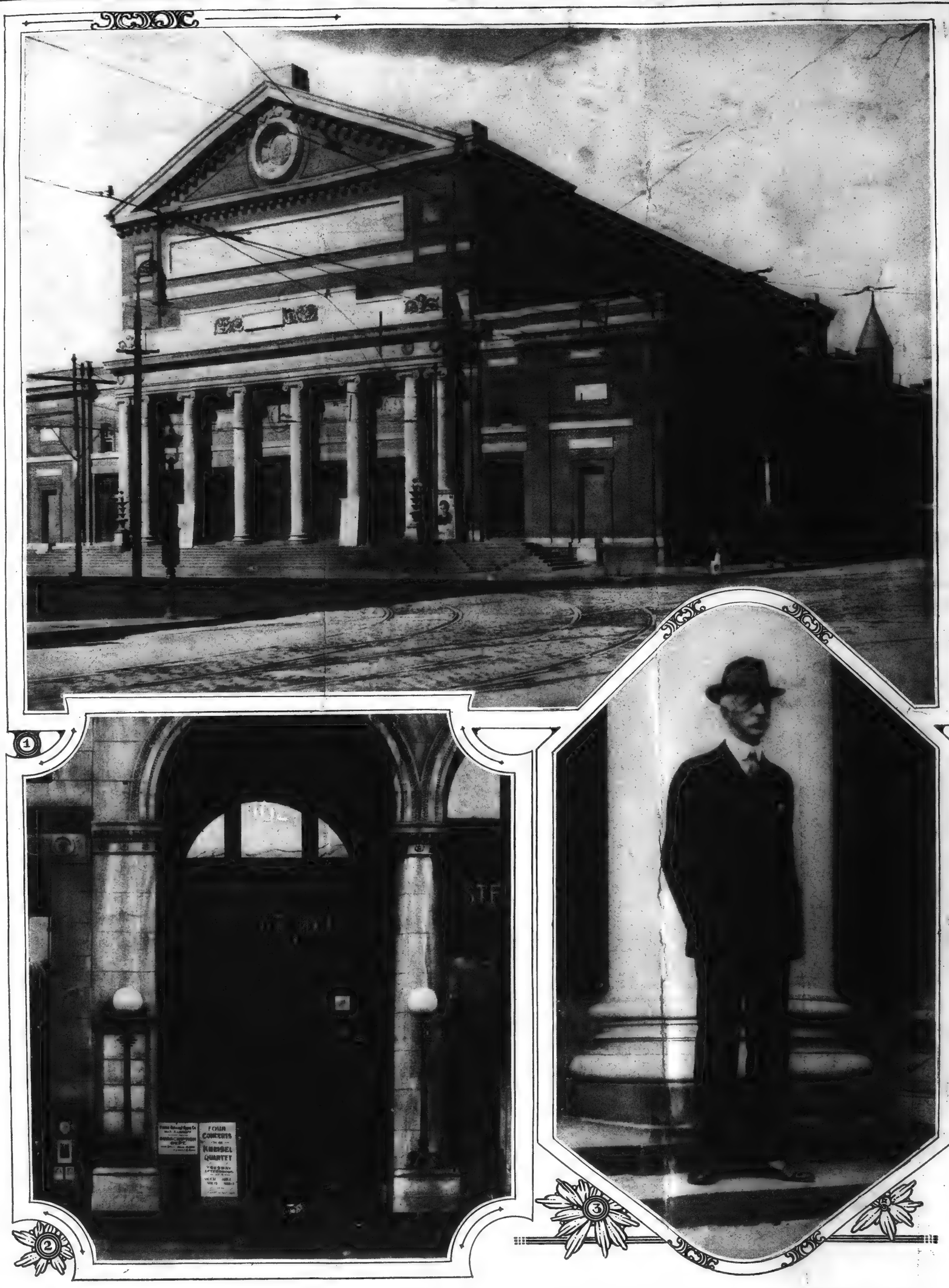
The full season of the orchestra, beginning Oct. 13-14, will run for thirty weeks, ending May 4-5, 1917. In this time a total of 110 concerts will be given, twenty-four pairs in Boston on Friday afternoons and Saturday evenings; eight concerts in Cambridge at Sanders Theater; two each in Springfield and New Bedford, and the others to be given in New York City, Providence, Philadelphia, Washington, Baltimore, Brooklyn, Worcester, Hartford and in other New England cities and cities of the Middle West. The Fridays and Saturdays in the season when there will be no concerts in Boston are Nov. 3-4, Dec. 1-2, Jan. 5-6 and 26-27, Feb. 16-17, and March 16-17.

Last season was, in many respects, the most conspicuous in the history of the orchestra. The patronage it received was the largest on record, not only in Boston, but throughout the country. In brilliancy of performance it quite surpassed anything which it had before achieved. It is everybody's secret that when Dr. Muck returned in 1912 he found many things in the orchestra and its manner of playing not to his liking, and the following three seasons were in a sense disciplinary. Last year it was possible fully to realize what the conductor had accomplished not only in refining the work of the orchestra, but, at the same time in invigorating it. At last Dr. Muck expressed the satisfaction which had long since filled the public.

On the matter of programs, Dr. Muck again, as at the beginning of last year, warns the Symphony public not to look for too many novelties. Music printing is languishing during these war times and it is impossible to secure new music from Central Europe. None the less, it will be remembered that, despite his warning of last season, he presented during the winter no less than eleven works which were new to Boston, seven of these being by American composers. So lovers of the new and of the American need not despair. Moreover, he is planning the revival of several interesting works which have not been heard here for a long time.

Of the soloists, seven are singers. The Metropolitan Opera Company of New York will supply four of these, viz: Mmes. Destinn, Gadski, Homer and Kurt. The others are Julia Culp, Elena Gerhardt and John McCormack. All of these singers have sung with the Boston Symphony before except Mme. Kurt and John McCormack. There will be six pianists on the list, Paderewski, Mrs. Beach, Heinrich Gebhard, Carl Friedberg, Ossip Gabrilowitsch and Ernest Schelling. There will be a warm welcome for Mrs. Beach, the talented Boston composer-pianist, who returns after an absence from the Symphony concerts of sixteen years. She will play a concerto of her own which will be new to Symphony patrons. Then, for violinists, two will come out of the orchestra, Messrs. Witek and Noack. Kreisler will be the first soloist of the season, appearing at the concerts of Oct. 20-21. The other assisting violinist will be that admirable

[Continued on page 25]



No. 1—Symphony Hall, Boston, the Home of the Boston Symphony Orchestra and the City's Principal Concert Auditorium. Charles A. Ellis, the Noted Musical Manager, Has His Offices in This Building. No. 2—Entrance to Steinert Hall, in Which Many of Boston's Finest Recitals Are Given. No. 3—L. H. Mudgett, Manager of Symphony Hall, on the Steps of That Building

SYMPHONY CONCERTS OPEN GREAT BOSTON SEASON

Its Thirty-Sixth Year Finds the World-Famous Orchestra at Zenith of Its Power—Total of 110 Concerts to Be Given—An Imposing Array of Soloists—Opera by Boston-National and Ellis Companies—Princely Entertainment Promised by Local Concert Managers—Club and Choral Concerts of Every Variety in Prospect — In the Music Schools

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 7, 1916.

IF the coming musical season in Boston were confined to the fare announced from Symphony Hall alone, it would indeed be a season of princely entertainment, but in addition to the events in Symphony Hall, much of merit and interesting novelties and revivals are to be forthcoming from other musical centers of the city. It promises to be one of the most brilliant of many seasons in Boston.

Particularly noticeable is the imposing array of soloists to appear with the Boston Symphony Orchestra, Dr. Karl Muck, conductor. There will be nineteen soloists in all, the largest list in more than ten years.

The concerts of next Friday afternoon and Saturday evening will usher in the thirty-sixth season of the orchestra. For the first time in almost a generation, the opening of the season will not be preceded by the auction sales of season tickets which in the past have filled four days of the week prior to the first concerts. Such sales have gone forever, for the good results and the general satisfaction coming from the new method of selling by subscription at fixed prices far surpass the highest expectations of C. A. Ellis, the manager, whose decision made the change possible. More than 75 per cent of the holders of seats last season renewed their subscriptions for 1916-1917, and, contrary to expectations, there has been practically no criticism either of the scale of prices or the division of the hall.

Not the least factor in the success of the new method of disposing of season tickets is found, so to say, in the proprietary interest in the institution it gives to the patrons. Heretofore they have had no assurance of retaining their seats, however desirable they might be.

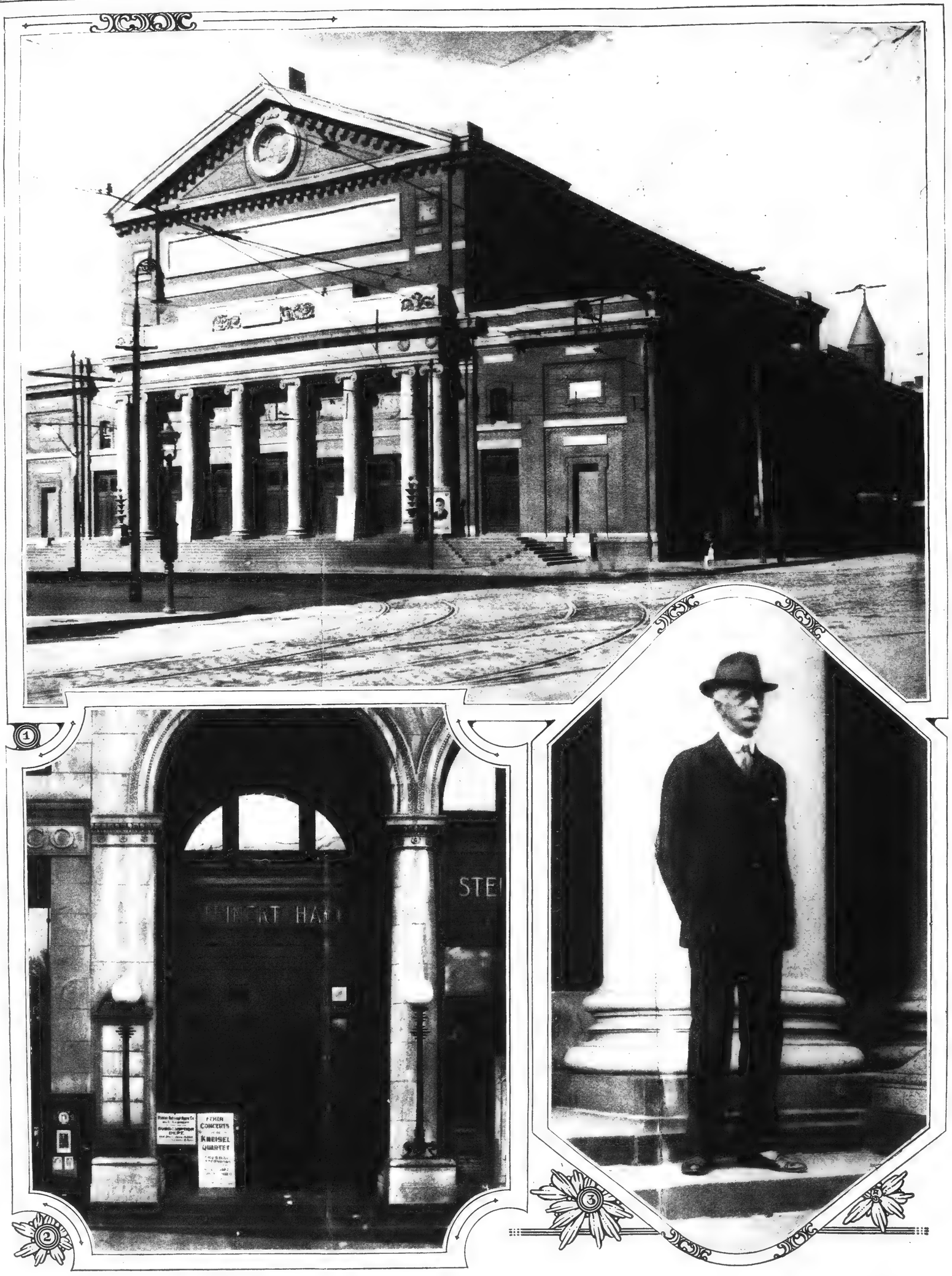
Musical Spokes in the "Hub of the Universe"

Boston Symphony Orchestra
Season of Boston-National Grand Opera Company
Charles E. Ellis's Concert Enterprises and Opera Company
Mudgett, Macdonald, Steinert and Tremont Temple Concert Series
Six Leading Choral Societies
Some of the Country's Leading Music Clubs and Schools
Many Suburban Choral Societies

Now, seats once secured become, at will, a family possession, for the option on them from season to season works automatically. This alone must bring closer and more sympathetic contact between orchestra and public.

To Give 110 Concerts

The full season of the orchestra, beginning Oct. 13-14, will run for thirty weeks, ending May 4-5, 1917. In this time a total of 110 concerts will be given, twenty-four pairs in Boston on Friday afternoons and Saturday evenings; eight concerts in Cambridge at Sanders Theater; two each in Springfield and New Bedford, and the others to be given in New York City, Providence, Philadelphia, Washington, Baltimore, Brooklyn, Worcester, Hartford and in other New England cities and cities of the Middle West. The Fridays and Saturdays in the season when there will be no concerts in Boston are Nov. 3-4, Dec. 1-2, Jan. 5-6 and 26-27, Feb. 16-17, and March 16-17.



No. 1—Symphony Hall, Boston, the Home of the Boston Symphony Orchestra and the City's Principal Concert Auditorium. Charles A. Ellis, the Noted Musical Manager, Has His Offices in This Building. No. 2—Entrance to Steinert Hall, in Which Many of Boston's Finest Recitals Are Given. No. 3—L. H. Mudgett, Manager of Symphony Hall, on the Steps of That Building

Last season was, in many respects, the most conspicuous in the history of the orchestra. The patronage it received was the largest on record, not only in Boston, but throughout the country. In brilliancy of performance it quite surpassed anything which it had before achieved. It is everybody's secret that when Dr. Muck returned in 1912 he found many things in the orchestra and its manner of playing not to his liking, and the following three seasons were in a sense disciplinary. Last year it was possible fully to realize what the conductor had accomplished not only in refining the work of the orchestra, but, at the same time in invigorating it. At last Dr. Muck expressed the satisfaction which had long since filled the public.

On the matter of programs, Dr. Muck again, as at the beginning of last year, warns the Symphony public not to look for too many novelties. Music printing is languishing during these war times and it is impossible to secure new music from Central Europe. None the less, it will be remembered that, despite his warning of last season, he presented during the winter no less than eleven works which were new to Boston, seven of these being by American composers. So lovers of the new and of the American need not despair. Moreover, he is planning the revival of several interesting works which have not been heard here for a long time.

Of the soloists, seven are singers. The Metropolitan Opera Company of New York will supply four of these, viz: Mmes. Destinn, Gadski, Homer and Kurt. The others are Julia Culp, Elena Gerhardt and John McCormack. All of these singers have sung with the Boston Symphony before except Mme. Kurt and John McCormack. There will be six pianists on the list, Paderewski, Mrs. Beach, Heinrich Gebhard, Carl Friedberg, Ossip Gabrilowitsch and Ernest Schelling. There will be a warm welcome for Mrs. Beach, the talented Boston composer-pianist, who returns after an absence from the Symphony concerts of sixteen years. She will play a concerto of her own which will be new to Symphony patrons. Then, for violinists, two will come out of the orchestra, Messrs. Witek and Noack. Kreisler will be the first soloist of the season, appearing at the concerts of Oct. 20-21. The other assisting violinist will be that admirable

[Continued on page 25]

From the TRANSCRIPT, Oct.30,1916.

Mme. Sembrich's First Pupil

Susan Millar, Mezzo-Soprano, Who Will Make Her Debut at the Concert of the Symphony Orchestra at Cambridge on November 9

From the Globe
Oct.28,1916.

BEETHOVEN'S GRAND FUGUE REDISCOVERED

Schumann's "Rhenish" Symphony Played

Mme Gadski Soloist in Two Excerpts From "Tristan and Isolda"

Remembering the orchestral character of Beethoven's later quartets, it is difficult to think of the overture: Grand fugue in B flat major, op. 133, originally the finale of the quartet op. 130, as performed by four stringed instruments. Placed upon the Symphony program by Dr Muck yesterday for the first time, the string orchestra of such size and quality seemed its appropriate means of expression.

The insatiable rhythmic figure, the sweeping breadth of the fugal subjects, holding within them a certain spirit of revolt as of triumphant aspiration would seem stifled and confined, if heard within a solo quartet, a dynamic force of threatening proportions.

The contrasted characters of the two subjects and the contemplative episode are the Beethoven of the later period in expanse of vision, thoughts toward which only the choral symphony had pointed. Criticism of performace by a string orchestra of works for quartet probably is based on lack of clearness, and this a matter of the abilities of the players. The performance yesterday was one of remarkable virtuosity. The precision of each figure kept its profile clean cut in the contrapuntal web, and there was superb dash and spirit.

Schumann's third symphony, intended, as he said, to denote the peasant life along the Rhine, is pervaded by a golden, mellow light. It is wholesome music, not slavishly of folk character, but of a universal simplicity. Nothing was lost in the sympathetic manner in which it was played, of the sunny exuberance of the first movement, the jovial merrymaking of the second, or the pomp and splendor of the scene of coronation in the cathedral.

Mme Gadski sang two excerpts from "Tristan"; the first, Isolda's narrative to Brangaena in Act 1 of the cause of her presence on Tristan's ship, how she had nursed him to health from his wound, had discovered him, through the nick in his sword, to have been Morald's murderer, how she had been stayed from vengeance by the light in his eyes. The second was the Love's death following a performance of the prelude to the opera.

Mme Gadski interpreted in a dramatic manner. There was regal scorn at the end of the first. The final scene touched [illegible] exaltation. No singer could [illegible] to inspiration of such an [illegible] performance. The prelude [illegible] manner more brilliant [illegible] Mme Gadski was [illegible] The orchestra will [illegible] horn trip next week.

From the News
Providence, R.I.
Oct 28 1916

Boston Symphony Orchestra

With its full orchestra present at a Providence concert for the first time, with that supreme master of the violin, Fritz Kreisler, as soloist, the Boston Symphony Orchestra will open its serits of six concerts in this city in Infantry Hall next Tuesday evening October 17. The full roster of the Boston Symphony Orchestra is one hundred, but rarely is the entire number used, for even in modern music few works demand eight horns, four trombones, two harps and an organ. In the past, owing to the limited size of the stage in Infantry Hall, the string section of the orchestra has greatly suffered, and therefore the orchestra has been built on a basis of twelve first violins and ten seconds. Now, with the extension which has been made to the stage for the use of the orchestra, it is possible to bring to Providence the entire personnel of one hundred men when needed, and the orchestra will always have as its foundation sixteen first violins, fourteen seconds, ten violas, ten cellos and eight double basses. In Beethoven and the great classic works the wood wind choir will be doubled as it is in Boston, and the chances are that before the end of the season Dr. Carl Muck will put some work on the programme which demands the entire orchestra.

However great and however attractive the soloists may be, wherever the Boston Symphony Orchestra gives a concert it is, in the end, the orchestra itself which is the star, and undoubtedly the announcement that the entire orchestra is being brought to Providence has had a decided influence on the subscription sale, which is unusually large. At the same time, it must be confessed that even a wonderful instrument like the Boston Symphony will have difficulty in dwarfing such a soloist as Fritz Kreisler. Mr. Kreisler is making here in Providence his first appearance of a series of eight with the orchestra, and he will play here a concerto for violin and orchestra by Ernest Schelling. To Providence falls the distinction of having the first hearing of this work about which Mr. Kreisler is more than enthusiastic. The final draft of the work was made by Mr. Schelling about a month ago, and it was put into rehearsal by the orchestra last week. It is short, lasting but nineteen minutes, difficult and brilliant, and contains, we are told, a wealth of melodic ideals. Mr. Kresler regards it as a most important contribution to the literature of the violin.

The first number on the program will be the great "Eroica" Symphony of Beethoven. This will take the first half of the concert. In the second part will be heard the Schelling Concerto, which will be followed as the final number by a Liszt brilliant and grandiloquent Symphonic Poem, "Mazeppa." The program in its entirety is as follows:

Beethoven, Symphony, No. 3, in E Flat Major, "Eroica," Opus. 55; Schelling, Concerto for violin and orchestra; Liszt, Symphonic Poem, "Mazeppa," No. 6, (after Victor Hugo).

From the
Transcript
Oct.30,1916.

WEEK-END CONCERTS

MR. KREISLER, MR. GABRILOWITSCH AND DR. MUCK

A Vision of the Conductor in Wagnerian Opera—An Aside for Mme. Gadski—The Pianist from Schumann Through Ravel—The Violinist in an Ancient and a Modern Concerto — Of Audiences and Extra Pieces

FROM Symphony Hall on Saturday evening, after the prelude and the closing scene of "Tristan" had come from Dr. Muck, his orchestra and Mme. Gadski as never before, perhaps, in this town, many departed wondering whether they would ever receive the opportunity to hear him as an operatic conductor in the theatre, not in this or that fragment of a music-drama, but from beginning to end of it. For six years he has dwelt and worked in Boston; he began this month the seventh year of his stay; he is free to continue it for as many years more as he may elect. Often, when he has led in an operatic overture at the Symphony Concerts, his more imaginative hearers have seen an invisible curtain rise upon an invisible scene and heard, in fancy, the action of the piece continue under his hand—until his own beginning of the next number on the programme dissipated their vision. Above all, when in the regular course of the concerts or in the additional concerts for the Pension Fund, he has conducted in some fragment of Wagner's music-dramas that enlisted a singer also, he has born it to heights of power and beauty, and sustained it there, such as none but him has attained within long memory. Band, singer, audience have all been heated in the fires of his mastery of the music, his response to it, his conveyance of it.

On Saturday evening, for example, it was so—and as it seemed at the moment in greater degree than ever before—with the prelude and Isolde's rhapsody from "Tristan." A single voice—his—but as many-tongued as all the instruments in the orchestra, poured forth the music in the flood of tone that made phrase as inseparable from phrase and climacteric march as inevitable as are the waters of a wave and the advance and recession of the billow until it breaks luminous and sonorous upon the shore. On this flood rode the purport and the passion of the instant in the drama and there was no other sound in the ears of those that heard, no other thought in their minds, no other emotion in their hearts. With all the songful beauty and the intensifying power of Mme. Gadski's declamation, she seemed no more than the crest of the wave. At the end came the instant of tense silence before the surge of applause that signifies an audience translated for the time out of itself and the familiar circumstance of the concert-hall.

If Dr. Muck can work these wonders there, how many more, and in yet higher and ampler degree, might he not accomplish in the opera house? As he is with the music-dramas of Wagner, so is he—each opera according to its kind—with "Figaro" or "Don Juan," with "Carmen," "Manon," "Les Huguenots" or "Der Rosenkavalier." His range in opera, indeed, is no less wide, his penetration and revelation of every piece as complete, as it is with symphonic music. For Dr. Muck to undertake opera during the eight months in which he must lead in a hundred and more concerts of the Symphony Orchestra here and elsewhere is, of course, out of the question. But thereafter, two months remain in each year—May and June—in which an audience would not be lacking for three or four operatic performances were he to conduct in them. At that time, moreover, the German singers, for example, of the Metropolitan would be free from their duties there; its settings for German operas would be lying in the storehouse; its orchestra—an operatic orchestra of the first rank long versed in the routine of Wagner and ready to receive Dr. Muck's finishing hand—could be readily reassembled. (His own orchestra is nearly impossible for such purposes since months would be necessary to school it, say in the four "Ring" operas.)

With such forces seemingly available, is it merely a dream and a vision that Dr. Muck may some spring be heard in Boston in the four music-dramas of Siegfried and Brünnhilde or in "Tannhauser" and "Tristan," "Die Meistersinger" and "Parsifal?" Dreams have been fulfilled and visions realized within the eyes and the ear of men; and in the field of concerts and opera, the present manager of the Symphony Orchestra is a noted fulfiller and realizer of them. At the moment he is bearing opera with Mme. Farrar into darkest Oklahoma. Why should he not also bear opera under Dr. Muck—and Wagnerian opera in particular—into hungry Boston.

Mme. Gadski and Her Audiences

At both the Symphony Concerts—and in particular on that of Saturday evening—Mme. Gadski was generally and heartily applauded not only at the end of her numbers when she stood in the rich deserts of her singing, but also when she came first to her place beside Dr. Muck. Not so long ago as to be out of remembrance, when she was about to appear in a performance of "Die Walküre" at Yale, a singularly silly and impudent attempt was made to raise a prejudice against her because she had made no secret of her warm sympathies with her country beset by war and because her husband had not been altogether prudent in the practical application of his similar loyalties. The good sense and the good manners of Yale quickly puffed this nonsense away and laughed the protestants out of court. The public that listens to Mme. Gadski in opera house or concert-hall is in no respect concerned with Captain Tauscher, and, while it hears and applauds her as an eminent singer in the prime of her song, it might justly hold her in less esteem as a woman did she hide a sentiment she is bound by every honest human impulse to feel. She could hardly have appeared before any audiences in the United States where partisanship over the war—and a partisanship opposed to hers—runs higher or more bitter than it does in the companies that listen to the Symphony Concerts. Yet with one accord they welcomed her warmly and they applauded her as she has never before been clapped in Boston. There could hardly have been a happier sign of discrimination between the pleasures of the arts and the pains of politics.

From the
Herald
Oct.28,1916.

GADSKI SOLOIST AT SYMPHONY'S THIRD CONCERT

Sings Selections from Tristan and Isodle—Orchestra Is Heard in Schumann's Symphony No. 3 and Beethoven's Grand Fugue op. 133, Played by All the Strings.

By PHILIP HALE.

The third concert of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, Symphony No. 3, "Rhenish"; Wagner, Isolde's Narrative, Act I. of "Tristan and Isolde"; Beethoven, Grand Fugue, Op. 133 (originally for string quartet, played by all the strings); Wagner, Prelude and Isolde's Love-Death. Mme. Johanna Gadski was the singer.

The symphony had not been played at these concerts since 1910, when it was performed in commemoration of the 100th anniversary of Schumann's birth. This music has not the buoyancy and exulting rush of Schumann's first symphony or the romantic spirit of the one in D minor. Nor are there pages equal in sheer beauty to those of the Adagio in the second symphony. The first movement and the last justify the remark of Vincent d'Indy: "While genius is shown in Schumann's works that are short and of simple construction, he found himself out of his depth when he attempted to rear a musical monument. Lack of thorough education left him to be guided by sentiment alone." The second movement expresses a sort of clumsy joviality. The third might be a pretty piano piece that had been orchestrated. The fourth movement, the "cathedral scene," is the most impressive portion of the symphony. Here we have lofty ideas and a solemn, ecclesiastical mood befitting a gorgeous ceremony of the holy church. But the peculiar genius of Schumann is found in his songs and piano pieces, not in his symphonies, not in his elaborate choral works.

Beethoven wrote a formidable fugue as the finale of his string quartet op. 130. When the quartet was first played in Vienna 90 years ago this fugue was condemned. The publisher, Artaria, prevailed upon Beethoven to write another finale. The fugue was performed here by the Kneisel quartet in 1907. It has been played by all the orchestral strings in New York at a Theodore Thomas concert, and in Chicago at a concert of the Chicago orchestra.

This music of Beethoven may interest students as a specimen of fugal writing. Played by a quartet it has little or no aesthetic charm. The greater number of pages are dull when they are not ugly. When the music is played by all the strings in an orchestra the inherent ugliness is intensified. The hearer's only enjoyment is in observing the precision of the players. He says to himself: "Here are between 50 and 60 men fiddling with all their might and main. How well they keep together!"

On the night of April 26, 1890, Mr. Arthur Nikisch, then conductor of the Boston Symphony Orchestra, conducted Paganini's "Moto Perpetuo," played, as the program stated, by 32 violins. The violinists stood in an imposing row. We remember the occasion well. The sight of 32 men doing the work of one excited the audience to frenzy. This clap-trap performance, which should have been accompanied by the illumination of Bengal lights, provoked the heartiest applause of the season of '89-'90. Yesterday the players, with the exception of the double basses, remained seated. The audience made no ardent demonstration of enjoyment or approval. Perhaps if the men had all stood there might have been an exhibition of at least moderate rapture.

It has often been said that Dr. Muck did not favor extracts from the Wagnerian music dramas at Symphony concerts. It was the more surprising to find on the program Isolde's story of her adventure with Tristan. The music loses much of its significance and effect when it is taken from the stage, without thought of the scenes that have gone before, without sight of the ship, without the appropriate dramatic action. Mme. Gadski was last heard at these concerts in 1905. During the 11 years she has gained in variety of expression, in tonal accuracy and in the art of tonal coloring. Yesterday she was vocally well disposed. Her performance on the whole was excellent. Only now and then did she indulge in the explosiveness so dear to the great majority of German singers that have visited us or been heard in German opera houses. Only now and then did she sing consonants instead of vowels. At a Symphony concert we prefer to hear Isolde's final scene played as an orchestral transcription, no matter how competent and emotional the singer may be who is chosen to impersonate the heroine in orthodox concert dress.

The concert will be repeated tonight. The orchestra will be out of town next week. The programs for Nov. 10 and 11 will be as follows: Brahms, Symphony No. 1; Rimsky-Korsakoff, Symphonic Suite, "Scheherazade."

[illegible]

From the
Journal
Oct.28,1916.

FRITZ KREISLER
SYMPHONY HALL

SYMPHONY HEARD IN RARE PROGRAM

Dr. Muck is presenting an unusual program at this week's Symphony concerts, with Mme. Gadski, the dramatic soprano, as soloist.

Two of the four numbers, Isolde's narrative, from the first act of "Tristan and Isolde," and Beethoven's "Grand Fugue" for string orchestra, are being performed for the first time at the Symphony concerts. Of the other numbers, Schumann's "Rhenish" symphony has come again to performance for the first time since the Schumann centennial concert in 1910, while the prelude and "Love-Death," from the last act of "Tristan and Isolde," have not been given together at a Symphony concert for many years.

Mme. Gadski sang the "Love-Death" artistically and sympathetically. Her eloquence in the narrative scene, the first solo, was sufficiently megaphonic, but it was eloquence carried with a strain. The scene demands dramatic singing of the highest order. In this instance, the full dramatic effect was achieved only by the orchestra. Dr. Muck and his men also gave a masterly performance of the prelude and "Love-Death" music. It is always a rare musical treat to hear the Symphony Orchestra play Wagner music under Dr. Muck's direction. It is a question whether the Bayreuth devotees have ever been favored with any better performance of these splendid personages from the matchless lyric drama than the one given yesterday—or, it may be added, the one in store for those who will attend tonight's concert.

The Schumann symphony is quite charming, and the performance yesterday was worthy of it. The Beethoven fugue gave the string players an opportunity to display their virtuoso qualities. Otherwise it was out of place. Originally it was the finale of the string quartet in B flat major, op. 130, one of Beethoven's latest works.

Enthusiastic applause followed every number but the "Grand Fugue."

The orchestra will be out of town next week. On Nov. 10 and 11 it will play the Brahms symphony, No. 1, in C minor, and the Rimsky-Korsakoff symphonic suite, "Scheherazade."

From the
Journal
Oct.26,1916.

GADSKI TO SING OPERATIC SOLOS

The presence of Mme. Gadski at this week's Symphony concerts has enabled Dr. Muck to put on his program two excerpts from "Tristan und Isolde." The first, Isolde's narrative to Brangaene, in the first act, has never been done at a Symphony concert, and the "Liebestod," which Mme. Gadski will sing at the conclusion of the prelude, has not been heard here in this form in many years. Schumann's "Rhenish" symphony and Beethoven's "Grand Fugue for String Orchastra," which is to be heard at the Symphony concerts for the first time, are also offered.

At his recital in Jordan Hall, Saturday afternoon, Ossip Gabrilowitsch, the Russian pianist, will play the Beethoven sonata in E flat major, the Schumann sonata in G minor, Chopin's nocturne in E minor, etude in F major and waltz in A flat major, Ravel's "Jeu d'Eaux," and Debussy's "Clair de Terne" and "L'Isle Joyeuse."

Fritz Kreisler's first recital of the season will be given in Symphony Hall, next Sunday afternoon. Bach's concerto in A minor, a concerto in E minor by Jules Conus, short pieces by Martini, Leclair, Couperin, Porpora, Wieniawski and Kreisler, and Kreisler's own transcriptions of pieces by Schubert and Dvorak comprise the program.

[30]

From the TRANSCRIPT, Oct.30,1916.

Mme. Sembrich's First Pupil

Susan Millar, Mezzo-Soprano, Who Will Make Her Debut at the Concert of the Symphony Orchestra at Cambridge on November 9

From the Globe
Oct.28,1916.

BEETHOVEN'S GRAND FUGUE REDISCOVERED

Schumann's "Rhenish" Symphony Played

Mme Gadski Soloist in Two Excerpts From "Tristan and Isolda"

Remembering the orchestral character of Beethoven's later quartets, it is difficult to think of the overture: Grand fugue in B flat major, op. 133, originally the finale of the quartet op. 130, as performed by four stringed instruments. Placed upon the Symphony program by Dr Muck yesterday for the first time, the string orchestra of such size and quality seemed its appropriate means of expression.

The insatiable rhythmic figure, the sweeping breadth of the fugal subjects, holding within them a certain spirit of revolt as of triumphant aspiration would seem stifled and confined, if heard within a solo quartet, a dynamic force of threatening proportions.

The contrasted characters of the two subjects and the contemplative episode are the Beethoven of the later period in expanse of vision, thoughts toward which only the choral symphony had pointed. Criticism of performace by a string orchestra of works for quartet probably is based on lack of clearness, and this a matter of the abilities of the players. The performance yesterday was one of remarkable virtuosity. The precision of each figure kept its profile clean cut in the contrapuntal web, and there was superb dash and spirit.

Schumann's third symphony, intended, as he said, to denote the peasant life along the Rhine, is pervaded by a golden, mellow light. It is wholesome music, not slavishly of folk character, but of a universal simplicity. Nothing was lost in the sympathetic manner in which it was played, of the sunny exuberance of the first movement, the jovial merrymaking of the second, or the pomp and splendor of the scene of coronation in the cathedral.

Mme Gadski sang two excerpts from "Tristan"; the first, Isolda's narrative to Brangaena in Act 1 of the cause of her presence on Tristan's ship, how she had nursed him to health from his wound, had discovered him, through the nick in his sword, to have been Morald's murderer, how she had been stayed from vengeance by the light in his eyes, and now this reward of disprizement. The second was the Love's death following a performance of the prelude to the opera.

Mme Gadski interpreted in a dramatic manner. There was regal scorn at the end of the first. The final scene touched a spiritual exaltation. No singer could be indifferent to inspiration of such an orchestral performance. The prelude was played in a manner more brilliant than impassioned. Mme Gadski was warmly applauded. The orchestra will [illegible] southern trip next week.

From the NEWS, Providence, R.I.

Boston Symphony Orchestra

With its full orchestra present at a Providence concert for the first time, with that supreme master of the violin, Fritz Kreisler, as soloist, the Boston Symphony Orchestra will open its serits of six concerts in this city in Infantry Hall next Tuesday evening October 17. The full roster of the Boston Symphony Orchestra is one hundred, but rarely is the entire number used, for even in modern music few works demand eight horns, four trombones, two harps and an organ. In the past, owing to the limited size of the stage in Infantry Hall, the string section of the orchestra has greatly suffered, and therefore the orchestra has been built on a basis of twelve first violins and ten seconds. Now, with the extension which has been made to the stage for the use of the orchestra, it is possible to bring to Providence the entire personnel of one hundred men when needed, and the orchestra will always have as its foundation sixteen first violins, fourteen seconds, ten violas, ten cellos and eight double basses. In Beethoven and the great classic works the wood wind choir will be doubled as it is in Boston, and the chances are that before the end of the season Dr. Carl Muck will put some work on the programme which demands the entire orchestra.

However great and however attractive the soloists may be, wherever the Boston Symphony Orchestra gives a concert it is, in the end, the orchestra itself which is the star, and undoubtedly the announcement that the entire orchestra is being brought to Providence has had a decided influence on the subscription sale, which is unusually large. At the same time, it must be confessed that even a wonderful instrument like the Boston Symphony will have difficulty in dwarfing such a soloist as Fritz Kreisler. Mr. Kreisler is making here in Providence his first appearance of a series of eight with the orchestra, and he will play here a concerto for violin and orchestra by Ernest Schelling. To Providence falls the distinction of having the first hearing of this work about which Mr. Kreisler is more than enthusiastic. The final draft of the work was made by Mr. Schelling about a month ago, and it was put into rehearsal by the orchestra last week. It is short, lasting but nineteen minutes, difficult and brilliant, and contains, we are told, a wealth of melodic ideals. Mr. Kresler regards it as a most important contribution to the literature of the violin.

The first number on the program will be the great "Eroica" Symphony of Beethoven. This will take the first half of the concert. In the second part will be heard the Schelling Concerto, which will be followed as the final number by a Liszt brilliant and grandiloquent Symphonic Poem, "Mazeppa." The program in its entirety is as follows:

Beethoven, Symphony, No. 3, in E Flat Major, "Eroica," Opus, 55; Schelling, Concerto for violin and orchestra; Liszt, Symphonic Poem, "Mazeppa," No. 6, (after Victor Hugo).

From the Transcript Oct.30,1916.

WEEK-END CONCERTS

MR. KREISLER, MR. GABRILOWITSCH AND DR. MUCK

A Vision of the Conductor in Wagnerian Opera—An Aside for Mme. Gadski—The Pianist from Schumann Through Ravel—The Violinist in an Ancient and a Modern Concerto — Of Audiences and Extra Pieces

FROM Symphony Hall on Saturday evening, after the prelude and the closing scene of "Tristan" had come from Dr. Muck, his orchestra and Mme. Gadski as never before, perhaps, in this town, many departed wondering whether they would ever receive the opportunity to hear him as an operatic conductor in the theatre, not in this or that fragment of a music-drama, but from beginning to end of it. For six years he has dwelt and worked in Boston; he began this month the seventh year of his stay; he is free to continue it for as many years more as he may elect. Often, when he has led in an operatic overture at the Symphony Concerts, his more imaginative hearers have seen an invisible curtain rise upon an invisible scene and heard, in fancy, the action of the piece continue under his hand—until his own beginning of the next number on the programme dissipated their vision. Above all, when in the regular course of the concerts or in the additional concerts for the Pension Fund, he has conducted in some fragment of Wagner's music-dramas that enlisted a singer also, he has born it to heights of power and beauty, and sustained it there, such as none but him has attained within long memory. Band, singer, audience have all been heated in the fires of his mastery of the music, his response to it, his conveyance of it.

On Saturday evening, for example, it was so—and as it seemed at the moment in greater degree than ever before—with the prelude and Isolde's rhapsody from "Tristan." A single voice—his—but as many-tongued as all the instruments in the orchestra, poured forth the music in the flood of tone that made phrase as inseparable from phrase and climacteric march as inevitable as are the waters of a wave and the advance and recession of the billow until it breaks luminous and sonorous upon the shore. On this flood rode the purport and the passion of the instant in the drama and there was no other sound in the ears of those that heard, no other thought in their minds, no other emotion in their hearts. With all the songful beauty and the intensifying power of Mme. Gadski's declamation, she seemed no more than the crest of the wave. At the end came the instant of tense silence before the surge of applause that signifies an audience translated for the time out of itself and the familiar circumstance of the concert-hall.

If Dr. Muck can work these wonders there, how many more, and in yet higher and ampler degree, might he not accomplish in the opera house? As he is with the music-dramas of Wagner, so is he—each opera according to its kind—with "Figaro" or "Don Juan," with "Carmen," "Manon," "Les Huguenots" or "Der Rosenkavalier." His range in opera, indeed, is no less wide, his penetration and revelation of every piece as complete, as it is with symphonic music. For Dr. Muck to undertake opera during the eight months in which he must lead in a hundred and more concerts of the Symphony Orchestra here and elsewhere is, of course, out of the question. But thereafter, two months remain in each year—May and June—in which an audience would not be lacking for three or four operatic performances were he to conduct in them. At that time, moreover, the German singers, for example, of the Metropolitan would be free from their duties there; its settings for German operas would be lying in the storehouse; its orchestra—an operatic orchestra of the first rank long versed in the routine of Wagner and ready to receive Dr. Muck's finishing hand—could be readily reassembled. (His own orchestra is nearly impossible for such purposes since months would be necessary to school it, say in the four "Ring" operas.)

With such forces seemingly available, is it merely a dream and a vision that Dr. Muck may some spring be heard in Boston in the four music-dramas of Siegfried and Brünnhilde or in "Tannhauser" and "Tristan," "Die Meistersinger" and "Parsifal?" Dreams have been fulfilled and visions realized within the eyes and the ear of men; and in the field of concerts and opera, the present manager of the Symphony Orchestra is a noted fulfiller and realizer of them. At the moment he is bearing opera with Mme. Farrar into darkest Oklahoma. Why should he not also bear opera under Dr. Muck—and Wagnerian opera in particular—into hungry Boston.

Mme. Gadski and Her Audiences

At both the Symphony Concerts—and in particular on that of Saturday evening—Mme. Gadski was generally and heartily applauded not only at the end of her numbers when she stood in the rich deserts of her singing, but also when she came first to her place beside Dr. Muck. Not so long ago as to be out of remembrance, when she was about to appear in a performance of "Die Walküre" at Yale, a singularly silly and impudent attempt was made to raise a prejudice against her because she had made no secret of her warm sympathies with her country beset by war and because her husband had not been altogether prudent in the practical application of his similar loyalties. The good sense and the good manners of Yale quickly puffed this nonsense away and laughed the protestants out of court. The public that listens to Mme. Gadski in opera house or concert-hall is in no respect concerned with Captain Tauscher, and, while it hears and applauds her as an eminent singer in the prime of her song, it might justly hold her in less esteem as a woman did she hide a sentiment she is bound by every honest human impulse to feel. She could hardly have appeared before any audiences in the United States where partisanship over the war—and a partisanship opposed to hers—runs higher or more bitter than it does in the companies that listen to the Symphony Concerts. Yet with one accord they welcomed her warmly and they applauded her as she has never before been clapped in Boston. There could hardly have been a happier sign of discrimination between the pleasures of the arts and the pains of politics.

From the Herald Oct.28,1916.

GADSKI SOLOIST AT SYMPHONY'S THIRD CONCERT

Sings Selections from Tristan and Isodle—Orchestra Is Heard in Schumann's Symphony No. 3 and Beethoven's Grand Fugue op. 133, Played by All the Strings.

By PHILIP HALE.

The third concert of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, Symphony No. 3, "Rhenish"; Wagner, Isolde's Narrative, Act I. of "Tristan and Isolde"; Beethoven, Grand Fugue, Op. 133 (originally for string quartet, played by all the strings); Wagner, Prelude and Isolde's Love-Death. Mme. Johanna Gadski was the singer.

The symphony had not been played at these concerts since 1910, when it was performed in commemoration of the 100th anniversary of Schumann's birth. This music has not the buoyancy and exulting rush of Schumann's first symphony or the romantic spirit of the one in D minor. Nor are there pages equal in sheer beauty to those of the Adagio in the second symphony. The first movement and the last justify the remark of Vincent d'Indy: "While genius is shown in Schumann's works that are short and of simple construction, he found himself out of his depth when he attempted to rear a musical monument. Lack of thorough education left him to be guided by sentiment alone." The second movement expresses a sort of clumsy joviality. The third might be a pretty piano piece that had been orchestrated. The fourth movement, the "cathedral scene," is the most impressive portion of the symphony. Here we have lofty ideas and a solemn, ecclesiastical mood befitting a gorgeous ceremony of the holy church. But the peculiar genius of Schumann is found in his songs and piano pieces, not in his symphonies, not in his elaborate choral works.

Beethoven wrote a formidable fugue as the finale of his string quartet op. 130. When the quartet was first played in Vienna 90 years ago this fugue was condemned. The publisher, Artaria, prevailed upon Beethoven to write another finale. The fugue was performed here by the Kneisel quartet in 1907. It has been played by all the orchestral strings in New York at a Theodore Thomas concert, and in Chicago at a concert of the Chicago orchestra.

This music of Beethoven may interest students as a specimen of fugal writing. Played by a quartet it has little or no aesthetic charm. The greater number of pages are dull when they are not ugly. When the music is played by all the strings in an orchestra the inherent ugliness is intensified. The hearer's only enjoyment is in observing the precision of the players. He says to himself: "Here are between 50 and 60 men fiddling with all their might and main. How well they keep together!"

On the night of April 26, 1890, Mr. Arthur Nikisch, then conductor of the Boston Symphony Orchestra, conducted Paganini's "Moto Perpetuo," played, as the program stated, by 32 violins. The violinists stood in an imposing row. We remember the occasion well. The sight of 32 men doing the work of one excited the audience to frenzy. This clap-trap performance, which should have been accompanied by the illumination of Bengal lights, provoked the heartiest applause of the season of '89-'90. Yesterday the players, with the exception of the double basses, remained seated. The audience made no ardent demonstration of enjoyment or approval. Perhaps if the men had all stood there might have been an exhibition of at least moderate rapture.

It has often been said that Dr. Muck did not favor extracts from the Wagnerian music dramas at Symphony concerts. It was the more surprising to find on the program Isolde's story of her adventure with Tristan. The music loses much of its significance and effect when it is taken from the stage, without thought of the scenes that have gone before, without sight of the ship, without the appropriate dramatic action. Mme. Gadski was last heard at these concerts in 1905. During the 11 years she has gained in variety of expression, in tonal accuracy and in the art of tonal coloring. Yesterday she was vocally well disposed. Her performance on the whole was excellent. Only now and then did she indulge in the explosiveness so dear to the great majority of German singers that have visited us or been heard in German opera houses. Only now and then did she sing consonants instead of vowels. At a Symphony concert we prefer to hear Isolde's final scene played as an orchestral transcription, no matter how competent and emotional the singer may be who is chosen to impersonate the heroine in orthodox concert dress.

The concert will be repeated tonight. The orchestra will be out of town next week. The program for Nov. 10 and 11 will be as follows: Brahms, Symphony No. 1; Rimsky-Korsakoff, Symphonic Suite, "Scheherazade."

From the Journal Oct.28,1916.

FRITZ KREISLER SYMPHONY HALL

SYMPHONY HEARD IN RARE PROGRAM

Dr. Muck is presenting an unusual program at this week's Symphony concerts, with Mme. Gadski, the dramatic soprano, as soloist.

Two of the four numbers, Isolde's narrative, from the first act of "Tristan and Isolde," and Beethoven's "Grand Fugue" for string orchestra, are being performed for the first time at the Symphony concerts. Of the other numbers, Schumann's "Rhenish" symphony has come again to performance for the first time since the Schumann centennial concert in 1910, while the prelude and "Love-Death," from the last act of "Tristan and Isolde," have not been given together at a Symphony concert for many years.

Mme. Gadski sang the "Love-Death" artistically and sympathetically. Her eloquence in the narrative scene, the first solo, was sufficiently megaphonic, but it was eloquence carried with a strain. The scene demands dramatic singing of the highest order. In this instance, the full dramatic effect was achieved only by the orchestra. Dr. Muck and his men also gave a masterly performance of the prelude and "Love-Death" music. It is always a rare musical treat to hear the Symphony Orchestra play Wagner music under Dr. Muck's direction. It is a question whether the Bayreuth devotees have ever been favored with any better performance of these splendid personages from the matchless lyric drama than the one given yesterday—or, it may be added, the one in store for those who will attend tonight's concert.

The Schumann symphony is quite charming, and the performance yesterday was worthy of it. The Beethoven fugue gave the string players an opportunity to display their virtuoso qualities. Otherwise it was out of place. Originally it was the finale of the string quartet in B flat major, op. 130, one of Beethoven's latest works.

Enthusiastic applause followed every number but the "Grand Fugue."

The orchestra will be out of town next week. On Nov. 10 and 11 it will play the Brahms symphony, No. 1, in C minor, and the Rimsky-Korsakoff symphonic suite, "Scheherazade."

From the Journal Oct.26,1916.

GADSKI TO SING OPERATIC SOLOS

The presence of Mme. Gadski at this week's Symphony concerts has enabled Dr. Muck to put on his program two excerpts from "Tristan und Isolde." The first, Isolde's narrative to Brangaene, in the first act, has never been done at a Symphony concert, and the "Liebestod," which Mme. Gadski will sing at the conclusion of the prelude, has not been heard here in this form in many years. Schumann's "Rhenish" symphony and Beethoven's "Grand Fugue for String Orchestra," which is to be heard at the Symphony concerts for the first time, are also offered.

At his recital in Jordan Hall, Saturday afternoon, Ossip Gabrilowitsch, the Russian pianist, will play the Beethoven sonata in E flat major, the Schumann sonata in G minor, Chopin's nocturne in E minor, etude in F major and waltz in A flat major, Ravel's "Jeu d'Eaux," and Debussy's "Clair de Terne" and "L'Isle Joyeuse."

Fritz Kreisler's first recital of the season will be given in Symphony Hall, next Sunday afternoon. Bach's concerto in A minor, a concerto in E minor by Jules Conus, short pieces by Martini, Leclair, Couperin, Porpora, Wieniawski and Kreisler, and Kreisler's own transcriptions of pieces by Schubert and Dvorak comprise the program.

[30]

From the Advertiser
Oct.28,1916.

GERMAN SYMPHONY CONCERT CHARMS

Performance Most Virile—Fully Appreciated and Much Applauded

MME. GADSKI EFFECTIVE IN WAGNER NUMBERS

Dr. Muck, Orchestra and Soloist Fairly Surpassed Themselves, Says Prof. Elson

BY LOUIS C. ELSON

PROGRAM

Schumann—Third Symphony. "Rhenish."
Wagner—"Isolde's Narrative to Brangaene."
Mme. Gadski, soloist.
Beethoven—Fugue for String Orchestra. Op. 133.
Wagner—Prelude and Liebestod, "Tristan and Isolde."
Mme. Gadski, soloist.

Vincent D'Indy believes that we in America should discard German music and discharge German musicians, but we think that even he would have been converted by the concert of yesterday. It was German from top to toe, and it was performed in a manner that went even beyond our orchestra's standard. Schumann's E-flat symphony is a picture of the happy Rhine-life, and one searches in vain for any traces of "Boches," or "Huns," in its measures; on the contrary, there is healthy vigor, "Gemuethlichkeit," and innocent pleasure in almost every part.

The vigor and strength is in the first movement, which has something victorious in almost every division. Schumann could exult as few other composers, and here he is in his most triumphant vein. And Dr. Muck read this with a glory that apotheosized; his interpretation was absolutely wonderful.

The Scherzo is "Gemuethlichkeit" personified. It is not a conventional Scherzo, either in shape or spirit, but it has the real folk-song style that one associates with the sunny vineyards around Bingen and Rudesheim. Schumann was never merely jolly in a Scherzo. In the third movement there is a tenderness and sweetness that Mendelssohn sometimes tried for, in his slow movements, but never accomplished.

Then came the second slow movement, an extra one, picturing Cologne Cathedral and a great festival therein. Schumann, who was often very weak in orchestration, sometimes managed to get effects from the deep brasses that were almost inspired. Such an effect is in the trombone transition from the Larghetto to the Scherzo, in his first symphony, in his "Manfred Overture" and in "Genoveva," and such an effect is here in the suggestion of organ tones and "Feierlichkeit." The splendid contrast between this movement and the Finale, where the people are all coming out of the church and the chatter and bustle of out-door life begins, was finely caught up.

The performance was a most virile one and the work was fully appreciated and much applauded. It is the most typically "German" work that we know of in the whole symphonic repertoire and it will not be abolished, no, not on account of 50 wars.

But we were much less enthusiastic about the "Grand Fugue" by Beethoven. This work was written as the Finale of the string quartette, Opus 130. All the critics found it labored and crabbed, and unsuited to its place, and for once Beethoven agreed with them. Therefore, he wrote the finale of the Quartette in a new form, as it is played today, and that movement was the last composition of his life. The story about the "Farewell to the Piano," "Beethoven's Last Composition," is absolute nonsense and publisher's trickery.

The present fugue was, therefore, intended for a simple string quartette, but it is by no means wrong to magnify it into an orchestral composition. All of Beethoven's latest string quartette music is orchestral music in disguise. But as regards the beauty or worth of the fugue as counterpoint there may still be two opinions. The subject ieself is an awkward one, with its wide skips and brusque progressions. Beethoven was not at ease in sustained counterpoint. One may recall that his contarpuntal teacher, Albrechtsberger, warned other students not to associate with him, because of his musical eccentricities in the strict school. When one hears Bach's counterpoint one never thinks of the difficulties of construction which underlie it, but with Beethoven the case is different; one observes the composer perspiring, and struggling at the work, and continually asking himself—"What combination can I [illegible]

So it is with this [illegible]. It was wonderfully played, almost as if the orchestra had been a great solo string quartette, and it was interesting, because of its involved ingenuities, but it was not inspiring music. "Tantot libre, tantot recherchee," Beethoven marked it, but it is remarkably free for a string fugue. Such a wriggling bit of complexity Browning must have had in mind when he wrote "Master Hugues of Saxe-Gotha."

Of course the long line of people waiting for "rush seats" was not attracted by these two compositions, but by the solo singer. We wish that solo singing could be abolished at these concerts, but if we must have the operatic element brought in it can never be better done than by such a singer as Mme. Gadski, and by such selections as she always gives. Her first number was, however, unusual.

We have never heard Isolde's story of how her acquaintance with Tristan began, given upon the concert stage before. There is no reason why it should not be, for it has scarcely any stage action when given in the opera. And we were glad to hear it thus, for the attention could be given more easily to the orchestral score, when not distracted by Miss Brannigan clasping her hands, or by the knowledge that the helmsman must have been in a very bad humor because Isolde's wide curtain hangings prevented him from steering his ship, or even seeing the bow at all.

And Mme. Gadski was in superb voice and is always a great artist. We were glad to see her receive a most cordial welcome, showing that Boston does not believe in any national boundaries of music. She immediately justified this welcome by her artistic work, and the subsequent applause was remarkably spontaneous.

Her two numbers were possibly the best Wagnerian singing that has ever been heard in Symphony Hall. And the orchestral support was perfection itself. Altogether then this was a memorable concert in which Dr. Muck, the orchestra, and Mme. Gadski fairly surpassed themselves.

From the Post
Oct.28,1916.

GADSKI AT BEST WITH SYMPHONY

Spirit of Wagner Predominates Great Concert

BY OLIN DOWNE'S

Mme. Johanna Gadski was the soloist at the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall. She sang Isolde's narrative from Act 1 of Wagner's "Tristan and Isolde," and, following the orchestral performance of the prelude to that opera, the "Liebestod," which concludes the work.

The other orchestral compositions were Schumann's E flat symphony and Beethoven's fugue for strings, op. 133, performed for the first time at these concerts.

SCHUMANN'S CHARM

The Schumann Symphony was charmingly interpreted. It is a charming symphony. "Suite" might be a better term for "symphonic" is an adjective of which this "symphony" is somewhat undeserving.

Some find the fugue of Beethoven, originally a movement of one of the last of the string quartets, intricate and dull. For us it is a very dramatic composition, and with all the freedom of the polyphonic writing, an exceedingly clear and forceful and mighty exposition of the subject matter.

Yet the greatest music on the programme was without a doubt the music from "Tristan." Familiar as they are the Prelude and the "Love-death," under the inspired baton of Dr. Muck and Mme. Gadski's singing, seemed never more amazing.

The incomparable beauty and poignancy of the ideas, the wonder of each voice in the harmony and of each instrument in the orchestra, the utter magic of the orchestration—these things, thanks in part to Dr. Muck and Mme. Gadski, were realized again, so deeply as to make futile any effort to communicate the result.

The spirit of the great Richard Wagner cast its shadow over everything else on the programme and overwhelmed everybody in the audience. It is needless to say that there was applause, hearty and long continued. There always is applause at these concerts. But there were those who heard the music long after the applause had stopped.

SICAL AMERICA
New York City
OCT 21 1916

BOSTON SYMPHONY YEAR INAUGURATED

Few Changes in Orchestra's Personnel and No Change in its Virtuosity

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 15, 1916.

TOUT Boston comes back to town for the season. Camp woodpile yields to furnace coal bin, bungalow apron is discarded for kolinsky fur, the "End of a Perfect Day" is silenced by "Till Eulenspiegel's Merry Pranks," for the symphony concerts have begun! Ladies from the Back Bay, club women from Salem and Milton, eager-eyed students from the conservatory and music schools—yes, 500 "rush" seats are sold at 25 cents each—know what to do with their Friday afternoons now, and gentlemen who are capitalists by day and patrons of the arts by night know where to go on the Sabbath eve.

"House Sold Out" was the proud story of the first pair of concerts, and even the august correspondent of MUSICAL AMERICA had to take the first course or two of the feast standing up. This awkward position, however, had its advantages, for he alone of that vast audience heard the fatherly word of welcome and advice given by Mr. Higginson to his boys just as they were ready to walk upon the platform on Saturday night. His only word of regret was that Sadony, the popular bassoonist, had been called away by death. The place has been assigned to J. Mosbach, formerly contrabassoonist of the orchestra. The contrabassoonist's chair is now filled by M. Fuhrmann, formerly third bassoonist, whose place in turn has been taken by B. Piller. The only other change in personnel is due to the resignation of M. Koessler, first violin. S. Rosen has been engaged for the second-violin section, and Maurice Gruenberg has been transferred from second to first violin. Mr. Gruenberg is a graduate of Harvard College, a pupil of Charles Martin Loeffler, and one of the most capable of the younger musicians of Boston.

The program traversed, as H. T. P. is wont to say in *The Transcript*, Beethoven's "Eroica," Berlioz's little-known overture to "The Corsair," Liszt's flamboyant "Mazeppa," and Strauss's masterly "Till Eulenspiegel." The excursion took all of two hours, at a pace ranging from funeral tread to the flight of a mad steed, but for the concerts of the 20th and 21st we have the official promise of better time.

Some of the audience wondered whether Dr. Muck had not used bad judgment in placing the Berlioz and the Liszt numbers in juxtaposition on the program; others supposed it was to show how much more convincingly Liszt had treated his theme. Others again expressed surprise at the absence from the program of an *In Memoriam* of Professor Royce, whose general knowledge of music and particular love of the German masters were second only to his superlative insight into philosophy. But no one marveled at the nobility of the interpretation of the "Eroica," the virtuosity of the execution of "The Corsair," or the poetry in the reading of the Strauss tone-poem. For were they not listening to the Boston Symphony Orchestra, and was not the orchestra obeying the will of Dr. Karl Muck?

The program book is fat with the promise of good things to come: Four Kneisel concerts, four Flonzaleys, Carreño (her only recital in Boston this season), Levitski (début), Kreisler (with that excellent Boston musician, Carl Lamson, as accompanist), Alda-deLuca-Pasternack, and a glittering array of singers, pianists and violinists.

Ethel Leginska gave the first of two Boston recitals at Jordan Hall on Saturday afternoon, before an enthusiastic audience. Though austere in appearance, the program proved to be varied and not too "classic" for the taste of her hearers. Mme. Leginska was at her best in the less emotional numbers, executing the Brahms Variations on a theme by Paganini with a clearness and variety that made one wonder whether after all this art-form was really invented merely to show the learning and mathematical skill of the composer and the technique of the performer! Mme. Leginska strives hard for "atmosphere," pays much attention to stage lighting (or rather, darkening), pose at the piano, tossing of arms at the close of a movement. Would it not be wiser to put this striving into the musical interpretation of the work in hand?

HENRY L. GIDEON.

From Bulletin
Address: Providenc
Date OCT 18

BOSTON SYMPHONY AND KREISLER HERE IN FINE CONCERT

105 Players Work in Programme Which Opens 36th Season in This City.—Violinist Gives New Concerto by Schelling. — Solo Part Difficult.

The Boston Symphony Orchestra began its 36th season in Providence last evening in Infantry Hall. There were many new faces to be seen, the reason being that for the first time in the history of the Boston orchestra's concerts in this city they brought their full number of players. To be exact, there were 105 men playing under Dr. Muck last evening which is about 25 more than ordinarily has been the case in seasons past. An enlargement of the stage was necessary in order to accommodate the extra number.

Although the programme contained but three numbers, the concert was a little longer than is usual, because of the length of the "Eroica" symphony.

Fritz Kreisler appeared as soloist, playing a new concerto for violin and orchestra by Ernest Schelling, the distinguished piano virtuoso. The concerto was written for Mr. Kreisler during the past summer, while the composer was at Bar Harbor, Me. This was the first public performance of the work and Mr. Schelling sat among the audience.

The programme follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.
Concerto for violin and orchestra..... Schelling
"Mazeppa," Symphonic Poem No. 6..... Liszt

Kreisler's playing of the new Schelling concerto was an interesting event. The concerto, which is in one movement, is unlike any violin work of its kind that we have ever heard. In character it is extremely modern. Many and violent are its changes of key. Its orchestration glitters with strange and bizarre coloring. The solo instrument is not given the prominence one expects to hear in a violin concerto. It is but a restless voice in the orchestral ensemble. Melodies are few, but in that portion of the work that serves for a slow movement there is a few measures of legato for the soloist, accompanied by harp and wood wind. At the end is a bright dance movement, which, however, is more rythmical than melodious.

The concert closed with Liszt's symphonic poem "Mazeppa," which is a tone picture of the frightful ride so graphically told by Victor Hugo and Byron. The orchestra played it in stirring fash-

rom NORTH AMERICAN
ddress: Philadelphia, Pa.
ate OCT 20 1916

NON-UNION ORCHESTRA MAY MEET LABOR SNAG

Organized Stage Workers of Academy a Danger to Boston Symphony Schedule

SERIES OPENS OCT. 30

When the Boston Symphony Orchestra comes to this city October 30 for the first of its series of five concerts, it may encounter a serious snag in the recently unionized stage hands of the Academy of Music.

The Boston organization is the only big orchestra in the country which is still non-union. By importing a number of its players, and offering musicians in this country large salaries and the advantages of an old-age pension, it has been able to keep its men outside the ranks of organized musicians. It also maintains non-union stage hands in Symphony Hall, its Boston home, and has found auditoriums employing non-union men for all of its concert tours.

What action the officers of the local stage hands union will take with respect to its concerts here this season has not been determined. There is talk of a temporary agreement which will postpone the issue until next year. But the International Alliance of Stage Employes has been considerably strengthened in the last year, and the Boston organization is gradually being put in a position where its men and Doctor Muck, its conductor, must either join the union or confine their operations to their home city.

Union men said yesterday that they had no desire to embarrass either the management of the Academy or its employes, some of whom have held their places for a score of years. The whole matter, they said, may finally be decided by the annual convention of the American Federation of Labor at Baltimore next month.

From HERALD BROOKLYN
Address: New York City
Date Oct 22/16 OCT

The great point of interest in the first concert of the Boston Symphony Orchestra which will be given in the Academy of Music Friday evening, November 3, will be a new concerto by Ernest Schelling, which this distinguished American composer wrote last summer specifically for Fritz Kreisler and at Mr. Kreisler's request. Mr. Kreisler, of course, will play it at this concert. The concerto had its first performance in Providence, R. I., last Tuesday evening, was played again in Cambridge, Mass., Thursday evening and in Boston Friday and Saturday. It will be played by Mr. Kreisler at the Boston Symphony concerts in Philadelphia, Washington, Baltimore and Brooklyn.

The concerto is short, consuming only sixteen minutes. It is in one movement and is extraordinarily melodious. Mr. Schelling has used for two of his themes two variations from his symphonic variations for piano and orchestra, which he played here a year ago. The symphony will be Schumann's "Rhenish."

[illegible] will give another of

rom HERALD BROOKLYN EDI
ddress: New York City
Oct 29, 1916 OCT

IN MUSICAL CIRCLES.

THE Boston Symphony Orchestra will give under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening. The orchestra returns with almost unchanged personnel. Last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach. The orchestra began its season's work in Boston on October 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, 48 of which will be in its home city.

It is an exceptionally attractive programme that Dr. Muck has arranged for the first concert. It contains two novelties, one a very interesting concerto for violin and orchestra by the American composer Ernest Schelling, which Fritz Kreisler, the soloist, will play. This will be Mr. Kreisler's only appearance with orchestra in Brooklyn.

The concerto was written for Mr. Kreisler at his request last summer while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra October 10, the second rehearsal of the season. The concerto is short, playing twenty-one minutes. It is in one movement, which might easily be divided into sections comprising a first movement in orthodox symphonic form with two themes, development, fantasia and recapitulations; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra," played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work from which the "Lagoon" is taken, and a finale in rondo form, which is modelled on a Spanish jig.

The concerto has been received with much favor. Critic and lay public alike have greeted it with enthusiasm, and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and thus established himself more firmly than ever as a foremost American composer.

The other novelty will be the remarkably beautiful symphony in B flat by Ernest Chausson. The other numbers will be Wagner's "A Faust Overture" and Richards Strauss' "Till Eulenspiegel's Merry Pranks." The programme in its proper order is as follows:—Chausson—Symphony in B flat; Wagner—A Faust Overture; Schelling—Concerto for violin and orchestra (first time here); R. Strauss—"Till Eulenspiegel's Merry Pranks;" soloist, Fritz Kreisler.

[illegible]
EVENING NEWS,
Baltimore, Md.
OCT 22

On November 1 Fritz Kreisler, a supreme artist if there be one living, will pay his premier visit of the season to the city.

He will play at the opening concert of the Boston Symphony Orchestra at the Lyric and it is a foregone conclusion that he will be greeted by a tremendous audience.

The number he is to play is a new Concerto by Ernest Schelling, the American composer-pianist, whose symphonic suite for orchestra and piano, "Impressions from an Artist's Life," it was the good fortune of Baltimoreans to hear last winter.

It was played by the Boston Symphony and the composer, and proved one of the most vitally interesting and individual new works that has been heard here in a long time.

The violin Concerto was written especially for Kreisler and is based on themes from the "Impressions." It is a short work, requiring only about a quarter of an hour. Dr. Muck will present as the principal orchestral number Schumann's seldom-heard "Rhenish" Symphony.

[31]

From the Advertiser
Oct.28,1916.

GERMAN SYMPHONY CONCERT CHARMS

Performance Most Virile—Fully Appreciated and Much Applauded

MME. GADSKI EFFECTIVE IN WAGNER NUMBERS

Dr. Muck, Orchestra and Soloist Fairly Surpassed Themselves, Says Prof. Elson

BY LOUIS C. ELSON

PROGRAM

Schumann—Third Symphony, "Rhenish."
Wagner—"Isolde's Narrative to Brangaene." Mme. Gadski, soloist.
Beethoven—Fugue for String Orchestra. Op. 133.
Wagner—Prelude and Liebestod, "Tristan and Isolde." Mme. Gadski, soloist.

Vincent D'Indy believes that we in America should discard German music and discharge German musicians, but we think that even he would have been converted by the concert of yesterday. It was German from top to toe, and it was performed in a manner that went even beyond our orchestra's standard. Schumann's E-flat symphony is a picture of the happy Rhine-life, and one searches in vain for any traces of "Boches," or "Huns," in its measures; on the contrary, there is healthy vigor, "Gemuethlichkeit," and innocent pleasure in almost every part.

The vigor and strength is in the first movement, which has something victorious in almost every division. Schumann could exult as few other composers, and here he is in his most triumphant vein. And Dr. Muck read this with a glory that apotheosized; his interpretation was absolutely wonderful.

The Scherzo is "Gemuethlichkeit" personified. It is not a conventional Scherzo, either in shape or spirit, but it has the real folk-song style that one associates with the sunny vineyards around Bingen and Rudesheim. Schumann was never merely jolly in a Scherzo. In the third movement there is a tenderness and sweetness that Mendelssohn sometimes tried for, in his slow movements, but never accomplished.

Then came the second slow movement, an extra one, picturing Cologne Cathedral and a great festival therein. Schumann, who was often very weak in orchestration, sometimes managed to get effects from the deep brasses that were almost inspired. Such an effect is in the trombone transition from the Larghetto to the Scherzo, in his first symphony, in his "Manfred Overture" and in "Genoveva," and such an effect is here in the suggestion of organ tones and "Feierlichkeit." The splendid contrast between this movement and the Finale, where the people are all coming out of the church and the chatter and bustle of out-door life begins, was finely caught up.

The performance was a most virile one and the work was fully appreciated and much applauded. It is the most typically "German" work that we know of in the whole symphonic repertoire and it will not be abolished, no, not on account of 50 wars.

But we were much less enthusiastic about the "Grand Fugue" by Beethoven. This work was written as the Finale of the string quartette, Opus 130. All the critics found it labored and crabbed, and unsuited to its place, and for once Beethoven agreed with them. Therefore, he wrote the finale of the Quartette in a new form, as it is played today, and that movement was the last composition of his life. The story about the "Farewell to the Piano," "Beethoven's Last Composition," is absolute nonsense and publisher's trickery.

The present fugue was, therefore, intended for a simple string quartette, but it is by no means wrong to magnify it into an orchestral composition. All of Beethoven's latest string quartette music is orchestral music in disguise. But as regards the beauty or worth of the fugue as counterpoint there may still be two opinions. The subject ieself is an awkward one, with its wide skips and brusque progressions. Beethoven was not at ease in sustained counterpoint. One may recall that his contarpuntal teacher, Albrechtsberger, warned other students not to associate with him, because of his musical eccentricities in the strict school. When one hears Bach's counterpoint one never thinks of the difficulties of construction which underlie it, but with Beethoven the case is different; one imagines the composer perspiring, and straining at the work, and continually thinking—"What combination can I make next?"

So it is with this difficult fugue. It was wonderfully played, almost as if the orchestra had been a great solo string quartette, and it was interesting, because of its involved ingenuities, but it was not inspiring music. "Tantot libre, tantot recherchee," Beethoven marked it, but it is remarkably free for a string fugue. Such a wriggling bit of complexity Browning must have had in mind when he wrote "Master Hugues of Saxe-Gotha."

Of course the long line of people waiting for "rush seats" was not attracted by these two compositions, but by the solo singer. We wish that solo singing could be abolished at these concerts, but if we must have the operatic element brought in it can never be better done than by such a singer as Mme. Gadski, and by such selections as she always gives. Her first number was, however, unusual.

We have never heard Isolde's story of how her acquaintance with Tristan began, given upon the concert stage before. There is no reason why it should not be, for it has scarcely any stage action when given in the opera. And we were glad to hear it thus, for the attention could be given more easily to the orchestral score, when not distracted by Miss Brannigan clasping her hands, or by the knowledge that the helmsman must have been in a very bad humor because Isolde's wide curtain hangings prevented him from steering his ship, or even seeing the bow at all.

And Mme. Gadski was in superb voice and is always a great artist. We were glad to see her receive a most cordial welcome, showing that Boston does not believe in any national boundaries of music. She immediately justified this welcome by her artistic work, and the subsequent applause was remarkably spontaneous.

Her two numbers were possibly the best Wagnerian singing that has ever been heard in Symphony Hall. And the orchestral support was perfection itself. Altogether then this was a memorable concert in which Dr. Muck, the orchestra, and Mme. Gadski fairly surpassed themselves.

From the Post
Oct.28,1916.

GADSKI AT BEST WITH SYMPHONY

Spirit of Wagner Predominates Great Concert

BY OLIN DOWNE'S

Mme. Johanna Gadski was the soloist at the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall. She sang Isolde's narrative from Act 1 of Wagner's "Tristan and Isolde," and, following the orchestral performance of the prelude to that opera, the "Liebestod," which concludes the work.

The other orchestral compositions were Schumann's E flat symphony and Beethoven's fugue for strings, op. 133, performed for the first time at these concerts.

SCHUMANN'S CHARM

The Schumann Symphony was charmingly interpreted. It is a charming symphony. "Suite" might be a better term for "symphonic" is an adjective of which this "symphony" is somewhat undeserving.

Some find the fugue of Beethoven, originally a movement of one of the last of the string quartets, intricate and dull. For us it is a very dramatic composition, and with all the freedom of the polyphonic writing, an exceedingly clear and forceful and mighty exposition of the subject matter.

Yet the greatest music on the programme was without a doubt the music from "Tristan." Familiar as they are the Prelude and the "Love-death," under the inspired baton of Dr. Muck and Mme. Gadski's singing, seemed never more amazing.

The incomparable beauty and poignancy of the ideas, the wonder of each voice in the harmony and of each instrument in the orchestra, the utter magic of the orchestration — these things, thanks in part to Dr. Muck and Mme. Gadski, were realized again, so deeply as to make futile any effort to communicate the result.

The spirit of the great Richard Wagner cast its shadow over everything else on the programme and overwhelmed everybody in the audience. It is needless to say that there was applause, hearty and long continued. There always is applause at these concerts. But there were those who heard the music long after the applause had stopped.

SICAL AMERICA
New York City
OCT 21 1916

BOSTON SYMPHONY YEAR INAUGURATED

Few Changes in Orchestra's Personnel and No Change in its Virtuosity

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 15, 1916.

TOUT Boston comes back to town for the season. Camp woodpile yields to furnace coal bin, bungalow apron is discarded for kolinsky fur, the "End of a Perfect Day" is silenced by "Till Eulenspiegel's Merry Pranks," for the symphony concerts have begun! Ladies from the Back Bay, club women from Salem and Milton, eager-eyed students from the conservatory and music schools —yes, 500 "rush" seats are sold at 25 cents each—know what to do with their Friday afternoons now, and gentlemen who are capitalists by day and patrons of the arts by night know where to go on the Sabbath eve.

"House Sold Out" was the proud story of the first pair of concerts, and even the august correspondent of MUSICAL AMERICA had to take the first course or two of the feast standing up. This awkward position, however, had its advantages, for he alone of that vast audience heard the fatherly word of welcome and advice given by Mr. Higginson to his boys just as they were ready to walk upon the platform on Saturday night. His only word of regret was that Sadony, the popular bassoonist, had been called away by death. The place has been assigned to J. Mosbach, formerly contrabassoonist of the orchestra. The contrabassoonist's chair is now filled by M. Fuhrmann, formerly third bassoonist, whose place in turn has been taken by B. Piller. The only other change in personnel is due to the resignation of M. Koessler, first violin. S. Rosen has been engaged for the second-violin section, and Maurice Gruenberg has been transferred from second to first violin. Mr. Gruenberg is a graduate of Harvard College, a pupil of Charles Martin Loeffler, and one of the most capable of the younger musicians of Boston.

The program traversed, as H. T. P. is wont to say in *The Transcript*, Beethoven's "Eroica," Berlioz's little-known overture to "The Corsair," Liszt's flamboyant "Mazeppa," and Strauss's masterly "Till Eulenspiegel." The excursion took all of two hours, at a pace ranging from funeral tread to the flight of a mad steed, but for the concerts of the 20th and 21st we have the official promise of better time.

Some of the audience wondered whether Dr. Muck had not used bad judgment in placing the Berlioz and the Liszt numbers in juxtaposition on the program; others supposed it was to show how much more convincingly Liszt had treated his theme. Others again expressed surprise at the absence from the program of an *In Memoriam* of Professor Royce, whose general knowledge of music and particular love of the German masters were second only to his superlative insight into philosophy. But no one marveled at the nobility of the interpretation of the "Eroica," the virtuosity of the execution of "The Corsair," or the poetry in the reading of the Strauss tone-poem. For were they not listening to the Boston Symphony Orchestra, and was not the orchestra obeying the will of Dr. Karl Muck?

The program book is fat with the promise of good things to come: Four Kneisel concerts, four Flonzaleys, Carreño (her only recital in Boston this season), Levitski (début), Kreisler (with that excellent Boston musician, Carl Lamson, as accompanist), Alda-deLuca-Pasternack, and a glittering array of singers, pianists and violinists.

Ethel Leginska gave the first of two Boston recitals at Jordan Hall on Saturday afternoon, before an enthusiastic audience. Though austere in appearance, the program proved to be varied and not too "classic" for the taste of her hearers. Mme. Leginska was at her best in the less emotional numbers, executing the Brahms Variations on a theme by Paganini with a clearness and variety that made one wonder whether after all this art-form was really invented merely to show the learning and mathematical skill of the composer and the technique of the performer! Mme. Leginska strives hard for "atmosphere," pays much attention to stage lighting (or rather, darkening), pose at the piano, tossing of arms at the close of a movement. Would it not be wiser to put this striving into the musical interpretation of the work in hand?

HENRY L. GIDEON.

From Bulletin
Address: Providenc
Date OCT 2 5 191

BOSTON SYMPHONY AND KREISLER HERE IN FINE CONCERT

105 Players Work in Programme Which Opens 36th Season in This City.—Violinist Gives New Concerto by Schelling. — Solo Part Difficult.

The Boston Symphony Orchestra began its 36th season in Providence last evening in Infantry Hall. There were many new faces to be seen, the reason being that for the first time in the history of the Boston orchestra's concerts in this city they brought their full number of players. To be exact, there were 105 men playing under Dr. Muck last evening which is about 25 more than ordinarily has been the case in seasons past. An enlargement of the stage was necessary in order to accommodate the extra number.

Although the programme contained but three numbers, the concert was a little longer than is usual, because of the length of the "Eroica" symphony.

Fritz Kreisler appeared as soloist, playing a new concerto for violin and orchestra by Ernest Schelling, the distinguished piano virtuoso. The concerto was written for Mr. Kreisler during the past summer, while the composer was at Bar Harbor, Me. This was the first public performance of the work and Mr. Schelling sat among the audience.

The programme follows:

Symphony No. 3, in E-flat major, "Eroica," Op. 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.
Concerto for violin and orchestra..... Schelling
"Mazeppa," Symphonic Poem No. 6..... Liszt

Kreisler's playing of the new Schelling concerto was an interesting event. The concerto, which is in one movement, is unlike any violin work of its kind that we have ever heard. In character it is extremely modern. Many and violent are its changes of key. Its orchestration glitters with strange and bizarre coloring. The solo instrument is not given the prominence one expects to hear in a violin concerto. It is but a restless voice in the orchestral ensemble. Melodies are few, but in that portion of the work that serves for a slow movement there is a few measures of legato for the soloist, accompanied by harp and wood wind. At the end is a bright dance movement, which, however, is more rythmical than melodious.

The concert closed with Liszt's symphonic poem "Mazeppa," which is a tone picture of the frightful ride so graphically told by Victor Hugo and Byron. The orchestra played it in stirring fash-

rom NORTH AMERICAN
ddress: Philadelphia, Pa.
OCT 2 0
ate OCT 2 0 1916

NON-UNION ORCHESTRA MAY MEET LABOR SNAG

Organized Stage Workers of Academy a Danger to Boston Symphony Schedule

SERIES OPENS OCT. 30

When the Boston Symphony Orchestra comes to this city October 30 for the first of its series of five concerts, it may encounter a serious snag in the recently unionized stage hands of the Academy of Music.

The Boston organization is the only big orchestra in the country which is still non-union. By importing a number of its players, and offering musicians in this country large salaries and the advantages of an old-age pension, it has been able to keep its men outside the ranks of organized musicians. It also maintains non-union stage hands in Symphony Hall, its Boston home, and has found auditoriums employing non-union men for all of its concert tours.

What action the officers of the local stage hands union will take with respect to its concerts here this season has not been determined. There is talk of a temporary agreement which will postpone the issue until next year. But the International Alliance of Stage Employes has been considerably strengthened in the last year, and the Boston organization is gradually being put in a position where its men and Doctor Muck, its conductor, must either join the union or confine their operations to their home city.

Union men said yesterday that they had no desire to embarrass either the management of the Academy or its employes, some of whom have held their places for a score of years. The whole matter, they said, may finally be decided by the annual convention of the American Federation of Labor at Baltimore next month.

From HERALD
Address: New York City
Date Oct 22/16 OCT

The great point of interest in the first concert of the Boston Symphony Orchestra which will be given in the Academy of Music Friday evening, November 3, will be a new concerto by Ernest Schelling, which this distinguished American composer wrote last summer specifically for Fritz Kreisler and at Mr. Kreisler's request. Mr. Kreisler, of course, will play it at this concert. The concerto had its first performance in Providence, R. I., last Tuesday evening, was played again in Cambridge, Mass., Thursday evening and in Boston Friday and Saturday. It will be played by Mr. Kreisler at the Boston Symphony concerts in Philadelphia, Washington, Baltimore and Brooklyn.

The concerto is short, consuming only sixteen minutes. It is in one movement and is extraordinarily melodious. Mr. Schelling has used for two of his themes two variations from his symphonic variations for piano and orchestra which he played here a year ago. The symphony will be Schumann's "Rhenish."

rom HERALD
ddress: New York City
Oct 29, 19

IN MUSICAL CIRCLES.

THE Boston Symphony Orchestra will give under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening. The orchestra returns with almost unchanged personnel. Last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach. The orchestra began its season's work in Boston on October 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, 48 of which will be in its home city.

It is an exceptionally attractive programme that Dr. Muck has arranged for the first concert. It contains two novelties, one a very interesting concerto for violin and orchestra by the American composer Ernest Schelling, which Fritz Kreisler, the soloist, will play. This is the only appearance with orchestra in Brooklyn.

The concerto was written for Mr. Kreisler at his request last summer while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra October 10, the second rehearsal of the season. The concerto is short, playing twenty-one minutes. It is in one movement, which might easily be divided into sections comprising a first movement in orthodox symphonic form with two themes, development, fantasia and recapitulations; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra," played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work from which the "Lagoon" is taken, and a finale in rondo form, which is modelled on a Spanish jig.

The concerto has been received with much favor. Critic and lay public alike have greeted it with enthusiasm, and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and thus established himself more firmly than ever as a foremost American composer.

The other novelty will be the remarkably beautiful symphony in B flat by Ernest Chausson. The other numbers will be Wagner's "A Faust Overture" and Richards Strauss' "Till Eulenspiegel's Merry Pranks." The programme in its proper order is as follows:—Chausson—Symphony in B flat; Wagner—A Faust Overture; Schelling—Concerto for violin and orchestra (first time here); R. Strauss—"Till Eulenspiegel's Merry Pranks;" soloist, Fritz Kreisler.

EVENING NEWS.
Baltimore, Md.
OCT

On November 1 Fritz Kreisler, a supreme artist if there be one living, will pay his premier visit of the season to the city.

He will play at the opening concert of the Boston Symphony Orchestra at the Lyric and it is a foregone conclusion that he will be greeted by a tremendous audience.

The number he is to play is a new Concerto by Ernest Schelling, the American composer-pianist, whose symphonic suite for orchestra and piano, "Impressions from an Artist's Life," it was the good fortune of Baltimoreans to hear last winter.

It was played by the Boston Symphony and the composer, and proved one of the most vitally interesting and individual new works that has been heard here in a long time.

The violin Concerto was written especially for Kreisler and is based on themes from the "Impressions." It is a short work, requiring only about a quarter of an hour. Dr. Muck will present as the principal orchestral number Schumann's seldom-heard "Rhenish" Symphony.

(Record Staff Photographer)

Waiting to Purchase Concert Tickets

A typical scene outside Symphony Hall on a big soloist day at the Symphony concert. Gadski sang this time. Women brought their knitting and also their lunches as they came to get a good place in the line for the "rush seats." It is a typical Boston scene.

From MUSICAL COURIER
Address: New York City
Date OCT 19 1916

Marcia van Dresser's New York and Boston Appearances

Marcia van Dresser, soprano of the Chicago Opera Association, who appeared successfully with the New York Symphony Orchestra and in her own recitals last year, will be heard for the first time this season at Aeolian Hall on Saturday afternoon, October 21. Miss van Dresser has prepared a new and interesting program for that date. Richard Epstein, who has previously appeared with Miss van Dresser, will again be accompanist at this recital.

Miss van Dresser also has been engaged as soloist with the Boston Symphony Orchestra, at one of its concerts in Hartford. This artist achieved much popularity at her recital last season in Boston, when she replaced Mme. Schumann-Heink at one of the Ellis Sunday afternoon concerts. She was immediately re-engaged for a recital, and will be heard in Boston November 6, before she starts for her second Chicago opera season.

PUBLIC LEDGER
Philadelphia, Pa.
OCT 26 1916

WHET YOUR MUSICAL APPETITE WITH A FORETASTE OF KREISLER

Beautiful Records Offered Concertgoers of the Violinist's Own Compositions and Solo Numbers in Phonographic Form

By the Phonograph Editor

One of the inestimable advantages of owning a phonograph is that you can whet your musical appetite, at comparatively small cost and with little trouble, when famous artists are coming to town in opera, or recital, or as soloists with the visiting orchestras, or the Philadelphia organization, under Mr. Stokowski.

Fritz Kreisler, without question the most admired violinist of these times, now that Eugen Ysaye is out of the public eye, will be here soon, first with the Boston Symphony Orchestra next Monday night in the Academy, and again on November 11 in a recital. Perhaps you have in your cabinet some of Kreisler's best records, and haven't played them for a long time, because you were busy keeping up with the new stuff offered you by the companies monthly. If so, why not get out the offerings of this artist and refresh your memory before you go to hear him play with Doctor Muck or at the recital? Or, perhaps, you haven't any Kreisler records in your collection. It might be a good idea to have some of them played for you. We think you will find that a comparison between the disc-reproduction and the reality throws no dijsteem on the former.

Besides being a great interpreter, Kreisler is a composer of decided merits, and one of his most beloved trifles has, curiously enough, been recorded by another artist of towering artistic stature—Ysaye. The effervescent "Caprice Viennois" is a Columbia feature of unusual merit, combining, as it does, the Austrian's composition with the Belgian's "reading" of it. It is a strange conjunction of nationalities, but quite fitting. In music there are no wars, only talents, as someone has said.

Kathleen Parlow, well known to Philadelphia concert frequenters, has recorded for the Columbia Kreisler's "Liebesfreud." Her method and technique make a pertinent study in relation to Ysaye and the composer. That is still another thing your phonograph can do for you—teach you the differences and likenesses of violinists, for you can have a threefold concert all to yourself, whereas, were you to wait for the appearances here of Miss Parlow, Ysaye and Kreisler, you might have had your critical sense blunted by the week-long stretches between their various engagements.

The Victor has a long list of records made by Kreisler, varying in mood and length from the airy bits of melodic fluff such as the "Caprice Viennois" and his own "Tambourin Chinois" to Haydn's Austrian hymn and the big Bach concerto for two violins, in which Efrem Zimbalist is the other player. Some of the loveliest pieces of Kreisler violinistic work, from the purely melodic viewpoint, are the "Chanson Louis XIII and Pavane," a re-creation from Couperin; Brahms's fifth Hungarian dance; the exquisite and touching "Indian Lament," of Dvorak; Schubert's "Moment Musical" and "The Swanee River." There are several others of equal merit and more elaboration to choose from.

Incidentally it may be mentioned that novelties are promised by Mr. Kreisler for his appearances with the Boston and by himself. Probably it will not be many weeks before the astute phonograph men, who are not slow in sensing popular trends, are offering their public these new numbers. Be on the lookout for them.

From STANDARD UNION
Address: Brooklyn, N. Y.
Oct. 29, 1916

the eminent character of his work.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect. It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This will be Mr. Kreisler's only appearance with orchestra in Brooklyn. The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in B flat by Ernest Chausson, that very gifted composer who was killed in an accident seventeen years ago.

From WORLD
Address: New York City
Date OCT 29 191

NEW CONCERTO TO BE HEARD.

Composed by Schelling at Request of Kreisler.

At the first concert of the Boston Symphony Orchestra, to be given at the Academy of Music the evening of Nov. 3, will be a new concerto by Ernest Schelling, which he wrote last summer at Mr. Kreisler's request. Mr. Kreisler will play it at the concert. This will be his only appearance here with orchestra this season. The concerto had its first performance in Providence, R. I., last Tuesday evening. It was played in Cambridge, Mass., Thursday evening, and in Boston Friday and Saturday evenings.

The concerto is short, requiring only 16 minutes. It is in one movement, and is uncommonly melodious. Mr. Schelling has used for his themes two variations from his "Symphonic Variations for Piano and Orchestra," which he played here a year ago. The symphony will be Schumann's "Rhenish."

From the Globe
Oct. 29, 1916.

The Symphony Orchestra leaves tonight on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson Symphony.

m EVENING JOURNAL
ress: New York City
Oct 30, 1916

BOSTON SYMPHONY PROGRAMME.

The first pair of concerts of the Boston Symphony Orchestra at Carnegie Hall will take place on Thursday evening and Saturday afternoon. At the evening concert Dr. Muck will play the "Eroica" symphony of Beethoven, Berlioz's overture to "The Corsair," Liszt's "Mazeppa" and Strauss's "Till Eulenspiegel." At the matinee concert the programme will consist of Chausson's symphony, Wagner's "Faust Ouverture," Beethoven's "Grand Fugue for String Orchestra" and Brahms's Variations on a Theme

CITIZEN
Brooklyn, N.Y.
OCT 29 1916

FRITZ KREISLER TO APPEAR HERE WITH BOSTON SYMPHONY ORCHESTRA

Will Be Soloist Friday Evening at Its First Concert of the Season—Will Play Concerto Written Last Summer by Ernest Schelling—An Attractive Programme Arranged.

The Boston Symphony Orchestra under Institute auspices gives the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3, at 8:15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years it first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

The orchestra began its season's work in Boston, Oct. 13, and for thirty weeks it will be kept busy, giving a a total of 110 concerts, forty-eight of which will be in its home city.

It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This, it is almost needless to say, will be Mr. Kreisler's only appearance with the orchestra in Brooklyn.

The concerto was written for Mr. Kriesler, at his request, last summer, while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra, on Oct. 10, at the second rehearsal of the season. It had its first performance in Providence, R. I., Oct. 17; its second in Cambridge, Mass., Oct. 19, and its third and fourth, in Boston, Oct. 20 and 21. The concerto is short, playing twenty-one minutes. It is in one movement which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work, from which the "Lagoon" is taken, and a finale in rondo form, which is modeled on a Spanish jig.

The concerto has been received with much favor. Critics and lay public alike have greeted it with enthusiasm and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and established himself more firmly than ever as a foremost American composer.

The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned will be the remarkably beautiful symphony in Z flat by Ernest Chausson that very gifted French composer who was killed in an accident seventeen years ago. The Boston Symphony Orchestra was the first to play this symphony in America in November, 1904, in Philadelphia, under the direction of Vincent d'Indy, who was in this country conducting a series of concerts by the Boston Symphony Orchestra as a guest. Later it was played in Boston under the direction of Mr. Gericke. It is a fine work, one of really great ideas and brilliantly orchestrated.

The other numbers on the programme will be Wagner's "A Faust Overture" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The programme in its proper order is as follows:

Symphony in B flat (Chausson); "A Faust Overture" (Wagner); concerto for violin and orchestra, first time here (Schelling); "Till Eulenspiegel's Merry Pranks" (R. Strauss). Soloist, Fritz Kreisler.

From EVENING POST
Address: New York City
Date OCT 28

Orchestral Concerts

MR. MUCK, who is recent years has been astonishing and delighting the Bostonians with his splendid interpretations of the masterworks of Liszt (just as Josef Stransky has the Philharmonic audiences in this city), will bring to Carnegie Hall next Thursday Liszt's "Mazeppa," which Professor Spaeth, in his excellent "History of Programme Music," justly calls "the most daring piece of tone-painting in existence." The same programme will include Beethoven's "Eroica Symphony," Berlioz's "Corsair" overture, and Strauss's "Till Eulenspiegel's Merry Pranks." The Saturday afternoon programme will include Chausson's B-flat Symphony, Wagner's "Faust Overture," Beethoven's Grand Fugue for String Orchestra, and Brahms's Variations on a Haydn Choral.

m HERALD
dress: New York City

NOW that the Ballet Russe has gone and a week intervenes before the Boston National Opera Company comes to open the operatic season, those who give concerts are putting in their best efforts, and the number of musical entertainments for this week surpasses all records for October.

On Thursday night and Saturday afternoon the Boston Symphony Orchestra will come to Carnegie Hall for its first pair of concerts. Dr. Karl Muck still is the director. There will be no soloist at either concert. Thursday's programme includes Beethoven's symphony No. 3, Liszt's symphony poem, "Mazeppa;" Berlioz's overture, "The Corsair," and Strauss' "Till Eulenspiegel." On Saturday Chausson's symphony in B flat, Wagner's "Faust" overture, Beethoven's grand fugue for string orchestra, and Brahms' Variations on a Theme of Haydn will be played.

* * *

Newspaper
om AMERICAN BROOKLYN EDITI
ddress: New York City
te OCT 29 1916

Boston Symphony Has Two New Members

The Boston Symphony Orchestra gives, under Institute auspices, the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The orchestra returns almost with unchanged personnel. There is a new member of the first violins, and last month the orchestra lost by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach.

The orchestra began its season's work in Boston, October 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, forty-eight of which will be in its home city.

From the Post
Oct. 29, 1916.

Symphony Trip

The Symphony Orchestra leaves tonight (Sunday) on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson symphony.

n TIMES
ress: Brooklyn, N. Y.
OCT 28 19

MUSIC NOTES.

The Boston Concert.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The Orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

Dr. Muck has arranged two novelties; one a very interesting Concerto for Violin and Orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play.

From the Record
Oct. 27, 1916.

The Symphony Orchestra leaves Sunday night on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist.

[32]

(Record Staff Photographer)

Waiting to Purchase Concert Tickets

A typical scene outside Symphony Hall on a big soloist day at the Symphony concert. Gadski sang this time. Women brought their knitting and also their lunches as they came to get a good place in the line for the "rush seats." It is a typical Boston scene.

From MUSICAL COURIER
Address: New York City
Date OCT 19 1916

Marcia van Dresser's New York and Boston Appearances

Marcia van Dresser, soprano of the Chicago Opera Association, who appeared successfully with the New York Symphony Orchestra and in her own recitals last year, will be heard for the first time this season at Aeolian Hall on Saturday afternoon, October 21. Miss van Dresser has prepared a new and interesting program for that date. Richard Epstein, who has previously appeared with Miss van Dresser, will again be accompanist at this recital.

Miss van Dresser also has been engaged as soloist with the Boston Symphony Orchestra, at one of its concerts in Hartford. This artist achieved much popularity at her recital last season in Boston, when she replaced Mme. Schumann-Heink at one of the Ellis Sunday afternoon concerts. She was immediately re-engaged for a recital, and will be heard in Boston November 6, before she starts for her second Chicago opera season.

Newspaper
om AMERICAN BROOKLYN EDITI
ddress: New York City
te OCT 29 1916

Boston Symphony Has Two New Members

The Boston Symphony Orchestra gives, under Institute auspices, the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The orchestra returns almost with unchanged personnel. There is a new member of the first violins, and last month the orchestra lost by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach.

The orchestra began its season's work in Boston, October 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, forty-eight of which will be in its home city.

PUBLIC LEDGER
Philadelphia, Pa.
OCT 30 1916

WHET YOUR MUSICAL APPETITE WITH A FORETASTE OF KREISLER

Beautiful Records Offered Concertgoers of the Violinist's Own Compositions and Solo Numbers in Phonographic Form

By the Phonograph Editor

One of the inestimable advantages of owning a phonograph is that you can whet your musical appetite, at comparatively small cost and with little trouble, when famous artists are coming to town in opera, or recital, or as soloists with the visiting orchestras, or the Philadelphia organization, under Mr. Stokowski.

Fritz Kreisler, without question the most admired violinist of these times, now that Eugen Ysaye is out of the public eye, will be here soon, first with the Boston Symphony Orchestra next Monday night in the Academy, and again on November 11 in a recital. Perhaps you have in your cabinet some of Kreisler's best records, and haven't played them for a long time, because you were busy keeping up with the new stuff offered you by the companies monthly. If so, why not get out the offerings of this artist and refresh your memory before you go to hear him play with Doctor Muck or at the recital? Or, perhaps, you haven't any Kreisler records in your collection. It might be a good idea to have some of them played for you. We think you will find that a comparison between the disc-reproduction and the reality throws no disteem on the former.

Besides being a great interpreter, Kreisler is a composer of decided merits, and one of his most beloved trifles has, curiously enough, been recorded by another artist of towering artistic stature—Ysaye. The effervescent "Caprice Viennois" is a Columbia feature of unusual merit, combining, as it does, the Austrian's composition with the Belgian's "reading" of it. It is a strange conjunction of nationalities, but quite fitting. In music there are no wars, only talents, as someone has said.

Kathleen Parlow, well known to Philadelphia concert frequenters, has recorded for the Columbia Kreisler's "Liebesfreud." Her method and technique make a pertinent study in relation to Ysaye and the composer. That is still another thing your phonograph can do for you—teach you the differences and likenesses of violinists, for you can have a threefold concert all to yourself, whereas, were you to wait for the appearances here of Miss Parlow, Ysaye and Kreisler, you might have had your critical sense blunted by the week-long stretches between their various engagements.

The Victor has a long list of records made by Kreisler, varying in mood and length from the airy bits of melodic fluff such as the "Caprice Viennois" and his own "Tambourin Chinois" to Haydn's Austrian hymn and the big Bach concerto for two violins, in which Efrem Zimbalist is the other player. Some of the loveliest pieces of Kreisler violinistic work, from the purely melodic viewpoint, are the "Chanson Louis XIII and Pavane," a re-creation from Couperin; Brahms's fifth Hungarian dance; the exquisite and touching "Indian Lament," of Dvorak; Schubert's "Moment Musical" and "The Swanee River." There are several others of equal merit and more elaboration to choose from.

Incidentally it may be mentioned that novelties are promised by Mr. Kreisler for his appearances with the Boston and by himself. Probably it will not be many weeks before the astute phonograph men, who are not slow in sensing popular trends, are offering their public these new numbers. Be on the lookout for them.

From STANDARD UNION
Address: Brooklyn, N. Y.
OCT. 29, 1916

the eminent character of his work.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect. It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This will be Mr. Kreisler's only appearance with orchestra in Brooklyn. The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in B flat by Ernest Chausson, that very gifted composer who was killed in an accident seventeen years ago.

From WORLD
Address: New York City
Date OCT 29 191

NEW CONCERTO TO BE HEARD.

Composed by Schelling at Request of Kreisler.

At the first concert of the Boston Symphony Orchestra, to be given at the Academy of Music the evening of Nov. 3, will be a new concerto by Ernest Schelling, which he wrote last summer at Mr. Kreisler's request. Mr. Kreisler will play it at the concert. This will be his only appearance here with orchestra this season. The concerto had its first performance in Providence, R. I., last Tuesday evening. It was played in Cambridge, Mass., Thursday evening, and in Boston Friday and Saturday evenings.

The concerto is short, requiring only 16 minutes. It is in one movement, and is uncommonly melodious. Mr. Schelling has used for his themes two variations from his "Symphonic Variations for Piano and Orchestra," which he played here a year ago. The symphony will be Schumann's "Rhenish."

m EVENING JOURNAL
ress: New York City
Oct 30, 1916

BOSTON SYMPHONY PROGRAMME.

The first pair of concerts of the Boston Symphony Orchestra at Carnegie Hall will take place on Thursday evening and Saturday afternoon. At the evening concert Dr. Muck will play the "Eroica" symphony of Beethoven, Berlioz's overture to "The Corsair," Liszt's "Mazeppa" and Strauss's "Till Eulenspiegel." At the matinee concert the programme will consist of Chausson's symphony, Wagner's "Eine Faust Ouverture," Beethoven's "Grand Fugue for String Orchestra" and Brahms's "Variations on a Theme by Haydn."

From the Globe
Oct.29,1916.

The Symphony Orchestra leaves tonight on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson Symphony.

CITIZEN
: Brooklyn, N.Y.
OCT 29 1916

FRITZ KREISLER TO APPEAR HERE WITH BOSTON SYMPHONY ORCHESTRA

Will Be Soloist Friday Evening at Its First Concert of the Season—Will Play Concerto Written Last Summer by Ernest Schelling—An Attractive Programme Arranged.

The Boston Symphony Orchestra under Institute auspices gives the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3, at 8:15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years it first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

The orchestra began its season's work in Boston, Oct. 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, forty-eight of which will be in its home city.

It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This, it is almost needless to say, will be Mr. Kreisler's only appearance with the orchestra in Brooklyn.

The concerto was written for Mr. Kreisler, at his request, last summer, while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra, on Oct. 10, at the second rehearsal of the season. It had its first performance in Providence, R. I., Oct. 17; its second in Cambridge, Mass., Oct. 19, and its third and fourth, in Boston, Oct. 20 and 21. The concerto is short, playing twenty-one minutes. It is in one movement which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work, from which the "Lagoon" is taken, and a finale in rondo form, which is modeled on a Spanish jig.

The concerto has been received with much favor. Critics and lay public alike have greeted it with enthusiasm and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and established himself more firmly than ever as a foremost American composer.

The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in Z flat by Ernest Chausson that very gifted French composer who was killed in an accident seventeen years ago. The Boston Symphony Orchestra was the first to play this symphony in America in November, 1904, in Philadelphia, under the direction of Vincent d'Indy, who was in this country conducting a series of concerts by the Boston Symphony Orchestra as a guest. Later it was played in Boston under the direction of Mr. Gericke. It is a fine work, one of really great ideas and brilliantly orchestrated.

The other numbers on the programme will be Wagner's "A Faust Overture" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The programme in its proper order is as follows:

Symphony in B flat (Chausson); "A Faust Overture" (Wagner); concerto for violin and orchestra, first time here (Schelling); "Till Eulenspiegel's Merry Pranks" (R. Strauss). Soloist, Fritz Kreisler.

From EVENING POST
Address: New York City
Date

Orchestral Concerts

MR. MUCK, who is recent years has been astonishing and delighting the Bostonians with his splendid interpretations of the masterworks of Liszt (just as Josef Stransky has the Philharmonic audiences in this city), will bring to Carnegie Hall next Thursday Liszt's "Mazeppa," which Professor Krehbiel, in his excellent "History of Programme Music," justly calls "the most daring piece of tone-painting in existence." The same programme will include Beethoven's "Eroica Symphony," Berlioz's "Corsair" overture, and Strauss's "Till Eulenspiegel's Merry Pranks." The Saturday afternoon programme will include Chausson's B-flat Symphony, Wagner's "Faust Overture," Beethoven's Grand Fugue for String Orchestra, and Brahms's Variations on a Haydn Choral.

From the Post Oct.29,1916.

Symphony Trip

The Symphony Orchestra leaves tonight (Sunday) on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson symphony.

m HERALD
ress: New York City

n TIMES
ress: Brooklyn, N. Y.

NOW that the Ballet Russe has gone and a week intervenes before the Boston National Opera Company comes to open the operatic season, those who give concerts are putting in their best efforts, and the number of musical entertainments for this week surpasses all records for October.

On Thursday night and Saturday afternoon the Boston Symphony Orchestra will come to Carnegie Hall for its first pair of concerts. Dr. Karl Muck still is the director. There will be no soloist at either concert. Thursday's programme includes Beethoven's symphony No. 3, Liszt's symphony poem, "Mazeppa;" Berlioz's overture, "The Corsair," and Strauss' "Till Eulenspiegel." On Saturday Chausson's symphony in B flat, Wagner's "Faust" overture, Beethoven's grand fugue for string orchestra, and Brahms' Variations on a Theme of Haydn will be played.

* * *

MUSIC NOTES.

The Boston Concert.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The Orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

Dr. Muck has arranged two novelties; one a very interesting Concerto for Violin and Orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play.

From the Record Oct.27,1916.

The Symphony Orchestra leaves Sunday night on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist.

[32]

(Record Staff Photographer)

Waiting to Purchase Concert Tickets

A typical scene outside Symphony Hall on a big soloist day at the Symphony concert. Gadski sang this time. Women brought their knitting and also their lunches as they came to get a good place in the line for the "rush seats." It is a typical Boston scene.

PUBLIC LEDGER
Philadelphia, Pa.

WHET YOUR MUSICAL APPETITE WITH A FORETASTE OF KREISLER

Beautiful Records Offered Concertgoers of the Violinist's Own Compositions and Solo Numbers in Phonographic Form

By the Phonograph Editor

One of the inestimable advantages of owning a phonograph is that you can whet your musical appetite at comparatively small cost and with little trouble, when famous artists are coming to town in opera, or recital, or as soloists with the visiting orchestras, or the Philadelphia organization, under Mr. Stokowski.

Fritz Kreisler, without question the most admired violinist of these times, now that Eugen Ysaye is out of the public eye, will be here soon, first with the Boston Symphony Orchestra next Monday night in the Academy, and again on November 11 in a recital. Perhaps you have in your cabinet some of Kreisler's best records, and haven't played them for a long time, because you were busy keeping up with the new stuff offered you by the companies monthly. If so, why not get out the offerings of this artist and refresh your memory before you go to hear him play with Doctor Muck or at the recital? Or, perhaps, you haven't any Kreisler records in your collection. It might be a good idea to have some of them played for you. We think you will find that a comparison between the disc-reproduction and the reality throws no disteem on the former.

Besides being a great interpreter, Kreisler is a composer of decided merits, and one of his most beloved trifles has, curiously enough, been recorded by another artist of towering artistic stature—Ysaye. The effervescent "Caprice Viennois" is a Columbia feature of unusual merit, combining, as it does, the Austrian's composition with the Belgian's "reading" of it. It is a strange conjunction of nationalities, but quite fitting. In music there are no wars, only talents, as someone has said.

Kathleen Parlow, well known to Philadelphia concert frequenters, has recorded for the Columbia Kreisler's "Liebesfreud." Her method and technique make a pertinent study in relation to Ysaye and the composer. That is still another thing your phonograph can do for you—teach you the differences and likenesses of violinists, for you can have a threefold concert all to yourself, whereas, were you to wait for the appearances here of Miss Parlow, Ysaye and Kreisler, you might have had your critical sense blunted by the week-long stretches between their various engagements.

The Victor has a long list of records made by Kreisler, varying in mood and length from the airy bits of melodic fluff such as the "Caprice Viennois" and his own "Tambourin Chinois" to Haydn's Austrian hymn and the big Bach concerto for two violins, in which Efrem Zimbalist is the other player. Some of the loveliest pieces of Kreisler violinistic work, from the purely melodic viewpoint, are the "Chanson Louis XIII and Pavane," a re-creation from Couperin; Brahms's fifth Hungarian dance; the exquisite and touching "Indian Lament," of Dvorak; Schubert's "Moment Musical" and "The Swanee River." There are several others of equal merit and more elaboration to choose from.

Incidentally it may be mentioned that novelties are promised by Mr. Kreisler for his appearances with the Boston and by himself. Probably it will not be many weeks before the astute phonograph men, who are not slow in sensing popular trends, are offering their public these new numbers. Be on the lookout for them.

m EVENING JOURNAL
dress: New York City
Oct 30, 191

BOSTON SYMPHONY PROGRAMME.

The first pair of concerts of the Boston Symphony Orchestra at Carnegie Hall will take place on Thursday evening and Saturday afternoon. At the evening concert Dr. Muck will play the "Eroica" symphony of Beethoven, Berlioz's overture to "The Corsair," Liszt's "Mazeppa" and Strauss's "Till Eulenspiegel." At the matinee concert the programme will consist of Chausson's symphony, Wagner's "Eine Faust Ouverture," Beethoven's "Grand Fugue for String Orchestra" and Brahms's "Variations on a Theme by Haydn."

From STANDARD UNION
Address: Brooklyn, N. Y.

the eminent character of his work.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect. It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This will be Mr. Kreisler's only appearance with orchestra in Brooklyn. The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in B flat by Ernest Chausson, that very gifted composer who was killed in an accident seventeen years ago.

From WORLD
ddress: New York City
Date

NEW CONCERTO TO BE HEARD.

Composed by Schelling at Request of Kreisler.

At the first concert of the Boston Symphony Orchestra, to be given at the Academy of Music the evening of Nov. 3, will be a new concerto by Ernest Schelling, which he wrote last summer at Mr. Kreisler's request. Mr. Kreisler will play it at the concert. This will be his only appearance here with orchestra this season. The concerto had its first performance in Providence, R. I., last Tuesday evening. It was played in Cambridge, Mass., Thursday evening, and in Boston Friday and Saturday evenings.

The concerto is short, requiring only 16 minutes. It is in one movement, and is uncommonly melodious. Mr. Schelling has used for his themes two variations from his "Symphonic Variations for Piano and Orchestra," which he played here a year ago. The symphony will be Schumann's "Rhenish."

From the Globe
Oct.29,1916.

The Symphony Orchestra leaves tonight on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson Symphony.

CITIZEN
: Brooklyn, N. Y.

FRITZ KREISLER TO APPEAR HERE WITH BOSTON SYMPHONY ORCHESTRA

Will Be Soloist Friday Evening at Its First Concert of the Season—Will Play Concerto Written Last Summer by Ernest Schelling—An Attractive Programme Arranged.

The Boston Symphony Orchestra under Institute auspices gives the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3, at 8:15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years it first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

The orchestra began its season's work in Boston, Oct. 13, and for thirty weeks it will be kept busy, giving a a total of 110 concerts, forty-eight of which will be in its home city.

It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This, it is almost needless to say, will be Mr. Kreisler's only appearance with the orchestra in Brooklyn.

The concerto was written for Mr. Kreisler, at his request, last summer, while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra, on Oct. 10, at the second rehearsal of the season. It had its first performance in Providence, R. I., Oct. 17; its second in Cambridge, Mass., Oct. 19, and its third and fourth, in Boston, Oct. 20 and 21. The concerto is short, playing twenty-one minutes. It is in one movement which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work, from which the "Lagoon" is taken, and a finale in rondo form, which is modeled on a Spanish jig.

The concerto has been received with much favor. Critics and lay public alike have greeted it with enthusiasm and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and established himself more firmly than ever as a foremost American composer.

The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in Z flat by Ernest Chausson that very gifted French composer who was killed in an accident seventeen years ago. The Boston Symphony Orchestra was the first to play this symphony in America in November, 1904, in Philadelphia, under the direction of Vincent d'Indy, who was in this country conducting a series of concerts by the Boston Symphony Orchestra as a guest. Later it was played in Boston under the direction of Mr. Gericke. It is a fine work, one of really great ideas and brilliantly orchestrated.

The other numbers on the programme will be Wagner's "A Faust Overture" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The programme in its proper order is as follows:

Symphony in B flat (Chausson); "A Faust Overture" (Wagner); concerto for violin and orchestra, first time here (Schelling); "Till Eulenspiegel's Merry Pranks" (R. Strauss). Soloist, Fritz Kreisler.

From EVENING POST
Address: New York City
Date

orchestral concert

MR. MUCK, who [illegible] the Boston Symphony Orchestra with a special Programme of the masterworks of Liszt. Gust as Stransky has the Philharmonic [illegible] this week, will [illegible] Carnegie Hall [illegible] Mozart's Abbey Professor [illegible] his ex[illegible] Mass [illegible] the most [illegible] piece [illegible] his existence." The same [illegible] Beethoven's [illegible] "Eroica." Liszt's "Mazeppa," Strauss's "Till Eulenspiegel's Merry Pranks." The Saturday afternoon programme will include Chausson's B-flat Symphony, Wagner's "Faust Overture," Beethoven's Grand Fugue for String Orchestra, and Brahms's Variations on a Haydn Choral.

m HERALD
lress: New York City

Next week's [illegible] Boston Symphony [illegible] in October. [illegible] Thursday night and Saturday afternoon [illegible] Karl Muck still is the director. [illegible] will be no soloist at either [illegible] Mozart's "Abbey Professor," Berlioz's overture, "The Corsair" and Strauss' "Till Eulenspiegel's Merry Pranks" will [illegible] symphony in B flat, Wagner's "Faust" overture, Beethoven's grand fugue for string orchestra, and Brahms' Variations on a Theme of Haydn will be played.

* * *

From the Post
Oct.23,1916.

Symphony Trip

The Symphony Orchestra leaves tonight (Sunday) on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson symphony.

n TIMES
ress: Brooklyn, N. Y.

MUSIC NOTES.

The Boston Concert.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The Orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

Dr. Muck has arranged two novelties; one a very interesting Concerto for Violin and Orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play.

From the Record
Oct.27,1916.

The Symphony Orchestra leaves Sunday night on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist.

From AMERICAN
Address: New York City
Date

Boston Symphony Has Two New Members

The Boston Symphony Orchestra, [illegible] under Institute auspices, the first concert of its twenty-ninth season in Brooklyn, in the Academy of Music on Friday evening. The orchestra returns almost with unchanged personnel. There is a new member of the first violins, and last month the orchestra lost by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach.

The orchestra began its season's work in Boston, October 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, forty-eight of which will be in its home

Marcia van Dresser's New York and Boston Appearances

Marcia van Dresser, soprano of the Chicago Opera Association, who appeared successfully with the New York Symphony Orchestra and in her own recitals last year, will be heard for the first time this season at Aeolian Hall on Saturday afternoon, October 21. Miss van Dresser has prepared a new and interesting program for that date. Richard Epstein, who has previously appeared with Miss van Dresser, will again be accompanist at this recital.

Miss van Dresser also has been engaged as soloist with the Boston Symphony Orchestra, at one of its concerts in Hartford. This artist achieved much popularity at her recital last season in Boston, when she replaced Mme. Schumann-Heink at one of the Ellis Sunday afternoon concerts. She was immediately re-engaged for a recital, and will be heard in Boston November 6, before she starts for her second Chicago opera season.

Newspaper
om AMERICAN
dress: New York City
ite

(Record Staff Photographer)

Waiting to Purchase Concert Tickets

A typical scene outside Symphony Hall on a big soloist day at the Symphony concert. Gadski sang this time. Women brought their knitting and also their lunches as they came to get a good place in the line for the "rush seats." It is a typical Boston scene.

PUBLIC LEDGER
Philadelphia, Pa.
OCT 26 1916

WHET YOUR MUSICAL APPETITE WITH A FORETASTE OF KREISLER

Beautiful Records Offered Concertgoers of the Violinist's Own Compositions and Solo Numbers in Phonographic Form

By the Phonograph Editor

One of the inestimable advantages of owning a phonograph is that you can whet your musical appetite, at comparatively small cost and with little trouble, when famous artists are coming to town in opera, or recital, or as soloists with the visiting orchestras, or the Philadelphia organization, under Mr. Stokowski.

Fritz Kreisler, without question the most admired violinist of these times, now that Eugen Ysaye is out of the public eye, will be here soon, first with the Boston Symphony Orchestra next Monday night in the Academy, and again on November 11 in a recital. Perhaps you have in your cabinet some of Kreisler's best records, and haven't played them for a long time, because you were busy keeping up with the new stuff offered you by the companies monthly. If so, why not get out the offerings of this artist and refresh your memory before you go to hear him play with Doctor Muck or at the recital? Or, perhaps, you haven't any Kreisler records in your collection. It might be a good idea to have some of them played for you. We think you will find that a comparison between the disc-reproduction and the reality throws no disteem on the former.

Besides being a great interpreter, Kreisler is a composer of decided merits, and one of his most beloved trifles has, curiously enough, been recorded by another artist of towering artistic stature—Ysaye. The effervescent "Caprice Viennois" is a Columbia feature of unusual merit, combining, as it does, the Austrian's composition with the Belgian's "reading" of it. It is a strange conjunction of nationalities, but quite fitting. In music there are no wars, only talents, as someone has said.

Kathleen Parlow, well known to Philadelphia concert frequenters, has recorded for the Columbia Kreisler's "Liebesfreud." Her method and technique make a pertinent study in relation to Ysaye and the composer. That is still another thing your phonograph can do for you—teach you the differences and likenesses of violinists, for you can have a threefold concert all to yourself, whereas, were you to wait for the appearances here of Miss Parlow, Ysaye and Kreisler, you might have had your critical sense blunted by the week-long stretches between their various engagements.

The Victor has a long list of records made by Kreisler, varying in mood and length from the airy bits of melodic fluff such as the "Caprice Viennois" and his own "Tambourin Chinois" to Haydn's Austrian hymn and the big Bach concerto for two violins, in which Efrem Zimbalist is the other player. Some of the loveliest pieces of Kreisler violinistic work, from the purely melodic viewpoint, are the "Chanson Louis XIII and Pavane," a re-creation from Couperin; Brahms's fifth Hungarian dance; the exquisite and touching "Indian Lament," of Dvorak; Schubert's "Moment Musical" and "The Swanee River." There are several others of equal merit and more elaboration to choose from.

Incidentally it may be mentioned that novelties are promised by Mr. Kreisler for his appearances with the Boston and by himself. Probably it will not be many weeks before the astute phonograph men, who are not slow in sensing popular trends, are offering their public these new numbers. Be on the lookout for them.

From STANDARD UNION
Address: Brooklyn, N. Y.
Oct. 29, 1916

the eminent character of his work.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect. It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This will be Mr. Kreisler's only appearance with orchestra in Brooklyn. The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in B flat by Ernest Chausson, that very gifted composer who was killed in an accident seventeen years ago.

From WORLD
Address: New York City
Date OCT 29 191

NEW CONCERTO TO BE HEARD.

Composed by Schelling at Request of Kreisler.

At the first concert of the Boston Symphony Orchestra, to be given at the Academy of Music the evening of Nov. 3, will be a new concerto by Ernest Schelling, which he wrote last summer at Mr. Kreisler's request. Mr. Kreisler will play it at the concert. This will be his only appearance here with orchestra this season. The concerto had its first performance in Providence, R. I., last Tuesday evening. It was played in Cambridge, Mass., Thursday evening, and in Boston Friday and Saturday evenings.

The concerto is short, requiring only 16 minutes. It is in one movement, and is uncommonly melodious. Mr. Schelling has used for his themes two variations from his "Symphonic Variations for Piano and Orchestra," which he played here a year ago. The symphony will be Schumann's "Rhenish."

From the Globe
Oct. 29, 1916.

The Symphony Orchestra leaves tonight on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica" of Beethoven, the "Rhenish" of Schumann and the Chausson Symphony.

m EVENING JOURNAL
ress: New York City
Oct 30, 1916

BOSTON SYMPHONY PROGRAMME.

The first pair of concerts of the Boston Symphony Orchestra at Carnegie Hall will take place on Thursday evening and Saturday afternoon. At the evening concert Dr. Muck will play the "Eroica" symphony of Beethoven, Berlioz's overture to "The Corsair," Liszt's "Mazeppa" and Strauss's "Till Eulenspiegel." At the matinee concert the programme will consist of Chausson's symphony, Wagner's "Eine Faust Ouverture," Beethoven's "Grand Fugue for String Orchestra" and Brahms's "Variations on a Theme by Haydn."

CITIZEN
: Brooklyn, N.Y.
OCT 29 1916

FRITZ KREISLER TO APPEAR HERE WITH BOSTON SYMPHONY ORCHESTRA

Will Be Soloist Friday Evening at Its First Concert of the Season—Will Play Concerto Written Last Summer by Ernest Schelling—An Attractive Programme Arranged.

The Boston Symphony Orchestra under Institute auspices gives the first concert of its twenty-ninth season in Brooklyn in the Academy of Music next Friday evening, Nov. 3, at 8:15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

The orchestra began its season's work in Boston, Oct. 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, forty-eight of which will be in its home city.

It is an exceptionally attractive programme that Dr. Muck has arranged for this first concert. It contains two novelties; one a very interesting concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This, it is almost needless to say, will be Mr. Kreisler's only appearance with the orchestra in Brooklyn.

The concerto was written for Mr. Kriesler, at his request, last summer, while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra, on Oct. 10, at the second rehearsal of the season. It had its first performance in Providence, R. I., Oct. 17; its second in Cambridge, Mass., Oct. 19, and its third and fourth, in Boston, Oct. 20 and 21. The concerto is short, playing twenty-one minutes. It is in one movement which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work, from which the "Lagoon" is taken, and a finale in rondo form, which is modeled on a Spanish jig.

The concerto has been received with much favor. Critics and lay public alike have greeted it with enthusiasm and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and established himself more firmly than ever as a foremost American composer.

The other novelty, at least so far as the Brooklyn concerts of the Boston Symphony Orchestra are concerned, will be the remarkably beautiful symphony in Z flat by Ernest Chausson, that very gifted French composer who was killed in an accident seventeen years ago. The Boston Symphony Orchestra was the first to play this symphony in America in November, 1904, in Philadelphia, under the direction of Vincent d'Indy, who was in this country conducting a series of concerts by the Boston Symphony Orchestra as a guest. Later it was played in Boston under the direction of Mr. Gericke. It is a fine work, one of really great ideas and brilliantly orchestrated.

The other numbers on the programme will be Wagner's "A Faust Overture" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

The programme in its proper order is as follows:

Symphony in B flat (Chausson); "A Faust Overture" (Wagner); concerto for violin and orchestra, first time here (Schelling); "Till Eulenspiegel's Merry Pranks" (R. Strauss). Soloist, Fritz Kreisler.

From EVENING POST
Address: New York City
Date OCT 29

Orchestral Concerts

MR. MUCK, who is recent years has been astonishing and delighting the Bostonians with his splendid interpretations of the masterworks of Liszt (just as Josef Stransky has the Philharmonic audiences in this city), will bring to Carnegie Hall next Thursday Liszt's "Mazeppa," which Professor Krehbiel, in his excellent "History of Programme Music," justly calls "the most daring piece of tone-painting in existence." The same programme will include Beethoven's "Eroica Symphony," Berlioz's "Corsair" overture, and Strauss's "Till Eulenspiegel's Merry Pranks." The Saturday afternoon programme will include Chausson's B-flat Symphony, Wagner's "Faust Overture," Beethoven's Grand Fugue for String Orchestra, and Brahms's Variations on a Haydn Choral.

m HERALD
ress: New York City

NOW that the Ballet Russe has gone and a week intervenes before the Boston National Opera Company comes to open the operatic season, those who give concerts are putting in their best efforts, and the number of musical entertainments for this week surpasses all records for October.

On Thursday night and Saturday afternoon the Boston Symphony Orchestra will come to Carnegie Hall for its first pair of concerts. Dr. Karl Muck still is the director. There will be no soloist at either concert. Thursday's programme includes Beethoven's symphony No. 3, Liszt's symphony poem, "Mazeppa;" Berlioz's overture, "The Corsair," and Strauss' "Till Eulenspiegel." On Saturday Chausson's Symphony in B flat, Wagner's "Faust" Overture, Beethoven's grand fugue for string orchestra, and Brahms' Variations on a Theme of Haydn will be played.

* * *

From Marcia van Dresser's New York and Boston Appearances

Marcia van Dresser, soprano of the Chicago Opera Association, who appeared successfully with the New York Symphony Orchestra and in her own recitals last year, will sing for the first time this season at Aeolian Hall this afternoon, October 21. Miss van Dresser has arranged an interesting program for that date. She has frequently appeared with Miss [illegible] as accompanist at this recital.

[illegible] been engaged as soloist with the Philharmonic Orchestra, at one of its concerts in Carnegie Hall, and achieved much popularity at that time. Miss van Dresser was also heard in Boston, when she replaced Mme. Gadski as soloist with the Ellis Sunday afternoon concerts, and was immediately re-engaged for a recital, which she will give November 6, before she starts on the Chicago Opera season.

Newspaper [illegible]

From the Post Oct. 29, 1916.

Symphony Trip

The Symphony Orchestra leaves tonight (Sunday) on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Fritz Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist. The symphonies played will be the "Eroica," of Beethoven, the "Rhenish" of Schumann and the Chausson symphony.

om AMERICAN
ddress: New York City
BROOKLYN EDITI
OCT 29 1916

te.....

Boston Symphony Has Two New Members

The Boston Symphony Orchestra gives, under Institute auspices, the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The orchestra returns almost with unchanged personnel. There is a new member of the first violins, and last month the orchestra lost by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach.

The orchestra began its season's work in Boston, October 13, and for thirty weeks it will be kept busy, giving a total of 110 concerts, forty-eight of which will be in its home city.

n TIMES
ress: Brooklyn, N. Y.

MUSIC NOTES.

The Boston Concert.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on Friday evening. The Orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

Dr. Muck has arranged two novelties; one a very interesting Concerto for Violin and Orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play.

From the Record Oct. 27, 1916.

The Symphony Orchestra leaves Sunday night on its first Southern trip, giving its usual concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Kreisler, playing the new Schelling Concerto, will appear at all of the concerts except the two in New York, where there will be no soloist.

[32]

From NEWS
Providence, R.
Address:
OCT 1 7 19
Date

Boston Symphony Orchestra

The first concert of the season by the Boston Symphony Orchestra will be given in Infantry Hall this (Tuesday) evening beginning at 8:15. The soloist will be Fritz Kreisler who has not been heard here with the orchestra for two years. Mr. Kreisler is giving the first performance of Ernest Schelling's new Concerto for violin and orchestra. Musically speaking, this, in itself, is a most important event and matter of record.

The entire orchestra will come to Providence for the first time. The program is as follows:

Beethoven—Syhphony, No. 3, in E-flat major, "Eroica," Op. 56.
Schelling—Concerto for Violin and Orchestra.
Liszt—Symphonic Poem, "Mazeppa," No. 6 (after Victor Hugo).

Soloist, Fritz Kreisler

From INQUIRER
Address: Philadelphia, Pa.

THE BOSTON ORCHESTRA

Its First Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its first concert for the season before a crowded and brilliant house at the Academy of Music last evening when the new feature of the programme was a concerto for violin and orchestra by Mr. Ernest Schelling which had not previously been performed in this city.

It proved to be a composition of singular originality and unquestionable interest. It is played without interruption in a single movement and alike in its spirit and in its construction it is suggestive rather of the fantasia than of the concerto, but its attentive listener can readily discern its conformity, at least in substance, to the classic model and the appealing contrasts of allegro and andante are liberally and effectively provided. Much of the melodic material which it employs is of peculiar beauty and ingratiating charm, while its harmonic structure is to a marked degree unusual and impressive.

Yet that it furnishes a grateful medium for the exhibition of the solo instrument which it engages, is more than can rightfully be said. The acompaniment is preponderantly supplied by the brasses and the wood wind, the strings being scored for very sparingly and largely pizzicato, but if it was the composer's thought that the violin would thereby attain to a greater prominence, his expectations have not been realized. As a matter of fact, the violin part is to a regrettable measure obscured or hidden by what should have ben the background against which it is projected, and although Fritz Kreisler was the assisting artist, it was only intermittently that he had an opportunity to gratify the audience by an effectual and commensurate exercise of his powers. Too much of the time, even his sonorous tone, was with difficulty distinguishable from the orchestra with which it was too completely blended and combined. In the comparatively few passages where he was heard alone, or virtually so, the consummate perfection of Mr. Kreisler's art was once more impresively exemplified, and the enthusiastic applause which his playing elicited bespoke the admiration of a delighted audience.

The symphony was Schumann's "Rhenish," perhaps the most enjoyable of the four, which received such a highly finished rendition that at the close Dr. Muck felt constrained to call his men to their feet to acknowledge the plaudits of the house. Other numbers on the list were Wagner's somewhat perfunctory "Faust" overture and the "Academic" overture of Brahms. The next of these concerts is announced for Monday evening, November 27, when the symphony will be Brahms' first in C minor and Susan Miller, mezzo-soprano will be the soloist.

From REPUBLICAN
Address: Springfield, Mass.
Date OCT 31

[illegible] he was asleep.

Tickets for the Boston symphony orchestra concert in the Auditorium Monday evening, the second of the Ellis series, went on sale at Otto Baab's music house yesterday morning, and there was a good demand for them. It is interesting to note that this year there are but two changes in the personnel of the orchestra. One of these was occasioned by the death of one of its older members and the other by the appointment of another member to a position as a professor of music in a leading university of the middle West.

A meeting of the Beth-El girls' club was held at their room in the Odd Fellows' building Sunday afternoon. Among other important matters was discussed the play, "The Mishaps of Minerva," which the club is to produce soon. A program committee was elected as follows: Miss Sadie Schreiber, Miss Ethel Cohen, Miss Celia Cohen. The ticket committee are: Miss Esther Lasker, Miss Anna [illegible], Miss Lillian Reiner. The club will give a Hallowean banquet for its own members some evening next week.

From EVENING NEWS,
Address Baltimore, Md.
Date NOV 1 1916

SYMPHONY TONIGHT

Boston Orchestra Will Play Beethoven's "Eroica."

Famous Organization Will Give First Local Concert Of The Season At Lyric.

Beethoven's "Eroica" Symphony (No. 3 in E flat, Op. 55), which will be given at the Lyric tonight by the Boston Symphony Orchestra, when that famous organization will give its first local concert of the year, is a gloriously expressive work.

It was commenced in 1803 and finished in 1804. At that time Beethoven's deafness, which had first been noticed in 1796, was growing worse, and he had learned of the hopelessness of his love for Giulietta Guicciardi, afterward Countess von Gallenberg.

It was, as everybody knows, his passion for Giulietta that inspired what may be termed his first autobiographical work—the Sonata in C sharp minor, Op. 27 No. 2—that some editor, in a fit of supreme banality, labeled the "Moonlight."

At this stage of his career he also fell victim of another malady, having been seized with a violent attack of republicanitis.

He came under the spell of that epidemic madness that resulted in the apotheosis of Napoleon Bonaparte.

—✣—

It was this outburst of hero-worship that gave birth to the Third Symphony. Across the title page Beethoven wrote the despot's name, and it is said sent him a copy of the score.

Before it was received, however, Bonaparte had become Napoleon, l'Empereur. This fact, of course, was enough to knock the republican props from under anybody. Beethoven tore the title from his symphony, and has come down the "Eroica" instead of the "Napoleon Bonaparte."

—✣—

Another work on tonight's program is Strauss' splendid tone poem in the nature of a mighty Rondo, "Till Eulenspiegel's Merry Pranks."

Dr. Muck reads Strauss delightfully and it is probable that the performance of this will be as notable as formance of the sublime "Tod Und Verklarung" and "Don Quixote" last season.

Even the most stolid of the conservatives admitted of the latter that they could "make out" the bleating of sheep in the episode describing the Knight's furious onslaught on the peaceful flock.

What a pity it is Strauss has not seen fit to delineate the wagging of long ears and devise a motif for the accompanying brays! He is sufficiently astute and of all musicians living he has most cause to yield to such a delicious temptation.

—✣—

But getting back. "Till" has a program drawn from a mediaeval German jokebook. The hero is a clownish rascal who pokes all manner of fun at his contemporaries in the most irreverant manner.

His antics, especially when disguised by the cloth, are as ridiculous as those of some privileged buffoon of modern times, say a Billy Sunday. He is finally convicted and condemned to death, but at the moment of execution he miraculously escapes.

Strauss, however, kills him off and we have him reappearing, a particularly impish spook that assures all fellow-spirits that he will live forever in their hearts.

—✣—

The remaining number tonight is the new Concerto for violin and orchestra written by Ernest Schelling and dedicated to the great artist who will play it here for the first time, Fritz Kreisler. JACK DAW.

From EVENING NEWS,
Address Baltimore, Md.
Date OCT 31, OCT

SYMPHONY CONCERT

Orchestra Will Start Season Here Next Wednesday.

The Boston Symphony Orchestra gives its first concert of its thirty-second season in Baltimore in the Lyric Theater Wednesday evening at 8.15 o'clock. The orchestra returns almost with unchanged personnel. It is an exceptionally attractive program that Dr. Muck has arranged for this first concert. It contains a very interesting novelty in a concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. The concerto is short and is in one movement. The symphony will be the immortal "Eroica" of Beethoven.

[33]

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date OCT 31 19

FRITZ KREISLER WITH BOSTON SYMPHONY

Brings Forward a Disappointing Concerto in One Movement by Ernest Schelling

PROGRAM
Schumann—Third ("Rhenish") Symphony.
Wagner—A Faust Overture.
Schelling—Concerto for violin and orchestra.
Brahms—Academic Festival Overture.

A distinguished audience packed the Academy of Music last night to hear the first concert of the Boston Symphony Orchestra's local season—its thirty-second in this city. Many of those present had waited on the sidewalk for several hours, entered expecting a feast, and went away disappointed. The trouble with the concert chiefly was that those who were eager to hear Fritz Kreisler, heard instead a chromatic tour de farce of Ernest Schelling, lasting for twenty-two minutes, which recommended itself only to the extremists of the Gorgonzola school of musical art. Queerer music has been played, and that, too, in the Academy. Schoenberg's Kammersymphonie, performed by our own Orchestra last year, is queerer. Mr. Schelling, not quite daring to scale the barrier, has been making faces over the fence at Schoenberg. He tried to be impossible in his scoring for the orchestra, and nearly succeeded. There was a fine Indo-Aryan race riot of clashings and brayings at the start, obviously intensely difficult to play. For the first nine minutes the idiom is pure Jabberwock, to the uninitiated who would (or would not) like to be let in on the secret. Then two harps became industriously important, while the violin embarks upon a lonesome ditty, and then the alleged solo instrument skedaddles through a sequence of dancing tunes of a kind. One was grateful for the thinning out of the briar patch of acrid dissonances.

No one particularly cared to be reminded that two of the episodes were lifted from Mr. Schelling's "Impressions," which the Boston Orchestra played with Mr. Schelling a year ago. It made no difference where they came from. The "Impressions" interested and appealed. There was a great deal of noble music in them. The concerto was at its best in its snatches from the "Impressions." All of which sounds brutally Philistine, and may bring down the wrath of the cognoscenti. But it can't be helped. Mr. Kreisler had no business to play that music to the hungry expectancy of that audience.

The applause that followed for eight minutes might easily have been misinterpreted by the beloved recipient. It was at first in the main a personal tribute to the artist and the man that Kreisler is. It degenerated through campaign-applause into what was close to rowdyism on the part of a few youths in the gallery who thought it funny to see how long they could keep it going.

Doctor Muck, debonair and continent in gesture as ever, ruled the happy lyric moods of Schumann's "Rhenish Symphony," which was followed by Wagner's "A Faust Overture." After the concerto the German student tunes jubilated in the "Academic Festival Overture" of Brahms. The personnel of the orchestra this year is very slightly altered. Only a few weeks ago death removed from his post the veteran first bassoonist, Peter Sadony. Joseph Mosbach, his nephew, has taken his place. There is one change among the first violins. The old stage setting of last year appeared, and looked archaic; the arrangement of high terraces was set aside, and the instruments were spread far out toward the uadience, upon the "apron" of the stage. There was a gain in clearness and volume of sound thereby.

The technical distinction of the Boston players may at this date be taken for granted. The audience behaved handsomely in the bestowal of its applause throughout a concert which for all the wonder-work of strings and brasses somehow missed fire and left a sad sense of something wanting.

F. L. W.

From EVENING SUN
Address: New York City
NOV. 2, 1916

With the Boston Symphony Orchestra's first bow at Carnegie Hall both to-night and Saturday, Karl Muck was departing from his highly specialized repertory of recent years by mixing German composers with French. Last season's newly bound "Boston Symphony Programmes" had fifty-one productions of music from Muck's countrymen, compared to eleven Americans, ten French, nine Russian and four Rumanians, Italians and Poles. This evening Berlioz followed Beethoven, and on Saturday's bill Chausson, like Abou Ben Adhem, "led all the rest."

To-night brought the first of four extra performances of Mozart's two little operas, "Bastien and Bastienne" and "The Impresario," to be given at the Garrick Theatre. The same grand opera cast that carried the productions to a Broadway success last week at the Empire again filled the roles, including Mabel Garrison, Lucy Gates, Albert Reiss and David Bispham. A real harpsichord was promised and the orchestra was led by Sam Franko.

While the Russian Ballet was returning to the Brooklyn Academy to-night, Manhattan had a full concert list besides. Robert Lortat, soldier of France and pianist with Thibaud, was making a matinee bow at Aeolian Hall, followed by William Wheeler, tenor, to-night. Ethel Leginska, pianist, had the day at Carnegie Hall, and Myrtle Moses, mezzo-soprano of the Chicago Opera, was a newcomer this afternoon at the Cort.

From PRESS
Address: Philadelphia, Pa.
Date Oct. 31, 1916

BOSTON SYMPHONY, KREISLER SOLOIST

Eminent Violinist Plays Ernest Schelling's New Concerto. Audience Delighted.

PROGRAM.
Schumann..Symphony in E flat major, No. 3, "Rhenish," Op. 97.
Wagner.....A Faust Overture"
Schelling..Concerto for violin and orchestra (in one movement.)
(New Mss. First time here.)
Brahms.....Overture, "Academic Festival"
Conductor ..... Dr. Karl Muck
Soloist .....Fritz Kreisler

By Warren C. Cawley.

The Boston Symphony Orchestra, in the thirty-one years that it has been playing in Philadelphia, has had many large audiences, but none to compare with that of last night, when hundreds were unable to gain admission, and the spacious Academy was filled with as large and as fashionable an attendance as ever assembled in that building. It was the first of its unequalled musical treats of the beginning of the thirty-second season.

The real Philadelphia musical lovers were there in full force, and they gave Dr. Muck such a reception as has been rarely accorded even to the eminent conductor of the Orchestra. Following Fritz Kreisler's playing he was recalled so many times that even this greatest of all violin favorites in this city must have been astonished at the show of cordiality that was displayed.

There has been practically no change in the personnel of the Orchestra since last season, and it is this constant association, and the ability to hold the orchestra practically together during the entire year, that has brought about the result of marvelous uniformity of tone, and a thorough response to the baton of the director at the beginning as at the end of a season.

Nor is it difficult to discern wherein lies the results that are obtained by the Boston Orchestra, for the answer is felt instantly Dr. Muck appears and the hold he has acquired in command is never lost until he relinquishes the baton at the end of the program. The Orchestra absorbs all the musical enthusiasm and refinement of its director, and the audience is carried ever to the realization that it is hearing a master's message magnificently presented.

A Fine Program.

Dr. Muck chose an admirable program for his first concert. Both he and the soloist, Mr. Kreisler, are deserving of much praise for having given recognition to an American, in performing, at this concert, a composition by Ernest Schelling, a concerto for violin and orchestra. Mr. Schelling is most familiar to us as a concert pianist, but a Philadelphia audience is not unacquainted with his ability as a composer.

His new concerto was first presented about a fortnight ago in Providence and the general impression last night was that it is a work worthy of the pianist-composer, the Boston Symphony as a program number, and Mr. Kreisler, who is generally considered the greatest of violinists, as its interpreter.

In many respects it is the finest composition of its character ever presented by an American composer to musical literature, and Mr. Schelling is fortunate in having been able to interest this great violinist in its performance, for he not only brought out all of its sublime beauty, but gained for himself another striking proof of the great pleasure that he can afford on his instrument. He was in splendid form.

The concerto sounded somewhat thin, following a Wagner number, and the volumeful Schumann symphony, but it was music of an entirely different character and added variety to the program. Once the audience was brought in full sympathy with it, the many delightful and unique themes that were introduced found fully responsive ears, and the fine and finished art of the soloist carried it to a point of exalted music in which there was a strong and absorbing appeal. The audience may have preferred to have heard its favorite in a work in which his art could have shown more brilliantly, but the long applause that followed its playing indicated the favor of its reception.

The "Rhenish" Admirably Played.

The symphony was Schumann's "Rhenish," in which the composer placed all his powers in the portrayal of the national character. It represents the German nationality of more than half a century ago, but it is equally as characteristic of that nation as we understand it to-day. Dr. Muck is naturally in thorough sympathy with the subject matter of this work, and he gave it that admirable and characteristic reading which showed that he understood and felt its every meaning.

It is music of the most wholesome and direct character and was given by the orchestra with a sweeping volume of tone, with the audience, for the most part, fairly engulfed by the surging waves of beautiful sound. The melodious scherzo was taken with a most judicious pace, and the conductor used good discrimination in carrying through the lento movement, inspired by the Church ceremonial, reading it with the solemnity intended without any effort to make a tragedy out of it.

The two smaller numbers, which were also admirably played, were Wagner's "A Faust Overture" and Brahms' "Academic Festival" overture. With this varied program given in the Boston Symphony's best style, and with Kreisler as soloist, it is easy to appreciate what a wonderful musical treat was enjoyed by last evening's audience.

From NORTH AMERICAN
Address: Philadelphia, Pa.
Date OCT 31

KREISLER INTERPRETS SCHELLING CONCERTO

Violinist, Soloist With Boston Symphony Orchestra, Gives First Rendition Here

GETS HEARTY GREETING

GREAT enthusiasm greeted Fritz Kreisler last night, when he appeared at the Academy of Music as the soloist with the Boston Symphony Orchestra in the first rendition here of Ernest Schelling's concerto for violin and orchestra. This concerto was written for Kreisler last summer and has been played by Kreisler in public only twice before, once at Providence, October 17, and again at Cambridge, Mass., on October 19.

The concerto contains a recitative passage for the violin, accompanied by two harps, which is full of beauty. There is also an interlude toward the end of the movement in the Spanish vein, which was interpreted beautifully by Kreisler. Despite the wonderful orchestration, however, the concerto as a whole lacked unity.

Schumann's Symphony in E-Flat Major No. 3, was interpreted with delicacy and exquisite shading of tone. The second movement contained a lovely trio in which the horns and other wind instruments carry the melody. The ending of the movement, with the horns, strings and wood-wind instruments repeating the two themes of the movement in their original form, was given with Doctor Muck's usual exquisite interpretation.

The third movement, in A-Flat Major, is developed by the clarinets and bassoons over a viola accompaniment. The second theme of the movement, developed from the refrain heard in the first theme, was the most beautiful bit of melody of the whole symphony. The last movement, which is said to portray a Rhenish festival, contains themes reminiscent of the themes in the fourth or cathedral movement.

The two other numbers given by the orchestra were Wagner's Faust Overture and the Academic Festival Overture of Brahms, which is a skillfully made fantasia of the songs of the students at the University of Goettingen.

From the Journal Nov.3,1916.

BRAHMS SYMPHONY TO BE PERFORMED

Dr. Muck's program for the present season of Symphony concerts are of most unusual quality and are giving great satisfaction to the patrons of the concerts. For the fourth pair of concerts, to be given next Friday afternoon and Saturday night, he has made another program of great attractiveness. There will be no soloist and only two works will be played. These will be Brahms' symphony in C minor No. 1, which has its regular biennial performance, and Rimsky-Korsakoff's symphonic suite, "Scheherazade."

The "Scheherazade" has not been heard in Boston since the early days of Mr. Fiedler. Dr. Muck has never before conducted it in this country.

From the American Nov.5,1916.

Dr. Muck's program for the present season of Symphony concerts are of most unusual quality and are giving great satisfaction to the patrons of the concerts. For the fourth concert he has made another program of great attractiveness. There will be no soloists and only two works will be played. These will be Brahm's Symphony in C Minor No. 1 and Rimsky-Korsakoff's Symphonic Suite, "Scheherazade."

Dr. Muck is to give another popular program at the first pension fund concert in Symphony Hall Sunday afternoon, November 19. He will play the Fourth Symphony and one by Tschaikowsky. The second part of the program will be truly popular music and comprises Weber's "Oberon" overture; the whole of the suite taken from Delibes' ballet "Sylvia"; Johann Strauss' waltz, "Wine, Women and Song," and finally Nicolai's overture, "The Merry Wives of Windsor."

From the
post
Oct.29,1916.

It was easy to see why Ernest Schelling's violin concerto, which was heard for the first time in Boston at the Symphony concerts of Friday afternoon and Saturday evening of Oct. 20 and 21, was played twice in other places before the Boston performance. Some wondered why this novelty should have seen the light in Providence and in Cambridge before the Symphony Hall audience was asked for its verdict. The reason was evidently, in the first place, that the orchestration was unusually heavy, and that on account of its rhythmic peculiarities the accompaniment of the work was anything but simple. And yet for once we feel that the labor was not spent in vain.

Too many successful virtuosi, especially those with some influence in high places, such as Mr. Schelling, have their compositions performed with a care that not all masterpieces receive when they are first heard, then the works are shelved forever, or exceptions are made on the occasion of the virtuoso's birthday or some other occasion of the sort, and again the piece disappears. We cannot help feeling that a fate of this kind will eventually befall Mr. Schelling's two pieces for piano and orchestra, which he has performed here on previous occasions with the Boston Symphony, the "Fantastic Suite" for piano and orchestra, and the composition, which, though an advance on this work, was for us far less than a composition of great inherent strength, the "Impressions (from an artist's life) in Form of Variations on an Oriental Theme," which was played for the first time in Boston last year. We felt that these pieces contained a great deal of padding and passage work; that there was little that was original either in the ideas or their development, and that Mr. Schelling orchestrated, not as a master of the orchestra, but as a pianist unable to think idiomatically for the instruments. Now, in the work heard 10 days ago, although the orchestration may be subject to certain criticisms and revisions, the whole spirit and execution of Mr. Schelling's conception seems to us importantly and admirably at variance with his former compositions known here.

The ideas ofthe violin concerto are in themselves piquant and unusual; they are handled with real continuity and resource in development; and the feeling for orchestral color is as evident as it is effective. It is very possible that Mr. Kreisler, who was near Mr. Schelling when he composed this concerto last summer in Bar Harbor, exercised powers of revision when it came to the violin part. It would certainly be a reproach to Mr. Schelling's good sense if he did not. But throughout, despite the heaviness of the instrumentation and the complexity of the orchestral part, there is thinking in terms of instrumental color. There is also a harmonic scheme which is unusual and titillating to the ear in its employment of dissonance, and there are real ideas in the work.

Mr. Schelling took one of the best passages of the previously composed "Impressions" when he appropriated the variation therein entitled "Lagoon" for one of the themes of the slow movement of the violin concerto. He also made happy use of the variation he had composed with thought of Mr. Kreisler.

For the rest the themes are new and entertaining. The theme of the introduction, of a type and a color which harmonizes well with the theme of the finale, is ideal for concerto purposes, with its virtuoso flourish. The contrasting theme is fortunately conceived. The finale is an exceedingly happy reminiscence of the singing and the playing of guitars in a Spanish cafe, which Mr. Schelling remembered when he wrote his concerto. Of late seasons we have heard much of Spanish music, and also much of the pseudo-Spanish music. These last pages of Mr. Schelling's concerto are certainly admirable reminiscences of a native scene, not only because of the curious curves of the melodies, which have that Moorish tinge characteristic of much Spanish music, but because of the extremely exciting and unusual rhythms of the accompaniment. All in all, this work ranks for us not only as by far the best thing of Mr. Schelling's which we know, but as a welcome addition to the small list of acceptable compositions for solo violin and orchestra.

From the
Advertiser
OOct.26,1916.

The presence of Madame Gadski at this week's Symphony concert has enabled Dr. Muck to put on his program two excerpts from "Tristan und Isolde," which have not been heard here since Dr. Muck has been at the head of the orchestra. The first, Isolde's Narrative to Brangaene, in the first act, has never been done at a Symphony concert, and the "Liebestod," which Madame Gadski will sing at the conclusion of the prelude, has not been heard here in this form in many years. The Symphony will be Schumann's in E-flat No. 3, "Rhenish" and the other orchestral number will be Beethoven's Grand Fugue for string orchestra, Opus 133, which is heard at the Symphony concerts for the first time.

Alma Gluck will carry the entire burden of the program at the third popular concert in Symphony Hall Sunday afternoon, Nov. 5. She will sing four groups of songs, classical arias, songs by German composers, songs by Russians and Frenchmen and a group of American songs. Anton Hoff will be her accompanist.

From the
Transcript
Oct.28,1916.

THE SYMPHONY CONCERT

VIVID WAGNER AND SCHUMANN; DULL BEETHOVEN

Dr. Muck and Mme. Gadski in Eloquent Performance of Two Fragments of "Tristan"—The Rhenish Symphony Recalled to Life, Stride and Voice—The Grand Fugue for Strings Dutifully Played and Heard

If we in Boston may not have Wagner of the music-dramas at the Opera House that now for the most part belies its name, we may at least enjoy an occasional approximation of him at the Symphony Concerts. At long intervals the company of the Metropolian Opera House visits us and assigns three or four performances in a fortnight or three weeks to Wagner. For aught else from his pages we must wait upon Dr. Muck, and the conductor at first was chary. Newly come from a Germany where Wagner's music is as familiar a thing of the theatre as are the musical plays in Boston, he saw no reason to include in the Symphony Concerts more than the composer's purely orchestral pieces and an operatic prelude or two. Gradually, being observant and intelligent, and conforming to the conditions of life in this town, he discovered that unless he put more of Wagner into his programmes his public would know the music-dramas little more than by name and record. Oftener the preludes appeared on his lists; to them he added orchestral fragments from the body of the operas like the apotheosis of Siegfried, the hero in "Götterdammerung" and the music of the Good-Friday magic in "Parsifal." Next came the inclusion of a scene which required a singing-actor's voice—the farewell of Wotan to Brünnhilde at the end of "Die Walküre," sung two or three years ago by Mr. Witherspoon; while yesterday for present climax two numbers of the programme for the third pair of Symphony Concerts were excerpts from the very body and soul of "Tristan." It is fair now to say that Dr. Muck has agreed to detachable speeches for a single voice in the concert-room and with time and patience, we may yet hear Siegfried farewelling Brünnhilde or Siegmund and Sieglinde in amorous ecstasy upon the platform of Symphony Hall.

Of the fragments of Friday in which Mme. Gadski of the Metropolitan was the singer one is curiously seldom transferred to concerts—the long narrative in the first act of "Tristan," wherein Isolde recounts to Brangaene her nursing of the wounded knight, her recognition of him as the slayer of Morold, who loved her; the potent stirring of the fated passion within her, and his subsequent coming to Ireland as Mark's messenger to demand her for an old man's bride. Then, for ending, the music flames with her tortured pride, her high humiliation in rage upon love and destiny. Brangaene, engrossed, overwhelmed, seldom interrupts Isolde's speech, and her brief sayings may be readily excised. The speech itself is nearly self-contained, little dependent upon preceding episode, visible action or pictorial environment. It begins, proceeds, cumulates as puissantly in the concert hall as in the opera house. More; on the stage itself it seldom touches the eloquence of tragic passion with which the conductor, the orchestra and the singer yesterday clothed it.

Once more—and with what inner zest none may say—Dr. Muck was the operatic conductor over as enkindling pages as the whole literature of music-drama contains. The technician, if there was such to take cool thought in the blaze of music and performance, may have marvelled at the skill with which the conductor achieved every mighty stroke of Wagner's orchestra while never once did he overcloud the singer's voice. With like suppleness he kept the music endlessly plastic, running swiftly and unemphatically forward when it merely narrated an incidental fact, only to gather itself, leap and flame at the burning spark of Isolde's passionate woe. Much more than the technician, the conductor who perceives and feels, dramatizes and wings his music, spoke out of those recurring passages in which the orchestra sounds the motiv of fate, irresistible, inevitable, as it were in Isolde's ear or whips her bare emotions with the scourge of the love-motiv indomitable. The singer was like the conductor. Within long memory, Mme. Gadski has not sung in Boston with such magnificence of tone—marred only once by a passing touch of shrillness in a single moment of furious declamation—with such unflagging and adroit opulence of voice, with such keen sense of long sweeps and momentary emphases of her music, with such intensity of color in her song, with such play of the release and characterization of emotion. Freed from the necessity of action and impersonation except in her tones, Mme. Gadski touched a passionate eloquence that usually evades her in the theatre. Perhaps the circumstance of the hour transported her, controlled as she seemed. For once in her career she sang greatly.

EAGLE
Brooklyn, N. Y.

MUSICAL TREATS AT THE ACADEM

Will Be the Boston Symphon Orchestra and the Diaghileff Ballet Russe.

Novelties by Boston Symphony.

The Boston Symphony Orchestra gives under Institute auspices the first concert of its twenty-ninth season in Brooklyn in the Academy of Music on next Friday evening, November 3, at 8:15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for eleven years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist. The orchestra will be kept busy for thirty weeks, giving 110 concerts, 48 of which will be in Boston. It is an exceptionally attractive program that Dr. Muck has arranged for this first concert. It contains two novelties: One a Concerto for violin and orchestra, by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This will be Mr. Kreisler's only appearance with orchestra in Brooklyn. The Concerto was written for Mr. Kriesler at his request, last summer, while Mr. Schelling was in Bar Harbor. It is short, taking twenty-one minutes. It is in one movement, which, however, might easily be divided into sections, comprising a first movement, in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an Interlude, based on the "Lagoon" variation of Mr. Scheling's "Variations for Piano and Orhestra," played last year; a transitional recitative for violin and two harps, followed by an Intermezzo, based on the "Kreisler" variation of the same work from which the "Lagoon" is taken, and a Finale in Rondo form, which is modeled on a Spanish jig.

The Concerto has been received with much favor. Critics and lay-public alike have greeted it with enthusiasm and the general feeling is that Mr. Schelling has made a contribution of permanent value to modern musical literature and established himself more firmly than ever as a foremost American composer.

The other novelty, at least so far as the Brooklyn Concerts of the Boston Symphony Orchestra are concerned, will be the beautiful Symphony in B-flat, by Ernest Chausson, a gifted French composer, who was killed in an accident seventeen years ago. It is interesting to note that the Boston Symphony Orchestra was the first to play this Symphony in America in November, 1904, in Philadelphia, under the direction of Vincent d'Indy, who was in this country conducting a series of concerts by the Boston Symphony Orchestra as a "guest." Later it was played in Boston under the direction of Mr. Gericke. It is a work with great ideas and is brilliantly orchestrated.

The other numbers on the program will be Wagner's "A Faust Overture" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

The program in its proper order is as follows:

Symphony in B flat .....Chausson
"A Faust Overture" .....Wagner
Concerto for violin and orchestra (first time here) .....Schelling
"Till Eulenspiegel's Merry Pranks," R. Strauss

Soloist, Fritz Kreisler.

EVENING SUN
Baltimore, Md.
OCT 28 191

OPENS ITS SEASON

Kreisler Will Play New Concerto At Boston Symphony Concert.

The Boston Symphony Orchestra will give the first concert of its thirty-second season in Baltimore at the Lyric Theatre next Wednesday evening at 8.15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for 11 years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist.

Dr. Muck has arranged an interesting program for this first concert. It contains a novelty in a concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play.

The concerto was written for Mr. Kreisler, at his request, last summer while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August. The concerto is short, playing 21 minutes, and it is in one movement.

The symphony will be the "Eroica" of Beethoven. The other number on the program will be the delightful rondo of Richard Strauss, "Till Eulenspiegel's Merry Pranks."

From INQUIRER
Address: Philadelphia, Pa
Date OCT 29 1916

Boston Symphony Orchestra

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening, October 30, at 8.15. This will be the thirty-second consecutive season in which the Boston Symphony has helped to enrich the musical life of this city. It returns this year with only two changes in its personnel; one in the first violins and one in the bassoons. The orchestra had the misfortune to lose by death last month Peter Sadony, who for eleven years had been first bassoon of the orchestra. His place has been filled by his nephew, Joseph Mosbach. The orchestra began its season (its thirty-sixth) on October 13, in Boston, the same day that the Philadelphia Orchestra began its work of the year. It has marked out for it the usual thirty weeks with one hundred and ten concerts.

The first concert here provides much of interest and attractiveness. The programme contains an interesting novelty and three standard works which have long been favorites.

The Symphony will be Schumann's Third in E flat major, known as the "Rhenish." It is the first time that this work has appeared on a Boston Symphony programme in Philadelphia in many years, and, in fact, it was played in Boston the past week for the first time in six years.

The second half of the programme calls for "A Faust Overture," by Richard Wagner; Ernest Schelling's Concerto for Violin and Orchestra, and Brahm's Overture, "Academic Festival." The soloist will be Fritz Kreisler and this will be his only appearance with orchestra in Philadelphia during the current season.

Mr. Schelling's new concerto has already had four performances. Its first was in Providence, R. I., October 17; its second in Cambridge, Mass., October 19, and its third and fourth in Boston, October 20 and 21. The general feeling of the critics as well as of the lay public is that Mr. Schelling has made another most important contribution to the modern literature of music and has made for himself, even more securely, a place among the famous American composers. It seems to be the general opinion, which is backed most enthusiastically by Dr. Muck and Mr. Kreisler, that this new concerto because of its intrinsic beauty, its skill in construction and its rarely effective orchestral treatment has a permanent value that has been given to few modern works of its kind. It is extraordinarily difficult not only for the solo instrument, but for the orchestra, and Dr. Muck has given to it not less than three entire rehearsals of three hours each since the orchestra came together, October 9.

The programme in its proper order is as follows:

Schumann—Symphony in E-flat Major, No. 3 ..... "Rhenish"
Wagner ..... "A Faust Overture"
Schelling ....Concerto for Violin and Orchestra (First time here).
Brahms—Overture ....."Academic Festival"
Soloist—Fritz Kreisler

ERNEST SCHELLING
Whose Concerto Kreisler is to play tomorrow evening.

FRITZ KREISLER
Soloist with Boston Symphony Orchestra.

From the
Transcript.
Nov.1,1916.

BEETHOVEN'S FUGUE

A Protest Against the Current View of a Much-Condemned Piece

To the Musical Editor of the Transcript:

In reviewing the symphony concert of last week in your columns, H. T. P. intimated that Beethoven's Grand Fugue, played by Dr. Muck, was dull and uninteresting. "Let us blaspheme contentedly and even joyously," he concluded. "The fugue with which Reger ends his Hiller Variations is a deal more imaginative and eloquent—finer sport and better fun." If the lamented but erudite Mr. Reger made a fugue of another color, that color surely does not, in consequence, become the height of fugal ambition. Further, I should like to reply in behalf of any lovers of Beethoven who share my feelings, that the last pages of the "Grosse Fugue" are imaginative and eloquent in a way surpassed by none but Beethoven himself. Perhaps Beethoven needs no apologist, but there are blasphemers when the "last period" is in question, and at such times one becomes unreasonably indignant, and must have his say.

Let me speak humbly, and as no fit champion of it. But at least let me echo the comments of the great appreciators. Beethoven's last quartets, the Fugue included, may not be popular, they may be intricate, impossible of comprehension with anything less than the minutest study; they may be great subjective enigmas, moody and dark at moments, if spiritually joyous in others. But before the loftiness of the "last period," even Wagner admitted his impotence. Let us at least respect what may be above our heads in its unworldliness. Possibly the Grand Fugue as a whole is less inspired than other movements. Even so, the introduction, the impressive subject itself, the middle portion in G-flat, the glorious close, and perhaps a dozen other parts—any one of these is enough to stamp the noblest composer of them all. Goethe said: "The people make sport of the sublime. If they could see it as it is, they would be unable to bear its aspect."

Thorough musician as Dr. Muck is, surely this blithe passing by of greatness can be traced to his bad taste in placing the Fugue in the programme, for if Mme. Gadski was necessary at that particular concert, the Fugue wasn't. It is bad enough to sever the Fugue from its rightful place at the end of the quartet in B-flat, contrary to the creative instinct of the master, and in accordance with the caprice of a publisher. It is bad enough to drag it from the personal and hushed intimacy of its intended medium into the full glare and splendor of full string orchestra. But on top of these blunders, Dr. Muck finally marred its purity and quiet exaltation by sandwiching it between two portions of "Tristan," in which every excess of emblazoned passion was let loose. Accord with this highest mood of Beethoven requires restful solitude and contemplation both before and after a hearing. The commanding and indelible vividness of "Tristan" of course killed the effect of the Fugue completely.

A LOVER OF BEETHOVEN

PUBLIC LEDGER
s: Philadelphia, Pa.
OCT 29 1916

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. This will be the thirty-second consecutive season in which the Boston Symphony has helped to enrich the musical life of this city. It returns this year with only two changes in its personnel—one in the first violins and one in the bassoons. The orchestra had the misfortune to lose by death last month Peter Sadony, who for eleven years had been first bassoon of the orchestra. His place has been filled by his nephew, Joseph Mosbach. The orchestra began its thirty-sixth season on October 13 in Boston.

The first concert here provides much of interest and attractiveness. The program contains an interesting novelty and three standard works which have long been favorites. The Symphony will be Schumann's Third in E-flat major, known as the "Rhenish." It is the first time that this work has appeared on a Boston Symphony program in Philadelphia in many years, and, in fact, it was played in Boston last week for the first time in six years.

The second half of the program calls for "A Faust Overture" by Richard Wagner, Ernest Schelling's concerto for violin and orchestra and Brahams's Overture, "Academic Festival." The soloist will be Fritz Kreisler, and this will be his only appearance with orchestra in Philadelphia during the current season.

Mr. Schelling's new concerto has already had four performances. Its first was in Providence, R. I., October 17; its second in Cambridge, Mass., October 19, and its third and fourth in Boston, October 20 and 21. The general feeling of the critics, as well as of the lay public, is that Mr. Schelling has made another most important contribution to the modern literature of music and has made for himself, even more securely, a place among the famous American composers. It seems to be the general opinion, which is backed most enthusiastically by Doctor Muck and Mr. Kreisler, that this new concerto, because of its intrinsic beauty, its skill in construction and its rarely effective orchestral treatment, has a permanent value beyond that of most modern works of its kind. It is extraordinarily difficult not only for the solo instrument, but for the orchestra, and Doctor Muck has given to it not less than three entire rehearsals of three hours each since the orchestra came together.

The program in its proper order is as follows:

Symphony in E flat major, No. 3, "Rhenish." Schumann
"A Faust Overture" .....Wagner
Concerto for violin and orchestra.....Schelling (First time here.)
Overture, "Academic Festival".....Brahms

[34]

From SUN
Address: Baltimore, Md.
OCT 29 19

KREISLER TO PLAY

THE Boston Symphony Orchestra gives its first concert of its thirty-second season in Baltimore in the Lyric Theatre next Wednesday evening, November 1, at 8.15 o'clock. The orchestra returns almost with unchanged personnel. There is a new member of the first violins and last month the orchestra had the misfortune to lose by death Peter Sadony, who had been for 11 years its first bassoon. Mr. Sadony's place has been taken by his nephew, Joseph Mosbach, an admirable artist in every respect.

The orchestra began its season's work in Boston, October 13, and for 30 weeks it will be kept busy, giving a total of 110 concerts, 48 of which will be in its home city.

It is an exceptionally attractive program that Dr. Muck has arranged for this first concert. It contains a very interesting novelty in a concerto for violin and orchestra by the American composer, Ernest Schelling, which Fritz Kreisler, the soloist, will play. This, it is almost needless to say, will be Mr. Kreisler's only appearance with orchestra in Baltimore.

The concerto was written for Mr. Kreisler at his request last summer while Mr. Schelling was in Bar Harbor. The preliminary sketches were made early in July and the work was finished by the end of August and was put in rehearsal by the Boston Symphony Orchestra October 10, the second rehearsal of the season. It had its first performance in Providence, R. I., October 17; its second in Cambridge, Mass., October 19, and its third and fourth in Boston October 20 and 21. It will have its fifth performance in Philadelphia tomorrow (Monday) evening and will be played in Washington the following day. The concerto is short, playing 21 minutes. It is in one movement, which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the "Kreisler" variation of the same work from which the "Lagoon" is taken, and a finale in Rondo form, which is modeled on a Spanish jig.

The symphony will be the "Eroica" of Beethoven. The other number on the program will be the delightful Rondo of Richard Strauss, "Till Eulenspiegel's Merry Pranks." The program in its proper order is as follows:

Beethoven—Symphony No. 3 in E flat major, "Eroica."
Schelling—Concerto for violin and orchestra (first time here).
R. Strauss—"Till Eulenspiegel's Merry Pranks."
Soloist—Fritz Kreisler.

From the Transcript Oct.28,1916.

The otner number from Wagner was the more familiar fragment of the concert-room that joins Isolde's final speech over the dead Tristan to the prelude that begins and epitomizes the whole music-drama. The composer himself made the jointure as though by the addition of the closing scene he would so concentrate and cumulate his epitome. The prelude in itself is an old-new story from Dr. Muck and his orchestra; but yesterday, as it seemed, more than usually dark and ominous was the march of destiny through the 'celli and basses, more than usually intense the mounting phrases of the brighter strings that yet may never catch the intensity of Isolde's, Tristan's and Wagner's passion of desire. Once more, too, in the dreary and unsated end of the prelude, the tone of the orchestra was as the bleak desolation of the music. For if passion lifted the lovers to beatitude, it left them also woful. It is this pain of their passion with which, perhaps, Dr. Muck would accent the music wherein Wagner steadily intensifies the love-motive and accordingly his version of it seem less glowing and sensuous than, for example, is Mr. Toscanini's. As the German conductor feels the music, with mind as well as emotion alight, the desire of Tristan and Isolde is the desire that aches and is sated only to be rekindled by its own pangs as within a burning wound of fate.

The rest—Isolde's final speech—came newly from Dr Muck's hand in like puissance of design, march, detail and climax, in like tragic eloquence of the soul of the woman and the soul of the drama speaking through the many-tongued instruments; while as with the prelude he gave his version an individualizing touch. His Isolde begins almost in piteous wonder and longing. His phrasing and coloring of the orchestral tone in

Seht ihr, Freunde,
Säh't ihr's nicht?

make her questioning wring the heart while from this poignant human note, he sweeps the music upward on the pinions of her ecstasy. Nor did Mme. Gadski in Isolde's song fall hardly a whit below the magnificences of voice and the intensities of absorbed and transmitted emotion that had enriched her singing of the narrative. Like Dr. Muck, she did not forget the music and the fullest glory, perhaps, of their

From The Transcript Oct. 26,1916.

two-fold version of this scene of transfiguration was their regard for it as sustained and mounting song, upspringing upon itself to melodic height above melodic height, outpoured from itself in ever-widening melodic flood. After all, there can be a "Tristan" of the concert hall.

The third glory of a thrilling concert was the performance of Schumann's Rhenish Symphony for the first time in Boston under Dr. Muck's leading—a performance that renewed the glowing vitality, regained the manifold beauty and struck and sustained the high, romantic note of music that has been dulled and clouded more by the doubts and fears of those that mistrustfully have undertaken it than by its own shortcomings. It is easy to deplore the thickness of the instrumental voices as Schumann has disposed them; his indifference or awkwardness with contrasts of timbres, his persistence with a few tonal colorings, like those which horns and trumpets yield, with a few intervals, like his recurring seconds; his lack of many a brilliance and diversity of orchestration that the composers of our time ply almost in the cradle; the tendency of his expressing hand to lessen the very imaginings that impel it. Soothing himself with such reflections upon Schumann's—and not his own—shortcomings many a conductor merely works his way through the Rhenish Symphony as a duty recurringly done to a dubious classic.

Dr. Muck, almost needless to say, was not so minded. By that unobtrusive elasticity of pace which is one of his most remarkable and least heeded attributes as a conductor, by sensitive regard to the balance of tone from every choir and indeed every instrument; by unfailing plasticity of rhythm and progress, by lucent play with the tonal color, by high transmitting ardor with Schumann's equally ardent moods, as phrase or period or whole movement bore and intensified them—by all these masterful means applied to vividly conceived ends, he set the music free, as it were, from its own bonds. So released, the symphony strode the air in the jubilant and exuberant march of the first movement as elately songful as the leaping allegro of the earlier symphony that carols in the spring So at ease, the scherzo-like second movement ran its undulating or lusty course—the romantic Schumann of the beginning now German to the core in the substance and the style of his music. Next under Dr. Muck's enhancing, the charm (albeit somewhat faded, as the lighter colorings and musings of romantic music will), the lyric interlude of the pretty refrain.

Then the enduring splendors of the last two movements—"the proud and noble music," touched with the exaltation of romantic vision and romantic sensation, that Schumann thought to write—the tonal vista of the great cathedral with the upsoaring Brucknerian phrases (as they might now be labelled) of horns and trumpets and trombones glowing against the stately ecclesiastical harmonies of the background. Here is golden light and shade, Rembrandt like. Close upon it, as though through the porticos of the shadowed cathedral the listeners streamed into the square a-light with the people's fete—a master-stroke of vivid and romantic transition—the brightness, the gayety, the leaping modulations and the frolicking figures of the finale. Schumann heavy-handed? With Dr. Muck to aid in this last allegro he becomes vivacity itself. So went this symphony of high romantic voice and proud romantic stride when there was one to loose its tongue and free its feet.

Perhaps for point of repose in the concert, Beethoven's "Grand Fugue for Strings" lay between the two fragments from "Tristan." It is an old story that it is a fugue that he designed as the finale to one of his last quartets; that at his publisher's suggestion, he rewrote it for orchestral choir; that by them it is occasionally played; and that, if the disputants are so minded, it can be made a pretty text for argument over the wisdom, the effect and the illusion of chamber-music played by multiplied instead of single voices. In the concert-room, however, the listener merely hears out of the background of the moment and might hear—to judge from the experience of yesterday—with much more interest and exhilaration than the music even in eloquent performance brings. There is large and plentiful reiterated or recondite manipulation of the more imposing of the two "subjects." There is songful and suffused lingering over the second of melancholy and lyric voice; a few Beethovenish growls in the darker strings; here and there a long Beethovenish ascension; unexpectedly little play, Bach-wise, with the timbres of the choir and a sudden end as though the composer, like his hearers, had had enough. Let us blaspheme contentedly and even joyously. The fugue with which Reger ends his "Hiller Variations" is a deal more imaginative and eloquent—finer sport and better fun. H. T. P.

EVENING TELEGRAM
ress: New York City
NOV 4 1916
e

For their first matinee of the season this afternoon in Carnegie Hall the famous Boston Symphony Orchestra, under Dr. Carl Muck's inspired leadership, give first place in their programme to the Symphony in B flat by the French composer Ernest Chausson.

The first performance of this great work in this country was by the Boston Orchestra, in Philadelphia, with Chausson's countryman, Vincent D'Indy, conducting.

From the Transcript Nov.4,1916.

Saturday evening, Nov. 18, in Symphony Hall, the fifth of the evening concerts of the Symphony Orchestra under Dr. Muck, with Mr. Gabrilowitsch, the pianist, assisting and the programme already specified.

Friday afternoon, Nov. 24, in Symphony Hall, the sixth of the afternoon concerts of the Symphony Orchestra under Dr. Muck. Mozart's symphony in D (No. 35), Brahms's concerto for violin and Smetana's tone-picture, "Wallenstein's Camp," fill the programme. In the concerto, Mr. Witek, first violin of the orchestra, will play the solo part.

Saturday evening, Nov. 25, in Symphony Hall, the sixth of the evening concerts of the Symphony Orchestra under Dr. Muck, with the programme already listed.

Sunday afternoon Nov. 26, in Symphony Hall, another concert by Mr. Kreisler, now established in American favor beyond any other violinist of his time, by the just deserts of technique, tone, play of sensibility and command of style.

Friday afternoon, Nov. 17, in Symphony Hall, the fifth of the afternoon concerts of the Symphony Orchestra under Dr. Muck with Mr. Gabrilowitsch, the pianist, assisting. The programme comprises Sibelius's first symphony, Rachmaninov's concerto in C minor, Debussy's "Afternoon of a Faun" and Chabrier's "España."

n PRESS
ress: Philadelphia, Pa.
OCT 29 OCT 2

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening at 8.15. This will be the thirty-second consecutive season in which the Boston Symphony has helped to enrich the musical life of this city. It returns this year with only two changes in its personnel; one in the first violins and one in the bassoons. The orchestra had the misfortune to lose by death last month Peter Sadony, who for eleven years had been first bassoon of the orchestra. His place has been filled by his nephew, Joseph Mosbach. The orchestra began its season on October 13 in Boston, the same day that the Philadelphia Orchestra began its work of the year. It has marked out for it the usual thirty weeks, with one hundred and ten concerts

The first concert here provides much of interest and attractiveness. The programme contains an interesting novelty and three standard works which have long been favorites. The symphony will be Schumann's third in E flat major, known as the "Rhenish." It is the first time that this work has appeared on a Boston Symphony program in Philadelphia in many years, and, in fact, it was played in Boston the past week for the first time in six years.

The second half of the program calls for "A Faust Overture" by Richard Wagner; Ernest Schelling's concerto for violin and orchestra, and Brahms' overture, "Academic Festival." The soloist will be Fritz Kreisler, and this will be his only appearance with orchestra in Philadelphia during the current season.

Mr. Schelling's new concerto has already had four performances. Its first was in Providence, R. I., October 17; its second in Cambridge, Mass., October 19, and its third and fourth in Boston, October 20 and 21. The general feeling of the critics as well as of the lay-public is that Mr. Schelling has made another most important contribution to the modern literature of music and has made for himself, even more securely, a place among the famous American composers.

From REPUBLICAN
Address: Springfield, Mass.
Date

FIRST CONCERT AT SMITH

Boston Symphony Orchestra Appears in John M. Greene Hall

The first Northampton concert of the fine series of eight arranged for this year's course at Smith college was given last night by the Boston symphony orchestra in John M. Greene hall, Dr Muck conducting. The program chosen for the occasion was certainly an unusual one, for it must be allowed that not often is a concert made up as this was entirely of tone portraits. There were four of these pictures, beginning with Beethoven's inspired impressions of Napoleon embodied in the great "Eroica" symphony, No 3, op. 55, followed by Berlioz's brilliant conception of Byron's romantic "Corsair," Liszt's stormy and tragic "Mazeppa" and Richard Strauss's fantastic "Till Eulenspiegel's Merry Pranks." As the eating is the proof of the pudding, so the hearing of these similar and yet widely dissimilar compositions on the same program proved a tremendous success.

This success may have been partly due to the fact that Dr Muck seemed to be particularly in the mood for bold and brilliant effects last night, or it may have been due to a peculiarly sympathetic rapport between the conductor and orchestra, for so close was the sympathy between players and leader that a great part of the scherzo of the symphony was played without a movement of the baton.

The whole symphony indeed was wonderfully played, the allegro with a splendid dignity, the funeral march with a most satisfactory tempo; it is often hurried, but was given last night with just the right impressiveness and yet with no dragging. The scherzo was played amazingly as has been suggested, with the finale a magnificent climax. If one could forget Dr Muck's marvelous conducting of Strauss, one might say that he is at his best in Beethoven; at least it may be said he is never better than in the great Beethoven works.

From the Globe Nov.5,1916.

Symphony Orchestra In Boston and Cambridge

There will be no soloist at the Boston Symphony concerts this week and only two works will be played. These will be Brahms' Symphony in C minor No. 1, which has its regular biennial performance, and Rimsky-Korsakoff's Symphonic Suite, "Scheherazade." The "Scheherazade" has not been heard in Boston since the early years of Mr Fiedler and Dr Muck has never conducted it in this country.

The second Symphony concert in Cambridge next Thursday evening will mark the debut of Susan Millar, mezzo-soprano, who has been engaged for a series of six concerts with the orchestra in Cambridge, Providence, Philadelphia, Washington, Baltimore and Brooklyn.

Miss Millar will sing a very interesting air by the 18th century Italian composer, Rinaldo da Capua. The air is from the opera "Vologeso." She will also sing with orchestra three songs by Richard Strauss, "Morgen," "Die Nacht" and "Heimliche Aufforderung." The second and third songs have been orchestrated for her by Andre Maquarre of the Symphony Orchestra.

The orchestral numbers will be Chausson's Symphony in B-flat, the "Grand Fugue" of Beethoven and Liszt's symphonic poem, "Mazeppa."

Miss Millar, who will sing at the Cambridge Symphony this week, is a Virginian and a pupil of Mme Sembrich. A considerable part of her girlhood was spent in Germany, where she began her studies under Mme Pappenheim.

HERALD
New York City

Boston Orchestra Plays Here Again; Better Than Ever

Dr. Muck and His Men Delight Great Audience with First Concert of Season and Receive Ovation.

Carnegie Hall was filled to overflowing last night at the first concert of the Boston Symphony Orchestra. The boxes were unusually gorgeous. Mme. Marcella Sembrich, lovely and radiant, was in the first tier, while near by Harold Bauer and Rudolph Ganz listened reverently.

At the door the ushers found great difficulty in restraining late comers from rushing to their places. At times it seemed as if altercations were inevitable. Among those standing the perusal of the symphonic score was popular.

Dr. Karl Muck, conductor of the orchestra, was in high favor with the audience, which applauded him heartily at his entrance and even more enthusiastically at later opportunities afforded by the natural divisions of the programme. The applause was well deserved, for never has the orchestra been in better form. The strings were unusually brilliant, while the wood winds were more delightful than ever, if such a condition could possibly be. The glorious sonority, the precision, the ffinely balanced tone, the exquisite colorings for which the orchestra long has been famous again compelled unrestrained admiration.

Beethoven's Eroica Symphony, with which the programme began, received a masterly performance. Its interpretation revealed the sublimity of the heroic ideal which dominated Beethoven at the time of its composition. The lovely allegro induced a seraphic mood and this happiness could not be dispelled by subsequent contrasts. From the reaction of the audience, it was evident that Dr. Muck was exercising a wizard's spell. This was especially noted during the scherzo, whose pollity was almost immediately reflected in the smiles of young and old alike.

At the close of the symphony Dr. Muck was repeatedly called out. With unselfish recognition of Anton Witek's fine work as concert master he made the entire orchestra rise to share the applause.

The festive air continued to dominate the house, and in the intermission there were lively reunions, at which expressions of delighted musical comment were heard, until a sharp touch of the baton called a halt to conversation.

The second half of the programme was devoted to a group of pieces which disclosed the marvelous virtuosity of the orchestra. Clear and silvery, with exquisite sheen, was the playing of Berlioz's overture to "The Corsair."

The recent appearance of Waslav Nijinky and the Ballet Ruse naturally heightened interest in Richard Strauss' "Till Eulenspiegel." When played as it was last night, with fire and whirling rhythm carried to a breathless degree, when glittering tone and brilliant color dazzled the ear rather than the eye, the interest is compounded. Such playing always bring an audience to its feet in ecstatic enjoyment.

STAATSZEITUNG
New York City.
NOV 3 1916

Theater und Musik.

Bostoner Symphonie-Konzert.

Die Bostoner, unsere immer gern gesehenen und nach Gebühr geschätzten musikalischen Gäste, eröffneten gestern abend in Carnegie Hall, das mit der geistigen und sozialen Elite unserer Metropole gänzlich besetzt war, den Zyklus ihrer Konzerte, welche uns auch diesmal zwei Serien, eine am Donnerstag abend, die andere am Samstag Nachmittagen, vorführen werden.

Das Eröffnungsprogramm der Saison begann mit Beethoven's „Eroica", um in der zweiten Abteilung mit Berlioz' „Corsaire"-Ouverture, Liszt's „Mazeppa" und Strauß „Till Eulenspiegel" ein ungemein brillante Nummernordnung aufzustellen.

Wenn es wirklich noch eines Beweises bedurft hätte, daß die Bostoner ihresgleichen suchen an künstlerischem Glanz, an blendender Virtuosität und fabelhaftem Zusammenspiel, der gestrige Abend hätte ihn gebracht. Dr. Muck dirigierte die „Eroica" in seiner bekannten objektiven Weise, welche doch das persönliche Mitgehen nicht ausschließt. Besonders schön gelang gestern der Trauermarsch des zweiten Satzes, sowie der Aufschwung im letzten, aber das ganze Werk wirkte in dieser wundervollen Darbietung wie ein Monument, das von schweren Zeiten spricht, aber auch der tröstlichen Hinweise nicht entbehrt. Gespielt wurde es großartig.

Man ist wirklich um Ausdrücke verlegen, um den ganzen Klangzauber und die gediegene Brillanz zu schildern, welche die Bostoner in den virtuosen Aufgaben entfalteten. Es war einfach meisterhaft. Die inhaltlich wenig bedeutende „Corsaire"-Ouverture erklang so recht ungestüm und wild, Liszt's „Mazeppa" brachte unvergeichliche Klangbilder, und im „Eulenspiegel" feierte die Virtuosität wahre Triumphe. Wir können uns wahrhaft glücklich schätzen, in einer Stadt zwei so ragende Aufführungen dieses geistreichsten aller Orchesterscherze genießen zu können, wie sie uns durch die Philharmoniker und die Bostoner geboten werden. Jeder Mann war gestern ein Virtuose; Einzelnes herausgreifen hieße wahrhaft, Eulen nach dem amerikanischen Athen zu tragen.

Das Publikum, das Dr. Muck mit einer herzlichen Ovation empfangen hatte, gab sein Entzücken durch ungemein warmen Beifall zu erkennen. Es war ein vielversprechender Anfang.

Robert Lortat.

Ein französischer Pianist, dem aus Paris ein sehr guter Ruf vorausgegangen war, stellte sich gestern nachmittag in Aeolian Hall uns erstmalig vor. Herr Lortat ist ein hochtalentierter und ernst nehmender Virtuose, wenn er Beethoven gestern auch ausgewichen ist. Das bedeutet ja schließlich nichts, denn man kann ein erstes Programm auch ohne Altmeister erfreulich durchführen und sich als berufener Kunstjünger erweisen. Das gelang dem Pianisten gestern unbedingt. Zwar in den Schumann'schen „Symphonischen Variationen" machte sich ein gewisser Hang zum Verklünsteln des Rhythmus bemerkbar, sonst aber zeigte Herr Lortat so viel liebevolles Eingehen und Kraft und brillante Technik, daß man sein Wohlgefallen an ihm haben konnte. Das gilt in noch erhöhterem Maß von seiner Ausgestaltung von Chopin's Vierundzwanzig „Préludes", die ungemein viel Schönes und Poetisches brachten. Die Kontrastierung der wiederstrebenden Elemente habe ich zwar nicht immer bedeutsam betont gehört, und gelegentlich machte sich auch eine gewisse Monotonie bemerkbar, welche darauf zurückzuführen ist, daß Lortat ungeachtet aller Kraft seine besten Wirkungen in den Pianonuancen findet. Das zeigte er in mehreren Stücken von Debussy, Fauré und de Séverac, deren Wirkung aber durch einen sehr brillant und schwungvoll wiedergegebenen „Scherzo-Valse" von Chabrier übertroffen wurde. In den beiden „Heiligenlegenden" Liszt's, die der Künstler mit großer Technik meisterte, vermißte man das exaktische Element. Dem Publikum hat Herr Lortat sehr gut gefallen, denn er wurde von dem gut besetzten Saal mit allen Zeichen der Befriedigung aufgenommen.

EVENING WORLD
ess: New York City

Symphony Orchestra easily held the post of honor on Saturday. A crowded Carnegie Hall, in the afternoon, heard a fine presentation of Chausson's symphony in B-flat major, seldom played, and a rarely exquisite exposition by the strings of Beethovens' grand fugue in B-flat major. At Aeolian Hall, also in the afternoon, Beatrice Harrison, an English 'cellist, and Samuel Gardner, violinist, assisted by Clarence Adler at the piano, gave an interesting entertainment at which Paderewski was a listener. In the evening, at Aeolian Hall, Beryl Rubinstein, the young pianist, gave a second recital which charmed a large audience.

[35]

n AMERICAN
ress: Baltimore, Md.
e NOV 2 - 1916

KREISLER PLAYS NEW CONCERTO

Soloist at Opening Boston Symphony Program.

LARGE CROWD AT LYRIC

AUSPICIOUS BEGINNING OF ORCHESTRA'S SEASON.

Dr. Karl Muck, Director of the Organization, and the Famous Violinist Share in the Honors—The Program Had Been Built With Rare Skill and Discernment—Audience Enthusiastic Throughout the Evening.

The Boston Symphony Orchestra gave its first concert here this season before an audience that packed the Lyric to the doors last evening. Fritz Kreisler, the renowned violinist, was the soloist, and he was given a rousing reception that showed he had completely captivated the heart of Baltimore music lovers.

The program consisted of the Beethoven Eroica Smyphony and the Strauss 'Till Eulenspiegel's Merry Pranks after the Old-fashioned Roguish Manner, in rondo form for the orchestra, and a concerto by Ernest Schelling for voilin and orchestra, composed at the instance of Mr. Kreisler and played in public for the third time last evening. It was in this the chief interest of the program centered.

Always it is difficult to appraise the true worth of any serious musical composition on first hearing, in so complex and elaborate a structure as a concerto, the difficult merges almost into the impossible. Yet it is proper to record first impressions. And certainly this concerto made a powerful impression beneath the bow of Kreisler. It is romantic in conception, extraordinarily vigorous and original. Like Dvorak, it would seem the young composer finds ideas crowding upon him almost too swiftly for development. One may search the memory and finding nothing of which it is reminiscent, its freshness and originality is amazing. There is a broad imaginativeness in the concerto, a poetic imagery that instantly appeals. It is gay, and grave, and sad and sweet—and always romantic. In the lovely Lagoon part, the thought is so noble, so lofty, and its expression is so sincere, one instinctively agrees with Kreisler—who regars the concerto as a master work—when he said, "It is the greatest concerto written in 25 years. I can find nothing like it anywhere!"

To dwell on the perfection of the Boston Symphony Orchestra musicians were to repeat an old, if worthy tale. The absolute unity of the organization is a thing at which to wonder and be thankful for. In the playing of the stupendous third symphony, its fine development under the master hand of Dr. Muck was shown as if under a spotlight. The precision of the attack, particularly evident in the scherzo of the symphony, where some exceedingly delicate work occurs; the responsiveness to the ideas of the director; the broad, evenness of the tone; the splendid balance of the choirs, all were evident, as always they are when this orchestra is here.

The enigmatic Strauss number, which no one seems really to understand—and which very few care much about understanding—made a satisfying closing number. It was an auspicious beginning to the season.

EVENING NEWS.
m
dress Baltimore, Md.
NOV 3
te

[illegible] and silver fox furs.

The audience at the Lyric last night to hear the first concert for this season of the Boston Symphony Orchestra was a very fashionable one. Among those there were Mr. and Mrs. Bruce Cotten, Mr. and Mrs. Edward McKeon, Mr. and Mrs. W. W. Keith, Mr. and Mrs. W. W. Spence, Mr. and Mrs. James T. Dennis, Mr. and Mrs. Eugene Levering, Jr., Mr. and Mrs. Samuel C. Rowland, Mr. and Mrs. Robert Garrett, Mr. and Mrs. William Whitridge, Mr. and Mrs. Harold Randolph, Mr. and Mrs. William L. Marbury, Mrs. James Madison Thompson, Mrs. S. Tagart Steele, Mrs. Edward Livingston Smith, Mrs. Charles R. Spence, Miss Beverly James and the Misses Merryman.

om REPUBLICAN
dress: Springfield, Mass.
te NOV 2 19

LOCAL AMUSEMENTS

BOSTON'S GREAT ORCHESTRA

Though It is Only 36 Years Old, There Are But Five Older

The Boston symphony orchestra, which returns to Springfield Monday evening for the second concert in the Ellis series in the Auditorium, is now one of the oldest orchestras in the world, only five having enjoyed a longer life. The orchestras which exceed Boston's in age are the Philharmonic of Vienna, the Gewandhaus of Liepsic, the Conservatoire of Paris, the Philharmonic of London and the Philharmonic of New York. The Vienna, Paris and London orchestras have since their organization given only a very limited number of concerts in each season while only in the last few years has the Philharmonic society of New York been so organized as to have exclusive control of its members. The Gewandhaus orchestra of Liepsic is in many respects the prototype of the Boston orchestra.

The Boston symphony orchestra is in its 36th year having given its first concert in 1881. In the 35 years that have passed it has given an average of almost 100 concerts per season, the seasons ranging from six months in the early days to 7½ months to-day. Actually the number of concerts that had been given up to the close of the season of 1914-1915 was 3407. The great majority of these concerts, naturally, were given in Boston where with the exception of the first and second year 24 pairs have been given each season. In the first year there were but 20 pairs and in the second year there were but 25. The orchestra began its more extensive traveling in the spring of 1886 when Philadelphia, Baltimore and Washington were visited, and a series of concerts were given throughout the middle West. In the following year, the first concerts were given in New York.

m TIMES
dress: Brooklyn, N. Y.

MUSIC NOTES.

The Boston Concert.

Fritz Kreisler Is Soloist at the First Concert of the Season in the Academy of Music.

The twenty-ninth season of the Boston Symphony Orchestra opened in the Academy of Music last night with the customary crowded opera house and intense enthusiasm of the audience. Each passing year brings its changes in the personnel of this splendid organization—this time a first violin and the first bassoon are unfamiliar—and there is probably not a member who has survived from the beginning; yet each year as truly it must be said that the supreme, one is tempted to say sublime, artistry of the whole is enhanced so gradually that at times it is virtually impossible to note it, yet so surely that the retrospection of a single year makes it plain.

So let it be said that last night the orchestra seemed perfection plus! Dr. Muck appeared a veritable magician, weaving with his baton fabric after fabric of wondrous tenuous color. The program included Wagner's "A Faust Overture," the familiar yet ever pleasng "Till Eulenspiegel's Merry Pranks," of Richard Strauss, Chausson's "Symphony in B flat," played for the first time here by the Boston Orchestra, and Ernest Schelling's new concerto for violin and orchestra. Fritz Kreisler was the soloist, as if Dr. Muck were determined to leave nothing undone to begin the Brooklyn concerts beyond criticism.

Kreisler must be accepted as the musical marvel of the present century. With the possible exception of Ysaye, the erratic master, of whom little is heard nowadays, he is without a peer as a violinist. To speak of technique of this man, to comment on his bowing, to discuss his fingering is a mere waste of words, in respect of those his playing is faultless, but he does not stand alone there. The clear singing of his instrument, the wondrous tones which he seem to summon by mere thought—this is the field in which he is supreme and unchallenged. Well can he afford to ignore the fantastic gesturings and silly mannerisms of the second class of virtuosi, and stand with simple sincerity as he executes, rather than interprets, the compositions of the masters.

The Schelling concerto is in one movement, but the composer might easily have divided it into a first section with two themes, development, fantasia, and recapitulation; an interlude based on the "Lagoon Variation" which the composer played last year at the Academy; a recitative for two harps and a violin, an intermezzo based on the Kreisler variation in the Schelling collection, and a finale in rondo form, in Spanish jig fashion. The work is altogether pleasing and Mr. Schelling may well be congratulated on it. Last night was its first presentation in this city. It was written for Kreisler last summer in Bar Harbor. Twenty-one minutes were required to play it.

The Chausson symphony, which was first played in America twelve years ago by the Boston orchestra, is brilliantly orchestrated, filled with thought and color.

EVENING SUN
: New York City

Music and Musicians

Rising Recall for Boston Symphony Winds Up an Eight-Concert Day. Crowds for "Till" in Two Boroughs; Opera Folk See "The Impresario."

When the Boston Symphony players stood up to be counted, midway in Carnegie Hall's most crowded concert last night, they mustered 98 per cent. of seasoned veterans, and some few dating back to Founder Higginson's original band thirty-six years ago. Conductor Muck, well groomed and debonnair, showed a new touch of silver in his thinning locks. And whatever an excitedly talking audience thought of Beethoven's "Eroica," with the hero's name torn from its pages a century since as they are tearing down their idols in Europe to-day, it's certain that the mighty Ludwig never heard his music so played by the bush league orchestras of the Fatherland.

With a welcome condescension toward foreigners, Dr. Muck also brought forward the "Corsair" of Berlioz. Here was a Frenchman, master of the whole bag of tricks still pursued by the cubists with hue and cry. It was as if the Sacred Codfish had drawn a Gallic red herring across the Teutonic trail. Liszt's "Mazeppa," an old battle horse of Seidl, surprised many with its wealth of "Tristan's" last act. For Wagner lifted this as he lifted everything of his father-in-law's that wasn't nailed down. The real event of the evening was the windup in Strauss's "Till."

Streets blocked as never before made a riot at the carriage doors. Subway explosions at times came in almost on the beat of the music. Sold out as for some years now, the hall literally turned six hundred away, and W. H. Brennan's urbane smile nearly came off telling disappointed folk that they'd find no place at these concerts for another five months to come.

To-night in Brooklyn the band plays a new programme of Chausson, Schelling, Wagner and again Strauss, and at Carnegie Hall to-morrow Chausson, Wagner, Beethoven and Brahms-Haydn.

SUN
New York City

CHAUSSON'S MUSIC SUPERBLY PLAYED

Frenchman's Symphony Conducted With Much Feeling by Dr. Karl Muck.

The first matinee of the Boston Symphony Orchestra took place yesterday afternoon in Carnegie Hall. The programme comprised Chausson's symphony, Wagner's "Eine Faust" overture, Beethoven's grand fugue, opus 133, and Brahms's variations of Haydn's "Chorale St. Anthoni" theme. It was not a well arranged programme, but it served to hold the interest of a large audience except during the fugue. A piano teacher in this town once told an ambitious pupil who wished to study the great C minor sonata, "Beethoven is not for little girls." His fugues are not for matinee audiences. And this one is better in its original form. It was played in masterly style.

However, there was satisfaction probably for every one in the performance of the Chausson symphony. The work is not new to this town, but it has not been given so often as to make it strictly familiar. It is a deeply felt composition, revealing an imagination of lofty outlook and a virile temperamental force guided by a well concentrated intellect. Chausson was a pupil of Cesar Franck for two years and his symphony shows the noble influence of that Belgian master, who brought into French music a deeper note than it had before sounded.

It would be difficult to describe without verging on rhapsody such a performance as the symphony received yesterday. Dr. Muck proved clearly that he was in full accord with the thought of the composer. He had searched the score thoroughly and followed its exquisitely wrought melos in all its variations and all its polyphonic surroundings. The song of Chausson was sung with an exquisite clarity and balance of utterance and with a genuinely poetic feeling. Rarely has Dr. Muck given an interpretation so rich in communicative sympathy.

The Brahms variations were well done and brought the concert to a pleasing close. As for the youthful "Faust" fragment of Wagner it holds its own quite well, even in these days of fevered ideas and turgid expression. Some will continue to prefer it to Rubinstein's "Musikalisches Charakterbild" on the same theme, or even to Gounod's first act.

[36]

STANDARD UNION
ss: Brooklyn, N. Y.
NOV 4 1916
EW YORK CITY, SA

BOSTON SYMPHONY OPENS SEASON HERE

Plays Programme of Modern Classics With Its Usual Surpassing Tone.

FRITZ KREISLER SOLOIST.

Composer Schelling Hears His New Concerto Given.

A new blue-gray drop, replacing the green-paneled eyesore that has seemed inseparable from good music in Brooklyn for the past decade, served as background for the Boston Symphony Orchestra, playing last night at the Academy of Music. The season was new, for the Bostonians came to break the long instrumental silence that had lasted since early last spring. The programme was new; nothing more ancient than Richard Wagner was represented.

But it was the Boston Symphony of old, surpassing in tone, seemingly immune from technical faults, always clear, unruffled and suave. Only two changes have been made in its personnel since last season. The baton was wielded by the old leader, Dr. Karl Muck, already fast becoming a gray-haired veteran in appearance. And the best known and most loved of violinists, Fritz Kreisler, was its assisting soloist.

The coming of the Boston Symphony means the Brooklyn music season has really begun. There were no seats to be sold, for as usual, the entire house had been disposed of by subscription. But the novelty of the programme and the presence of Kreisler had brought out many who were content to stand. Demonstrations of approval are not the custom of this rather reserved form of entertainment, yet last night it seemed as if there was more applause than usual.

Kreisler, who remains at the crest of supreme artistic development, played the American composer, Arthur Schelling's, concerto for solo violin with orchestra. This was the newest of the programme's offerings—dating back, in fact, only to last summer. Mr. Schelling himself sat inconspicuously in a rear seat. The concerto awakened wonderment mixed with the enthusiasm.

Bar Harbor was the scene of the composer's inspiration in this number. He has reveled in unusual effects, and has afforded great opportunities for individual instruments in the orchestra, as well as for the solo violin. The mood is varied though never sombre; the tonal atmosphere always modern. The soloist's interpretation was warm-blooded, inspiring, with a wealth of true Kreisler-tones. The concerto has but one movement. It seemed all too brief, though never surpassing in depth.

Second in interest, though first chronologically, was the B flat major symphony of Ernest Chausson, a too-little-known French composer, who, like his mentor, Cesar Frank, was never famous during his lifetime. It was magnificently played. Its fresh, caressing strains fitted perfectly the capacity of Dr. Muck and his band of tone-specialists.

Chausson has departed from the traditional symphonic arrangement. He has but three divisions, first a slow movement, transposing into "allegro vivo," then a lament, and finally one labeled "animated." The composer's moods evidently include no agitato; the powerful moments have in them nothing of passion. But throughout the symphony its message is given in truly melodic and ingratiating fashion. Nothing more charming that the choral melody of the final movement has been heard here for a long time.

The Wagnerian excerpt, "A Faust Overture," seemed out of place. It was neither representative of the composer's best nor in harmony with the rest of last night's programme. A real Karl Muck favorite, the "Till Eulenspiegel's Merry Pranks," of Richard Strauss, concluded the evening, and gave the orchestra its chance to "cut loose" in as emphatic a manner as is possible for a group so truly dignified as the Boston Symphony

om CITIZEN
ldress: Brooklyn, N. Y.
te 1916

FRITZ KREISLER WINS ALL HEARTS

Plays Ernest Schelling's Interesting Concerto.

GREETED BY A CROWDED HOUSE AT THE ACADEMY

Audience Manifests Its Approval by Enthusiastic Applause—Boston Symphony Orchestra's First Appearance Here This Season.

Brooklyn audiences may be, as has been said, reserved, but they are not cold, as some unthinking people declare. They are more like the audiences of Boston than those of any other city. And like the Boston audiences they are particularly fond of the Boston Symphony Orchestra. But even the Boston Symphony Orchestra could scarcely account for the size of the audience at the Academy of Music last night, for the hall was packed to the doors. And even Dr. Muck's famous organization could scarcely arouse the enthusiasm to the pitch that was manifest last night. It was Fritz Kreisler, the most loved and most admired violinist of his day, that the people came to see and hear.

Fritz Kreisler, it may be said without qualification, was at his best. For that matter he is always at his best, but the audience last night were prepared to sewar that never was music so sweet, so sympathetic, so brilliant as the notes that came from the priceless violin played by the hand of the master. He played a very interesting concerto, for violin and orchestra, written for him by the American composer, Ernest Schelling. It was composed at Mr. Kreisler's own request last summer while Mr. Schelling was at Bar Harbor, was finished about the end of August, and has been played hitherto only four times—once in Providence, R. I., once in Cambridge, Mass., and twice in Boston.

The concerto is short, playing twenty-one minutes. It is in one movement which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitonal recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work, from which the "Lagoon" is taken, and a finale in rondo form, which is modelled on a Spanish jig.

The concerto is an exquisite piece of music, and its reception here was as hearty and enthusiastic as it has been in other places. The smiling violinist was recalled time and again by the delighted audience.

The programme in full was as follows: Symphony in B flat (Chausson), "A Faust Overture" (Wagner), concerto for violin and orchestra, first time here (Schelling), and "Till Eulenspiegel's Merry Pranks" (R. Strauss). Soloist, Fritz Kreisler.

Concerning the work of the Boston Orchestra it is necessary only to say that never has it appeared to better advantage in Brooklyn than last night. There have been few changes made in its personnel, and it seems to be better than ever. It is a wonderful organization, responding perfectly to the conception of the conductor, and Dr. Muck, and Boston, too, may well be proud of it.

om WORLD
dress: New York City
NOV 5 1916

CHAUSSON WORK IN SECOND BOSTON SYMPHONY CONCERT

Wagner, Beethoven and Brahms on Programme Adequately Given by Conductor Muck and Players.

The second programme of the Boston Symphony was played yesterday afternoon to the customary large audience. Conductor Muck offered the B-flat major symphony of Ernest Chausson, not often heard here; Wagner's Faust overture, Grand Fugue of Beethoven, and the Brahms Variations on a Theme of Josef Haydn.

This was an entirely different musical fare from that presented Thursday, and while the playing of the musicians was beyond reproach, there was not the thrill for the audience that the first concert supplied. The symphony has quiet and reposeful moments and provides no difficulties for the listener.

Beethoven's Fugue, while a scholarly piece of writing and proof of the master's skill, was accepted by the audience in a resigned manner. Their spirit was aroused by the fluent Brahms variations.

There was much applause for Dr. Muck and his men.

n AMERICAN
ress: Baltimore, Md.

KREISLER PLAYS NEW CONCERTO

Soloist at Opening Boston Symphony Program.

LARGE CROWD AT LYRIC

AUSPICIOUS BEGINNING OF ORCHESTRA'S SEASON.

Dr. Karl Muck, Director of the Organization, and the Famous Violinist Share in the Honors—The Program Had Been Built With Rare Skill and Discernment—Audience Enthusiastic Throughout the Evening.

The Boston Symphony Orchestra gave its first concert here this season before an audience that packed the Lyric to the doors last evening. Fritz Kreisler, the renowned violinist, was the soloist, and he was given a rousing reception that showed he had completely captivated the heart of Baltimore music lovers.

The program consisted of the Beethoven Eroica Smyphony and the Strauss 'Till Eulenspiegel's Merry Pranks after the Old-fashioned Roguish Manner, in rondo form for the orchestra, and a concerto by Ernest Schelling for violin and orchestra, composed at the instance of Mr. Kreisler and played in public for the third time last evening. It was in this the chief interest of the program centered.

Always it is difficult to appraise the true worth of any serious musical composition on first hearing, in so complex and elaborate a structure as a concerto, the difficult merges almost into the impossible. Yet it is proper to record first impressions. And certainly this concerto made a powerful impression beneath the bow of Kreisler. It is romantic in conception, extraordinarily vigorous and original. Like Dvorak, it would seem the young composer finds ideas crowding upon him almost too swiftly for development. One may search the memory and finding nothing of which it is reminiscent, its freshness and originality is amazing. There is a broad imaginativeness in the concerto, a poetic imagery that instantly appeals. It is gay, and grave, and sad and sweet—and always romantic. In the lovely Lagoon part, the thought is so noble, so lofty, and its expression is so sincere, one instinctively agrees with Kreisler—who regars the concerto as a master work—when he said, "It is the greatest concerto written in 25 years. I can find nothing like it anywhere!"

To dwell on the perfection of the Boston Symphony Orchestra musicians were to repeat an old, if worthy tale. The absolute unity of the organization is a thing at which to wonder and be thankful for! In the playing of the stupendous third symphony, its fine development under the master hand of Dr. Muck was shown as if under a spotlight. The precision of the attack, particularly evident in the scherzo of the symphony, where some exceedingly delicate work occurs; the responsiveness to the ideas of the director; the broad, evenness of the tone; the splendid balance of the choirs, all were evident, as always they are when this orchestra is here.

The enigmatic Strauss number, which no one seems really to understand—and which very few care much about understanding—made a satisfying closing number. It was an auspicious beginning to the season.

EVENING NEWS.
m
dress Baltimore, Md.
te NOV 3

hat and silver fox furs.

The audience at the Lyric last night to hear the first concert for this season of the Boston Symphony Orchestra was a very fashionable one. Among those there were Mr. and Mrs. Bruce Cotten, Mr. and Mrs. Edward McKeon, Mr. and Mrs. W. W. Keith, Mr. and Mrs. W. W. Spence, Mr. and Mrs. James T. Dennis, Mr. and Mrs. Eugene Levering, Jr., Mr. and Mrs. Samuel C. Rowland, Mr. and Mrs. Robert Garrett, Mr. and Mrs. William Whitridge, Mr. and Mrs. Harold Randolph, Mr. and Mrs. William L. Marbury, Mrs. James Madison Thompson, Mrs. S. Tagart Steele, Mrs. Edward Livingston Smith, Mrs. Charles R. Spence, Miss Beverly James and the Misses Merryman.

om REPUBLICAN
dress: Springfield, Mass.
te NOV 2 19

LOCAL AMUSEMENTS

BOSTON'S GREAT ORCHESTRA

Though It is Only 36 Years Old, There Are But Five Older

The Boston symphony orchestra, which returns to Springfield Monday evening for the second concert in the Ellis series in the Auditorium, is now one of the oldest orchestras in the world, only five having enjoyed a longer life. The orchestras which exceed Boston's in age are the Philharmonic of Vienna, the Gewandhaus of Liepsic, the Conservatoire of Paris, the Philharmonic of London and the Philharmonic of New York. The Vienna, Paris and London orchestras have since their organization given only a very limited number of concerts in each season while only in the last few years has the Philharmonic society of New York been so organized as to have exclusive control of its members. The Gewandhaus orchestra of Liepsic is in many respects the prototype of the Boston orchestra.

The Boston symphony orchestra is in its 36th year having given its first concert in 1881. In the 35 years that have passed it has given an average of almost 100 concerts per season, the seasons ranging from six months in the early days to 7½ months to-day. Actually the number of concerts that had been given up to the close of the season of 1914-1915 was 3407. The great majority of these concerts, naturally, were given in Boston where with the exception of the first and second year 24 pairs have been given each season. In the first year there were but 20 pairs and in the second year there were but 25. The orchestra began its more extensive traveling in the spring of 1886 when Philadelphia, Baltimore and Washington were visited, and a series of concerts were given throughout the middle West. In the following year, the first concerts were given in New York.

n TIMES
lress: Brooklyn, N. Y.

MUSIC NOTES.

The Boston Concert.

Fritz Kreisler Is Soloist at the First Concert of the Season in the Academy of Music.

The twenty-ninth season of the Boston Symphony Orchestra opened in the Academy of Music last night with the customary crowded opera house and intense enthusiasm of the audience. Each passing year brings its changes in the personnel of this splendid organization—this time a first violin and the first bassoon are unfamiliar—and there is probably not a member who has survived from the beginning; yet each year as truly it must be said that the supreme, one is tempted to say sublime, artistry of the whole is enhanced so gradually that at times it is virtually impossible to note it, yet so surely that the retrospection of a single year makes it plain.

So let it be said that last night the orchestra seemed perfection plus! Dr. Muck appeared a veritable magician, weaving with his baton fabric after fabric of wondrous tenuous color. The program included Wagner's "A Faust Overture," the familiar yet ever pleasng "Till Eulenspiegel's Merry Pranks," of Richard Strauss, Chausson's "Symphony in B flat," played for the first time here by the Boston Orchestra, and Ernest Schelling's new concerto for violin and orchestra. Fritz Kreisler was the soloist, as if Dr. Muck were determined to leave nothing undone to begin the Brooklyn concerts beyond criticism.

Kreisler must be accepted as the musical marvel of the present century. With the possible exception of Ysaye, the erratic master, of whom little is heard nowadays, he is without a peer as a violinist. To speak of technique of this man, to comment on his bowing, to discuss his fingering is a mere waste of words, in respect of those his playing is faultless, but he does not stand alone there. The clear singing of his instrument, the wondrous tones which he seem to summon by mere thought—this is the field in which he is supreme and unchallenged. Well can he afford to ignore the fantastic gesturings and silly mannerisms of the second class of virtuosi, and stand with simple sincerity as he executes, rather than interprets, the compositions of the masters.

The Schelling concerto is in one movement, but the composer might easily have divided it into a first section with two themes, development, fantasia, and recapitulation; an interlude based on the "Lagoon Variation" which the composer played last year at the Academy; a recitative for two harps and a violin, an intermezzo based on the Kreisler variation in the Schelling collection, and a finale in rondo form, in Spanish jig fashion. The work is altogether pleasing and Mr. Schelling may well be congratulated on it. Last night was its first presentation in this city. It was written for Kreisler last summer in Bar Harbor. Twenty-one minutes were required to play it.

The Chausson symphony, which was first played in America twelve years ago by the Boston orchestra, is brilliantly orchestrated, filled with thought and color.

EVENING SUN
: New York City

Music and Musicians

Rising Recall for Boston Symphony Winds Up an Eight-Concert Day. Crowds for "Till" in Two Boroughs; Opera Folk See "The Impresario."

When the Boston Symphony players stood up to be counted, midway in Carnegie Hall's most crowded concert last night, they mustered 98 per cent. of seasoned veterans, and some few dating back to Founder Higginson's original band thirty-six years ago. Conductor Muck, well groomed and debonnair, showed a new touch of silver in his thinning locks. And whatever an excitedly talking audience thought of Beethoven's "Eroica," with the hero's name torn from its pages a century since as they are tearing down their idols in Europe to-day, it's certain that the mighty Ludwig never heard his music so played by the bush league orchestras of the Fatherland.

With a welcome condescension toward foreigners, Dr. Muck also brought forward the "Corsair" of Berlioz. Here was a Frenchman, master of the whole bag of tricks still pursued by the cubists with hue and cry. It was as if the Sacred Codfish had drawn a Gallic red herring across the Teutonic trail. Liszt's "Mazeppa," an old battle horse of Seidl, surprised many with its wealth of "Tristan's" last act. For Wagner lifted this as he lifted everything of his father-in-law's that wasn't nailed down. The real event of the evening was the windup in Strauss's "Till."

Streets blocked as never before made a riot at the carriage doors. Subway explosions at times came in almost on the beat of the music. Sold out as for some years now, the hall literally turned six hundred away, and W. H. Brennan's urbane smile nearly came off telling disappointed folk that they'd find no place at these concerts for another five months to come.

To-night in Brooklyn the band plays a new programme of Chausson, Schelling, Wagner and again Strauss, and at Carnegie Hall to-morrow Chausson, Wagner, Beethoven and Brahms-Haydn.

SUN
New York City

CHAUSSON'S MUSIC SUPERBLY PLAYED

Frenchman's Symphony Conducted With Much Feeling by Dr. Karl Muck.

The first matinee of the Boston Symphony Orchestra took place yesterday afternoon in Carnegie Hall. The programme comprised Chausson's symphony, Wagner's "Eine Faust" overture, Beethoven's grand fugue, opus 133, and Brahms's variations of Haydn's "Chorale St. Anthoni" theme. It was not a well arranged programme, but it served to hold the interest of a large audience except during the fugue. A piano teacher in this town once told an ambitious pupil who wished to study the great C minor sonata, "Beethoven is not for little girls." His fugues are not for matinee audiences. And this one is better in its original form. It was played in masterly style.

However, there was satisfaction probably for every one in the performance of the Chausson symphony. The work is not new to this town, but it has not been given so often as to make it strictly familiar. It is a deeply felt composition, revealing an imagination of lofty outlook and a virile temperamental force guided by a well concentrated intellect. Chausson was a pupil of Cesar Franck for two years and his symphony shows the noble influence of that Belgian master, who brought into French music a deeper note than it had before sounded.

It would be difficult to describe without verging on rhapsody such a performance as the symphony received yesterday. Dr. Muck proved clearly that he was in full accord with the thought of the composer. He had searched the score thoroughly and followed its exquisitely wrought melos in all its variations and all its polyphonic surroundings. The song of Chausson was sung with an exquisite clarity and balance of utterance and with a genuinely poetic feeling. Rarely has Dr. Muck given an interpretation so rich in communicative sympathy.

The Brahms variations were well done and brought the concert to a pleasing close. As for the youthful "Faust" fragment of Wagner it holds its own quite well, even in these days of fevered ideas and turgid expression. Some will continue to prefer it to Rubinstein's "Musikalisches Charakterbild" on the same theme, or even to Gounod's first act.

STANDARD UNION
ss: Brooklyn, N. Y.
NOV 4 1916
EW YORK CITY, SA

BOSTON SYMPHONY OPENS SEASON HERE

Plays Programme of Modern Classics With Its Usual Surpassing Tone.

FRITZ KREISLER SOLOIST.

Composer Schelling Hears His New Concerto Given.

A new blue-gray drop, replacing the green-paneled eyesore that has seemed inseparable from good music in Brooklyn for the past decade, served as background for the Boston Symphony Orchestra, playing last night at the Academy of Music. The season was new, for the Bostonians came to break the long instrumental silence that had lasted since early last spring. The programme was new; nothing more ancient than Richard Wagner was represented.

But it was the Boston Symphony of old, surpassing in tone, seemingly immune from technical faults, always clear, unruffled and suave. Only two changes have been made in its personnel since last season. The baton was wielded by the old leader, Dr. Karl Muck, already fast becoming a gray-haired veteran in appearance. And the best known and most loved of violinists, Fritz Kreisler, was its assisting soloist.

The coming of the Boston Symphony means the Brooklyn music season has really begun. There were no seats to be sold, for as usual, the entire house had been disposed of by subscription. But the novelty of the programme and the presence of Kreisler had brought out many who were content to stand. Demonstrations of approval are not the custom of this rather reserved form of entertainment, yet last night it seemed as if there was more applause than usual.

Kreisler, who remains at the crest of supreme artistic development, played the American composer, Arthur Schelling's, concerto for solo violin with orchestra. This was the newest of the programme's offerings—dating back, in fact, only to last summer. Mr. Schelling himself sat inconspicuously in a rear seat. The concerto awakened wonderment mixed with the enthusiasm.

Bar Harbor was the scene of the composer's inspiration in this number. He has reveled in unusual effects, and has afforded great opportunities for individual instruments in the orchestra, as well as for the solo violin. The mood is varied though never sombre; the tonal atmosphere always modern. The soloist's interpretation was warm-blooded, inspiring, with a wealth of true Kreisler-tones. The concerto has but one movement. It seemed all too brief, though never surpassing in depth.

Second in interest, though first chronologically, was the B flat major symphony of Ernest Chausson, a too-little-known French composer, who, like his mentor, Cesar Frank, was never famous during his lifetime. It was magnificently played. Its fresh, caressing strains fitted perfectly the capacity of Dr. Muck and his band of tone-specialists.

Chausson has departed from the traditional symphonic arrangement. He has but three divisions, first a slow movement, transposing into "allegro vivo," then a lament, and finally one labeled "animated." The composer's moods evidently include no agitato; the powerful moments have in them nothing of passion. But throughout the symphony its message is given in truly melodic and ingratiating fashion. Nothing more charming that the choral melody of the final movement has been heard here for a long time.

The Wagnerian excerpt, "A Faust Overture," seemed out of place. It was neither representative of the composer's best nor in harmony with the rest of last night's programme. A real Karl Muck favorite, the "Till Eulenspiegel's Merry Pranks," of Richard Strauss, concluded the evening, and gave the orchestra its chance to "cut loose" in as emphatic a manner as is possible for a group so truly dignified as the Boston Symphony

om CITIZEN
ldress: Brooklyn, N. Y.
te 1916

FRITZ KREISLER WINS ALL HEARTS

Plays Ernest Schelling's Interesting Concerto.

GREETED BY A CROWDED HOUSE AT THE ACADEMY

Audience Manifests Its Approval by Enthusiastic Applause—Boston Symphony Orchestra's First Appearance Here This Season.

Brooklyn audiences may be, as has been said, reserved, but they are not cold, as some unthinking people declare. They are more like the audiences of Boston than those of any other city. And like the Boston audiences they are particularly fond of the Boston Symphony Orchestra. But even the Boston Symphony Orchestra could scarcely account for the size of the audience at the Academy of Music last night, for the hall was packed to the doors. And even Dr. Muck's famous organization could scarcely arouse the enthusiasm to the pitch that was manifest last night. It was Fritz Kreisler, the most loved and most admired violinist of his day, that the people came to see and hear.

Fritz Kreisler, it may be said without qualification, was at his best. For that matter he is always at his best, but the audience last night were prepared to sewar that never was music so sweet, so sympathetic, so brilliant as the notes that came from the priceless violin played by the hand of the master. He played a very interesting concerto, for violin and orchestra, written for him by the American composer, Ernest Schelling. It was composed at Mr. Kreisler's own request last summer while Mr. Schelling was at Bar Harbor, was finished about the end of August, and has been played hitherto only four times—once in Providence, R. I., once in Cambridge, Mass., and twice in Boston.

The concerto is short, playing twenty-one minutes. It is in one movement which, however, might easily be divided into sections comprising a first movement in orthodox symphonic form, with two themes, development, fantasia and recapitulation; an interlude based on the "Lagoon" variation of Mr. Schelling's "Variations for Piano and Orchestra" played last year; a transitional recitative for violin and two harps, followed by an intermezzo based on the Kreisler variation of the same work, from which the "Lagoon" is taken, and a finale in rondo form, which is modelled on a Spanish jig.

The concerto is an exquisite piece of music, and its reception here was as hearty and enthusiastic as it has been in other places. The smiling violinist was recalled time and again by the delighted audience.

The programme in full was as follows: Symphony in B flat (Chausson), "A Faust Overture" (Wagner), concerto for violin and orchestra, first time here (Schelling), and "Till Eulenspiegel's Merry Pranks" (R. Strauss). Soloist, Fritz Kreisler.

Concerning the work of the Boston Orchestra it is necessary only to say that never has it appeared to better advantage in Brooklyn than last night. There have been few changes made in its personnel, and it seems to be better than ever. It is a wonderful organization, responding perfectly to the conception of the conductor, and Dr. Muck, and Boston, too, may well be proud of it.

om WORLD
dress: New York City
te NOV 5 1916

CHAUSSON WORK IN SECOND BOSTON SYMPHONY CONCERT

Wagner, Beethoven and Brahms on Programme Adequately Given by Conductor Muck and Players.

The second programme of the Boston Symphony was played yesterday afternoon to the customary large audience. Conductor Muck offered the B-flat major symphony of Ernest Chausson, not often heard here; Wagner's Faust overture, Grand Fugue of Beethoven, and the Brahms Variations on a Theme of Josef Haydn.

This was an entirely different musical fare from that presented Thursday, and while the playing of the musicians was beyond reproach, there was not the thrill for the audience that the first concert supplied. The symphony has quiet and reposeful moments and provides no difficulties for the listener.

Beethoven's Fugue, while a scholarly piece of writing and proof of the master's skill, was accepted by the audience in a resigned manner. Their spirit was aroused by the fluent Brahms variations.

There was much applause for Dr. Muck and his men.

[36]

m EVENING POST
ress: New York City
NOV 3 - 19

MUSIC AND DRAMA

Boston Men Play Programme Music.

Dr. Muck's interesting concert of programme music in Carnegie Hall last night could have been made still more impressive from the programmatic point of view if he had made his men play Beethoven's "Pastoral" symphony instead of the "Heroic," and the "Danse Macabre" or "Phaëton" of Saint-Saëns in place of Berlioz's brilliant but empty "Corsair" overture. But even as it was his programme provided an entertainment as suggestive and edifying as it was enjoyable. The order of events was "Eroica," "Corsair," Liszt's "Mazeppa," and Strauss's "Till Eulenspiegel's Merry Pranks."

Beethoven's "Eroica" is not so obviously a piece of programme music as the "Pastoral," with its thunder-storm, its scene by the brook, its imitation of bird songs, and its merrymaking of the peasants. Yet in composing the "Eroica," he had in mind Napoleon Bonaparte, and the title originally was "Sinfonia grande, written on Bonaparte." When Napoleon had himself proclaimed emperor, Beethoven, enraged, erased his name and changed the title to "Heroic Symphony, composed for the celebration of a great man." From a programmatic point of view, the trouble with the "Eroica" is that, as Romain Rolland points out in a footnote in his book on Handel, the composer "allows his hero to die and be buried in the second movement, and then celebrates his acts and triumphs in the third and fourth movements."

It was Liszt who realized the unsuitableness of the symphonic form, on the whole, for programme music, wherefore he invented the symphonic poem, of which his "Mazeppa" is so marvellous a specimen. Strauss, who has called Liszt the only great composer since Beethoven, followed in his footsteps and his "Till Eulenspiegel," a brilliant performance of which closed last night's programme, is his best production, excepting "Don Juan." Yet "Eulenspiegel" is neither as inspired in the matter of music and emotion as "Mazeppa" nor as good a specimen of programme music, as it is difficult to follow the plot. In truth, Strauss was wise in wishing to keep the plot to himself and let the thing stand simply as a piece of absolute music in the comic style. The only unmistakable detail is the scaffold scene, proclaimed by the blaring trombones (suggested by the purgatory music in Liszt's "Dante").

It is quite otherwise with Liszt's "Mazeppa," the outlines of which are easy to follow in the music. France's greatest composer, Saint-Saëns, who has always bubbled over with enthusiasm for the poetic as well as the musical side of Liszt's compositions, has given a most admirable analysis of "Mazeppa" in his "Harmonie et Mélodie" (pp. 169-172). It is too long to quote, but musicians who would like to understand the true inwardness of Liszt's method (which is superior to Strauss's) should by all means read the chapter on Liszt in this book. It is surprising that Philip Hale, the erudite, has not quoted in his programme book these splendid remarks of Saint-Saëns.

Liszt wrote a prefatory note to his symphonic poems, warning off conductors who had not learned the new art of interpretation, which is guided by ideas instead of by bars. Dr. Muck is a master of this new art of conducting, and no wonder there were three rounds of applause after the "Mazeppa." The whole concert, indeed, was a triumph for him and his admirably trained orchestra. The orchestra had to rise after the "Eroica," which also had a fine performance, although in the funeral march the orchestra did not rise to that stupendous climax of poignant grief to which Mahler accustomed us at the Philharmonic concerts.

m EVENING TELEGRAM
ress: New York City
NOV 3 19

Dr. Muck selected a conventional programme, beginning with Beethoven's "Eroica" symphony, of which a luminous reading was given. In the scherzo Dr. Muck merely held his hand on the reins, as it were, letting his men find their own pace.

Since the "Eroica" was written around Napoleon, "the great first cause of romanticism," it was fitting that two pieces inspired by the romanticism of Lord Byron should follow the symphony.

They were Berlioz's overture to "The Corsair" and Liszt's symphonic poem, "Mazeppa." While Nijinsky was appearing in Brooklyn as Till Owlglass to Strauss' music the Boston players in this city used the same score for the finale of their concert.

rom TRIBUNE
ddress: New York City
NOV 5

BOSTON ORCHESTRA ENDS VISIT HERE

Propagandism for Chausson's Symphony in New York

The Boston Symphony Orchestra ended its first visit to the metropolis this season yesterday afternoon. The concert which it gave in Carnegie Hall did not attract quite as many persons as the evening concert of Thursday, nor evoke as much enthusiasm. Neither was it so interesting.

The fault lay in the programme, not in the performance. Dr. Muck, like the conductors of local societies which give a large number of concerts in a season, occasionally shows the oppression of a sense of duty toward cults as well as schools. To meet the wishes of a coterie of enthusiastic admirers of the very new French romantic school eleven years ago Major Higginson brought M. Vincent d'Indy to America and placed the Boston orchestra in his hands for the amiable purpose of propagandism. M. d'Indy gave a hearing in Boston and New York to the music of a group of Frenchmen of whom we had heard little or nothing.

Among the best of his offerings was Chausson's Symphony in B-flat, which he brought forward here on December 10, 1905. Chausson was something more than a name, but his symphony was new and it was flanked by some music, which was better than it, and some which was infinitely worse.

In February, 1911, Mr. Walter Damrosch, also imbued with an educational purpose, included the symphony in a French scheme arranged for the Symphony Society. So far as the listeners were concerned it seemed quite as new as five years before; and so it did again yesterday, and for an obvious reason. There is not enough of pregnant thematic material in it to lay lasting hold upon the fancy or memory of its hearers. Had it struck fire at its first performance it would have been repeated oftener, and familiarity might have bred understanding and, possibly, admiration. That is the way with music which is truly great.

As it is, it was heard with interest, the beauty which it contains was appreciated and the splendid performance which it received aroused enthusiasm. It could not have been made to sound more nobly or magnificently sonorous.

The symphony was followed by Wagner's "Faust" overture, and this by the Fugue for strings which Beethoven wrote as the finale of his Quartet in B-flat (published as op. 130), but put aside after the first public performance, largely because it extended the work unduly. It has been heard here from the Kneisel Quartet as well as from combined orchestral strings.

The concert came to an end with the familiar variations by Brahms on a theme by Haydn—always a delight when given by the men from Boston.

rom HERALD
ddress: New York City

BOSTON MEN PLAY BEETHOVEN WELL

But Audience at Orchestral Concert Finds Dr. Muck's Programme Rather Dull.

Although the playing of the Boston Symphony Orchestra at the second of its first pair of concerts at Carnegie Hall yesterday afternoon was as near perfection as any one could have wished, many persons in the audience found the programme a little dull. Dr. Karl Muck, conductor, chose Chausson's Symphony in B flat as his most important offering. It is a pleasant work and well written, but the fact that it is sixteen years old and still is practically unknown here would indicate that other conductors have not found it interesting. After the symphony came Wagner's "Faust" overture, an early work and not written in his most attractive vein, and Beethoven's Grand Fugue, opus 133. The fugue is a remarkable composition. Nobody after hearing it would deny that Beethoven was a skilled musician, but it is of more interest to students of composition than to the public, for it lacks the emotional appeal of the Sixth Symphony, which Dr. Muck presented on Thursday.

The final number, Brahms' Variations on a Theme by Haydn, is a really beautiful work, the finest on the whole programme, but it, like the fugue, depends upon mechanical musical development for much of its charm.

The audience applauded the numbers, but without the enthusiasm that usually is shown at the Boston Symphony's concerts, and as it passed out many complaints about the dull character of the programme were heard, mingled with praise for the fine playing of the orchestra.

[37]

m AMERICAN
dress: New York City
NOV 5 1916

RARE OVERTURE SURPRISE GIVEN BY ORCHESTRA

Beethoven's Grand Fugue Presented at Boston Symphony Concert with Success.

Some of the Boston Symphony Orchestra subscribers who attended the season's first matinee of that organization yesterday in Carnegie Hall were astonished to read in the programme that a work by Beethoven described as an overture was to have its first performance "at these concerts." Nor was their surprise relieved when they discovered that the composition in question actually proved unfamiliar to them.

The explanation of the phenomenon is simple enough, however. The Grand Fugue in B flat major, opus 133, which more than a few in the audience never had heard before, was written originally as the last movement for the string quartet in B flat major. It is, therefore, in reality a piece of chamber music—though rarely presented as such—and was played yesterday by the full string orchestra with the 'cellos reinforced by the basses.

It seems strange, nevertheless, that this extremely interesting composition, which one or two persons yesterday may have recalled hearing on April 3, 1883, at a symphony concert of Theodore Thomas, should not figure more often on local programmes.

Not every orchestra, to be sure, could unravel its rhythmical and contrapuntal intricacies as did Dr. Muck and his virtuoso disciples, and doubtless the prolonged applause that followed their achievement was a complimentary demonstration for the leader and his men rather than for the complicated score.

Yet one cannot agree with those who see in this work only a specimen of highly developed technique. Interesting it is for the trained musician, absorbingly interesting, and exceedingly suggestive, too, for the student who likes to discover in Beethoven seeds that bore fruit in later composers. But what profound imagination, what passion, what melancholy, what exultation and fire we find in these inspiring pages—pages that can well hold their own among the finest flowers of the German master's genius.

Perhaps it was with some thought of thematic relationship that Dr. Muck had Wagner's "Eine Faust Overture" precede Beethoven's great fugue. Possibly he even had in mind the influence Wagner and Liszt had exerted on Chausson when he grouped those two works on the same programme with the French composer's beautiful, if not highly original, symphony in B flat major.

Brahm's Variations on a there by Hayden brought the afternoon to a close.

om STAATSZEITUNG
ldress: New York City.
NOV 6 19

[illegible] werden will.

Bostoner Symphonie-Orchester.

Das zweite Konzert des Bostoner Meisterorchesters in Carnegie Hall, zugleich die erste Matinee der neuen Saison, brachte in Chausson's Symphonie ein wenig gehörtes Werk, dem aber genugsam musikalische und geistige Reize innewohnen, um häufigere Wiederholungen zu rechtfertigen. Chausson war ein bedeutender melodischer Erfinder, der in seinen ersten Werken nur allzu leichtfertigen Gebrauch davon machte, indem er die sorgfältige und logische Durchführung vernachlässigte. Nicht so in dieser Symphonie, welche deutlich die Spuren seiner Studien bei dem großen Komponisten César Franck zeigten, welcher der französischen Musik die ihr bis dahin oft abgehende Tiefe und logische Entwicklung gegeben hat. Es ist viel und treffliche Musik in diesem Werk, welches Dr. Muck uns am Samstag mit einem liebevollen Aussichheraustreten vorsetzte, das fast überraschen mußte. Beflügelt flott und in breiten Strichen legte er das Werk vor uns hin, in dem sein Orchester in unerhörter Klangpracht schwebte. Eine große Aufführung, ein enthusiastischer Erfolg.

Das Programm brachte sonst nicht durchweg Homogenes. Wagners „Faust"-Ouverture gelang in markigen Strichen trefflich, Beethovens Große Fuge, op. 133, ermüdete aber, so virtuos sie auch gespielt wurde, und in Brahms' „Variationen über einen Haydnschen Choral" sind nicht wenige sogenannte „tote" Punkte zu finden, Längen, die ermüden. Daß die Bostoner alle Werke einfach tadellos vortrugen, versteht sich von selbst.

H.

EVENING NEWS,
Baltimore, Md.
1916

KREISLER IN NEW WORK

Schelling Concerto Affords Him Few Opportunities.

Splendid Audience At The Lyric Hears Opening Of Boston Symphony Season.

The huge audiences which now always fill the Lyric when the Boston Symphony Orchestra visits Baltimore have become so much a matter of course as no longer to be a subject of comment, and we sincerely hope and trust that it is the real value of these concerts and not a freak of fashion that is the underlying cause.

There is a sort of half-mark which has always stamped the organization in the eyes of the American public and made it the abiding standard by which all others shall be judged. In matters of taste and finish and in balance and lofty musical principle it still stands aloof from all other orchestras. It would be difficult to imagine a more ideal conception of Beethoven's "Heroic" symphony than that given by Dr. Muck.

There was, this time, none of that inflexible rigidity that occasionally mars this conductor's readings of Beethoven symphonies; all was mobile and plastic, yet, on the other hand, dignified, restrained and essentially classical. The one flaw in the performance was the raucous tone and coarseness of shading on the part of the horns in the trio of the third movement, a most unusual blemish for the Boston Symphony Orchestra. Of the symphony itself, it is sad to observe that the scherzo is the only movement that makes a vivid appeal to the public of today.

The massive architecture, the sustained nobility, the wealth of ideas, and daring innovations of the first movement seem quite beyond the ken of audiences so surfeited with formless masses of color as are those of today. It must be admitted, however, that the Funeral March, though epoch-making, at the time it was written, as the first great emotional movement in symphonic literature, is of length disconcerting to even the composer's most loyal adherents, while the finale is, in purpose, so out of keeping with the rest of the symphony as to make it doubtful whether this work should be allowed to come under the heading of a "symphony with a program" at all.

The incomparable violinist, Fritz Kreisler, whose hold on the public seems to be ever on the increase, was heard in a new Concerto by Schelling, written expressly for him. This composition certainly afforded Mr. Kreisler no very extraordinary opportunities, but it is perhaps not too much to say that what success was scored by the composer was greatly due to the work of this artist, and to its excellent handling by the orchestra. Candidly, Mr. Schelling cannot be altogether congratulated on his latest effort. The subject matter is for the most part lacking in distinction, either of rhythm or harmonic device, and it was only some very telling and interesting music in the middle section of the concerto that made the composition worth while as a whole and showed a distinctive gift of colour not to be ignored.

The concert concluded with Richard Strauss' wholly delightful, though possibly too realistic, "Till Eulenspiegel."

H. D. P.

EVENING MAIL
New York City
NOV 3 -

MUSIC

By SIGMUND SPAETH.

When Karl Muck brings the Boston Symphony Orchestra to New York, it often seems as though he deliberately selected familiar compositions for his programme just to show how new they can be made to appear. "Who is this man Beethoven anyway?" some one asked last evening at Carnegie Hall, after Dr. Muck had finished his interpretation of the "Eroica" symphony.

No superlative could do justice to the playing of that symphony. It was perfection, simple and undemonstrative, but perfection nevertheless. On such performances the reputation of the Boston orchestra rests securely.

"Having shown you what a creative genius could accomplish with the simplest of materials," Dr. Muck's programme seemed to say, "I shall now proceed to illustrate the work of three masters of orchestration, less endowed spiritually but with far more complex methods of expression." Whereupon followed the "Corsair" overture of Berlioz, Liszt's "Mazeppa" and the Strauss "Till Eulenspiegel."

All three gave occasion for orchestral virtuosity, and only in the third did the musical content approach the magnificence of the technique. But this produced probably the exact effect intended by Dr. Muck in his ascending climax of show-pieces.

m EAGLE - NOV 4
ress: Brooklyn, N. Y.

BOSTON SYMPHONY CONCERT

Kreisler Pleases in Schelling's Sparkling New Concerto.

After one hour of solid gloom, the Boston Symphony Orchestra struck a cheerful chord last evening, and the great audience, which crowded the Academy of Music to welcome the return of Brooklyn's favorite orchestra, looked up and smiled. The concert had been impressively solemn theretofore in portions of Chausson's "Symphony in B Flat," but the note of cheer came from Ernest Schelling's "Violin Concerto," written last summer for Fritz Kreisler. That great and popular violinist was present to give the work its introduction to New York—almost its introduction in America, for it had had only two or three preliminary performances in New England.

It is safe to say that, although this was the first performance of the work in Brooklyn, it will be far from its last. Schelling has written the brilliant, sparkling and not too ponderous sort of music which audiences delight to hear. The three movements of the concerto are run together as one and although it actually occupies half an hour in preformance, it does not seem to take more than half that time, so persistently interesting and varied is it. Several of the themes Mr. Schelling took from his piano variations which he played in Brooklyn last year with this same orchestra. Both he and his music were greatly liked then, and the latter seems even better adapted to the violin than to the piano—or, perhaps the violin hearing being freshest, this has wiped out the memories of the other. At any rate, last night it was altogether charming, and a good part of the charm lay in the brilliant and easy performance, on the part of both Kreisler and the orchestra. The snap and dash imparted to the Scotch [illegible] music quickened the pulses. The brief passage for violin and harps was one of the most conspicuous instances of the way in which interest is added to the score by the variety and fitness of the combinations of instruments employed.

The other novelty used by Dr. Muck to open his program was the Chausson symphony. It is solemn music, but solemnity is frequently impressive and inspiring, and it is so in this case. Especially is that true of the second, or very slow, movement. An intense "andante" is rare, and Chausson has succeeded in giving a passionate quality to the introduction of that movement which is commonly achieved only at a quicker pace. The last movement has far greater variety of tempo and of instrumentation, but it misses the exaltation of the second, which is the crown of an impressive and unusual work, although one which is hardly likely to make its way to great popularity.

The effect of the symphony would have been better if it had been followed by something better worth while than Wagner's early "Faust Overture." It was written as a pot-boiler in a garret in Paris, and there is no particular reason that it should be pulled out of its deserved obscurity now, except for the instruction of students in the development of Wagner's style. Such interest as it has lies in seeing how Wagner worked before he had anything in particular to say. In the orchestration of his later works traces of the style of Berlioz appear, but by that time Wagner was so much greater than Berlioz that the relation has merely an academic interest. But in this overture he shows more nearly the attitude of pupil to the French innovator in orchestration. It is interestng to see one of the sources from which Wagner learned the mastery of his trade, but Boston symphony concerts exist for something more than technical instruction.

The concert closed with that gorgeous Strauss fantasq, "Till Eulenspiegel's Merry Pranks," which had been danced, or pantomimed, on the same stage by the Russians the night before. Pantomime, of course, helps to impress the story, but one does not need it for enjoyment when this orchestra lets out the glorious resources of its tone and technical skill on this concentrated essence of difficulties. The performance was superb and it sent the audience home happy in its ability to forget the vain aspirations of the boyish Wagner.

m
ldress:

SECOND ELLIS CONCERT.

Boston Symphony Orchestra Here Monday Evening, Nov. 6.

The entire personnel of the Boston Symphony Orchestra, 100 men, under Dr. Karl Muck, assisted by Miss Laeta Hartley, pianist, will come to Springfield for the second of the Ellis Concerts in the Auditorium, Monday evening of next week, for which tickets go on sale at Otto Baab's Music House this morning. Dr. Muck has made up a program that delights the local musicians, including the great Tschaikowsky "Concerto" for piano and orchestra, a work which Miss Hartley is said to play with great brilliance. There will be much interest in this, the first appearance of Miss Hartley in Springfield. Her remarkable rise in a very short time has attracted much attention and she is now rated as one of the best of American women pianists.

STAR

s: BALTIMORE, MD

NOV 2 - 1916

GREAT APPLAUSE GIVEN KREISLER

Master Violinist Called to Front at Lyric Concert Many Times.

TRIUMPH FOR ORCHESTRA

Not less than eight times the people who packed the Lyric last evening called Fritz Kreisler forward to the front of the stage to bow to their applause as he finished the magnificent Schelling concerto, played in the first concert with which the Boston Symphony Orchestra has graced Baltimore this season. And, at the close of the Beethoven Eroica, at a word from Dr. Carl Muck, the whole band of master musicians arose to take the overwhelming applause standing. Never has this city seen a finer opening night.

A soul singing in the wilderness, the mother's cry of tenderness over her child; these and much more were suggested by Kreisler's superb playing of the Schelling opus, new to Baltimore and a-thrill with floating melody. Right well did the composer know this master violinist; for, as Kreisler played, it was not a violin one heard; rather, it was a full orchestra, so deep were the tones, so magnificent the double stopping. One wished last evening that the invariable rule of the Bostonians had been suspended and that Kreisler had been permitted to give at least one encore.

The great moment of this concerto was the solost's playing of the Fr. Kr. theme—fascinating, swaying melody, almost a lullaby.

Even if critics disagree as to whether Beethoven intended the Eroica Symphony (Opus 55) to portray the majesty of Napoleon, its heroism is symbolic and effulgent. The majesty of the opening movement, allegro con brio, which begins with two massive chords for the full orchestra, followed by the chief theme, sung by the cellos, is intensely prophetic of victory. And during the stately marche funebre one can almost feel the passing of a great soul, a superbeing into the world beyond. The delicate lace work of the scherzo is as the wit and intrigue of battle; this was deliciously played.

n MORNING TELEGRAPH

ress: New York City

NOV 5 1916

BOSTON SYMPHON IN FIRST MATINE

Dr. Muck and Famous Orches Render Splendid Program at Carnegie Hall.

CHAUSSON SELECTION DELIGH

Dr. Carl Muck conducted the first matinee of the Boston Symphony Orchestra yesterday afternoon at Carnegie Hall, having chosen a program in which thoughtful and introspective moods were carefully blended with the more cheerful and gayer sides of life.

Chausson's B flat major symphony opened the program. It is a noble work that has pain, sorrow and grief as its leading motives. It describes the desolation of a heart that is without hope and without eillusion, relieved only by resignation and prayer.

Had Chausson written no other work than this, he would still have earned a right to take a place in the foremost ranks of composers. This he undoubtedly would have done had not an unfortunate accident put a premature end to his life and work.

Dr. Muck's performance was an admirable one, full of poetry, feeling and sympathy. His conducting shows such sensitiveness, such complete understandings of the emotions, and passions of others, and such individuality and style, that one wishes he would devote more of his time to original compositions. They would surely be a treat to listeners, at least, that is the impression he gives, and he undoubtedly has great gifts at his command.

A Faust overture by Wagner was the second number to be given, and it is difficult to trace in this thoughtful work any signs of the raging toothace Wagner is said to have had when he wrote the overture.

Beethoven's Overture: Grand Fugue (now free, now strict), was given for the first time by the orchestra yesterday, while Brahm's Variations on a Theme by Josef Haydn completed the program.

The Boston Symphony will give its second pair of concerts on Thursday evening, November 30, and Saturday afternoon, December 2.

EVENING JOURNAL

ess: New York City

NOV 3

DR. MUCK AND HIS MEN IN 1ST CONCERT

Dr. Karl Muck and his men of the Boston Symphony Orchestra came to New York last evening for the first of their season concerts in Carnegie Hall and were given the usual warm welcome from the accustomed housefull. The great audience was given nothing that drove it into any puzzled writhing of soul or strange troublings of mental convolutions. Dr. Muck was steadfast to well tried things, the only semblance of the novel on his programme being Berlioz's concert overture to Byron's "The Corsair." For the rest, there was Beethoven's "Eroica" symphony, Liszt's symphonic poem, "Mazeppa," and Richard Strauss's recently Nijinskidded "Till Eulenspiegel."

Were it not for the fact that this programme was identically that which opened the Boston Orchestra's concerts in its own city, and therefore probably devised during the Summer, one might have imagined Dr. Muck bringing "Till Eulenspiegel" to New York as a bit of irony for New Yorkers. Certainly he provided the opportunity for once more familiarizing oneself with this one of the best examples of Strauss's quality, as a postscript to the overwrought and underdone balletted version recently on view on West Thirty-fourth street, to say nothing of its aptness as postscript to the latest and most vapid Strauss of the "Alpine" symphony.

But that was its only aspect of postscript, although it did end Dr. Muck's programme, for the manner in which it was played made it a genuine Straussian footnote to fifteenth century legendary history. Indeed, the Boston Orchestra and Dr. Muck both were in their best fettle throughout the evening.

Thus Beethoven's "Eroica" symphony became an event, in a season where new music and old music both have already been so often mere eventuality. The symphony was not alone played with that minute detail of finish that is an orchestral joy; it had been prepared with utmost care to let it sound the whole of its stirring emotional musical speech. It is the fatality of words, when they attempt to describe music, to become banal; and the greater the music, the more banal the words seem. Perhaps it were wiser, therefore, not to venture farther. Yet this much may be said. One lifted up one's head as the music flowed onward; concentration of thought evolved into concentration of feeling. Beethoven seemed again to be the master of them all.

The Berlioz overture, seldom played, was well worth hearing, although it is not the finest Berlioz. It has its spots of the commonplace, but at least it displays what, at the time it was written, was a genuinely new orchestral suggestion of the sea and its storms and still appears robustly original in this respect. It is a romantic response in music to the Byronism of its time and Dr. Muck succeeded in recreating such vitality as it has. And he almost succeeded in making Liszt's grandiloquence in "Mazeppa" imposing.

m EAGLE

dress: Brooklyn, N. Y.

e

BOSTON SYMPHONY'S PROGRAM.

William J. Henderson, musical critic, of Manhattan, discussed in detail, yesterday afternoon, at the Brooklyn Institute, the program which the Boston Symphony Orchestra will play this evening in the opera house of the Academy. He brought with him two young women from the School of Musical Art, Manhattan, who played on two pianos the motives and phrases of the compositions on the program. They are Chausson's Symphony in B flat major, opus 20; Wagner's Faust Overture, Schelling's Concerto for violin and orchestra, which will be played for the first time here, with Fritz Kreisler as soloist, and the Strauss symphonic poem "Till Eulenspiegel's Merry Pranks, after the old-fashioned Roguish Manner—in Rondo Form." Mr. Henderson did not devote much time to the symphony, which, he said, is admirably described by Philip Hale in the descriptive program books that are obtainable for every Boston Symphony concert. Schelling's Concerto was written for Mr. Kreisler last summer at Bar Harbor and was performed by the orchestra and Mr. Kreisler for the first time on October 17 last in Providence, R. I.

The chief composition considered was Wagner's Faust Overture, which Mr. Henderson analyzed in detail, describing its motives, and then calling upon his young pianists to play the whole overture, which they did admirably.

[38]

om TRIBUNE

ddress: New York City

BOSTON PLAYERS RECALL HISTORY

Symphony Orchestra Delights Carnegie Hall Audience

It was, of course, the merest chance that last night the Boston Symphony Orchestra at Carnegie Hall and a modest band of twenty-five or thirty men in the Garrick Theatre should for a few moments have been engaged in playing music based on the same theme—a theme invented by the boy Mozart for his operetta "Bastien and Bastienne"—in 1768 and employed by the mature Beethoven a full generation later as the principal subject of his "Heroic" Symphony. A coincidence, but one that offers a glimpse into the workings of genius and one that to the observing showed how gigantic was the stride taken by music in a single lifetime.

The Boston musicians under Dr. Muck played the symphony to open the season two years ago, and there were those who thought they observed something of a purposed Teutonic demonstration in it. No such thought was likely to arise last night; minds and emotions of the listeners were all engrossed in receiving the proclamation of beauty—strong, virile beauty—which Dr. Muck and his men made. A nobler performance we do not recall or one more replete with sheer loveliness. There were other things on the programme in which the virtuosoship of the orchestra shone, like "Till Eulenspiegel," but there was enough in the symphony for one visit.

The "Corsair" overture, by Berlioz, which was on the programme, is an unfamiliar work; so unfamiliar, indeed, that eleven years ago a conspiracy was set afoot in the office of the "Musical Courier" to capture a prize of $500 offered by Mr. Paderewski for the best overture by an American composer. A clerk in the circulation department gave the use of his name to the fraud, which might have cost him and his employer dear had the trustees of the Paderewski fund chosen to pursue the matter; but they thought it not worth the trouble, inasmuch as the judges had not been deceived.

Mr. Walter Damrosch then put the work on the programme of a Kubelik concert more as a curiosity than anything else. That, we believe, was the first and last performance of "The Corsair" until that of last night.

H. E. K.

EVENING STAR

s: Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra, under the direction of Dr. Carl Muck, with Fritz Kreisler, the famous violinist, as soloist, gave its first concert of the season at the New National Theater Tuesday afternoon. Especial interest centered in the new concerto by Ernest Schelling, which was played by Kreisler and was rewarded with long continued applause. The orchestral numbers included Schumann's Symphony in E flat major, "Rhenish"; Berlioz's "Corsair" overture, and Brahm's overture, "Academic Festival." As is usually the case with concerts by the orchestra, the audience was large and representative.

n EVENING GLOBE

ress: New York City

BOSTON SYMPHONY.

The Boston Symphony Orchestra opened its first Carnegie Hall concert of the season with a performance o Beethoven's "Eroica" symphony. Thi performance throughout was of sur passing finish and euphony, and i the scherzo and the finale of exhilarating buoyancy and dash. Dr. Muck paid his men the supreme compliment of letting them play the scherzo with hardly a motion to indicate time o shading from their conductor, save i the tricky trio. The audienc (capacity, as usual for these concerts went wild with enthusiasm at th close of the work.

The rest of the programme consiste of Berlioz's overture to "The Co sair" (a favorite of the late Hans von Bülow, but seldom played nowadays). Liszt's "Mazeppa" (seemingly a favorite with Dr. Muck), and Strauss's "Till Eulenspiegel" (certainly a favorite with Dr. Muck). The performance of all three was of a brilliance fairly astounding. Bülow once wrote of a performance of "The Corsair" overture conducted by himself that it went as if "it were shot from a pistol." Too bad he could not hear the performance last night.

P. S.

m PUBLIC LEDGER

dress: Philadelphia, Pa. NOV 3

THE BOSTON SYMPHONY

To the Editor of the Public Ledger:

Sir—I am delighted to see that your musical critic has the courage of his convictions. I heard the concert last evening. More of such candor and honesty is much to be desired in musical criticism.

VERITAS.

Philadelphia, October 31, 1916.

UNION

Springfield, Mass.

OCT. 29, 1916.

SECOND IN THE ELLIS-MARSH SERIES.

The Boston Symphony Orchestra, under the renowned Dr. Karl Muck will play in the Auditorium on Monday, Nov. 6, this being the second concert of the Ellis-Marsh series, begun so brilliantly by Mme. Farrar. This concert is the first of the two symphony concerts this season which the organization has decided to give in Springfield; and it should be generously attended to prove that there is a good demand for such sterling attractions here. For a soloist, Miss Laeta Hartley an American pianist of brilliant attainments has been chosen, she playing the B-flat minor concerto by Tschaikowsky, one of the finest solo-compositions ever written for piano. She has a splendid command of her instrument and interpretative ability of unusual degree. The orchestra, perhaps, never better equipped in personnel than this season for the performance of the world's greatest orchestral masterpieces, will play Liszt's "Mazeppa," and the massive "Rheinish" symphony in E-flat major by Schumann; and may be depended upon for a delightful reading of whatever it undertakes. Tickets for this concert, and for the two remaining ones—respectively on Jan. 29 when Fritz Kreisler comes, and on Feb. 23, when the greatest of symphony orchestras will be heard again—are now on sale at Otto Bauer's. Advance orders are being filled in the order of their receipt.

MORNING TELEGRAPH

New York City

NOV 3 1916

BOSTON SYMPHONY CONCERT CHARMS

Incomparable Orchestra Opens Season to Delight of Audience at Carnegie Hall.

DR. KARL MUCK DIRECTING

The Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, gave its first concert of the season at Carnegie Hall last night. The annual visits of the greatest symphony orchestra in the world—for it is generally conceded by connoisseurs that there is no band either in Europe or in America to equal it—have become an institution, and as has been the case for several years past, the performances are entirely sold out by subscription.

It is difficult to excel Philip Hale's analysis of Dr. Muck's relation to his orchestra. "The Boston Symphony is not merely one that contains certain virtuosos," he says. "The orchestra is a virtuoso. It is an instrument that, having been brought to a state of perfect mechanism by Dr. Muck, responds to his imaginative and poetic wishes. He stands there calm, undemonstrative, graceful, elegant, aristocratic; a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart and soul."

And it is true. Dr. Muck has gradually raised his orchestra to the high plane on which it rests by sheer ability and power, and it is difficult to picture this orchestra without the slight, erect figure of Dr. Muck at its head.

It must be admitted that Dr. Muck has of late evinced a little hardly feeling toward New Yorkers, deeming us, perhaps, too frivolous; at least that is the meaning we give to some very stiff and rather dull programs he has chosen for us.

But why dwell on the past? Last night's concert was a very beautiful one. It consisted of Beethoven's Symphony No. 3, in E flat, Berlioz's overture to "The Corsair;" Leiszt's "Mazeppa," symphonic poem for full orchestra, and Strauss's "Till Eulenspiegel's Merry Pranks." Dr. Muck led his men with characteristic spirit and skill.

From WORLD

Address: New York City

Date NOV 3

BOSTON MUSICIANS PLAY.

The Boston Symphony Orchestra entered triumphantly upon its thirty-first season in New York last night in Carnegie Hall. It would be difficult to imagine a more brilliant and satisfying performance than Dr. Muck's men gave.

The programme comprised Beethoven's "Eroica" Symphony, played with wonderful precision and spirit; Berlioz's overture to "The Corsair;" Liszt's symphonic poem, "Mazeppa," in both of which the orchestra thrilled its auditors by its sheer brilliance, and Strauss's "Till Eulenspiegel," which permitted a display of individual and combined virtuosity.

The audience was very big and most appreciative.

The second concert will be given tomorrow afternoon.

m SUN

dress: New York City

NOV 3

BOSTON ORCHESTRA OPENS ITS SEASON

Organization Heard In Programme of Beethoven, Berlioz, Liszt and Strauss.

"EROICA" SUPERBLY DONE

Standards of the Institution Kept Up to the Customary Level.

Dr. Karl Muck and the Boston Symphony Orchestra are in town again. Their first concert of the current season took place last evening in Carnegie Hall. The programme was arranged in a way that might suggest to an essayist a long discussion on the growth of certain tendencies in modern music. It consisted of Beethoven's "Eroica" symphony, Berlioz's "Corsair" overture, Liszt's symphonic poem, "Mazeppa," and Strauss's "Til Eulenspiegel."

Here is a swift survey of the field of modern "programme" music with three periods clearly defined and even the remarkable influence of Byron indicated. But these are matters for sober reflection, not for the running record of the morning after. Possibly one might pause long enough to wonder whether Dr. Muck had been reading Quintilian on oratory, for that eminent teacher advised the placing of the weakest arguments in the middle, and Dr. Muck had his weakest compositions in this well protected position.

The performance of the "Eroica," familiar as the symphony is, was of impressive character. The funeral march has often been played admirably in this city, but its profound solemnity and its poignant emotion have never been brought out more strikingly than they were last evening.

In the scherzo Dr. Muck indulged in an artist's caprice by resting through more than half of the movement, allowing the orchestra to display its brilliant precision and virtuosity by proceeding without his direction. Or is it possible that the distinguished conductor does not find himself so deeply interested in the scherzo as in the other movements? It was manifest that his heart was in the finale, for he directed it with great feeling and it was superbly played.

The Boston orchestra has seen many changes in its personnel, but none except for the better in its artistic excellence. It is still a great institution and its visits to New York continue to be among the real events of the musical season.

From HERALD

Address: Washington, D. C.

Date

BIG AUDIENCE GREETS KREISLER AT NATIONAL

Famous Violinist Serves as Soloist for Boston Symphony Orchestra.

The Boston Symphony Orchestra, Dr. Karl Muck conducting, gave its first concert of the season yesterday afternoon at the National Theater. There was a large and representative audience present, and many, unable to get seats, stood during the concert.

The soloist of the occasion was Fritz Kreisler, who played Ernest Schelling's new concerto, written for the violinist last July. The opening passages of the concerto are extremely effective and original, the harmony is rich, and the theme for the violin quaint and lovely. The concerto does not lack variety, for in it are included several themes from Mr. Schelling's former compositions, a vivo movement which recalls a Scottish jig, and folk song themes of different countries, these last a never-failing source of inspiration.

Mr. Kreisler played with his usual depth of feeling and emotional appeal. Always lofty and spiritual in quality, his work is a revelation of his high ideals. After the concerto Mr. Kreisler was recalled by the audience many times.

The orchestra gave an excellent interpretation of Schumann's symphony in E flat major, called "Rhenish," because it is supposed to portray the composer's impressions of life in the Rhineland.

The symphony was played in five movements, the first two full of liveliness and vigor. The third movement is quiet and thoughtful in character, with an appealing melody, while the fourth represents a religious ceremony, and the music is solemn and majestic in character. The finale is vigorous and joyous, with the religious motive reappearing at intervals.

The overture to "The Corsair," a short but dramatic composition, was rendered impressively by the orchestra, and the concert closed with the presentation of Brahm's "Academic Festival" overture. This piece was written by the composer as an expression of gratitude to the University of Breslau, which had conferred a degree upon him. It abounds with jolly student songs, and was played by the orchestra with a spirit of enthusiasm which the audience applauded warmly.

STAR
s: BALTIMORE, MD
NOV - 1916

GREAT APPLAUSE GIVEN KREISLER

Master Violinist Called to Front at Lyric Concert Many Times.

TRIUMPH FOR ORCHESTRA

Not less than eight times the people who packed the Lyric last evening called Fritz Kreisler forward to the front of the stage to bow to their applause as he finished the magnificent Schelling concerto, played in the first concert with which the Boston Symphony Orchestra has graced Baltimore this season. And, at the close of the Beethoven Eroica, at a word from Dr. Carl Muck, the whole band of master musicians arose to take the overwhelming applause standing. Never has this city seen a finer opening night.

A soul singing in the wilderness, the mother's cry of tenderness over her child; these and much more were suggested by Kreisler's superb playing of the Schelling opus, new to Baltimore and a-thrill with floating melody. Right well did the composer know this master violinist; for, as Kreisler played, it was not a violin one heard; rather, it was a full orchestra, so deep were the tones, so magnificent the double stopping. One wished last evening that the invariable rule of the Bostonians had been suspended and that Kreisler had been permitted to give at least one encore.

The great moment of this concerto was the solost's playing of the Fr. Kr. theme—fascinating, swaying melody, almost a lullaby.

Even if critics disagree as to whether Beethoven intended the Eroica Symphony (Opus 55) to portray the majesty of Napoleon, its heroism is symbolic and effulgent. The majesty of the opening movement, allegro con brio, which begins with two massive chords for the full orchestra, followed by the chief theme, sung by the cellos, is intensely prophetic of victory. And during the stately marche funebre one can almost feel the passing of a great soul, a superbeing into the world beyond. The delicate lace work of the scherzo is as the wit and intrigue of battle; this was deliciously played.

n MORNING TELEGRAPH
ress: New York City
1916

BOSTON SYMPHONY IN FIRST MATINEE

Dr. Muck and Famous Orchestra Render Splendid Program at Carnegie Hall.

CHAUSSON SELECTION DELIGHTS

Dr. Carl Muck conducted the first matinee of the Boston Symphony Orchestra yesterday afternoon at Carnegie Hall, having chosen a program in which thoughtful and introspective moods were carefully blended with the more cheerful and gayer sides of life.

Chausson's B flat major symphony opened the program. It is a noble work that has pain, sorrow and grief as its leading motives. It describes the desolation of a heart that is without hope and without eillusion, relieved only by resignation and prayer.

Had Chausson written no other work than this, he would still have earned a right to take a place in the foremost ranks of composers. This he undoubtedly would have done had not an unfortunate accident put a premature end to his life and work.

Dr. Muck's performance was an admirable one, full of poetry, feeling and sympathy. His conducting shows such sensitiveness, such complete understandings of the emotions, and passions of others, and such individuality and style, that one wishes he would devote more of his time to original compositions. They would surely be a treat to listeners, at least, that is the impression he gives, and he undoubtedly has great gifts at his command.

A Faust overture by Wagner was the second number to be given, and it is difficult to trace in this thoughtful work any signs of the raging toothace Wagner is said to have had when he wrote the overture.

Beethoven's Overture: Grand Fugue (now free, now strict), was given for the first time by the orchestra yesterday, while Brahm's Variations on a Theme by Josef Haydn completed the program.

The Boston Symphony will give its second pair of concerts on Thursday evening, November 30, and Saturday afternoon, December 2.

EVENING JOURNAL
ess: New York City
NOV 3

DR. MUCK AND HIS MEN IN 1ST CONCERT

Dr. Karl Muck and his men of the Boston Symphony Orchestra came to New York last evening for the first of their season concerts in Carnegie Hall and were given the usual warm welcome from the accustomed housefull. The great audience was given nothing that drove it into any puzzled writhing of soul or strange troublings of mental convolutions. Dr. Muck was steadfast to well tried things, the only semblance of the novel on his programme being Berlioz's concert overture to Byron's "The Corsair." For the rest, there was Beethoven's "Eroica" symphony, Liszt's symphonic poem, "Mazeppa," and Richard Strauss's recently Nijinskidded "Till Eulenspiegel."

Were it not for the fact that this programme was identically that which opened the Boston Orchestra's concerts in its own city, and therefore probably devised during the Summer, one might have imagined Dr. Muck bringing "Till Eulenspiegel" to New York as a bit of irony for New Yorkers. Certainly he provided the opportunity for once more familiarizing oneself with this one of the best examples of Strauss's quality, as a postscript to the overwrought and underdone balletted version recently on view on West Thirty-fourth street, to say nothing of its aptness as postscript to the latest and most vapid Strauss of the "Alpine" symphony.

But that was its only aspect of postscript, although it did end Dr. Muck's programme, for the manner in which it was played made it a genuine Straussian footnote to fifteenth century legendary history. Indeed, the Boston Orchestra and Dr. Muck both were in their best fettle throughout the evening.

Thus Beethoven's "Eroica" symphony became an event, in a season where new music and old music both have already been so often mere eventuality. The symphony was not alone played with that minute detail of finish that is an orchestral joy; it had been prepared with utmost care to let it sound the whole of its stirring emotional musical speech. [illegible]s the fatality of words, when they [illegible]tempt to describe music, to become [illegible]nal; and the greater the music, [illegible]e more banal the words seem. Perhaps it were wiser, therefore, not [illegible]venture farther. Yet this much [illegible] said. One lifted up one's [illegible] the music flowed onward; [illegible]tion of thought evolved into [illegible]tion of feeling. Beethoven [illegible]ain to be the master of

[illegible]rlioz overture, seldom [illegible] well worth hearing, al[illegible] not the finest Berlioz. [illegible]ts of the commonplace, [illegible]t displays what, at the [illegible]itten, was a genuinely [illegible]suggestion of the sea [illegible]and still appears ro[illegible] this respect. It is [illegible]se in music to the [illegible]ime and Dr. Muck [illegible]ting such vitality [illegible]almost succeeded [illegible]grandiloquence in [illegible]posing.

m EAGLE
dress: Brooklyn, N. Y.

e

BOSTON SYMPHONY'S PROGRAM.

William J. Henderson, musical critic, of Manhattan, discussed in detail, yesterday afternoon, at the Brooklyn Institute, the program which the Boston Symphony Orchestra will play this evening in the opera house of the Academy. He brought with him two young women from the School of Musical Art, Manhattan, who played on two pianos the motives and phrases of the compositions on the program. They are Chausson's Symphony in B flat major, opus 20; Wagner's Faust Overture, Schelling's Concerto for violin and orchestra, which will be played for the first time here, with Fritz Kreisler as soloist, and the Strauss symphonic poem "Till Eulenspiegel's Merry Pranks, after the old-fashioned Roguish Manner—in Rondo Form." Mr. Henderson did not devote much time to the symphony, which, he said, is admirably described by Philip Hale in the descriptive program books that are obtainable for every Boston Symphony concert. Schelling's Concerto was written for Mr. Kreisler last summer at Bar Harbor and was performed by the orchestra and Mr. Kreisler for the first time on October 17 last in Providence, R. I.

The chief composition considered was Wagner's Faust Overture, which Mr. Henderson analyzed in detail, describing its motives, and then calling upon his young pianists to play the whole overture, which they did admirably.

[38]

om TRIBUNE
ldress: New York City

BOSTON PLAYERS RECALL HISTORY

Symphony Orchestra Delights Carnegie Hall Audience

It was, of course, the merest chance that last night the Boston Symphony Orchestra at Carnegie Hall and a modest band of twenty-five or thirty men in the Garrick Theatre should for a few moments have been engaged in playing music based on the same theme—a theme invented by the boy Mozart for his operetta "Bastien and Bastienne"—in 1768 and employed by the mature Beethoven a full generation later as the principal subject of his "Heroic" Symphony. A coincidence, but one that offers a glimpse into the workings of genius and one that to the observing showed how gigantic was the stride taken by music in a single lifetime.

The Boston musicians under Dr. Muck played the symphony to open the season two years ago, and there were those who thought they observed something of a purposed Teutonic demonstration in it. No such thought was likely to arise last night; minds and emotions of the listeners were all engrossed in receiving the proclamation of beauty—strong, virile beauty—which Dr. Muck and his men made. A nobler performance we do not recall or one more replete with sheer loveliness. There were other things on the programme in which the virtuosoship of the orchestra shone, like "Till Eulenspiegel," but there was enough in the symphony for one visit.

The "Corsair" overture, by Berlioz, which was on the programme, is an unfamiliar work; so unfamiliar, indeed, that eleven years ago a conspiracy was set afoot in the office of the "Musical Courier" to capture a prize of $500 offered by Mr. Paderewski for the best overture by an American composer. A clerk in the circulation department gave the use of his name to the fraud, which might have cost him and his employer dear had the trustees of the Paderewski fund chosen to pursue the matter; but they thought it not worth the trouble, inasmuch as the judges had not been deceived.

Mr. Walter Damrosch then put the work on the programme of a Kubelik concert more as a curiosity than anything else. That, we believe, was the first and last performance of "The Corsair" until that of last night.

H. E. K.

EVENING STAR
s: Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra, under the direction of Dr. Carl Muck, with Fritz Kreisler, the famous violinist, as soloist, gave its first concert of the season at the New National Theater Tuesday afternoon. Especial interest centered in the new concerto by Ernest Schelling, which was played by Kreisler and was rewarded with long continued applause. The orchestral numbers included Schumann's Symphony in E flat major, "Rhenish"; Berlioz's "Corsair" overture, and Brahm's overture, "Academic Festival." As is usually the case with concerts by the orchestra, the audience was large and representative.

n EVENING GLOBE
ress: New York City

BOSTON SYMPHONY.

The Boston Symphony Orchestra opened its first Carnegie Hall concert of the season with a performance o Beethoven's "Eroica" symphony. Thi performance throughout was of sur passing finish and euphony, and i

the scherzo and the finale of exhilarating buoyancy and dash. Dr. Muck paid his men the supreme compliment of letting them play the scherzo with hardly a motion to indicate time o shading from their conductor, save i the tricky trio. The audienc (capacity, as usual for these concerts went wild with enthusiasm at th close of the work.

The rest of the programme consiste of Berlioz's overture to "The Co sair" (a favorite of the late Hans von Bülow, but seldom played nowadays). Liszt's "Mazeppa" (seemingly a favorite with Dr. Muck), and Strauss's "Till Eulenspiegel" (certainly a favorite with Dr. Muck). The performance of all three was of a brilliance fairly astounding. Bülow once wrote of a performance of "The Corsair" overture conducted by himself that it went as if "it were shot from a pistol." Too bad he could not hear the performance last night.

P. S.

m PUBLIC LEDGER
dress: Philadelphia, Pa. NOV 3

THE BOSTON SYMPHONY

To the Editor of the Public Ledger:

Sir—I am delighted to see that your musical critic has the courage of his convictions. I heard the concert last evening. More of such candor and honesty is much to be desired in musical criticism.

VERITAS.

Philadelphia, October 31, 1916.

UNION
Springfield, Mass.
OCT. 29, 1916

SECOND IN THE ELLIS-MARSH SERIES.

The Boston Symphony Orchestra, under the renowned Dr. Karl Muck will play in the Auditorium on Monday, Nov. 6, this being the second concert of the Ellis-Marsh series, begun so brilliantly by Mme. Farrar. This concert is the first of the two symphony concerts this season which the organization has decided to give in Springfield; and it should be generously attended to prove that there is a good demand for such sterling attractions here. For a soloist, Miss Laeta Hartley an American pianist of brilliant attainments has been chosen, she playing the B-flat minor concerto by Tschaikowsky, one of the finest solo-compositions ever written for piano. She has a splendid command of her instrument and interpretative ability of unusual degree. The orchestra, perhaps, never better equipped in personnel than this season for the performance of the world's greatest orchestral masterpieces, will play Liszt's "Mazeppa," and the massive "Rheinish" symphony in E-flat major by Schumann; and may be depended upon for a delightful reading of whatever it undertakes. Tickets for this concert, and for the two remaining ones—respectively on Jan. 29 when Fritz Kreisler comes, and on Feb. 23, when the greatest of symphony orchestras will be heard again—are now on sale at Otto Bauer's. Advance orders are being filled in the order of their receipt.

MORNING TELEGRAPH
New York City

BOSTON SYMPHONY CONCERT CHARMS

Incomparable Orchestra Opens Season to Delight of Audience at Carnegie Hall.

DR. KARL MUCK DIRECTING

The Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, gave its first concert of the season at Carnegie Hall last night. The annual visits of the greatest symphony orchestra in the world—for it is generally conceded by connoisseurs that there is no band either in Europe or in America to equal it—have become an institution, and as has been the case for several years past, the performances are entirely sold out by subscription.

It is difficult to excel Philip Hale's analysis of Dr. Muck's relation to his orchestra. "The Boston Symphony is not merely one that contains certain virtuosos," he says. "The orchestra is a virtuoso. It is an instrument that, having been brought to a state of perfect mechanism by Dr. Muck, responds to his imaginative and poetic wishes. He stands there calm, undemonstrative, graceful, elegant, aristocratic; a man of singularly commanding and magnetic personality even in repose. The orchestra is his speech, the expression of the composer's music as it appeals to the conductor's brain, heart and soul."

And it is true. Dr. Muck has gradually raised his orchestra to the high plane on which it rests by sheer ability and power, and it is difficult to picture this orchestra without the slight, erect figure of Dr. Muck at its head.

It must be admitted that Dr. Muck has of late evinced a little hardly feeling toward New Yorkers, deeming us, perhaps, too frivolous; at least that is the meaning we give to some very stiff and rather dull programs he has chosen for us.

But why dwell on the past? Last night's concert was a very beautiful one. It consisted of Beethoven's Symphony No. 3, in E flat, Berlioz's overture to "The Corsair;" Leiszt's "Mazeppa," symphonic poem for full orchestra, and Strauss's "Till Eulenspiegel's Merry Pranks." Dr. Muck led his men with characteristic spirit and skill.

From WORLD
Address: New York City

Date NOV 3

BOSTON MUSICIANS PLAY.

The Boston Symphony Orchestra entered triumphantly upon its thirty-first season in New York last night in Carnegie Hall. It would be difficult to imagine a more brilliant and satisfying performance than Dr. Muck's men gave.

The programme comprised Beethoven's "Eroica" Symphony, played with wonderful precision and spirit; Berlioz's overture to "The Corsair;" Liszt's symphonic poem, "Mazeppa," in both of which the orchestra thrilled its auditors by its sheer brilliance, and Strauss's "Till Eulenspiegel," which permitted a display of individual and combined virtuosity.

The audience was very big and most appreciative.

The second concert will be given tomorrow afternoon.

m SUN
dress: New York City
NOV 3

BOSTON ORCHESTRA OPENS ITS SEASON

Organization Heard In Programme of Beethoven, Berlioz, Liszt and Strauss.

"EROICA" SUPERBLY DONE

Standards of the Institution Kept Up to the Customary Level.

Dr. Karl Muck and the Boston Symphony Orchestra are in town again. Their first concert of the current season took place last evening in Carnegie Hall. The programme was arranged in a way that might suggest to an essayist a long discussion on the growth of certain tendencies in modern music. It consisted of Beethoven's "Eroica" symphony, Berlioz's "Corsair" overture, Liszt's symphonic poem, "Mazeppa," and Strauss's "Til Eulenspiegel."

Here is a swift survey of the field of modern "programme" music with three periods clearly defined and even the remarkable influence of Byron indicated. But these are matters for sober reflection, not for the running record of the morning after. Possibly one might pause long enough to wonder whether Dr. Muck had been reading Quintilian on oratory, for that eminent teacher advised the placing of the weakest arguments in the middle, and Dr. Muck had his weakest compositions in this well protected position.

The performance of the "Eroica," familiar as the symphony is, was of impressive character. The funeral march has often been played admirably in this city, but its profound solemnity and its poignant emotion have never been brought out more strikingly than they were last evening.

In the scherzo Dr. Muck indulged in an artist's caprice by resting through more than half of the movement, allowing the orchestra to display its brilliant precision and virtuosity by proceeding without his direction. Or is it possible that the distinguished conductor does not find himself so deeply interested in the scherzo as in the other movements? It was manifest that his heart was in the finale, for he directed it with great feeling and it was superbly played.

The Boston orchestra has seen many changes in its personnel, but none except for the better in its artistic excellence. It is still a great institution and its visits to New York continue to be among the real events of the musical season.

From HERALD
Address: Washington, D. C.

Date

BIG AUDIENCE GREETS KREISLER AT NATIONAL

Famous Violinist Serves as Soloist for Boston Symphony Orchestra.

The Boston Symphony Orchestra, Dr. Karl Muck conducting, gave its first concert of the season yesterday afternoon at the National Theater. There was a large and representative audience present, and many, unable to get seats, stood during the concert.

The soloist of the occasion was Fritz Kreisler, who played Ernest Schelling's new concerto, written for the violinist last July. The opening passages of the concerto are extremely effective and original, the harmony is rich, and the theme for the violin quaint and lovely. The concerto does not lack variety, for in it are included several themes from Mr. Schelling's former compositions, a vivo movement which recalls a Scottish jig, and folk song themes of different countries, these last a never-failing source of inspiration.

Mr. Kreisler played with his usual depth of feeling and emotional appeal. Always lofty and spiritual in quality, his work is a revelation of his high ideals. After the concerto Mr. Kreisler was recalled by the audience many times.

The orchestra gave an excellent interpretation of Schumann's symphony in E flat major, called "Rhenish," because it is supposed to portray the composer's impressions of life in the Rhineland.

The symphony was played in five movements, the first two full of liveliness and vigor. The third movement is quiet and thoughtful in character, with an appealing melody, while the fourth represents a religious ceremony, and the music is solemn and majestic in character. The finale is vigorous and joyous, with the religious motive reappearing at intervals.

The overture to "The Corsair," a short but dramatic composition, was rendered impressively by the orchestra, and the concert closed with the presentation of Brahm's "Academic Festival" overture. This piece was written by the composer as an expression of gratitude to the University of Breslau, which had conferred a degree upon him. It abounds with jolly student songs, and was played by the orchestra with a spirit of enthusiasm which the audience applauded warmly.

From POST
Address: Washington, D. C.
Date NOV 1 - 1

nnounced.

BOSTON SYMPHONY RETURNS

Opens Season Here With Delightful Program, Aided by Fritz Kreisler.

The Boston Symphony Orchestra, under Dr. Karl Muck, in its first concert of the season, and Fritz Kreisler, violinist, literally packed the National Theater yesterday afternoon to its very doors. The program was a very interesting one, although Dr. Muck has given us more brilliant ones.

Schmann's E-flat major, "Rhemish" symphonys, Berlioz's "Corsair" overture and Brahms' "Academic Festival Overture," opus were the orchestral offerings, and Ernest Schilling's concerto for violin and orchestra brought forth Fritz Kreisler, who received a genuine ovation.

Besides being the finest violinist before the public today, Mr. Kreisler enjoys an unprecedented personal popularity, which moved an eminent Boston critic to speak of him as "Kreisler the beloved."

Of the five movements of the Schumann Symphony the second and third seemed to be strongest in their popular appeal to the audience. The somewhat rugged joviality of the second and the lovely tenderness of the romanza in the third brought very enthusiastic applause at their close.

The Berlioz overture, rich in the imagination that characterizes all the tone poems of this composer, was brilliantly played, and Brahms' "Academic Festival Overture" proved a skillfully made "pot-pourri or fantasia" of German student songs.

The most interesting thing of the afternoon was the first presentation here of the Schilling concerto, by Mr. Kreisler. It proved a unique composition, piquant, difficult, indeed, in quite an original style, and Mr. Kreisler brought to its interpretation all his high gifts of artistic expression and marvelous technique. It was received with rapturous applause, requiring countless bowings by Mr. Kreisler.

From EVENING TELEGRA
Address: Philadelphia, Pa.

KREISLER WITH BOSTONIANS

Violinist is Soloist with Orchestra at Academy.

It was only Fritz Kreisler who saved it from being a moth-eaten evening at the Academy of Music last night. The great Austrian violinist, fully filled out physically after the emaciation of the trenches, and entirely recovered from the limp in his wounded leg, was quite the feature of the Boston Symphony Orchestra's program and served to attract an audience strikingly brilliant in personnel and appearance, and so notable numerically that even the orchestra pit below the stage was crowded.

Kreisler chose as his medium a new concerto by Ernest Schelling. It is a work that requires a technical giant to make the solo part effective; indeed, it is hard to imagine any one of less than Kreisler's mastery making anything of it at all. But last night's soloist was fully equal to its demands and the wizardry of his left hand and his perfect bow, combined with all the artistic ardor of his temperament, served to endow it with vitality and make it so effective that, after many recalls, the concerted hissing of downstairs was needed to silence the unbridled enthusiasm of upstairs so that Kreisler could at last retire and Dr. Muck finish the program.

There is much in this concerto of Schelling's, however, that is quite worthy of serious attention. Without, perhaps, any vast originality of conception, it is an extremely interesting combination of the ultra-modern schools and regards the orchestra as a legitimate means of picturing moods in the most effective ways without regard to the rules of harmony so dear to the musical forefathers—may they rest in peace. It is replete with odd intervals and delightful dissonances and the sure musicianship of the scoring serves to lend distinction to themes that might otherwise be considered banal and crude.

Outside of the soloist and his selection, the program was an excellent one for respectable old gentlemen and nice old ladies. It began with Schumann's "Rhenish" symphony; then came an interval of ten minutes for revivification and then Wagner's "Faust" overture, the solo, and Brahms' "Academic Festival" overture. The Boston organization was not entirely at its best, for some reason, but it was a pleasure to hear again the splendid sonority of tone, matched by no othe orchestra in this country if in the world, to feel the deep and serious musicianship of the men as a body, to note the matured technical proficiency of all the choirs and the unfailing distinction of the conductor in everything that he dic

From STAATSZEITUNG
Address: New York City.
Date Oct 22, 1915 OCT

Die Bostoner eröffnen ihre New Yorker Saison unter Leitung von Dr. Carl Muck mit ihrem ersten Konzertpaar am Abend des 2., resp. am Nachmittag des 4. November. Das Donnerstags-Programm lautet: Beethovens „Eroica", die Berlioz'sche „Corsaire"-Ouvertüre, Liszt's „Mazeppa" und Strauß' „Till Eulenspiegel's lustige Streiche". Das Samstags-Nachmittagskonzert umfaßt: Symphonie in B von Chausson, Wagner's „Faust"-Ouvertüre, Beethoven's große Fuge für Streichorchester, und Brahms' „Variationen über einen Choral".

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date Oct 31st OCT 8

BOSTON SYMPHONY'S LOCAL SEASON OPENS

Familiar Program, With Schelling Concerto as Novelty, Played by Kreisler

The inaugural of the Boston Symphony Orchestra's thirty-second local season, Fritz Kreisler's first appearance here since last spring and the announcement of a new violin concerto by the pianist, Ernest Schelling, served to send the "No seats, no standing room," sign up at the Academy unusually early last night. Aside from the concerto there was little novelty to the program, which began with the same symphony that Mr. Stokowski is to play next Friday—the "Rhenish" of Schumann—played in this case by Doctor Muck and his men with what the epigrammarians like to call "cool fury" or "weighed passion," which, in the vulgar idiom, means simply: with the intellect dominating the emotion. The whole concert was more for the thinker than the man who seeks in music consolation, excitement or the imaging of his own desires or sorrows. And it was, to be sure, done with marvelous polish and perfection of detail. One expects and gets that from Doctor Muck.

What one did not get, in the Wagner "Faust" overture, was much spinal thrill or the spirit of piety and sin. It was all as far away from Gounod and the footlights as it could well have been, which is, perhaps, correct, but it hardly painted "a soul aweary of life, yet ever forced by his indwelling daemon to engage anew in life's endeavors." The Boston's glorious horns gave the work a brilliance of sound, which was supported by the rest of the orchestha.

In the concerto, which was composed for Mr. Kreisler last summer, the great, focused strength of the Boston band also was apparent. In fact, the music seemed more like a purely orchestral piece, with interlarded violin passages. It proved to be an elaborately brocaded tapestry of sound, in which the skill of the weaver did not quite conceal the thinness of his thread, nor the intricacy of the dissonance make up for the elaboration. There were some points at which the interplay of violin and harps was quite engaging—the latter being especially well handled—and Mr. Kreisler's 3000 odd admirers shook the building with applause at his dextrous fingering of the dance and semipastoral themes.

All-embracing enthusiasm over a great artist is always good to see and hear, but there is a point at which hero-worship becomes a vice. So it must be recorded, in detached fairness to others, that last night's continual recalls, until hisses directed at the clappers mixed with the plaudits, were hardly good manners; were actually an impoliteness to the conductor, the soloist and more diffident auditors. Mr. Kreisler, who is plumper and has lost all trace of his war-time limp, came out and bowed many times, but gave no encore. The final number of the evening was Brahms's "Academic Festival" overture, delayed somewhat by the previous demonstration for the violinist.

rom TIMES
ddress: New York City

Date

THE BOSTON ORCHESTRA.

The First Concert of the Season—Dr. Muck Warmly Greeted.

At the first of the season's concerts by the Boston Symphony Orchestra, given last evening in Carnegie Hall, there were the great audience, filling every seat in the house; the cordial and demonstrative greeting for Dr. Muck, the conductor; the delight in the playing of the organization, that have so often before been witnessed at the performances in this city. The orchestra, though it has been completely changed in its personnel since its first years, and has shown many new faces in recent years, remains the same, in its quality and its powers; and it has seldom surpassed its playing last evening in most of the essential matters that make for the highest artistic enjoyment.

Dr. Muck's program offered no soloist and contained nothing new and only one piece that was unfamiliar. It comprised Beethoven's "Eroica" symphony, Berlioz's overture "The Corsair," Liszt's symphonic poem "Mazeppa, and "Strauss's "Till Eulenspiegel." The symphony received a particularly noble and stirring performance. There is that in it which appeals especially to the heart in these days; it was evident that Dr. Muck felt this appeal and that he was able to communicate it with unusual eloquence to his listeners. The orchestra was an extraordinarily supple and plastic instrument in his hands, and its playing was remarkably beautiful in tone, in the proportion and balance of the several instrumental qualities, in finish and lucidity of phrasing, full of subtle and significant nuance. There were an immense vitality in the first movement, a poignantly tragic note in the funeral march, and a fiery energy in the variations of the last movement; and it was all a true embodiment of Beethoven's thought, without the obtrusion of a "reading."

Berlioz's overture, "The Corsair," is little known to concert goers. It has its brilliant passages—and how brilliantly was the vehement opening phrase delivered! But the music says singularly little, and is characteristic of Berlioz's strenuous groping for expression, his vague and uncertain melodic inspiration, which panted so ineffectually behind his ambition. There is glittering orchestration after Berlioz's manner, but the glitter is all on the outside, and it is but a dull piece.

Liszt's pictorial representation of Mazeppa's ride and Strauss's extraordinary rondo, which seems raised to a higher power of cleverness and wit in comparison with some of his later orchestral works, are matters to which the Boston Orchestra do fullest justice.

rom RECORD
ddress: Philadelphia, Pa.
te 31 OCT 3

BOSTON ORCHESTRA

Kreisler's Genius Could Not Gloss Schelling's Concerto.

The thirty-second consecutive season of the Boston Orchestra concert series in Philadelphia had a brilliant beginning in the Academy of Music last night, but it may not be said that the closing of the performance was brilliant. With the always interesting and enjoyable Rhenische Symphony of Schumann as an opening offering, some pleasure was derived from an otherwise stupid program. The Rhenische Symphony was beautifully played, Dr. Muck bringing out in vivid style the animation and natural loveliness of the work.

With the exception of the Brahms "Academic Festival" overture, the closing piece, the enjoyable portion of the concert practically stopped with the Schumann work.

The "Faust" overture of Wagner might with profit to the audience have been left unplayed, since it does not present the Wagner beloved of opera-goers and has none of the inspiration usually found in the Wagner Overtures employed for concert purposes. With the adored Fritz Kreisler as soloist, even in an unknown work, there was hope of enjoyment. Any such anticipation was short-lived, however, since the Schelling concerto for violin, played by Kreisler, proved to be a tiresome, disconnected and uninteresting work even in such masterly hands. The composition is scarcely entitled to be called a concerto, but is rather in the manner of a fantasie. Schelling undoubtedly has a comprehensive knowledge of orchestration and he indulges his fancy in all kinds of peculiar and unusual effects. Some of these journeys into the possibilities of orchestration are productive of what we call style in music, and many of his effects were unique and of passing interest. There were brief passages for the solo instrument that bordered on something inspirational in character, but the mood was fleeting, and quickly changed to the rhythmic sway—largely Spanish—which redeemed the concerto from insipidity, but which did not atone for lack of coherent melody. Kreisler, of course, was the favorite he always is, and he was recalled to the stage many times.

From STAATSZEITUNG
Address: New York Cit
Date Oct 29, 1915 OC

Am kommenden Donnerstag Abend, resp. Samstag Nachmittag, finden in Carnegie Hall die beiden hiesigen Eröffnungskonzerte des Bostoner Symphonie-Orchesters unter Leitung von Dr. Karl Muck statt. Die Programme, welche keine Solisten aufweisen, sind wie folgt aufgestellt: Am Donnerstag Abend: Beethoven's „Eroica"; Berlioz' Ouvertüre zum „Korsaren"; Liszt's „Mazeppa" und Strauß' „Till Eulenspiegel". Das Samstag Nachmittags-Programm enthält Chausson, Symphonie in H; Wagner's „Faust"-Ouvertüre; Beethoven's große Fuge für Streichorchester und Brahms' „Variationen über einen Choral von Haydn".

om EVENING GLOBE
ldress: New York City

te

Dr. Muck deserves thanks for putting the symphony of the ill-starred Chausson on the programme of the Boston orchestra's concert in Carnegie Hall Saturday afternoon. It is on the whole a beautiful work and has been neglected. Vincent d'Indy conducted a performance of it here when he visited New York nearly eleven years ago as guest conductor of the Boston Symphony Orchestra. I recall only one subsequent performance here until that of Saturday—a performance by the Symphony Society at the Century Theatre in the course of a series of concerts Mr. Damrosch devoted to modern French music.

Meantime the same old symphonies of the classic masters and the three ubiquitous overtures of Weber are played until some of the greatest works of human genius threaten to become public nuisance. Are conductors like the prima donna with her mad scene, her skyrocketing waltz? Are they wedded to the pieces they know, the pieces they are certain to make an effect with, as Mr. Safonoff was to Tschaikowsky's "Pathétique"?

I would hardly go so far as Mr. Carl Van Vechten goes in that delicious essay on "Music for Museums?" in his inspiriting book "Music After the Great War," where he declares he really does not think a modern symphony orchestra ought to be allowed to play more than one Beethoven symphony a season. We must remember the generation that is growing up. But I do agree that Beethoven's symphonies are played too much—too much for their own good and for their hearers'. A performance of a Beethoven symphony to-day—when Beethoven has been bred into our bones—should be as carefully prepared, as enthusiastically led as a performance of a brand new piece by Schoenberg or Stravinsky. I heard such a performance of the Seventh Symphony conducted by Dr. Muck a couple of years ago and such a performance of the "Eroica" last Thursday.

TIMES
New York City
1916

THE BOSTON ORCHESTRA.

Chausson's Symphony and Beethoven's "Grand Fugue" Played.

The Boston Symphony Orchestra was at its highest level of achievement in yesterday afternoon's concert that marked the end of its present visit to New York. Dr. Muck was likewise in his best vein, and the performance was a memorable one. Likewise the program was of uncommon interest. It comprised Chausson's symphony, "Eine Faust Ouvertüre" by Wagner, Beethoven's "Grand Fugue" in B flat, Brahms's variations on a theme of Haydn's.

The symphony has been played here a few times, but it has not taken the place in the modern répertoire that its beauties entitle it to. It is noble and beautiful music, fitly to be placed among the finest products of the modern French school—not of the most modern, but of that which derives directly from César Franck. Yet there is no question here of imitation nor even of a dominating influence. Chausson's inspiration was his own; and this music has a peculiarly personal touch. The symphony is a real symphony; its structure is substantial; nor was Chausson afraid or ashamed to treat his ideas conclusively as musical ideas, and to evolve beauty and eloquence by symphonic development. It is notably fine in its orchestration. Chausson's orchestral color is of itself a means for creating a poetical and emotional atmosphere; and there are effects throughout the three movements that give him title of master.

Dr. Muck entered with obvious enthusiasm and warmth of feeling into the spirit of this work; and the performance was a glowing and profoundly beautiful one. It was particularly beautiful in its reproduction of the orchestral color, in its transparency, its subtle adjustment of the different planes and strata of the color scheme, and the unerring prescience with which the composer's melodic line was followed through it.

The performance of Beethoven's great fugue by all the strings of the orchestra was deeply interesting, and an extraordinary tour de force. It has been done here in this way before by Felix Weingartner. The piece was composed for string quartet, and was intended as the finale of Op. 130, from which place the composer ousted it in favor of a less exacting movement. Of course, it partakes of the qualities of his last style, and of what may be called its extravagance and recklessness. Beethoven made no such demands on the four players of any other, even of his last quartets, as he did in this. Its difficulties are not only for the individual players, but still more for the ensemble. There are certain passages which seem almost impossible for even the most accomplished quartet players to make sound like much else than sawing wood, no matter what perfection of intonation or what subtly considered balance of the parts they employ in their task. The colossal spirit of the piece is too great for the fragile frame within which it is confined. The recourse to a string orchestra is obvious. This has much more justification than in any other of the last quartets, and its justification was established by the results of yesterday's performance. There are still great difficulties to be overcome, and the difficulties in ensemble are in some sense multiplied by the multiplication of the instruments. But when they are mastered as they were in this performance, the effect is superb. The piece now actually "sounds," and the rough places are made, if not plain, at least a good deal plainer. It cannot be said that the composition made a deep effect upon the audience, but the magnificence of the performance was promptly recognized and heartily applauded, so that Dr. Muck made the string players rise (those that were not already standing) to accept the applause.

From EVENING JOURNA
Address: New York City
Date Nov. 6 - Nov

ORCHESTRAL CONCERTS.

For the second of its pair of New York oncerts, the Boston Symphony Orchesra on Saturday afternoon at Carnegie Hall brought forward Chausson's symphony, which is only rarely heard. Dr. Muck gave it a performance of exquisite clarity and searching penetration. Presented in this way, it seemed to have been unworthily neglected heretofore. The rest of Dr. Muck's programme consisted of Wagner's "Faust" overture, which he made as interesting in his way as Toscanini once did in his; the Beethoven "Grand Fugue for String Orchestra," expanded from its original four strings, and superbly played by the men from Boston, and Brahms's "Variations on a Theme of Haydn."

The New York Symphony Orchestra yesterday afternoon at Aeolian Hall played the chorale and marche funebre and the air de ballet from Xavier Leroux's incidental music to "Les Perses," one of the type of novelties with which Walter Damrosch knows so well how to vary his programmes; Saint-Saens' C minor symphony, scored for orchestra piano and organ, and with Carl Friedberg as the soloist, the Beethoven C minor concerto.

At the same time in the Cort Theatre, Max Jacobs's orchestra, known as The Orchestral Society of New York, gave the first of a series of Sunday afternoon concerts. The novelty of his programme was Homer N. Bartlett's symphonic poem, "Apollo," this being its first performance here. Arthur Hartmann played the Saint-Sains B minor concerto. The rest of the programme was devoted to works of Wagner and Tchaikovsky.

From the Herald Nov.11,1916,

SCHEHERAZADE ON PROGRAM AT SYMPHONY

Orchestra Plays Rimsky-Korsakoff's Suite at Concert for First Time Since the Reign of Mr. Fiedler—Music and the Scenario Have Nothing in Common.

By PHILIP HALE.

The Boston Symphony Orchestra, Dr. Muck, conductor, gave its fourth concert yesterday afternoon in Symphony Hall. The program included Brahms's symphony in C minor and Rimsky-Korsakoff's Symphonic Suite "Scheherazade." The Suite had not been played at these concerts since the reign of Mr. Fiedler.

When the ballet "Scheherazade" was first performed in Paris by a Russian company the wife of the composer protested in no measured terms against the disarrangement of her husband's music. This ballet has been given in Boston several times, first by Miss Gertrude Hoffmann and last season and this season by the Ballet Russe. The ballet itself is a gorgeously sensual spectacle, even in the somewhat chastened form that is thought to please American taste, but the music and the scenario have nothing in common except that they are oriental.

Rimsky-Korsakoff wrote an argument for his score. The music is in illustration of Sinbad the Sailor, the storm at sea, the shipwreck, the tale of one of the three Kalandars, a tale of a prince and a princess. The argument is not wholly clear and probably this was the composer's intention. What prince and what princess? There are so many in "The Thousand Nights and a Night." Who will be so rash as to name the one of the three Kalandars? In the last movement there is a festival at Bagdad, and lo, suddenly Sinbad's ship sails to its fate.

In the ballet all this music is wedded to the story that is the prelude to the wondrous tales: the story of the two rulers, their wanton wives, and the resolve of one of the Kings to kill a spouse every morning, until Scheherazade by her charm as a narrator softens his heart. What then becomes of the graphic sea-music; or that illustrative of Kalandar, prince and princess? It is not necessary to insist on the incongruity.

The performance of the Suite yesterday afternoon was strikingly sensuous and brilliant. The imagination of the conductor was in unison with that of the composer. Unless a conductor can feel in this music the spirit of "The Thousand Nights and a Night," unless he is himself a rhapsodist with admiration for the wild fancy, the humor now grotesque, now cruel, now Rabelaisian, for the sensuousness that is at times sensuality; unless there is understanding, with appreciation of the imagination that peopled the air with slaves of King Solomon's ring, hideous Afreets and space-annihilating genii, his interpretation will be that of a man who complains of endless repetitions without contrapuntal development. The music is not for the academic.

Grant that "Scheherazade" reeks at times of benzoin and the pastils of the harem; that it suggests

Lucent syrops, tinct with cinnamon;
Manna and dates in argosy transferred
From Fez; and spiced dainties, every one
From silken Samarcand to cedared Lebanon

—grant all this; there remains the superb sea music with the rolling billows, the tossing, laboring vessel, the final crash and wild farewell. There is more than a constant display of fancy or imagination. The wonder is, as a matter of technic, how Rimsky-Korsakoff succeeds in casting his spell with an alogous themes constantly varied. Nor is this due solely to the surprising, masterly and entrancing instrumentation. The performance yesterday was the first to reveal in fulness the strength, beauty and poetry of the composition.

Equally admirable, though necessarily in a different way, was the interpretation of the symphony. The impressive preparation for the Finale—music that announces something nobly sonorous to come—was shrewdly conceived. Here, as in the Suite, the art, the genius of the conductor was shown in the treatment of details as in that of climaxes and broad and sweeping pages.

The concert will be repeated tonight. The programs of the concerts next week will be as follows: Sibelius, Symphony No. 1; Rachmaninoff, Piano Concerto No. 2 (Mr. Gabrilowitsch, pianist); Debussy, "The Afternoon of a Faun"; Chabrier, "Espana."

From the Transcript.
Nov,11,1916.

DR. MUCK AND MISS MILLAR

The Second Symphony Concert at Cambridge, with Mme. Sembrich's First Pupil as Debutante—Chausson's Eloquent Symphony and Beethoven's Variously Regarded Fugue

FOR his second concert in Cambridge last evening, Dr. Muck selected a choice piece from each of his first three Boston programmes: from the opening one "Mazeppa," from the second, Chausson's beautiful and long slighted symphony, and from the third, Beethoven's Grand Fugue" for strings, which might have been expected, since our conductor has a way of repeating important works which his audience passes by. In addition to these, Cambridge had the pleasure which Boston had not of hearing Miss Susan Millar, the first pupil whom Mme. Sembrich has trained from the start, and sent, after three years of t, to her début. Miss Millar showed last night that her apprenticeship is by no means over—but she also showed every indicatcn and equipment for an unusually successful singer:—she has a pleasant bearing, is large, broad-shouldered and deep-chested, though not stout, has a clear and soft-toned contralto voice, an eager and alert sense of music and rhythm, and an intelligent feeling for the meaning of a text (if it have one). The first number, a routine operatic aria from the far past of Italy, did not seem to awaken emotion or enthusiasm in her, or in any one else, for that matter. But the three songs that she chose from Strauss's pre-matrimonial collection had a more kindling quality, for they always glowed with sentiment, if not sentimentality. Such a state of mind was to be expected under the conditions of their conception, and since the young Richard did even banal things well, the listeners of last night showed the more common sense in their attitude toward the love songs in question, by excusing and indulging. And the greater was their enjoyment. Miss Millar, at any rate, entered into their spirit of quiet and tender reflection, of gentle and amorous optimism. She sang with subdued fervor, with true accent, and with accurate intonation. But thoughtful songs of this sort have no call for the larger aspect of song—for ringing high notes and large, dramtaic declaration. Miss Millar showed us nothing of this. Whether she was in most need of confidence, to which a large orchestra is not conducive, or whether of further development of latent vocal powers, is hard to say. But she shows a good and thorough foundation, and broadening vistas, ahead.

Chausson's revived symphony has been greeted with delight on every hand. In the first place, it proves its composer to have been no bungler, but a thorough musician and a thorough workman, who not only mastered the ways of counterpoint, orchestration and structure, but utilized them fully and efficiently for his purpose of bringing to full recorded expression his musical thoughts and feelings. Consequently we have a Frenchman of unusually fine and noble character, sensitive to his environment of musical genius. He catches up the fire of his contemporaries, he learns thoroughly the working ways of his art, and he expresses his musical moods directly and comprehensibly. And his success in this is largely due to his broad and proportioned view of the whole structure under his making, as well as each of its movements. For his intensity of emotion and variance of mood are consistent and convincing, his climaxes do not spend themselves at the wrong moment, but cumulate, and carry the listener off his feet with their large voiced, melodic intensity. Chausson is not the kind to make bold excursions into the unknown, but he is the kind to make the most of the old, to utilize every opportunity, to keep interest and excitement alive at every phrase, turn, and climax, to make the most of eloquent and interwoven melody, always maintaining the balance between intricacy and poverty. His appeal is direct, but it never cloys. He always does the expected thing, but he always makes the most of it. And through the whole course of the work glows the individuality and personality of its author, with his alternating moods of brightness and sorrow, and his pulsating emotional fervor.

Beethoven's Fugue is a great work, but it was never meant for the resplendent glare of the concert hall, and in the midst of the brilliant array of an orchestral repast, its lofty, segregated and personal message, its thoughtful seriousness, are entirely obliterated. There was a festive spirit in last night's concert. Its more melting moods were nevertheless light ones, which contrasted well with gaiety. In such a spirit, Beethoven's Fugue can never be appreciated.

Liszt's "Mazeppa," on the other hand, made the most satisfactory kind of a close. In its brilliance, its dash, and its galloping rhythms of shrieking flute and blaring trumpet, its resounding and imperious themes for the brass, it is the most vivid, contagious and intoxicating postlude of them all, and Dr. Muck evidently shares his view, for he jealously saves it for the triumphant finishing off of his first and last programmes. And he takes just pride in his orchestra's execution of it, for such brilliance of brass was never excelled.

L. M. R.

From the Boston Post * Nov.12,1916.

group of popular musical folk. From left to right—Reinhold de Warlich, Russian basso cantata singer; Mrs. Fritz Kreisler and Fritz Kreisler, the violinist. Mr. Kreisler's popularity in Boston is so great that his Symphony Hall recitals are given to crowds that fill both auditorium and stage

From the Monitor
Nov.11,1916.

FIRST SYMPHONY OF BRAHMS GIVEN UNDER KARL MUCK

Boston Symphony Orchestra, Karl Muck, Conductor—Fourth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 10: Brahms, symphony No. 1 in C minor; Rimsky-Korsakoff, "Schéhérazade" symphonic suite.

In putting the "Schéhérazade" suite of Rimsky-Korsakoff into performance at the very time when the Diaghileff Russian ballet is visiting Boston and is presenting its pantomimic drama, "Schéhérazade," Dr. Muck has done something more important than break lances with the distinguished Frenchman who directs the music of the dance organization. For the question whether his reading of the piece is better or worse than that of the Diaghileff conductor all depends on what the listener prefers in the way of orchestral style. Those who like to be made keenly aware of the structure of music will say that the Symphony leader's study is the one that better pleases them, while those who like to be kept alert to color will say that the ballet conductor's study better suits them.

The more they discuss the matter, the farther will they be from determining anything. But the fact that they can find cause for debate is evidence that Rimsky-Korsakoff's work lends itself to the methods of any school. For its pages are a glorious exemplification of the art of orchestration; and whether treated in the manner of Berlin or in that of Paris, they remain a model of correct and expressive scoring. The original artist has furnished an almost matchless cartoon, in respect to both charm of subject and symmetry of design. The artificer who weaves a piece of tapestry from it may make his drawing run in sharp outline, or he may let it go dimly defined; but either method, applied consistently, will bring the task to a successful issue.

Whatever the significance of the production of the suite under the unpictorial conditions of the concert hall, at a time when it is being presented on an opera stage, with the spectacular accompaniment of dancing, the conductor's achievement was less remarkable in it than in the other number on his program. Indeed, the Brahms symphony in C minor, which is generally understood to be a severe composition, and in its second movement even ponderous, had great mildness of mood and lightness of action. Instead of standing, as it could well have been expected to do, in unfortunate contrast to "Schéhérazade," because of turgid orchestration and inelastic rhythm, it sounded nearly bright enough to claim consideration as a piece of dance music itself.

The performance of the Brahms work, because of its contained enthusiasm, must have reminded listeners of the conductor's first term with the Boston orchestra. Interpretation, as in those days of his first American acclaim, was all sincerity, yet never the sincerity of harshness. The reading of the first movement was intellectual, even rationalistic and keenly logical, yet without a touch of cynicism. It was a reading that the audience could call its own, instead of one brought to it like something it could take or leave, as it chose. And as for the andante and allegretto, they were in as complete agreement with the daily thinking of the public to which they were addressed, as if they had been composed on the ground. They were passages of Concord philosophy, idealistic, whimsical and bucolic, all at once. The fourth movement was a declaration of pleasure in the sunset that left an adjective or two for use at another time. The scoring of Brahms was allowed to effect its own climax, and because the earlier portions of the work had been kept within reasonable bounds of sonority, the concluding pæan chanted itself majestically through, not one of the orchestral voices lost.

TENOR FOR "FAUST" SYMPHONY

Arthur Hackett, tenor, is on the books of his concert manager, W. R. Macdonald, to appear with the Boston Symphony Orchestra at the concerts of Dec. 22 and 23, singing the solo part in the "Faust" symphony of Liszt.

Ossip Gabrilowitsch, pianist, will appear with the Symphony Orchestra at the concerts of Nov. 17 and 18. He will present the Rachmaninoff piano concerto, No. 2, in C minor. The other works on the program will be the Sibelius symphony, No. 1, Debussy's prelude, "Afternoon of a Faun," and Chabrier's rhapsody, "Espana."

The Symphony Orchestra gives its first concert in aid of its pension fund, on the afternoon of Sunday, Nov. 19, in Symphony Hall. The program will comprise the Tschaikowsky symphony No. 4 in F minor, the Weber overture to "Oberon," the Delibes "Sylvia" suite, a Johann Strauss waltz and the Nicolai overture to "Merry Wives of Windsor."

EVENING POST
New York City

Three Orchestral Concerts.

At the matinée performance of the Boston Symphony Orchestra Saturday afternoon, at Carnegie Hall, Dr. Muck opened with the Chausson Symphony in B flat, a work not often heard, in spite of its many beauties. The rest of the programme consisted of Wagner's Faust Overture, Beethoven's fugue for strings, opus 133, in B flat, and Brahms's "Chorale St. Antoine" variations—also in B flat—verily a B flat programme. The playing of the orchestra was on its usual high level, but that did not mitigate the dulness of the long Beethoven fugue; even Homer nods sometimes, and Beethoven, unapproachable as he is in sonata form, had very little to say in the fugue. At least in this one. But it was a virtuoso feat for the strings to play it as they did.

[40]

From the Journal
Nov.11,1916.

TWO CLASSIC WORKS GIVEN BY SYMPHONY

Dr. Muck Leads Brilliant Performance at the Friday Matinee.

Fully as brilliant as any of its predecessors, both as regards program and performance, was yesterday's Symphony concert. Dr. Muck and his incomparable orchestra have returned from their first triumphal tour of Southern cities feeling, seemingly, that their efforts have never been more successful or more enthusiastically appreciated.

Brahms' first symphony, which ranks among the finest of modern compositions for orchestra, and Rimsky-Korsakoff's charming symphonic suite, "Scheherazade," which dramatically depicts several episodes in "The Thousand and One Nights," comprises this week's program. The symphony is enriched with haunting melodies, and the suite is, in effect, a vivid picture of the palmy days of Bagdad, full of magnificent colorings and of themes that admirably fit the famous narratives.

In both numbers are many solo passages that afford opportunity for the display of the virtuoso qualities for which the Symphony Orchestra has long been celebrated; but yesterday these particular beauties were but part of the magnificent ensemble achieved by Dr. Muck and the whole orchestra. The interpretation in both instances was highly poetical and replete with extraordinary technical skill. All in all, it was a performance in the finest possible orchestral style—a performance that made the two classic compositions seem more beautiful than ever. It will be given again tonight.

The program for next week's concerts is made up of the first Sibelius symphony, the Rachmaninoff piano concerto in C minor, Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana" rhapsody. Ossip Gabrilowitsch will be the soloist.

From the American
Nov.12,1916.

OSSIP GABRILOWITSCH, Russian pianist, will be soloist at the fifth Symphony Concerts next Friday afternoon and Saturday evening. He will play Rachmaninoff's Second Concerto for Piano in C-Minor.

Dr. Muck has arranged a varied and interesting program. The symphony will be that of Sibelius in E-Minor, No. 1, a work in which Dr. Muck has always shown great interest and with which he seems to be in profound sympathy. This is the first number. Following the Rachmaninoff concerto in the second part will come Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana" Rhapsody. The length of the program is one hour and fifty-five minutes.

From the Globe
Nov.11,1916.

BRAHMS' SYMPHONY SUPERBLY PLAYED

Dr Muck's Reading Is One of Great Nobility

Rimsky-Korsakoff's Scheherazade Shows Orchestral Euphony

Dr Muck gave Brahms' first symphony with incomparable nobility and breadth of feeling at the concert yesterday afternoon. The structural warp and woof was exposed with a sense of proportion which did not accentuate here to obscure there, which found luminous and symmetrical lines of beauty. Yet the dramatic character of the familiar passages in the first and last movements was emphasized. The mystery in the opening measures of the bodefully insistent tonic organ point in kettledrum, the soaring strings sharply set off by the descending theme in the wood winds, all had a certain epic character which a great symphonic conductor and symphonic orchestra realized.

The second movement again revealed Mr Longy's peerless mastery of tone and beauty of phrase. Mr Sand, employing a tone rather dark to be characteristic of the clarinet, phrased smoothly and with taste. The slow movement denoted a profound, yet intimate, sympathy between conductor and players. The nobility of the composer's thought was recreated with sincerity and majesty. There was an overwhelming show of appreciation by the audience.

The only other music of the program was Rimsky-Korsakoff's symphonic suite "Scheherazade." The suite, based upon the subjects of Sinbad's ship, the Kalendar Prince, the Prince and Princess and the festival at Bagdad, has nothing to do with the program of the harem of Shariar, King of Indes, and its destruction with his faithless favorite. Gorgeously Oriental in color and sense it needs no program to illumine it, nor could the assumption of this or that expression of Oriental life dim the power of its spell.

The performance yesterday again made known the golden euphony of the orchestra. Mr Longy, Mr Maquarre and Mr Sand were not merely virtuosi, but interpreters. For the bassoon, an instrument here of peculiarly significant voice, a tone more flexible and of greater mystery would be preferred. Mr Witek played some passages of Scheherazade's haunting music ably, even with imagination; others with but little sense of its rhythmic elasticity and abandon.

Dr Muck's interpretation as a whole was rather a contemplative, reflective one, as the vision of youth and passion in a land of purple and incense, seen now from the vantage point of cooler and retrospective years. Long symphonic lines were developed with a breadth that at times was a restraint to ardor, that tempered barbaric splendor.

The fifth concerts next week will have the following program: Sebelius' first symphony, Rachmaninoff's second concerto for piano (Mr Gabrilowitsch), Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana."

From the Boston Post
Nov.11,1916.

SYMPHONY'S VIRTUOSITY DISPLAYED

Its Great Resources Revealed by Dr. Muck

Brahms' 1st Symphony and Rimsky-Korsakoff's symphonic suite after the Arabian Nights, "Scheherazade," made up the programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

No more notable revelation of the resources of the Boston Symphony Orchestra and the great talent of its conductor could have been offered; and there could have been no more interesting and impressive illustrations of certain "classic" and "modern" tendencies in music than those driven home by the rugged and mighty symphony of Brahms and the gorgeous orientalism and fairy-tale quality of the music of Rimsky-Korsakoff.

BEAUTY AND VARIETY

His coloring seems matchless for beauty and variety of orchestra tone, but his art is also that of a composer of supreme imagination as well as a magician of the orchestra.

Dr. Muck had never given a better illustration of his versatility than in his admirably finished and inspired production of "Scheherazade." He certainly met the Russian half way—refined it a trifle, perhaps, but lost no [illegible] essential spirit in so doing.

From the Transcript. Nov,11,1916.

DR. MUCK AND MISS MILLAR

The Second Symphony Concert at Cambridge, with Mme. Sembrich's First Pupil as Debutante—Chausson's Eloquent Symphony and Beethoven's Variously Regarded Fugue

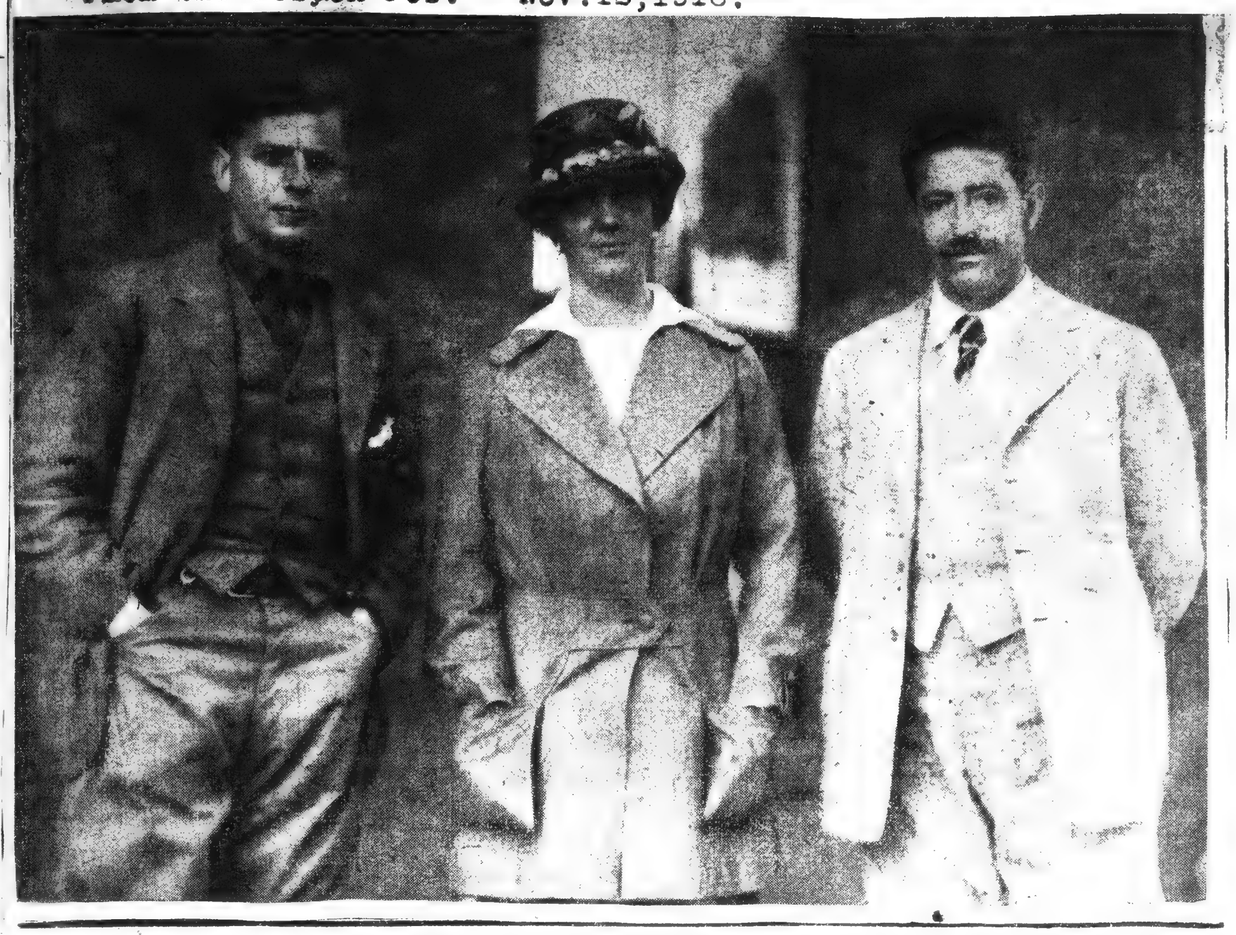
FOR his second concert in Cambridge last evening, Dr. Muck selected a choice piece from each of his first three Boston programmes: from the opening one "Mazeppa," from the second, Chausson's beautiful and long slighted symphony, and from the third, Beethoven's Grand Fugue" for strings, which might have been expected, since our conductor has a way of repeating important works which his audience passes by. In addition to these, Cambridge had the pleasure which Boston had not of hearing Miss Susan Millar, the first pupil whom Mme. Sembrich has trained from the start, and sent, after three years of t, to her début. Miss Millar showed last night that her apprenticeship is by no means over—but she also showed every indication and equipment for an unusually successful singer:—she has a pleasant bearing, is large, broad-shouldered and deep-chested, though not stout, has a clear and soft-toned contralto voice, an eager and alert sense of music and rhythm, and an intelligent feeling for the meaning of a text (if it have one). The first number, a routine operatic aria from the far past of Italy, did not seem to awaken emotion or enthusiasm in her, or in any one else, for that matter. But the three songs that she chose from Strauss's pre-matrimonial collection had a more kindling quality, for they always glow'd with sentiment, if not sentimentality. Such a state of mind was to be expected under the conditions of their conception, and since the young Richard did even banal things well, the lis'eners of last night showed the more common sense in their attitude toward the love songs in question, by excusing and indulging. And the greater was their enjoyment. Miss Millar, at any rate, entered into their spirit of quiet and tender reflection, of gentle and amorous optimism. She sang with subdued fervor, with true accent, and with accurate intonation. But thoughtful songs of this sort have no call for the larger aspect of song—for ringing high notes and large, dramtaic declaration. Miss Millar showed us nothing of this. Whether she was in most need of confidence, to which a large orchestra is not conducive, or whether of further development of latent vocal powers, is hard to say. But she shows a good and thorough foundation, and broadening vistas, ahead.

Chausson's revived symphony has been greeted with delight on every hand. In the first place, it proves its composer to have been no bungler, but a thorough musician and a thorough workman, who not only mastered the ways of counterpoint, orchestration and structure, but utilized them fully and efficiently for his purpose of bringing to full recorded expression his musical thoughts and feelings. Consequently we have a Frenchman of unusually fine and noble character, sensitive to his environment of musical genius. He catches up the fire of his contemporaries, he learns thoroughly the working ways of his art and he expresses his musical moods directly and comprehensibly. And his success in this is largely due to his broad and proportioned view of the whole structure under his making, as well as each of its movements. For his intensity of emotion and variance of mood are consistent and convincing, his climaxes do not spend themselves at the wrong moment, but cumulate, and carry the listener off his feet with their large voiced, melodic intensity. Chausson is not the kind to make bold excursions into the unknown, but he is the kind to make the most of the old, to utilize every opportunity, to keep interest and excitement alive at every phrase, turn, and climax, to make the most of eloquent and interwoven melody, always maintaining the balance between intricacy and poverty. His appeal is direct, but it never cloys. He always does the expected thing, but he always makes the most of it. And through the whole course of the work glows the individuality and personality of its author, with his alternating moods of brightness and sorrow, and his pulsating emotional fervor.

Beethoven's Fugue is a great work, but it was never meant for the resplendent glare of the concert hall, and in the midst of the brilliant array of an orchestral repast, its lofty, segregated and personal message, its thoughtful seriousness, are entirely obliterated. There was a festive spirit in last night's concert. Its more melting moods were nevertheless light ones, which contrasted well with gaiety. In such a spirit, Beethoven's Fugue can never be appreciated.

Liszt's "Mazeppa," on the other hand, made the most satisfactory kind of a close. In its brilliance, its dash, and its galloping rhythms of shrieking flute and blaring trumpet, its resounding and imperious themes for the brass, it is the most vivid, contagious and intoxicating postlude of them all, and Dr. Muck evidently shares this view, for he jealously saves it for the triumphant finishing off of his first and last programmes. And he takes just pride in his orchestra's execution of it, for such a brilliance of brass was never excelled.

From the Boston Post * Nov.12,1916.



group of popular musical folk. From left to right—Reinhold de Warlich, Russian basso cantata singer; Mrs. Fritz Kreisler and Fritz Kreisler, the violinist. Mr. Kreisler's popularity in Boston is so great that his Symphony Hall recitals are given to crowds that fill both auditorium and stage

From the Monitor Nov.11,1916.

FIRST SYMPHONY OF BRAHMS GIVEN UNDER KARL MUCK

Boston Symphony Orchestra. Karl Muck, Conductor—Fourth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 10: Brahms, symphony No. 1 in C minor; Rimsky-Korsakoff, "Schéhérazade" symphonic suite.

In putting the "Schéhérazade" suite of Rimsky-Korsakoff into performance at the very time when the Diaghileff Russian ballet is visiting Boston and is presenting its pantomimic drama, "Schéhérazade," Dr. Muck has done something more important than break lances with the distinguished Frenchman who directs the music of the dance organization. For the question whether his reading of the piece is better or worse than that of the Diaghileff conductor all depends on what the listener prefers in the way of orchestral style. Those who like to be made keenly aware of the structure of music will say that the Symphony leader's study is the one that better pleases them, while those who like to be kept alert to color will say that the ballet conductor's study better suits them.

The more they discuss the matter, the farther will they be from determining anything. But the fact that they can find cause for debate is evidence that Rimsky-Korsakoff's work lends itself to the methods of any school. For its pages are a glorious exemplification of the art of orchestration; and whether treated in the manner of Berlin or in that of Paris, they remain a model of correct and expressive scoring. The original artist has furnished an almost matchless cartoon, in respect to both charm of subject and symmetry of design. The artificer who weaves a piece of tapestry from it may make his drawing run in sharp outline, or he may let it go dimly defined; but either method, applied consistently, will bring the task to a successful issue.

Whatever the significance of the production of the suite under the unpictorial conditions of the concert hall, at a time when it is being presented on an opera stage, with the spectacular accompaniment of dancing, the conductor's achievement was less remarkable in it than in the other number on his program. Indeed, the Brahms symphony in C minor, which is generally understood to be a severe composition, and in its second movement even ponderous, had great mildness of mood and lightness of action. Instead of standing, as it could well have been expected to do, in unfortunate contrast to "Schéhérazade," because of turgid orchestration and inelastic rhythm, it sounded nearly bright enough to claim consideration as a piece of dance music itself.

The performance of the Brahms work, because of its contained enthusiasm, must have reminded listeners of the conductor's first term with the Boston orchestra. Interpretation, as in those days of his first American acclaim, was all sincerity, yet never the sincerity of harshness. The reading of the first movement was intellectual, even rationalistic and keenly logical, yet without a touch of cynicism. It was a reading that the audience could call its own, instead of one brought to it like something it could take or leave, as it chose. And as for the andante and allegretto, they were in as complete agreement with the daily thinking of the public to which they were addressed, as if they had been composed on the ground. They were passages of Concord philosophy, idealistic, whimsical and bucolic, all at once. The fourth movement was a declaration of pleasure in the sunset that left an adjective or two for use at another time. The scoring of Brahms was allowed to effect its own climax, and because the earlier portions of the work had been kept within reasonable bounds of sonority, the concluding pæan chanted itself majestically through, not one of the orchestral voices lost.

TENOR FOR "FAUST" SYMPHONY

Arthur Hackett, tenor, is on the books of his concert manager, W. R. Macdonald, to appear with the Boston Symphony Orchestra at the concerts of Dec. 22 and 23, singing the solo part in the "Faust" symphony of Liszt.

Ossip Gabrilowitsch, pianist, will appear with the Symphony Orchestra at the concerts of Nov. 17 and 18. He will present the Rachmaninoff piano concerto, No. 2, in C minor. The other works on the program will be the Sibelius symphony, No. 1, Debussy's prelude, "Afternoon of a Faun," and Chabrier's rhapsody, "Espana."

The Symphony Orchestra gives its first concert in aid of its pension fund, on the afternoon of Sunday, Nov. 19, in Symphony Hall. The program will comprise the Tschaikowsky symphony No. 4 in F minor, the Weber overture to "Oberon," the Delibes "Sylvia" suite, a Johann Strauss waltz and the Nicolai overture to "Merry Wives of Windsor."

EVENING POST
New York City

Three Orchestral Concerts

At the matinée performance of the Boston Symphony Orchestra Saturday afternoon, at Carnegie Hall, Dr. Muck opened with the Chausson Symphony in B flat, a work not often heard, in spite of its many beauties. The rest of the programme consisted of Wagner's Faust Overture, Beethoven's fugue for strings, opus 133, in B flat, and Brahms's "Chorale St. Antoine" variations—also in B flat—verily a B flat programme. The playing of the orchestra was on its usual high level, but that did not mitigate the dulness of the long Beethoven fugue; even Homer nods sometimes, and Beethoven, unapproachable as he is in sonata form, had very little to say in the fugue. At least in this one. But it was a virtuoso feat for the strings to play it as they did.

[40]

From the Journal Nov.11,1916.

TWO CLASSIC WORKS GIVEN BY SYMPHONY

Dr. Muck Leads Brilliant Performance at the Friday Matinee.

Fully as brilliant as any of its predecessors, both as regards program and performance, was yesterday's Symphony concert. Dr. Muck and his incomparable orchestra have returned from the first triumphal tour of Southern cities feeling, seemingly, that their efforts have never been more successful or more enthusiastically appreciated.

Brahms' first symphony, which ranks among the finest of modern compositions for orchestra, and Rimsky-Korsakoff's charming symphonic suite, "Scheherazade," which dramatically depicts several episodes in "The Thousand and One Nights," comprises this week's program. The symphony is enriched with haunting melodies, and the suite is, in effect, a vivid picture of the palmy days of Bagdad, full of magnificent colorings and of themes that admirably fit the famous narratives.

In both numbers are many solo passages that afford opportunity for the display of the virtuoso qualities for which the Symphony Orchestra has long been celebrated; but yesterday these particular beauties were but part of the magnificent ensemble achieved by Dr. Muck and the whole orchestra. The interpretation in both instances was highly poetical and replete with extraordinary technical skill. All in all, it was a performance in the finest possible orchestral style—a performance that made the two classic compositions seem more beautiful than ever. It will be given again tonight.

The program for next week's concerts is made up of the first Sibelius symphony, the Rachmaninoff piano concerto in C minor, Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana" rhapsody. Ossip Gabrilowitsch will be the soloist.

From the American Nov.12,1916.

OSSIP GABRILOWITSCH, Russian pianist, will be soloist at the fifth Symphony Concerts next Friday afternoon and Saturday evening. He will play Rachmaninoff's Second Concerto for Piano in C-Minor.

Dr. Muck has arranged a varied and interesting program. The symphony will be that of Sibelius in E-Minor, No. 1, a work in which Dr. Muck has always shown great interest and with which he seems to be in profound sympathy. This is the first number. Following the Rachmaninoff concerto in the second part will come Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana" Rhapsody. The length of the program is one hour and fifty-five minutes.

From the Globe Nov.11,1916.

BRAHMS' SYMPHONY SUPERBLY PLAYED

Dr Muck's Reading Is One of Great Nobility

Rimsky-Korsakoff's Scheherazade Shows Orchestral Euphony

Dr Muck gave Brahms' first symphony with incomparable nobility and breadth of feeling at the concert yesterday afternoon. The structural warp and woof was exposed with a sense of proportion which did not accentuate here to obscure there, which found luminous and symmetrical lines of beauty. Yet the dramatic character of the familiar passages in the first and last movements was emphasized. The mystery in the opening measures of the bodefully insistent tonic organ point in kettledrum, the soaring strings sharply set off by the descending theme in the wood winds, all had a certain epic character which a great symphonic conductor and symphonic orchestra realized.

The second movement again revealed Mr Longy's peerless mastery of tone and beauty of phrase. Mr Sand, employing a tone rather dark to be characteristic of the clarinet, phrased smoothly and with taste. The slow movement denoted a profound, yet intimate, sympathy between conductor and players. The nobility of the composer's thought was recreated with sincerity and majesty. There was an overwhelming show of appreciation by the audience.

The only other music of the program was Rimsky-Korsakoff's symphonic suite "Scheherazade." The suite, based upon the subjects of Sinbad's ship, the Kalendar Prince, the Prince and Princess and the festival at Bagdad, has nothing to do with the program of the harem of Shariar, King of Indes, and its destruction with his faithless favorite. Gorgeously Oriental in color and sense it needs no program to illumine it, nor could the assumption of this or that expression of Oriental life dim the power of its spell.

The performance yesterday again made known the golden euphony of the orchestra. Mr Longy, Mr Maquarre and Mr Sand were not merely virtuosi, but interpreters. For the bassoon, an instrument here of peculiarly significant voice, a tone more flexible and of greater mystery would be preferred. Mr Witek played some passages of Schcherazade's haunting music ably, even with imagination; others with but little sense of its rhythmic elasticity and abandon.

Dr Muck's interpretation as a whole was rather a contemplative, reflective one, as the vision of youth and passion in a land of purple and incense, seen now from the vantage point of cooler and retrospective years. Long symphonic lines were developed with a breadth that at times was a restraint to ardor, that tempered barbaric splendor.

The fifth concerts next week will have the following program: Sebelius' first symphony, Rachmaninoff's second concerto for piano (Mr Gabrilowitsch), Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana."

From the Boston Post Nov.11,1916.

SYMPHONY'S VIRTUOSITY DISPLAYED

Its Great Resources Revealed by Dr. Muck

Brahms' 1st Symphony and Rimsky-Korsakoff's symphonic suite after the Arabian Nights, "Scheherazade," made up the programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

No more notable revelation of the resources of the Boston Symphony Orchestra and the great talent of its conductor could have been offered; and there could have been no more interesting and impressive illustrations of certain "classic" and "modern" tendencies in music than those driven home by the rugged and mighty symphony of Brahms and the gorgeous orientalism and fairy-tale quality of the music of Rimsky-Korsakoff.

BEAUTY AND VARIETY

His coloring seems matchless for beauty and variety of orchestra tone, but his art is also that of a composer of supreme imagination as well as a magician of the orchestra.

Dr. Muck had never given a better illustration of his versatility than in his admirably finished and inspired production of "Scheherazade." He certainly met the Russian half way—refined him a trifle, perhaps, but lost nothing of essential spirit in so doing.

From the
Transcript
Nov.6,1916.

DR. MUCK IN NEW YORK

The Two Concerts That Brought the Boston Orchestra Back to That City—Unusual Praise for the Conductor and His Forces

IF the reviewers of the newspapers in New York are to be trusted, the Boston Orchestra and Dr. Muck outdid themselves in their two concerts in that city last week. The first befell on Thursday evening with a programme traversing Beethoven's "Eroica" symphony; Liszt's tone-poem, "Mazeppa"; Berlioz's overture to "The Corsair," and Strauss's rondo, "Till Eulenspiegel." The second followed on Saturday afternoon with Chausson's symphony, Beethoven's "Grand Fugue" and Wagner's "Faust Overture" for the outstanding pieces. For the earlier concert the review in The Times may speak for all the rest:

At the first of the concerts by the Boston Symphony Orchestra, there were the great audience, filling every seat in the house; the cordial and demonstrative greeting for Dr. Muck, the conductor; the delight in the playing of the organization, that have so often before been witnessed at the performances in this city. The orchestra, though it has been completely changed in its personnel since its first years, and has shown many new faces in recent years, remains the same, in its quality and its powers; and it has seldom surpassed its playing last evening in most of the essential matters that make for the highest artistic enjoyment. . . . It was an extraordinarily supple and plastic instrument in the conductor's hands, and its playing was remarkably beautiful in tone, in the proportion and balances of the several instrumental qualities, in finish and lucidity of phrasing, full of subtle and significant nuance.

For the second concert The Sun said of the performance of Chausson's symphony:

It would be difficult to describe without verging on rhapsody such a performance as the symphony received. Dr. Muck proved clearly that he was in full accord with the thought of the composer. He had searched the score thoroughly and followed its exquisitely wrought melos in all its variations and all its polyphonic surroundings. The song of Chausson was sung with an exquisite clarity and balance of utterance and with a genuinely poetic feeling. Rarely has Dr. Muck given an interpretation so rich in communicative sympathy.

And, in turn, The Times:

Dr. Muck entered with obvious enthusiasm and warmth of feeling into the spirit of this work; and the performance was a glowing and profoundly beautiful one. It was particularly beautiful in its reproduction of the orchestral color, in its transparency, its subtle adjustment of the different planes and strata of the color scheme, and the unerring prescience with which the composer's melodic line was followed through it.

REPUBLICAN
ss: Springfield, Mass.
NOV 5 1916

THE "RHENISH" SYMPHONY

Work of Schumann's in Boston Symphony Program To-morrow

The second concert of the Ellis subscription series will be given in the Auditorium to-morrow evening, at 8.15. This will bring to Springfield for the first of its two appearances the Boston Symphony orchestra and with it will come as soloist, Miss Laeta Hartley, a young American pianist. The entire orchestra will come to Springfield on a special train, leaving Boston to-morrow afternoon and returning directly after the concert.

The program that Dr. Muck has arranged comprises Schumann's Symphony in E-flat Major No 3 ("Rhenish"), Tschaikowsky's Concerto No. 1 for pianoforte and orchestra in B-flat Minor, and Liszt's Symphonic poem, "Mazeppa."

This third symphony of Schumann's which is called the "Rhenish," was sketched and orchestrated within five weeks at the end of 1850. It is in five movements, and it gets its name from the fact that Schumann in writing to his publisher, said that he "meant this symphony mirrored here and there something of Rhenish life." The solemn fourth movement was inspired by the recollection of the ceremony at the Cologne cathedral at the instalation of the archbishop of Geissel as cardinal, at which Schumann was present. It was Schumann's intention to portray in the symphony, as a whole, the joyful folk-life along the Rhine. The symphony was the favorite of the composer.

Tschaikowsky's First Concerto in B-flat Minor, which Miss Hartley will play, had its first public performance in old Music hall, Boston, when it was played by the celebrated Hans von Buelow on October 25, 1875. Tschaikowsky wrote it for Rubinstein (Nicholas, not Anton) who absolutely would have nothing to do with it. The final number on the program, Liszt's "Mazeppa" was inspired by Victor Hugo's poem of the same name, which was published in 1829. It was originally a piece for piano which Liszt in 1850 arranged for orchestra and Wiemar. It is the sixth of that series of symphonic poems with which Liszt widened the horizon of orchestral music. The poem is in the true Lisztian manner. It has long melodic and thrilling episodes and is written generally with grandiloquence and pomp.

From the
Advertiser
Nov.11,1916.

BRAHMS' "FIRST" STRONGLY READ

MUCK FINDS EMOTION AS WELL AS INTELLECT

Tone Color in "Scheherazade" Induces Radicalism in Interpretation

By LOUIS C. ELSON

PROGRAM

Brahms .....First Symphony
Rimski-Korsakoff—"Scheherazade" .....Symphonic Suite

The program was entirely orchestral, without a prima donna to cause a waiting line a quarter of a mile long, without an operatic tenor to excite the matinee girl, without even a pianist to give some modern and diaphanous concerto. But the orchestra was there in all its splendor, and the director was there in the plentitude of his powers. Therefore the reviewer was well content and enjoyed himself.

The program was modern, but of two kinds, the conservative modern and the radical modern. The list looks very small, as printed above, but the concert lasted well toward the two-hour mark, nevertheless, for both works are built on a large scale.

Many concert-goers remember that Dr. Muck achieved his greatest triumph here, some time ago, in the Brahms C-minor symphony. It was almost a discovery, his wonderful reading of this work—the greatest symphony after Beethoven. Yesterday the reading was equally great, but the element of surprise was not here, therefore the excitement was less intense. A greater musical enjoyment can scarcely be imagined than the performance of Brahms' first symphony by our orchestra, led by Dr. Muck. But it is an enjoyment which can appeal only to the initiated ones. Some degree of familiarity with the intricate work must precede the audition. The wonderful finale, for example, which is a summing-up of all the preceding movements, is intellectual music in the highest degree, and the first movement is equally complicated with figure treatment of the most subtle kind.

Dr. Muck's chief revelation here is the addition of a dramatic flavor to the work. He does not present Brahms as a mere "intellectual," but gives emotional power to these movements. Hugo Wolf used to say that the supreme test of a composer was—"Can he exult?"—and found fault with Brahms as being always phlegmatic and cold-blooded. This idea is exploded by the reading of Dr. Muck and Nikisch in this symphony, which formerly was thought pedantic.

There is absolutely nothing new to say of either the reading or the execution. Both were great and both were fully appreciated by the cognoscenti. Even the general public woke up to the fact that something remarkable was happening, and the applause at the end was very spontaneous and long continued.

One may especially mention the excellent horn-playing in the Andante, and the Finale was inspiring from the folk-theme of its beginning, to the lofty chorale of its close.

They have been giving "Scheherazade" (but somewhat changed) two blocks further up the avenue, with considerable success, and now we had it dished up without caper sauce, yet it remained piquant enough. It is not as definite as some modern program music, but it has a true Oriental flavor. First comes a picture of Sindbad, and, without bothering ourselves about a recurring motive which may typify him, every one can respond to the sweeping surges, jolts and shocks which picture the sea. There is more of the ocean in 10 measures of this than in the whole of Debaussy's "La Mer."

In every part of the work there is an amazing glow of tone-color, a veritable Turner painting in tones. The muted effects of the brass, and the bowing against the bridge ("sull Ponticello") of violins and violoncellos, are astonishing even in these modern days of orchestral radicalism.

The delicate Scheherazade figure, frequently recurring, gives a proper coherency and homogeneity to the work, and is a legitimate use of "Leitmotif." It appears generally upon solo violin, and it was very sweetly played by Mr. Witek, who was impeccable even in the constantly high positions and harmonics employed.

The second movement pictured the Calender Prince, but we are left in doubt as to which one is meant. The difficult bassoon passages were excellently played, and we may imagine that these were a portrayal of the young porter. This movement could not have been more highly spiced if it had taken its text from Burton's exciting translation, footnotes and all, and the flute and piccolo players decidedly earned their salaries on this occasion.

We enjoyed the Turkish effects of the third movement, "The Young Prince and the Princess," and wish that Mozart and Beethoven could have studied it. Then surely their "Alla Turca" would have been less "Alla Tedesco."

The last movement, "The Bagdad Festival," was more exciting even than the Brockton Fair, and gave full play to Oriental dance rhythms, and bizarre tone-coloring. All this was read in a manner that made every auditor sit up and take notice. It was thoroughly modern and radical, yet without that crabbed ugliness and headachey complexity which exhausts the auditor in very much twentieth century music.

A wider contrast could scarcely be imagined than the two works given afforded, but, for this occasion, the alliance of Russia and Germany was a decided success, and we may add just an additional word of praise for the sturdy trombone-playing in it.

Although "Scheherazade" is very popular and very easy to comprehend, we imagine that a diet so highly spiced cannot be altogether healthy.

EVENING GLOBE
New York City

Dr. Muck, the word comes from Boston, when he next invades New York with his band of great renown promises to regale us with Rimsky-Korsakoff's "Scheherazade" suite and Debussy's "Afternoon of a Faun." Where and in what hidden way can the learned doctor have been communing with himself not to know that within the last year those two particular battle horses have been pranced in this town by the Russian ballet to the point of nervous exhaustion? To announce either of them now for a serious orchestral concert is calculated to bring a sickly smile to the dourest visage and send the dismayed subscriber to a ticket agency to dispose in haste of his seat for that superfluous occasion.

It is not that either of the compositions is other than an admirable work; both have long been accepted here as good music. It is not that either was played badly by the Russian ballet orchestra; both, unlike "Till Eulenspiegel," were played excellently by that orchestra. Nor is the fact that "Scheherazade" was shaped by its author to a programme quite different from the programme designed by the ballet-maker of the slightest real importance. Thanks to the God-given flexibility of music, programme or absolute, "Scheherazade" goes perfectly well with either programme. It is merely that "Scheherazade" and "The Afternoon of a Faun" after all the dancing are both dead tired and in need of a rest. And so is our public. Instead of wasting time and effort by including either one of them in a symphony concert for New York, Dr. Muck, or any other conductor, might with profit to all find something to fill the gap from out the mass of beautiful music that is not played. PITTS SANBORN.

From the
Journal
Nov.9,1916.

TO PLAY FAMOUS BRAHMS SYMPHONY

Symphony Orchestra Home Again—Paderewski Recital on Sunday.

There will be no soloist at this week's Symphony concerts, tomorrow afternoon and Saturday evening. The program comprises Brahms' first symphony, in C minor, and Rimsky-Korsakoff's brilliant and colorful symphonic suite, "Scheherazade."

The second Symphony concert in Cambridge will be given in Sanders Theatre tonight. It will mark the debut of Susan Millar, mezzo soprano, of whom much is expected. The program comprises the Chausson symphony in B flat, an old Italian air by Rinaldo da Capua; Beethoven's "Grand Fugue for Strings," three songs by Richard Strauss with orchestra and Lizt's symphonic poem, "Mazeppa."

From the
Herald
Nov.13,1916.

FIFTH SYMPHONY CONCERT

Ossip Gabrilowitsch will be the soloist at the fifth Symphony concerts next Friday afternoon and Saturday evening. He will play Rachmaninoff's second concerto for piano in C-minor, which was played here seven years ago by the composer himself. Dr. Muck has arranged an interesting program. The Symphony will be that of Sibelius ni E-minor, No. 1, a work in which he has always shown great interest. Following Rachmaninoff's Concerto in the second part, will come Debussy's prelude to "The Afternoon of a Faun" and Chabrier's "Espana" Rhapsody. The length of the concerts is 1 hour and 55 minutes.

Arthur Hackett will sing the tenor solo in Liszt's "Faust" symphony when it is performed by the Boston Symphony orchestra at its concerts, Dec. 22 and 23.

From EVENING SUN
Address: Baltimore, Md.

Organized Labor Vs. The Boston Symphony

By EDWIN LITCHFIELD TURNBULL.

IT is said in a recent article in the New York *Post* that one of the interesting questions likely to come before the annual convention of the American Federation of Labor in Baltimore this week will be a debate as to whether or not the Boston Symphony Orchestra shall be permitted to continue its schedule of concerts in theatres operated by union labor. The possibility of calling a strike of stage hands, electricians and other employés of theatres where the orchestra plays will be discussed, with a view to forcing the most famous musical organization in the world to capitulate to organized labor.

The fact that for 36 years this magnificent body of musicians has been maintained by the single-handed generosity of Major Higginson for the benefit of the American people; that it has accomplished a monumental work for musical culture; that it has advertised our country and Boston throughout the world as the home of the finest orchestra in existence, are matters that will probably not be taken into consideration by the labor leaders, who are attempting to control musical art in this country. They are not interested in the promotion of musical culture. The Boston Symphony has been guilty of the unpardonable crime of not paying dues to the union. It is almost unthinkable, in a country so completely under the domination of organized labor as the United States, that Major Higginson should have had the nerve to wish to manage his own orchestra, in his own way, and without interference of any kind from the labor barons. I understand that Major Higginson even took the position that the conductor of the orchestra was the proper authority to determine the length and number of rehearsals—not the labor officials—and that he refused to accept dictation from them in any matter connected with the orchestra and compelled all his musicians to resign from the American Federation of Musicians. Such audacity is almost incomprehensible in the creed of labor officials, but that the results have amply justified Major Higginson's stand in this matter is proved by the unique position which the Boston Symphony holds in the musical world today.

Not only has its great founder brightened the lives of millions of Americans by bringing to them the gems of musical literature, interpreted by the finest orchestral artists of our day, but he has struck a stanch blow for the preservation of noble art standards from the contamination of trade, which should earn the undying gratitude of this commercialized nation. No other man, in my judgment, has done as much for American musical art as Henry L. Higginson, of Boston.

The question now likely to come before the American people is whether they will permit the small minority represented by the united labor organizations (with some 2,800,000 members), about 2 per cent. of our total population, to dictate the terms on which Major Higginson may be allowed to continue his philanthropy.

Is this a free republic that we are living in, or are we all subject to the imperial majesty of Samuel Gompers, the man who gave an American Congress 48 hours to pass legislation at his bidding?

Wages are not the only requirement of the American workingman, who gets the highest wages now paid anywhere in the world. The workingman is entitled to his share of culture and happiness, and when Mr. Samuel Gompers, through the great organization of which he is president, hampers the work of a national philanthropist in music like Major Higginson, he is standing directly in the path to improved conditions and a happier existence for the American people, of which the working classes constitute a very large proportion.

From the
Transcript
Nov,18,1916.

CONCERTS NEXT WEEK

Dr. Muck's Programme—A Matinee by the Symphony Orchestra for the Pension Fund—A Diversified List of Pianists and Singers in Recitals and Miscellaneous Entertainment—Sousa Anew

A LITTLE symphony from the eighteenth century, an intricate and exacting concerto alike upon orchestra, solo violinist and audience; and a long overlooked and variously pictorial tone-poem, suggested by a familiar play of Schiller fill Dr. Muck's programme for the sixth pair of Symphony Concerts on Friday afternoon and Saturday evening in Symphony Hall. In the concerto, Mr. Witek, the concert-master of the orchestra and a virtuoso of distinction in technique and tone, musical design and musical detail, will play the solo part. In order, the three pieces are:

Symphony in C minor (B. & H. No. 9).....Haydn
Concerto in D major for Violin and Orchestra...
Brahms
Symphonic Poem, "Wallenstein's Camp"..Smetana

On Sunday afternoon, in Symphony Hall, Dr. Muck and the Symphony Orchtstra will be heard in the first of the two annual concerts for the increase of the Pension Fund, out of which the men of the band receive a fixed income after retirement—a long-established and deserving insurance against old age. This time Dr. Muck, following the precedent of last year, and with his forces sure to be on their mettle, has put together a programme of light and favorite pieces, viz.:

Symphony in F minor, No. 4.....Tschaikovski
Overture to the Opera, "Oberon".....Weber
Suite from the Ballet, "Sylvia".....Delibes
Waltz, "Wine, Woman, Song".....Strauss
Overture to the Opera, "The Merry Wives of Windsor".....Nicolai

Thursday evening, Dec. 7, in Sanders Theatre at Cambridge, the third of the current series of concerts by the Symphony Orchestra under Dr. Muck, with Mr. Schelling for assisting pianist.

Friday afternoon, Dec. 8, in Symphony Hall, the seventh of the afternoon concerts of the Symphony Orchestra under Dr. Muck with Mr. Schelling for the assisting pianist in Liszt's concerto in A major. The other pieces of the programme are Franck's symphony; Borodin's "Sketch from the Asiatic Steppes" and the hackneyed overture to Weber's opera, "Euryanthe."

Saturday evening, Dec. 9, in Symphony Hall, the seventh of the evening concerts of the Symphony Orchestra under Dr. Muck, with Mr. Schelling assisting and the programme above noted.

Friday afternoon, Dec. 15, the eighth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Miss Gerhardt for the assisting singer.

UNION
Springfield, Mass.

BOSTON SYMPHONY ORCHESTRA, MONDAY.

The coming of the Boston Symphony orchestra to Springfield tomorrow night at the Auditorium in another of its characteristic concerts is good news to a great many people to whom this form of "massive music" especially appeals. The 36th season of this great organization finds it in personnel and equipment as near perfection as human skill and pains can make it for its peculiar mission of interpreting the world's colossal masterpieces of orchestration—and there is such a wealth of these that it would take decades to hear the best of them. Perhaps no band in the world is better equipped for such music than the Boston Symphony Orchestra; and the splendid Schumann "Rhenish" Symphony which is its chief offering at this concert will undoubtedly be given an ideal performance. The fact that the projectors of the orchestra have listened to the desires of many here who have attended these occasional symphony concerts, and have added a soloist, tends to a more pleasing breadth and variety than has been afforded on previous Springfield visits of the orchestra. Nearly every one of the hundred musicians in the orchestra will be employed in the closing number of Monday night's program, Liszt's symphonic poem, "Mazeppa."

As Springfield has now in its Auditorium one of the finest concert halls in the country, it is to be hoped and expected that Boston's great orchestra will become an annual visitor here and give at least in the future two concerts each season as it is giving this year for the first time in several seasons. The orchestra today, as it has been practically since its organization, is supreme among all organizations of its kind, not merely in America but in the world. Always a great orchestra it has gained enormously in the last four years under the skilled direction of Dr. Karl Muck, who seems to be, in the full sense of the word, a genius. The orchestra comes to Springfield directly on its return from a first Southern trip where it has been giving concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York. Everywhere its audiences tested the capacity of the concert halls where the performances were given and it has come to pass that very few music lovers in the country are able to listen to its playing unless they are regular subscribers.

Miss Laeta Hartley, the soloist of the evening, will be a newcomer in this city. She is a young American pianist who has reached the front rank of her profession. The greater part of her studying was in America. She has already appeared with the Boston Symphony Orchestra as soloist several times last season and the season before and was especially engaged for this concert.

The program which Dr. Muck has arranged for this concert is most attractive and the three pieces on it are each of them a masterpiece of its kind. The Schumann Symphony will be followed by Tschaikowsky's Concerto for Pianoforte and Orchestra in B-flat Minor and the final number will be Liszt's symphonic poem, "Mazeppa."

From the
Boston Post
Nov. 18, 1916.

A SPLENDID SYMPHONY PROGRAMME

Masterpieces Heard, Gabrilowitsch Is The Soloist

BY OLIN DOWNES

When a concert programme—even the programme of a concert by the Boston Symphony Orchestra—contains two masterpieces, three of works of genius and a fourth composition of value by a composer who is a past master of his art, it is worth listening to. This was the case yesterday afternoon when Dr. Muck, arranging one of the most interesting programmes of the season, conducted performances of Sibelius first symphony, Rachmaninoff's second piano concerto, Debussy's "L'Apres midi d'un Faune" and Chabrier's "Espana." Ossip Gabrilowitsch gave a wonderful performance of the concerto.

TWO MASTERPIECES

The two masterpieces on this programme were those of Debussy and Chabrier, each perfect in its kind, and the first of the two perhaps the most original piece of music which has appeared since the Tristan of Richard Wagner—if we accept, possibly, other orchestral pieces of Debussy at his greatest, such as the Nocturnes, or possibly, "La Mer."

Dr. Muck shows thoroughly and enthusiastically he comprehended the composer. The music thrilled the audience as it has thrilled it repeatedly in the past—music which needs no programme or explanation or analysis to make itself felt and understood by everyone.

Then there was Mr. Gabrilowitsch's performance of the Rachmaninoff concerto. It was Mr. Gabrilowitsch, more than the admirably written music of Rachmaninoff, who held the tense interest of the audience from the first note to the last. His tone was never more sonorous and many-colored. He had never done a better service to a composer, or collaborated with higher intelligence and greater self-abnegation with the orchestra. It was a pleasure indeed to note the recognition of the great art of this pianist. He has come into his own as a true artist should, with all modesty and as the result of the utmost patience and devotion to a high purpose.

Fromthe
Journal
Nov.18.1916.

MODERN WORKS PERFORMED BY THE SYMPHONY

Ossip Gabrilowitsch Plays Rachmaninoff Concerto in Brilliant Style.

This week the performance rather outshines the program at the Symphony concert. Yesterday the playing of the orchestra and of Ossip Gabrilowitsch, the soloist, was artistic, eloquent, full of color, gracing the works chosen for performance and so crowning the efforts of the composers themselves.

For this week there is no great classic selection, the program being made up of the first Sibelius symphony, a work laden with Finnish gloom and rude Russian-like tunes; Rachmaninoff's second piano concerto, a composition replete with technical brilliancy; Debussy's still strange yet fascinating music prompted by Mallarme's equally strange and cryptic verses, "The Faun's Afternoon"; and Chabrier's picturesque "Espana" rhapsody, a souvenir of the composer's trip through Spain in search of dance music.

The rhapsody is always delightful, Dr. Muck is never happier than when he conducts such effervescent music. In this instance, the best music was reserved for the last.

Mr. Gabrilowitsch and the orchestra were heartily applauded for their performance. The same program will be given tonight.

Next week Anton Witek, concert-master of the orchestra, will be the soloist. He has chosen the Brahms concerto in D major. The orchestral numbers will be the Haydn symphony in C minor and Smetana's symphonic poem, "Wallenstein's Camp," which has not been [illegible] since 1899.

From the
Advertiser
Nov.18.1916.

MODERN PROGRAM AT SYMPHONY

GABRILOWITCH IS TRIUMPHANT AT PIANO

Sibelius' First Symphony Splendidly Read and Brilliantly Performed

BY LOUIS C. ELSON

PROGRAM

Sibelius—First Symphony.
Rachmaninoff—Piano Concerto. No. 2. C minor. Soloist, Ossip Gabrilowitch.
Debussy—"Afternoon of a Faun."
Chabrier—Spanish Rhapsody.

It will be seen that the program swept from Finland to Spain and was distinctly modern in its tendencies. We have had the first symphony of Sibelius four times in recent years, but it is a far more comfortable work than the composer's fourth one, which we have had only twice. Yet it might have been more educational to have had the fourth again, for it exhibits Sibelius struggling with the most modern form of expression, and we cannot get rid of the idea that the work has something important to say, something that cannot be understood at a single or even a double hearing.

The first symphony is plain sailing. Perhaps some may take exception to the word "comfortable" being applied to so melancholy a work, but the Norsemen, in music, enjoy their gloom, and generally make it a strong feature of their large works; therefore, why should not the auditor enjoy it with them? Muted horns, sudden crashes, sharp contrasts, seemed to indicate that something was rotten in a State further north than Denmark in the first Allegro, but it was all very enthralling from the opening clarinette solo (excellently played) to the sudden pizzicati at the end of the movement. There was good and logical development of figures right along, but this did not prevent Sibelius from giving planty of dramatic power.

The Andante indulged in a rather too lengthy sorrow, and, in spite of some canonic work on the woodwind, it was not as skilfully wrought as the opening Allegro. Sibelius' chief device in this seemed to be sequences, mingled with tears. There was nothing here so powerful as the masculine chief theme of the first movement. But the Scherzo made full amends, for here there was all the heartiness of the folk-dances of the north. Even the kettle-drum joined in the festivities with such important ryhthmic effect that it often became almost an "obligato." We like this movement best of all the four. The finale was splendidly read by Dr. Muck, and brilliantly performed by the orchestra. Many reminiscences from preceding movements appeared and were very clearly defined. Even the bass drum now joined in the strong pulsations of rhythm, an orgie of frenzied power took place, fierce rushes that might have pictured the furies, or Greek Eumenides, were in this movement, which was given with phenomenal abandon, until it unexpectedly came to a final pianissimo pizzicato end. Only our orchestra and our conductor could give such a work in such a manner. It was fully appreciated by the audience and the orchestra was forced to rise in response to continued applause.

After a walk in the corridor the audience were given more northern music, but of a far less brooding character than the symphony. Rachmaninoff played this concerto himself, in Boston, on its first presentation here, seven years ago, but he made no greater triumph with it than Gabrilowitch won yesterday afternoon. It is a well-constructed work with impressive power even from the introduction, the theme of which is well developed later on. There was effective contrast between the powerful chief theme, on the orchestra, and the gentle subordinate theme, given chiefly by the piano, and the working-up of these and of new subject matter was finely carried out. By the end of the first movement it was evident that both the composition and the pianist had won the audience.

The Adagio is melodic enough to be a good lesson to modern composers, its Coda being especially beautiful, and the transference of the chief theme from piano to orchestra, each embroidering it in turn, was given with excellent ensemble, but it is somewhat too long, a frequent fault with Rochmaninoff when he indulges in sentiment.

The Finale gave the finest opportunities to the soloist, and Mr. Gabrilowitch took full advantage of these. Chief theme and subordinate both are chiefly in the piano part, and the second is grandly worked-up afterwards. There was some fine arpeggio playing here and the fugal work of piano and orchestra, in treating the chief theme in the development, must not be ignored. But the best treatment is accorded to the subordinate theme in this movement, and the cadenza work made the concerto [illegible]

[illegible]abrilowitch was re-[illegible]or, and his artistic work deserved it, but in chronicling these laurels let us not forget the excellent ensemble of the orchestra, nor the fact that here is a concerto made in good form, using melodic as well as contrapuntal effects, and a model to those wild radicals who believe that if they are to express any emotion in music they must begin by smashing musical form. The pianist, however, carried out the composer's thoughts in a manner that was memorable and wonderful.

Debussy's faunal afternoon was but vague after these two modern bits of symmetrical and melodic composition. We wonder whether Dr. Muck slily intended the auditor to draw the contrast. Nevertheless the delicacy of the orchestration, the pastoral touches, the meditative moods, were eloquently read by Dr. Muck, and they are undoubtedly poetic. Only one recognized that it is a rather circumscribed school which might easily cloy. That it is (or was) a discovery, a new musical flavor, must be readily conceded, and it is probably the best of Debussy's orchestral compositions.

Again, in Chabrier's "Espana," the orchestra made a triumph. This work is so temperamental that it treats the orchestra as if it were a gigantic solo instrument. It has all the freedom and fantasy that might be expected from a single romantic guitarist on a wild night in seville. With his two harps and his pizzicato strings Chabrier manages to catch the full spirit and tone-color of Jota and Fandango. We must praise the difficult work of the bassoons, as well as the striking touches that were given by trombones and bas stuba. It was a feast of syncopations almost throughout.

Thus ended a concert in which the best of the modern schools were united, a concert that proved that symmetry and musical beauty are not dead even in the 20th century.

From the
Herald
Nov.18,1916.

SYMPHONY ORCHESTRA'S FIFTH CONCERT

Impressive Interpretation of Sibelius Work Is Given—Debussy's "L'Apres-Midi D'un Faune," Chabrier's "Espane" and Rachmaninoff Work Complete Program.

By PHILIP HALE.

The fifth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, Symphony, No. 1; Rachmaninoff, piano concerto, No. 2; Debussy, L'Apres-midi d'un Faune; Chabrier, Espana.

Dr. Muck and the orchestra gave an impressive interpretation of the symphony. The music itself is for the most part profoundly, hopelessly melancholy. There are pages that are gloomy in a defiant manner, as though the composer shouted in the luxury of woe. The first movement is the strongest. There is something savagely elemental about it. The workmanship suggests a well-trained musician who disdaining the smug, conventional thoughts and expression of his colleagues turns towards the conservatory and the professors and exclaims with Whitman:

The spotted hawk swoops by and accuses me—he complains of my gab and my loitering.
I too am not a bit tamed—I too am untranslatable;
I sound my barbaric yawp over the roofs of the world.

Some have found that this symphony is the full, wild, tempestuous expression of Finland; that the music is topographical and ethnological; or that it is the voice of an injured and sullenly rebellious people. Yet travelers tell us that Finland is not merely a country of dreary moors and murky skies; that the Finn is not by birth or circumstance necessarily a Dismal Jemmy; that there is good humor, mirth, crushing of cups even in Finland. Surely the Finn that is seen in this country is a cheerful body.

We prefer to think that the symphony is the expression of the individual Sibelius's moods at the time he composed it; that he wrote without thought of geography, social and economic conditions, or Rusia. The first movement might stand by itself, as an overture, fiery, passionate, tragic in its sadness. There can be no question of the composer's earnestness and sincerity. Thus he felt, thus he wrote. But in the movements that follow there should be some relief. A fit of musical depression that lasts over half an hour leads the hearer, although he may admire the pessimistic eloquence that is at times Tschaikowskian, to call out: "Cheer up, old top. All is not yet lost."

Dr. Muck has a happy faculty for choosing the one suitable, inevitable tempo. We have known no conductor who has equalled him in this respect. It was therefore the more surprising to find him taking the tempo of [illegible] Prelude at so slow a pace that the beautiful music suffered thereby. The exquisite fancy of the composer was weighted down with leaden wings. It is a curious fact that Mr. Weingartner, when he conducted this Prelude at a concert in the Boston Opera House, erred in like manner. It was, however, a pleasure to hear the music without the sight of nymphs, a miming Faun, and the presence of a board of censorship, adamant in the matter of bare feet and legs, as young Mr. Smallweed was adamant in the matter of gravy.

There has been much talk about the death of Bizet as an irreparable loss to French music. It is true that "L'Arlesienne" and "Carmen," in spite of sneering M. Marnold and M. Gauthier-Villars gave more than promise of brilliant works to come; but the premature death of Chabrier, from whom so many of the younger school have learned, from whom so many have stolen, was perhaps a still greater loss. Chabrier was no longer a young man when he lost his mind, but the opera that he left unfinished shows what was in store for the world. We have heard "Espana" conducted by Dr. Muck with a finer touch, with a greater delicacy in brilliance and at the same time in a more reckless spirit.

Any pianist that chooses Rachmaninoff's second concerto possesses the virtue of self-abnegation. It is not necessary for Mr. Gabrilowitsch to be anxious about popular appreciation of virtuoso qualities. His many admirable qualities are known to all. The piano in this concerto is seldom dominating; it is for the most part one of the instruments in the orchestra. Mr. Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York and Brooklyn eight years ago. We heard it first in Boston when the composer played the piano part seven years ago next month. The concerto is an interesting composition, technically and aesthetically, and the interest is maintained without any direct and obvious appeal to the great public. There is a sturdiness and an independence shown that would alone win respect, even if the themes and the development did not please the ear. And in this concerto there is not the verboseness that partially destroys the effect of Rachmaninoff's symphony and "The Island of the Dead." The first movement is effectively concise. Mr. Gabrilowitsch gave an excellent performance of the piano part whether the music called upon him to be individually robust, poetic or gracefully and ably aiding the orchestra.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Haydn, Symphony in C minor (B. & H. No. 9); Brahms, Concerto for the violin (Mr. Witek, violinist); Smetana, Symphonic Poem, "Wallenstein's Camp."

From the
Globe
Nov.18,1916.

SYMPHONY CONCERT

Gabrilowitsch Brilliant in Rachmaninoff Concerto

Dr Muck Conducts Music by French, Russian and Finnish Composers

Dr Muck's program yesterday afternoon represented a Finn, a Russian and two Frenchmen—the first symphony of Sibelius, Rachmaninoff's second piano concerto. Debussy's "Afternoon of a Faun," and the "Espana" rhapsody of "Chabrier." The orchestra was a gorgeous instrument of virtuosity and many colors. Dr Muck conducted with an enveloping ardor, to which his men responded in unusual spirit, and showed his perception and versatility in varying styles.

Mr Gabrilowitsch, the soloist, played the concerto with the fervor of devotion, with superb insight, with a poetic appreciation for the introspective vein of the slow movement, mystic, restrained in passion to some even religious, according to the mind and mood of the hearer, and with equal understanding for the barbaric, yet superficial pomp of the final movement. Extréme breadth of treatment and the repose of depth and sincerity of feeling were followed here by the brilliance of the virtuoso and Mr Gabrilowitsch was equal to both. A colorist, a weaver of melody of lyric illusion, a master of rhythm and its magical powers, Mr Gabrilowitsch makes of the piano an eloquent means of interpretation. The cumulative effect he obtained from the opening measures is not easily to be forgotten. He was recalled five times.

To Dr Muck and his inspired control of the orchestra, the soloist owed much. Surpassing in beauty and praise was the ardent spirit, the flaming intensity of feeling in the reading and delivery of this work, not at all times inherently great, but in the first two movements, often deeply emotional, touching moments of beautiful sentiment and nobility of expression. The dramatic climaxes were of fire, and the long breathed phrases of melody nobly sustained.

The first symphony of Sibelius, a stern work uncompromising with any sheer or sensuous beauty, is one to admire more at each hearing. There is the rugged, majestic strength, the pungent flavor of the soil as in the clumsily roistering scherzo, the cragged peaks of conflict, the elegaic lament, the subcurrent of epic feeling which can be granitic but never commonplace. Dr Muck's performance was impassioned, supremely eloquent.

The orchestral coloring in "The Afternoon of a Faun" and the unbroken, shimmering web of legato which Dr Muck obtained were in the last degree sensuously expressive. The broad tempo furthered this langorousness, although it obscured the lightness which obtains in this score. In "Espana" Dr Muck emphasized the brusque folk character of the dances and their music.

Next week the program will be: Haydn, Symphony in C Minor, Brahms, concerto for violin, Mr Witek, soloist; Smetana, symphonic poem; "Wallenstein's Camp."

[42]

From the
Post
Nov. 19, 1916.

MAJOR H. L. HIGGINSON CELEBRATES

Observes 82d Birthday Greeting Well Wishers

MAJOR HENRY L. HIGGINSON,
Venerable Boston banker who observed his 82d birthday yesterday.

Major Henry L. Higginson, head of the banking house of Lee, Higginson & Co., was 82 years old yesterday. Enjoying splendid health the venerable banker was in good spirits.

He passed the entire day at home, greeting callers in the forenoon, writing replies to birthday greetings and acknowledgments of numerous birthday gifts.

RECEIVES CALLERS

The afternoon was largely taken up with receiving more callers, watching a part of the military parade from his windows, and taking an afternoon nap, which he says is a mighty good thing to keep a man in trim. In the evening he had dinner with members of his family and a number of intimate friends. He retired early.

Neither his age nor even his birthday kept him at home all day. He simply followed his usual custom of taking Saturday off, because it is a short business day.

Major Higginson decried the lack of experts in the business and political affairs of the United States. "If there were just one thing I could tell the boys of this country," he said, "it would be to tell them to be experts in whatever they set out to do.

"This country sorely needs experts. We have an overabundance of men who are ordinary pluggers, men who are willing to work hard at anything they do, but they are not experts. A willingness to plug is a big asset, but knowing the business from the bottom to the top, theoretically and practically, is what is needed most. There's a scarcity of experts, and a great opportunity for the boy who wants to be of the greatest service.

"I am a working man. I like work, and I hope to work until the last. Work is the real thing that keeps people young, but I think a man should also do some good in the world and be of some service to others."

The major said that he was impressed with what he saw of the military parade. "I saw the Eighth go by. A fine regiment, fine men; they looked fine and had a great stride. They'd make fine soldiers in a case of necessity. We could make good soldiers of all our boys, too."

From the
Sunday Post
Nov.19,1916.

LONGY CONCERTS

Georges Longy and Miss Renee Longy announce "special concerts" to be given on the evenings of Feb. 7 and March 21 in Jordan Hall. The first will be devoted entirely to the works of Jean Hure, a French composer, whose compositions are little known in this country; the second to works of Charles Martin Loeffler. The soloists engaged are Mme. Povla Frisch and Mrs. Laura Littlefield. Mr. Longy will also have the assistance of the American String Quartet, players from the Boston Symphony Orchestra, and others. The accompanists will be Mrs. Dudley Fitts and Mr. Jean Verd. New songs by Mr. Loeffler will be introduced. Mme. Frisch will sing the solo part in his "L'Archet," a work for soprano, female chorus, piano and viola d'amour.

From the
American
Nov.19,1916.

MAJ. HIGGINSON AT 82 YEARS YOUNG IN HEART

Boston's Famous Banker on Birthday Delivers Little Lecture to Other "Boys."

Major Henry L. Higginson, Boston banker of international repute, was eighty-two years old yesterday—but he didn't feel it. He has yet to realize King David's eighty-year limit.

From his long experience of life Major Higginson framed a vigorous call for the growing boy to stop swelling. He asked:

"What does the growing boy do today, what specialty does he aim himself at? He doesn't do anything—but swell."

Lack of experts, the banker declared, is the tronble with this country. Expanding along this line he went on:

"America manufactures goods, but not better than any other country does. What are we? Nothing but a nation lacking experts.

"We haven't much of an army. We haven't anything of a navy. There are no experts in government steering. I voted for Mr. Wilson the first time—but not the last.

HARMFUL LACK OF EXPERTS.

"I have devoted myself a good deal to banking, yet I don't consider myself an expert. That's my mistake.

"What are railroads coming to? I can't conscientiously advise anyone to buy railroad stocks for an investment. If they care to gamble, that is another thing.

"The banks shoud refuse to take bonds when the interest on them is not paid. I am not sure they have a legal right to do so. But what are you going to do when they bring up their unreasonable eight-hour law? It follows, naturally, that, when railroad wages and output are constantly on the increase and their revenue is not, something is going to smash.

"I am a working man. Have been one all my life. I understand the difficulties and danger and consequences of overwork as well as any man living. But, when I start on a piece of work, I stay with it until it is finished. You can't limit the hours of work. Suppose you tried to appiy that principle to doctors handling a critical case? Every job must be finished. The farmers are our largest and best class. Where would we come out on the food question if they ever stopped about the eight-hour law?

WORK, HOURS AND WAGE.

"Let the railroad employes have $25 a day if they must have it. The people will pay for it. They always do. I have all respect for labor unions and their necessity, but I don't intend to have any man saying to me: 'You shall work just so many hours and there you shall stop.' No, what we need is experts behind the direction of such moves as the eight-hour law."

Since the Major is over eighty, he was reminded of what David the Psalmsaid and of the recent comment Chauncey M. Depew made on the same. The Psalmist said:

> Though men be so strong that they come to four score years, yet then is their strength but labor and sorrow so soon passeth it away and we are gone.

The Boston Symphony Orchestra and the audience celebrated Major Higginson's birthday last night at the concert in Symphony Hall. In his honor the overture to "The Magic Flute" was interpolated in the program immediately after intermission. The great audience applauded enthusiastically and arose. Major Higginson bowed in acknowledgement, but did not speak.

From the
Herald
Nov.19.1916.

SYMPHONY ORCHESTRA PAYS TRIBUTE TO FOUNDER

Great Audience Applauds Selection Played in Honor of Maj. Higginson's Birthday.

The Boston Symphony Orchestra and the audience celebrated last night at the concert in Symphony Hall the 83d birthday of Maj. Henry Lee Higginson. In his honor the overture to "The Magic Flute" was interpolated in the program immediately after the intermission. The great audience applauded enthusiastically and rose. Maj. Higginson bowed in acknowledgement, but did not speak. The superb orchestra that he founded and maintains spoke eloquently for him.

From the
American
Nov.1916

MAJOR HENRY L. HIGGINSON, famous Boston banker, who delivered a little sermon to other "Boys" on his 82nd birthday.

From the
Transcript
Nov.18,1916.

NEWS OF MUSIC

LIGHT PIECES, DR. MUCK AND THE PENSION FUND

A Renewal Next Sunday of Last Year's Experiment—Mme. Wirthlin and Miss Russell for New Singers—The Good Fortunes of a Bostonian Quartet in New York—Concerts in Prospect

TWICE a season there must be a concert for the Pension Fund of the Symphony Orchestra and twice a year Dr. Muck must put together a programme for it that shall interest a miscellaneous public, that shall accord with the standards of the conductor and the band and that shall not be a counterpart of the austerer lists that he makes ready for the twenty-four Fridays and Saturdays of the regular series. With him as with his predecessors, the usual recourse has been the music of Wagner—fragments of the operas or else an assemblage of the overtures and the preludes to them. Always seemingly a sufficient public stood ready to hear them and doubtless would have been as expectant this autumn; since, paradox as it seems of a city that professes to be a capital of music, Wagner comes relatively seldom to our ears.

For the impending concert of next Sunday afternoon, the conductor has preferred another way. Last winter, for the Pension Fund, Symphony Hall was filled by an audience that for the first time heard Dr. Muck and the orchestra in such light music as a waltz by Strauss and a suite from a ballet of Lalo, with a symphony of Tschaikovski for beginning and a "favorite overture" here and there on the programme. The experiment pleased the public and pleased the men, who justly regard a concert which is to swell their income in retirement and old age, as an affair of their own. Accordingly the venture is to be renewed next Sunday when the waltz is Strauss's "Wine, Woman and Song"; the ballet Delibes's pretty and piquant "Sylvia"; the 'favorite overtures" Weber's to "Oberon" and Nicolai's to "The Merry Wives of Windsor;" and the symphony the fourth of Tschaikovski with the scherzo of the plucked strings. There is a considerable public that professes interest in the Symphony Orchestra, if it would only play "light music." Here now is the opportunity of that public to translate words into deeds—at the box-office window—and listen to conductor and orchestra in the music it desires. An equal opportunity, not less pleasurable, awaits those who count the orchestra one of the institutions of Boston with which they should now and then acquaint themselves. As for the subscribers to the regular concerts, it has not been their way to forget that the two matinées for the Pension Fund are their two occasions to prove by their works the regard for all and sundry on the stage of Symphony Hall that they speak week by week in their applause. As Rev. Dr. Sunday might say, Second Corinthians viii., 7:

From the
Herald
Nov.19,1916.

CINCINNATI ORCHESTRA

The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, will visit Boston in January. The first visit to this city will be on the evening of Jan. 11, at Symphony Hall. Prominent on the program stands "The Sinfonia Domestica," by Strauss.

REPUBLICAN
Springfield, Mass.
NOV 7 19

LOCAL INTERESTS

A SCHUMANN SYMPHONY

BY THE BOSTON ORCHESTRA

DR MUCK'S SENSE OF CLIMAX

Pleasant Concert in Auditorium, With Laeta Hartley as Soloist

Schumann's symphonies are sometimes regarded as caviar to the general, so that there is the more reason for pleasure at the warm reception of one of them last evening. The occasion was a superb performance by the Boston symphony orchestra at the first of two concerts by this orchestra included in the Ellis course, and the symphony in question was Schumann's third, the "Rhenish," in E flat. This was, so far as available records show, the first production here. Such neglect may appear incredible, yet performances of Schumann, as of Brahms, go by favor rather than by popular demand. The public knows the Brahms symphony in D major, and likes it, perhaps it would like some of the others if it knew them as well.

There could be no doubt as to the liking last evening for what was to many of its hearers a new symphony; it was relished from beginning to end, and it gave a happy opening to the program. Yet, it would probably be a mistake to regard the impression made as very deep or very enduring; Schumann's music needs more than most the aid of intimate acquaintance—not indeed to give pleasure, but to make the memory of that pleasure vivid and lasting. His metal is precious, but it is very soft and a little dull of color—fine gold, let us say, mixed if that is not contrary to chemical science with very soft lead. In the first impression such music often charms while leaving behind but the vaguest of memories. Let it then be set down as something to "carry away" that on the night before the great election Dr Muck did delight a large audience with this gentle and smooth-spoken music. When its turn comes again let it be looked on as an attractive and not merely a neutral item in the announced program.

One cause of this vagueness and impermanance of the impression left (which has little or nothing to do with the lasting worth of the music) is the relative dulness of Schumann's instrumentation. It has neither the solid clearness of the classical school, using instruments in the simplest groupings, nor the piquant brilliance of the combinations which the moderns since Berlioz have developed to such amazing perfection. Nor does he gain by the great enlargement of the modern concert orchestra which is indispensable for the full effect aimed at by a thorough-going modern by Liszt; on the contrary one felt frequently last evening that only the consummate perfection of the Boston players and of Dr Muck's conducting kept the great mass of strings from being a detriment. But whereas Mme Schumann, when she first heard this work at Duesseldorf in 1851, thought part of it "unclear," she could hardly have had that impression last evening. But the conductor then was Schumann himself, which hardly gave a fair test.

What Dr Muck most brought out last evening was the freshness and geniality of the work, which flows with a smooth spontaneity none too common in Schumann's music, and perhaps only attained when a lucky flood of inspiration lifted him, as in the E flat major quintet above the vexing shoals of his moody genius. It may not be extravagant to suppose that in this the Rhine may have had its part as in the shaping of Jean Christophe's career. It is by no means picture music, and indeed a smooth musical flow is not among the characteristics of labored realism. But for a fitful tone poet like Robert Schumann to have had his mind recurring, during the month that this symphony was in the making, must have been both a stimulus and a guide. Not many of his larger works are so sure and so direct. This is not a great symphony, and was obviously not composed for one. Only in the noble fourth movement, where a vivid recollection of pontifical rites at Cologne led him near to the sublime, does Schumann depart from the happy modesty of theme and treatment. When theme and treatment so perfectly fit, we need not trouble about greatness; it is much to have such genial charm as Dr Muck last evening made apparent to all. It was ideal conducting and led the way to that powerful climax, in sonority or in emotional tension, which is one of his most striking traits as conductor and program-maker. The audience after this serene loveliness, was to have its full share of thrills before the evening was done.

From the
Herald
Nov.20,1916.

CONCERT IN AID OF PENSIONS AT SYMPHONY HALL

Dr. Muck Brings Out Beauties of Tschailkowsky in Popular Concert — Music Depicted Man's Weakness and Utter Impotence Against a Relentless Fate.

FRITZ KREISLER TO PLAY AT NEXT SUNDAY CONCERT

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave a concert at Symphony Hall yesterday afternoon in aid of the pension fund. The program was as follows: Tschaikowsky, Symphony No. 4, in F minor, opp. 36; Weber, overture to the opera "Oberon"; Delibes, Suite from the Ballet "Sylvia"; Strauss, waltz, "Wine, Woman and Song"; Nicolai, overture to the opera, "The Merry Wives of Windsor."

The program was of a popular nature and a large audience readily responded in aid of so fine a cause.

Tschaikowsky, himself, related the program of the Symphony in a letter to his friend Mme. von Meck to whom the work was dedicated. It was inspired by thoughts of faith and death. Its theme is universal and it appeals to any mortal perplexed with the mystery of life. The music depicts man's weakness, his utter impotence against relentless fate. He may hope for consolation in memories, in incidents that flit through his disordered mind, but in vain. Happiness may only be found in observing and sharing the happiness of others until death brings relief.

The orchestra was as a commanding and entrancing virtuoso. In the symphony there were many instances of admirable solo work and superb ensemble. The capricious scherzo was given with extraordinary brilliance and variety of nuances. In other pieces there was sonority and surpassing skill.

Dr. Much, whose art as an interpreter is akin to genius, gave an admirable reading of the symphony and conducted the dance music on the program with the quiet authority, the magnetic force, for which he is justly admired. Under his direction the well-known waltz was effectively recreated with irresistible abandon and effective observance of its subtleties of rhythm.

Next Sunday afternoon Mr. Kreisler will play an interesting program assisted by Carl Friedberg, pianist.

From the
Record
Nov.20,1916.

The members of the Boston Symphony Orchestra—the finest band of its kind in this country—have good reason to feel hurt at the showing made by Boston for their Boston Fund benefit yesterday. Sunday after Sunday the great hall is packed to suffocation when Alma Gluck, Paderewski, Sembrich, McCormack or Kreisler appears. Yesterday when the orchestra, "Boston's pride and joy," played for a fund which will help the members in their old age there were many, many vacant seats on the floor. The rows of standees, a feature of other Sunday concerts, were absent. Are there not enough persons in Boston to fill one hall to capacity on Sunday for an orchestral concert? Are idols of the public the only magnets for Sunday afternoon? Do Boston music lovers feel they owe nothing to the Boston Symphony Orchestra? Let Boston turn out in throngs for the next concert.

Dr. Muck's program was so very light—after the Tschaikowsky symphony—that it probably did not appeal to many who would have attended had there been a concert of heavier music. Yet Dr. Muck undoubtedly arranged his program hoping that it would appeal to many who are not regular attendants. Hearing the orchestra playing the "Wine, Woman and Song" waltz under Dr. Muck was certainly a novelty—the sort that either pleased greatly or not at all.

From the
Herald
Nov.26,1916.

NO SYMPHONY CONCERTS

There will be no Symphony concerts in Boston this week, as the orchestra is making its second southern trip, giving the usual concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn. In Philadelphia, Washington, Baltimore and Brooklyn the soloist will be Miss Susan Millar, the young mezzo-soprano. There will be no soloist in New York.

From the
Globe
Nov.20,1916.

PENSION CONCERT

Plan of Popular Program Again Followed

Tschaikowsky Fourth Symphony and Strauss Waltz Included

The first of the season's concerts in aid of the Symphony Orchestra pension fund was given yesterday afternoon in Symphony Hall. The program was as follows: Tschaikowsky, Symphony, No. 4, in F minor, op 36; Weber, overture to "Oberon"; Delibes, suite from the ballet "Sylvia"; Johann Strauss, waltz, "Wine, Women and Song"; Nicolai, overture to "The Merry Wives of Windsor."

Tschaikowsky apparently composed his fourth symphony of "Fate" during a time when he was more free from the spell of melancholy, which so largely influenced his life, and consequently manifested itself in the majority of his works. Here we find less of the lachrymose tendencies which caused the Russian master's fifth and sixth symphonies to have their being.

Nor is one cast into the slough of despond by an expression of poignant grief as displayed in the last-named works, whose underlying current of tragedy causes them to stand unparalleled in symphonic literature.

On the other hand, the F minor symphony shows Tschaikowsky in his happiest mood, but it is an individualistic happiness, which finds its most congenial means of display in the outlet of its exuberance by means of employing the jubilation of the fortissimo. Characteristic, too, is the scherzo, in which the strings play pizzicato throughout.

Dr Muck read the work in magnificent fashion, the scherzo in particular being set forth in a style which had not only the superior virtuosity of its delivery to commend it, but which was a masterpiece in matters of dynamic contrast and rhythmic elasticity. At the conclusion of the symphony the players shared with the conductor the well-earned tribute of the enthusiastic audience.

From the
Boston Post
Nov.19,1916.

PENSION FUND

Tomorrow afternoon brings the first of the two concerts given annually in aid of the pension fund of the Symphony Orchestra. Following the success of the concert a year ago, Dr. Muck has arranged a program consisting of truly popular music. Tschaikowsky's Fourth Symphony is the most Russian of the six that he wrote, and with many the favorite of them all. The second half of the program promises much that is enjoyable. It opens with the "Oberon" overture, which will be followed by the suite taken from the music of Delibes's ballet, "Sylvia," Prelude and Les Chasseresses, Intermezzo et Valse lente, Pizzicati, and the Cortege de Bacchus.

The next number will be Johann Strauss's waltz, "Wine, Women and Song," and the final number will be Nicolai's overture to "The Merry Wives of Windsor." The concert will begin at 3:30.

SYMPHONY CONCERTS

Anton Witek, concert-master of the orchestra, will make his annual appearance as soloist at the sixth pair of Symphony concerts next Friday afternoon, Nov. 24, and Saturday evening, Nov. 25. He will play Brahms's Concerto. The Symphony will be Haydn's in C minor, No. 9, in the Breitkopf & Haertel edition. It has not been heard at the concerts for 13 years. It will be followed by Brahms's Concerto. The final number will be Smetana's symphonic poem, "Wallenstein's Camp." This will come as a novelty, for it has not been played here in Boston since 1897 under Mr. Paur.

From the
Traveler
Nov.25,1916.

ANTON WITEK SOLOIST WITH THE SYMPHONY

Yesterday afternoon's Symphony concert provided one of those programs where the symphony selected was not the feature number. The symphony in this instance was Haydn's in C minor, small and pretty, but scarcely impressive, even though Dr. Muck and his ployers made all possible of it. Mr. Warnke played the solo for 'cello beautifully.

The big number of the concert was the Brahms concerto, with Anton Witek, concert master of the orchestra, as soloist. It was superbly played by both soloist and orchestra, new beauties croping out throughout its playing. Mr. Witek's beautiful tone, exceptional artistry and the ease with which he overcame technical difficulties aroused such enthusiasm that at the close of each movement the soloist was compelled to bow his acknowledgments time and time again. A goodly portion of the applause following the playing of the adagio could well have been intended for Mr. Longy's beautiful oboe playing.

Smetana, ever interesting, affords ample opportunity in his "Wallenstein" symphony poem for the listener to guess at just what the composer had in mind. It starts in as though "Bedlam had been let loose." Then follows the calm of night which soon gives way to another torrent.

From the Transcript Nov.13,1916,

POSSIBLY Chabrier's rhapsody, "España"—recurring tour de force at the Symphony Concerts for conductor, orchestra and audience—is becoming a little hackneyed. Once more yesterday afternoon it was the final item in a programme no longer or more exacting than usual. Yet the orchestra played it carelessly with slips in entrances—a rare fault among such usually exact virtuosi; the conductor was painstaking but not ardent—a still rarer disposition in Dr. Muck; while the audience took piece and performance as a pleasant matter of course, whereas it used to smite its hands together in applause for both. These agreeing signs indicate a single conclusion: all concerned in the Symphony Concerts have had enough for the present of "España; Rhapsody for Orchestra on Original Spanish Airs," by Alexis Emmanuel Chabrier, and a decent repose for several seasons on a shelf in the library is necessary to freshen it and them. (It once rested there for a full decade.) Of late, too, it has steadily tended to be a commonplace of concerts. The Pops have taken it into their repertory; the makers of music upon two pianos count it indispensable to their programmes; bands of brass have been known to play it.

Brilliant piece though "España" is in hot flow of invention, rhythmic energy and pungency, glow of color and bits of modulation, it suffers in repetition from this seeming virtue of saliency. Nobody who has heard the music forgets it; whenever it appears on a programme the anticipated effect, within such variations as those of yesterday, is fulfilled; nowadays to most ears there is no mystery, no strangeness, no newness in it. The glow remains the glow; the impulsion, the impulsion. The outcome was bound to be stale reaction to it alike on the platform and on the floor of Symphony Hall. Moreover, to forego "España" for a while need not imply the foregoing of the blazing Chabrier. Mottl scored richly for orchestra his piano pie e, the Bourrée Fantasque, and it has been once played, long ago, at the Symphony Concerts. The Polonaise from his opéra-comique, "Le Roi malgré Lui" likewise once played here in Mr. Goodrich's concerts, strikes in its kind hardly less rhythmic, harmonic and instrumental fire than "España" itself.

Similarly does not Debussy's "Prelude to the Afternoon of a Faun," though it escapes the obviousness and sameness that beset "España," recur quite as often as need be at the Symphony Concerts? Last week at a performance of the Russian Ballet one of Mr. Monteux's orchestral intermezzi was the first of Debussy's early Nocturnes, the piece named "Clouds." How new, strange, fanciful and fitful it sounded because it has gone so long unheard in Symphony Hall! Yet it has that freshness of invention and method, that instant beauty upon ear and imagination that not a little of Debussy's later music lacks. Of those pieces "Rondes de Printemps" would bear rehearing; while at only a single pair of concerts has the public received the pleasure of "Iberia" from Dr. Muck's divining hand. Those that like to reproach his programmes say that he tends to go 'round and 'round a succession of pieces, polishing and perfecting a little more each new repetition. Under actual scrutiny of his lists the reproach does not hold; while, curiously, the performance of "The Afternoon of a Faun" yesterday was less characteristic of the glamorous music—in which tones are as sun-shot mist traversing the summer air—than have been some that preceded it.

For the fate that overtook Wagner's music when it had become classic has now befallen Debussy's, similarly established. The whole world, except the case-hardened care-takers of convention, is agreed upon the beauty of this prelude. Why not then—the conductors seem to reason—make it "a linked" beauty "long drawn out" and take it at slower and slower pace, even as to this day many of them take the more sensuous pages of Wagner's music-dramas? Dr. Muck shuns these languors with his Wagner, yet he seemed to court them on Friday with his Debussy, spinning the web of the music in sustained slowness. He seemed also to yield overmuch to another of the latter-day fashions with the earlier music of Debussy. For a time there was a common agreement that not a little of it—orchestral, piano and vocal pieces and much of "Pélléas and Mélisande"—was a thin-bodied streaming, iridescent music moving in its own lovely haze and delicate suggestion. Then came a Debussy who wrote in stouter-bodied pattern and fuller voice. Meanwhile the detractors of his matter and manner had repeated to weariness that his music was fragile and hushed. Straightaway, as though at once to follow the master's new manner and refute the scornful, his apostles began to play not a few of these earlier pieces in larger and more emphatic voice, ampler design and deeper color. Dr. Muck was of them yesterday when he sounded the music with an intenser note of melancholy and musing, of languor and longing, than such a "dream-fiction" surely warrants.

The rest of the programme, which fell into two contrasting groups—the one southern and shining and the other northern and gray—was of a different voice. Almost in the literal sense of the words, Mr. Gabrilowitsch—as usual for the music first and for himself second—joined the orchestra to play the piano part in the symphonic piece by Rakmaninov, that the composer labels a concerto for pianoforte with orchestra. In form and in occasional details it is a concerto in the stricter sense of the word, yet nowhere does the music set piano and pianist displayfully before the orchestral background. He may prove, as Mr. Gabrilowitsch did, his keen insight into a fairly abstruse piece, his acute sense of his own share in the design and the progress of the whole; his technical ease, diversified richness of tone, alertness to pace, rhythm, euphony or contrast through the whole course of it. Rakmaninov himself is a notable pianist; yet never once does he weave in and out of the concerto purely pianistic embroideries. He asks other virtues than virtuosity of him who plays the piano part, and Mr. Gabrilowitsch, as was to be expected, was loyal to the composer's intent. Like Mr. Longy with his oboe, or Mr. Warnke with his 'cello, the pianist took his place in the orchestra to carry to the best of his ability his share in a symphonic piece.

As such, Rakmaninov's concerto more interests the mind than it stirs the sensibilities. It seems almost always a well-considered and almost nowhere an inspired, music. By every token of it the composer has meditated his design, chosen among his means, adjusted and polished his details. His motives are clear, compact, promising and fruitful. His development and interplay with them does not lack invention, resource and stroke. It has even its sober ardors; but usually the suggestion is of processes of the mind rather than of impulses of the spirit. The workmanship is like the matter. Out of these qualities Rakmaninov once and again distils a grave beauty as in the slow movement, a grave power as in the latter pages of the finale, and a grave loftiness as in the first movement. But through the whole music, in spite of the richness of both Mr. Gabrilowitsch's and the orchestra's tone, went a middle-gray mass of instrumental and harmonic color. Under repetition, the concerto would almost surely make warmer and deeper impression; but for obvious reasons, few are the pianists that choose it.

The other northern piece was that first symphony of Sibelius with which Dr. Muck seems to have permanently enriched the active repertory of the concerts, played with his wonted projecting force upon such music, if not to the wonted applause of an audience that the chance of the day seemed not to dispose to grim power. These are the days of diffusive minds and thin-spread spirits, whereas in the writing of his symphonies Sibelius seems to hold his creative faculties in the tensest of strain and union. What it is the custom to call his brevity and his economy of means are really but the play of this high intensity. In relatively few measures, as in the mournful melodies of the introduction and the Andante he so outpours his bleak lament of loneliness. From this concentration springs the force and the fulness of his instrumental and harmonic strokes. When this red heat of creation, this deep surge of spirit is more, almost, than the composer can bear, it releases itself in the clangors, blow upon blow, of the finale or of many a measure of the allegro energico, tame term for what is often seething tone.

No doubt Sibelius has felt the influences of a Finnish land that for months is bleak, bare, cloud-swept and rain driven, as they that have seen it say. No doubt he shares the Finnish temperament which those same observers say is prone to extremes of depression and elation as witness the contrast of the andante and the scherzo of this symphony. No man may escape his race and his abode; no doubt also Sibelius has his own idiosyncrasies of brooding, restless, grim and impetuous temper. His music may escape them, since each of us practises his calling according to his spiritual kind. But the oftener Sibelius's music is heard the more the secret of its power seems to be this concentrated intensity of creation. The very beauty that haunts his passages of mournful song is as truly of it as the power of his mighty clashes of motive with motive, progression with progession, until the music clangs and clangs again. Out of intensity his modulations strike fire. When he is merry he lets loose his whole soul in his pastime, as in the fantastical scherzo. The outcome is a music deep with the sincerities of brooding and restless emotion, high with the sincerities of passionate power. There are passages in this same symphony that, as it seems under their and Dr. Muck's eloquence, only the all-embracing Wagner can match in mournful puissance.

H. T. P.

From the Transcript nov.23,1916.

CURRENT CONCERTS

Dr. Muck's Revival of a Symphonic Poem by Smetana—The Bettered Miss van Baerentzen—Mr. Ouloukanoff and Russian Pieces

TOMORROW afternoon and Saturday evening for the first times in nearly twenty years, Smetana's tone-poem, "Wallenstein's Camp" will be heard at the Symphony Concerts, where Mr. Paur originally made it known to Boston in 1897. The reviewers then found it faithful and honest work, without striving for effect and with the subject justifying a plentiful use of brass, drums and cymbals. Schiller's play of like title stirred Smetana's imagination in 1859, while he held a conductorship in Sweden, shortly after the composition of "Richard III.," which was played here last spring. Smetana's friend, Proksch, wrote to him most enthusiastically on his choice of subject, and his countryman, Rybak, writes that in this alone of the three symphonic poems, Smetana found means for national expression, and utilized them fully. Order emerging from the loud turmoil of camp life depicted in the opening is representative, according to Rybak, of the evolution of Bohemian music from chaos and confusion. He deplores however the absence of national melodies. The work opens with a tumultuous din of the whole orchestra, which goes on for some pages, swelling and diminishing, with occasional fragmentary horn and trumpet calls. Then comes quiet, and a dance tune variously developed, from which a figure, stated later in a recitative of brass octaves, has been interpreted as depicting the Capucin's sermon. The dance rhythm changes, there comes a temporary burst of the former confusion, then a weird Andante, and finally a march introduced by ar elaborate fanfare of trumpets, and increasing in intensity and proportion at some length until the close.

From the Transcript Nov.11,1916,

THE SYMPHONY CONCERT

THE CONTRASTS OF BRAHMS AND RIMSKY-KORSAKOV

Dr. Muck Restores the Russian's "Scheherazade" to the Active Repertory, Leads in It for the First Time and Achieves a Generally Remarkable Performance—The German's First Symphony in More Familiar Voice

WHILE the Russian Ballet tortures tone-poems across the way, Dr. Muck conscientiously exhibits them in the virgin beauty and nakedness of their original conception and intention. There are programmes and programmes. Look here upon this picture and on this: Mallarmé and Debussy embracing in symphonic symbols and indefinable visions, and Nijinsky and the censors disputing over veils; the "Till" of Strauss's unconfined and darting orchestral fancy, and "Till" bridled to the labored miming of flesh and blood; "Scheherazade" of luminous brilliance, discursive continuity and manifold resource, and "Scheherazade" done over into dispointed potpourri, set to riotous Bakst, slinking sultanas in white, and a melodrama of wholesale bloodshed, which Rimsky-Korsakov never ever remotely conceived.

Now, these composers are not Beethovens that their scores should be revered to the last demi-semi-quaver. In fact, the two of them that still live, cheerfully give themselves to be butchered to make a spectacle. The broadcast delights of the spectacle warrant a sacrificial hashing, so long as these same excellent scores still maintain their original symphonic preeminence. And it is this necessary symphonic side of things which Dr. Muck is laboring so conscientiously to uphold. There is at least room for doubt about the advisability of mangling Rimsky-Korsakov's "Scheherazade," a step which the composer's widow, an excellent pianist in herself and a noted composer, has opposed to her utmost power. And those who heard yesterday the beauties of the work in its unified and unaltered form, must have had strong inclinations to take up her side of the argument. To come freshly from the house of desecration, where whole sections are omitted, pages repeated and jumbled every which way, and to hear it brilliantly played in its narrative charm, with so vastly different a tale to tell, is to think new and better things of its composer.

In the first place, the story is so much more cogent and true to the spirit of its source. For it will be remembered that the "Arabian Nights" tempers its horrors by the soothing security of putting them in the third person, as does Rimsky-Korsakov, and as does every playwright with a sense of decent moderation. Scheherazade insinuates her supple self securely through the symphony suite which takes her name, has the first, the middle and the last say, keeping her wits and her head (in the literal sense), and versatile lady that she is, telling us tales of wonders, loveliness, adventure and blood with unflagging aptitude and vividness, modifying our horrified thrills by the perpetual sub-realization that it is only a story after all. And all this musical story, and story within a story, stimulates the imagination to greater scope and greater subtlety than any Bakst or Diaghilev. It is a delightful mixture of dreams from the romantic remoteness of the "Arabian Nights," and the reincarnating vividness of contemporary Orientalism. For the air is laden with heavy perfumes, there is the sensuous lure of silk draperies and the suspicion of uncleanliness beneath. But not too much of this, for squalid reality is death to romanticism. The narration is purified and exalted into a more visionary sphere.

In turn the composer has a rich store of orchestral device, to fabricate this world of dreams. The orchestration throughout is effulgent and transparent, for it is all mere picture-making. There is no symphonic web, but themes barely stated in a single timbre, and brought into sharp relief against some mysterious and luminous background of orchestral glamour. Hence many solo passages, and a perpetual distinctiveness of timbre. It is all much like Liszt with a more set unity of conception and purpose, and a freedom from professional showiness. The theme of Scheherazade, sweet and sirupy, but alluring, is usually given to the violin solo which takes on such a strangely rich quality in an orchestra. It is an insinuating theme, creeping in on every occasion, saying once upon a time and soothing one into submissive receptivity. And when the last wondrous adventure is concluded, Scheherazade finally soothes in like manner the latent blood-thirstiness of her lord.

As for the tales themselves, there is excitement in plenty; and the description suits them admirably. There is a becoming artificiality about it—the sea is the brilliantly painted fairy-tale sort, such as Du Lac might have put into fanciful color, except that Rimsky-Korsakov has done it infinitely better. And that final thrilling tale of the wondrous ship charmed and drawn to gorgeous, crashing distinction! Such a fanfare of trombones and answering trumpets—such a brave ensemble, heightened by breathless chromatic sweeps of flutes and violins, and thrown into staccato rhythms by the tattoo of snare drum and tambourines! It is one better than Liszt, because its superlative brilliance is never hard, but is warmly and delicately imagined. It is a light-hearted fairy-tale, told with a genial and genuine enthusiasm, and a remarkable skill turned to the purposes of the telling. Rimsky-Korsakov had much to thank the abbé for, but he also had much to add of his own in thematic idiom, in the many orchestral effects, which were freshly conceived, and not what Mr. Forsyth calls "bread-and-butter devices," in the fantastically shifting rhythms of the Kalander's Tale, and the general manner of discourse. It is a particularly piece to play, with its requirements for solo virtuosity, and for ensemble where a fault in the brass, or a lack of precision in the rhythmic "accessories," would mar everything. And needless to say Dr. Muck and his orchestra rose superbly to its dazzling brilliance in this his first performance of it, while making it something far different from a mere show-piece.

Those too accustomed to the style of Brahms will look for development and counterplot in "Scheherazade," and they will find more repetition, and bare, single-voiced statement—they will look for thought and foundational solidity, and will find vaporating dreams and empty air. But in fairness both to the German and the Russian, let us not compare. For to appreciate Brahms, we must put fairy tales entirely out of mind. Dr. Muck has made a regular and recurring favorite of the C minor Symphony, and he has also made a master accomplishment of its performance. The very impetus which carried the composer at his work through its many moods and deep course of contemplation, and which brought its manifold development and no less manifold and intricate poetic fervor to a final logical conclusion, this same impetus of inspiration seems to grasp the sensitive and receptive conductor, and dictate every shade of tempo and stress of phrase.

Those who have grown to love this symphony are carried, too, through its mounting course. From dark and rugged splendor into light, through the elevating and deeply penetrating emotion of the slow movement, the diatonic beauty and simplicity of the theme of the third movement, and the ever fresh resource of its working out. And finally the triumphant climax, which sweeps everything along as it approaches, and transfixes everything as it closes. Those whose acquaintance with this symphony runs back into the years, find that its themes and its poetry never fail, but always unfold something new from its vast store, and increasingly bind the affection.

J. N. B.

News

m Springfield, Mass.

dress:

BOSTON SYMPHONY

Great Orchestra to Be Heard in Auditorium Monday Evening

The first concert of the season by the Boston symphony orchestra will be given Monday evening in the Auditorium at 8.15. This is the second concert of the Ellis series, which opened so brilliantly last month with Geraldine Farrar. Boston's great or-

DR MUCK, CONDUCTOR

chestra has been coming to Springfield intermittently, so to say, for many years, and has long since established itself in the admiration of the musical public of this city. Now that Springfield has one of the finest concert halls in the country, it may be expected that the orchestra will give at least one concert here every year, and it is to be hoped that the concerts this season will be successful enough to warrant the orchestra coming here each season twice.

The soloist at the coming concert will be Laeta Hartley, who is a stranger in Springfield. Miss Hartley belongs to the younger generation of American women pianists. The last few years have seen a number of these American women who have become most successful artists, and none has been more successful than Miss Hartley. She appeared with the Boston symphony orchestra once in 1914-1915, three times in 1915-1916, and she has been specially engaged for this concert here.

The program is one of wide variety and of great beauty. It comprises Schumann's "Rhenish" symphony, Tschaikowsky's concerto for piano and orchestra in B flat minor, and Liszt's symphonic poem, "Mazeppa."

From the Boston Globe nov.26,1916.

Symphony Orchestra Tour

There will be no Symphony concerts in Boston this week as the orchestra is making its second Southern trip, giving the usual concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn. In Philadelphia, Washington, Baltimore and Brooklyn the soloist will be Susan Millar, the young mezzo-soprano, who is a protege of Mme Sembrich. There will be no soloist in New York.

[44]

From the Boston Globe Nov. 19, 1916.

MAJ H. L. HIGGINSON SAYS BE AN EXPERT

Banker's Choicest Advice on His 82d Birthday

Believes Country Should Protest Deportation of Belgians

"Get ready to live—to make yourself an expert in some line," was the message which Maj Henry L. Higginson said yesterday in his drawing room that he wished to send through the Globe to the coming generation, on the occasion of his 82d birthday.

The major didn't go downtown to his office in State st today. That wasn't because he's 82, or because it was his birthday. The chief reason was that he seldom goes downtown on Saturdays.

Eighty-two? In appearance and in ideas, which he is willing to express without hesitation, he's like a youngster at the crest of the wave—on the right side of 55.

Throughout the 20 minutes he chatted with his messenger, he stood all the time, rubbing his hands together and obviously taking life with a keen zest. Then he ended the message-giving almost before the messenger could grasp the fact, and trotted into another room to greet visitors, and relatives, who had come in.

"Lack of experts," he enlarged on his message, "lack of experts is the trouble with this country. What does the growing boy do today, what specialty does he aim himself at? He doesn't do anything—but swell.

"Now, this country manufactures goods. But it doesn't manufacture them better than any other country, does it? What are we? We're nothing but a Nation, lacking experts!

Army Not Much—Navy Less

"We haven't got much of an Army. We haven't anything of a Navy. What we want are experts. There are none in Government steering. I voted for Mr Wilson the first time, but I didn't the last.

"I have devoted myself a good deal to banking, yet I don't consider myself an expert. That's my mistake.

"Take that boy who brought you up on the elevator," he went on. "He can write and could take notes perhaps as well as you. But could he go down and edit the Globe? He'd try fast enough, according to the standards of the coming generation. But he'd raise—but, but, I'm afraid Gen Taylor would find his income in the—the washtub in a very little while—and you would, too. We need experts.

"Look at the railroads. What are they coming to? I cannot conscientiously advise any one to buy railroad stocks if they want an investment. If they care to gamble, that is another thing.

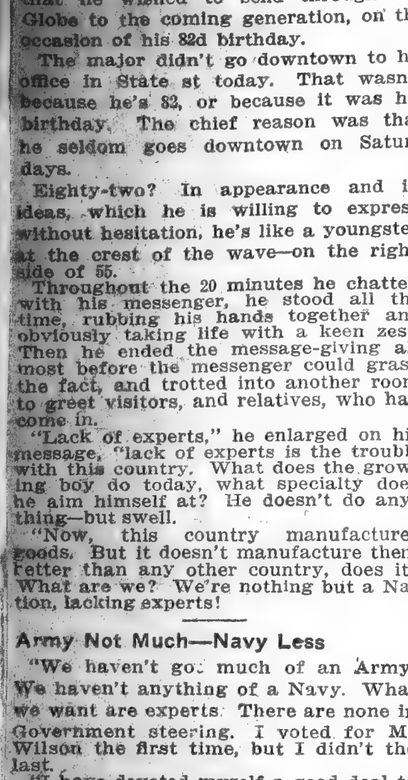


PHOTO BY NORMAN

MAJ HENRY LEE HIGGINSON.

"It's a wonder the Boston & Maine didn't become a serious calamity. Suppose this receivership hadn't come gradually as it did, but had come abruptly. Savings banks all over the State would have found they held a lot of bonds not of much use. Some—a problematical number—consequently would have had to close their doors.

"The banks should refuse to take bonds when the interest on them is not paid. I am not sure they have a legal right to do so.

"But what are you going to do when they bring up their unreasonable eight-hour law? It follows naturally that when railroad wages and output are constantly on the increase and their revenue is not, something is going to smash.

"Now, I am a working man, just like you. I have been one all my life. I expect to keep on till I drop. But when I start on a piece of work I stay with it until it's finished, no matter what. And I believe I understand the difficulties and danger and consequences of overwork as well as any man living.

Work Hours Not to Be Limited

"You can't limit the hours of work. Suppose you tried to apply that principle to doctors handling a critical case. Suppose you tried it with this elevator man out here when he was half-way down or half-way up. Simply you can't do it. Every job must be finished.

"Take the farmers. They're our largest and best class. Where should we come out on the food question if they ever stopped to think about the eight-hour law?

"The railroad employes have $35 a week if they must have it. 'Who will pay?' you ask. The people will pay for it. They always do.

"Now, I have all respect for labor unions and their necessity, but (the major's voice took on a harsh tone, which belied his general appearance, dressing gown, in his brown smoking jacket) I do not intend to have any man saying to me, 'You shall work just so many hours and there you shall stop.'

"What we need is experts behind the opposition of any such moves as the eight-hour law.

Should Protest Belgian Deportation

"Also, I think the Government is wrong not to remonstrate against the deportation of the Belgians. That's the worst thing yet.

"Apply this case to your own relatives and friends. What would your feelings be if they were dragged off and sent to Belgium? Would you remonstrate or not?

"You would be bad enough to walk down the street and see three men mauling you. You'd remonstrate and probably fight, even though you got your throat for it. But if you saw your family being carried away willy-nilly"—(a long pause)—"the deportation of the Belgians is the worst thing yet."

Maj Higginson told a witty story of the German Emperor, which cannot be printed.

Maj Higginson, to do honor to the observance of the messenger asked. "Yes, sir, I'll be very glad."

From the Transcript Nov. 25, 1916.

THE SYMPHONY CONCERT

REVIVALS FROM SMETANA AND OLD HAYDN

An Unfamiliar Symphony in Which the Orchestra Shines—"Wallenstein's Camp" for Straightforward and Honest Music-Making—Brahms's Concerto for Violin in Luminous and Quickening Performance—Mr. Witek's Distinguished Playing

PERHAPS, after all, the eighteenth-century symphonies of Mozart and Haydn exact a finer virtuosity of Dr. Muck and the Symphony Orchestra than do their admittedly displayful pieces, like Chabrier's "España" or Rimsky-Korsakov's "Spanish Caprice." The symphony by Haydn—in C minor, one of the so-called Salomon series, numbered nine in Breitkopf and Härtel's catalogue—revived yesterday, after thirteen years of repose on the shelves of the library, is not remarkable among its fellows. Even for music of the eighteenth century and from Haydn's hand, it sounded unusually thin-bodied, while in the slow movement, wherein in many another symphony the composer was wont to deploy copiously his melodic invention, he is content with a brief and none too fanciful set of songful variations. The first movement, though Haydn's beginnings are usually spacious, is hardly longer-breathed; the minuet is no more than comfortable music diversified by a solo for violoncello in the trio, which Mr. Warnke played with true Viennese lightness of touch and tone; while the finale substitutes quick-fingered counterpoint for the composer's usual gayeties of returning tune. In its species, the symphony was not particularly interesting nor was it applauded as Haydn's symphonies usually are by a company pleasured with transparent melody and dexterous workmanship. In it the moral seemed written large—that what may be called the conventionalized symphonies of Haydn sound most agreeably in twentieth-century ears and that departure from the routine of them brings peril of dulness. Some listeners may even have remembered that during Dr. Muck's first term as conductor of the orchestra, he was urged to experiment with the symphonies of Schubert that are usually put by for "The Unfinished" and the ninth in C major. Accordingly, he revived one of the neglected and it proved far duller than did yesterday the resurrected symphony of Haydn. The chances are that with these elder composers time has sifted shrewdly.

The chosen symphony, however, sufficed to display this finer virtuosity of conductor and orchestra both positively and negatively. They were precise, for example, but not over-precise; since, while they left not a blur upon the lucent surface of Haydn's music, they kept also the light and running motion which is as essential. Of course, the weight of the string-tone, even with reënforced and counterbalancing woodwinds and horns, was far greater than Haydn designed, especially when the whole band interposed in the counterpoint or arabesques of the violins. The eighteenth century in Vienna, and Mozart and Haydn along with it, loved not such emphases. Probably they are inseparable from the performance of their symphonies a hundred and twenty-five years afterward by a numerous orchestra in a large hall to many hearers. At the least, Dr. Muck and his forces are as light-handed as may be with their own numbers. Moreover, this weight and volume of tone never lessen clarity, suavity, euphony, elegance of phrasing, aptness of accent and contrast, elasticity of modulation and progression and a keen sense of the polished poise which was the eighteenth-century manner with its music. The arabesques for the strings in the first movement sounded as though they were played by a single virtuoso; the wood-winds in the Andante were pungent and haunting; the leisurely grace of the minuet was the perfection of rhythm; the finale, a little miracle of fleetness yoked to clearness. Nowhere through the whole symphony was there a single roughness of tone, a single uneven jointure, a relaxed strand in the whole finely woven and lightly tinted web. Slips of any sort may not go unperceived in these eighteenth-century symphonies, whereas a dozen may pass unnoted in the whirl and glow of a modern virtuoso piece. On the score of elegance and finesse, little music is as exacting as that which the Viennese patrons, who must have had delicate ears, demanded of the eminent kapelle-meisters, Herren Mozart and Haydn. Moreover, if there is to be such sense of style as orchestra and conductor displayed yesterday, sentiment, as that same eighteenth-century understood it, must join finger-tips with elegance.

Contrast came at the other end of the concert in a second revived piece, Smetana's tone-poem, "Wallenstein's Camp," unheard in Symphony Hall for almost twenty years. It lacks—perhaps under the prescriptions of the chosen music—any distinctive Bohemian voice and color; but otherwise it is highly characteristic of the simple-minded and frank composer, blood-brother in temper to his countryman of the concert-room, Dvoràk. The pictorial design is as clear as the day—the tumult of the licentious camp; lusty dances; a broad hint in the brass of the Capuchin's maundering sermon in Schiller's like-named play; a return to the tumult; well-imagined suggestion of descending and quieting night; a sonorous "apotheosis" in the Lisztian manner, tempo di marcia, with trumpets and trombones blown to the last inch of breath and drums and cymbals mightily smitten. As clear is Smetana's procedure—vigorous rhythms, thick and bright harmonic and instrumental color; the full power of the orchestra ascending and descending; salient motives, readily and opulently developed into tumult, dance, procession or songful suggestion; the contrasting passage, subdued, ghostly, nocturnal; no little skill and imagination in transition, modulation and artful accord of pictorial and purely musical progress; obvious sensation for the hearers by as obvious an application of the composer's means. A sound and wholesome, a vivid and occasionally inspiriting music is this tone-picturing by Smetana, saved by his native and communicating ardor from the near pitfall of commonplace. And the four trumpets—Messrs. Hein, Mann, Nappi and Kloepfel—did wonders with their repeated and exacting calls, higher in the range of the instrument than many composers—and not a few players—dare to go.

Between Haydn's symphony and Smetana's tone-picture stood Brahms's concerto for violin in as penetrating and stimulating a performance as it has received these many years at the Symphony Concerts even when more celebrated violinists than Mr. Witek have played the solo part. It was good to see him bearing his usual share in the symphony and returning to his usual place for the final number. It was as a member of the orchestra, primus inter pares, and not as a wandering virtuoso from the world without, that, with a true and fine esprit de corps, he played his part in the concerto. In like spirit his associates applauded him and it was pleasurable to see him turning eagerly to acknowledge their greetings almost before he had bowed to the equally applausive audience. At the beginning and at the end it heaped him with deserved plaudits. For not a few of those same wandering virtuosi might have envied the concert-master's performance of his exacting music. Luminously he sustained the fine and bright, or the dark and deep, strand that the solo violin weaves through the pattern of the concerto. Not once did the long line break except where Brahms bids; never did it sag or halt; always it was in rhythmic motion, close-spun transition, upspringing arabesque or pointed modulation, while it ceased not to undulate with the melodic curve that Brahms with all his calculation and counterpoint, seldom forgets. The euphony with which Mr. Witek blended his tone with the voices of the several choirs of the orchestra was edgeless, yet, when it was the turn of the violin to speak out and above them, his speech upon it was warm, vital, dominant. More than was his wont of old, he struck fire in the measures with which the violin enters the concerto and in the rhythmic ardors of the finale. Throughout he played with a breadth, forcefulness and penetration that, after Dr. Muck's manner, energized and opened a somewhat abstruse and none too articulate music; while he conveyed in very just response the sentiment, musing and melancholy, that exhales from the first two movements. For, until it reaches the finale, Brahms's concerto is not a music of ardor, much less of power; while nowhere is it a music of emotion. Sometimes, it is easy to believe that, as he wrote, Brahms felt the over-shadowing and inwardly revising Joachim watching over his shoulder.

Seldom has Mr. Witek played here with so many clear distinctions. As virtuoso and musician he has waxed in his years with the Symphony Orchestra. Little less, though Dr. Muck characteristically and obstinately set himself in the background, was the conductor's share, since it was he that fashioned the large and detailed design of this whole masterful performance of the concerto as a piece of symphonic music. Seldom has it been so clarified, vitalized, poetized as by one who would intensify and release the mood and spirit of the music yet lessen not—much less distort—its intrinsic quality. It is possible to emotionalize the music of Brahms fictitiously; it is possible to play it with as false a dryness; at the golden mean, in the concertos for violin and for piano no less than in the symphonies, stands Dr. Muck, quickening and setting it free, letting light within the dark places, humanizing it always, yet never forcing it out of Brahmsian disdain of shallows and shams. Best of all, the conductor and the orchestra gained yesterday that shadowy glow which is the beauty and the wonder of Brahms's harmonic and instrumental color and that musing moodiness which is half the poetry of his music.

H. T. P.

From the Transcript Nov. 20, 1916.

WEEK-END CONCERTS

THE SYMPHONY ORCHESTRA TWICE AND MISS SCHNITZER

A Pleasant Ceremony for Mr. Higginson's Birthday—The Band in Form Again—Tschaikovski, Strauss of the Waltzes and Others for the Pension Fund and Light and Effective Music—The Pianist's Ardent Vein with Her Romantic Composers

THE Symphony Concert of Saturday evening fell exactly upon Mr. Higginson's eighty-second birthday and Dr. Muck and the orchestra had kept well the secret of the little ceremony with which they had planned to note the occasion. A slip in the programme book informed the audience of it and explained that at the begining of the second part of the concert, the orchestra would play Mozart's overture to his opera, "The Magic Flute." With stately chords in the brass and brilliant fugal passages for strings, it made appropriate music for such homage, while it happens to be a piece that "the founder and sustainer" always hears gladly. The performance proceeded con amore; at the end, the hall rang with applause that Mr. Higginson, pleased and stirred, rose to acknowledge. A moment later the whole company was on its feet turning, so far as might be, toward the man whom it would thus deservedly honor. So surrounded, he quickly recovered his composure and the little tribute ended as smilingly as it had begun.

The "off-day" for the orchestra, which more than one hearer believed he had discovered on Friday afternoon, passed with the night, and the performance of all five pieces on Saturday rose readily to the familiar standards. Chabrier's Spanish Rhapsody went with exactness as well as with fire of rhythm and modulation; Debussy's Faun seemed to muse somewhat less languidly than on the day before and the instruments that spoke his fancies to attain a more melting euphony. With Sibelius's symphony, indeed, conductor and orchestra were vivid almost to a fault. For Sibelius, like every other composer, has his favorite procedures, which the clearness and the precision of the orchestra more than usually underscored. How well he likes, for example, to pass a telling melodic phrase or an ardent augmentation through the different groups of instruments until it has mounted, Mahlerwise, over the whole orchestra! How fond he is of a closely-woven under-body and harmonic background through which a penetrating melody gradually pierces and drives, upward and upward in its course. Nor is he indifferent to the instrumental retort, as it were, that Beethoven and Bruckner use, too, in their wilder and more rugged Scherzi. So, in Sibelius's in this present symphony, bassoons and brass clout each other. Idiosyncrasies all, mannerisms the cold-blooded hearer will, but devices that the composer uses always with clear purpose and as clear a personal power. Even Mr. Gabrilowitsch, the self-denying in Rackmaninov's concerto, had his share in the virtuosity—toward the end of the first movement where he reiterated with sustained and cumulating power the clanging phrases for the piano; at the close of the whole piece where the magnificent sonority of his chords seemed to drive before them—as in Tschaikovsky's more familiar concerto—the whole body of orchestral tone.

For the Pension Fund

Avowedly for the primary benefit of the musicians themselves, the Pension Fund concerts naturally fall into the popular vein, and falling into the popular vein they become a healthful relaxation from the high standards of the season's course, and a necessary outlet for popular music otherwise despised and neglected. Granted all this, the question arises as to what is the most popular and seat-filling music of all. Wagner, from past proof, draws admirers from far and wide—admirers that crowd and fill and overflow. Tschaikovski also works beautifully as an "attraction," and being virtually barred from those concerts of the higher standards, he has become a permanent and a successful resource as well as a logical one. The latest experiment is an invasion of the "Pops" repertory, and a drawing forth of such as Delibes, Nicolai, and Johann Strauss. Yesterday afternoon the balconies were filled, but there were decided gaps along the two sides of the floor seats. So, in Boston at least, Wagner is the most popular of them all. To be sure, Boston is Wagner starved, but nevertheless here is a good answer to the staticisticians who proclaim the waning of Wagner and the supremacy, however ephemeral, of Puccini. For Boston is Puccini starved, too, and does not seem to crave him the more.

Tschaikovski's Fourth Symphony seems to be a favorite with Dr. Muck—he honors no other in the regular concerts, and the Fifth has gone unplayed for many a long year. As with the "Pathetic," the Fourth frays at the edges with much use; the theatrical machinery of its construction begins to show through, and its surface beauties become painted scenery. It is not condemning Tschaikovski to call him theatrical. Weber is theatrical—so is Wagner for that matter. But as theatrical devices become outdated and superseded, the music either becomes gaunt and cumbersome machinery, or lives through the personality, individuality, and genius of the composer behind. And there is undoubtedly something behind the Fourth Symphony in question—no one will deny that. It is not exactly Russian, but the intense and sensitive impressions of fate and misfortune upon a genius complaining bitterly and futilely.

The potency of his story fades with time, as the means of telling it however capable and workable, yet have little of innovation about them and quickly become antiquated. But what Tschaikovski does, he does well and interestingly. The overbearing, clarion, and penetrating theme of fate, with the cataclysmic trombones heightening the force of the trumpets, occurring always so dramatically, the resourcefulness and effectiveness of the plucked Scherzo which is something more than a tour de force, and never fails to charm, the prepared climaxes, and the thunderous catastrophe of the whole orchestra in broken rhythm—such devices indicate the promptings of genius as well as excellent theatrical management, and they will never completely pall. But the second movement and part of the Finale bring satiety. Tschaikovski's themes are unpleasantly obvious. They grab and hug you when you are introduced to them, but they do not prove the firmest and time-tried friends.

Weber is another of those composers born with the theatrical instinct, and obsessed with it and prompted by it through life. Tschaikovski has the advantage of him in years, and the machinery of Weber is decidedly outworn—fairy music has developed a long way since he invented it for Oberon. His melodies, too, are baldly obvious, and his devices apparent. But three overtures still cling to orchestral repertory, and are in a fair way to permanent lodging there, however often they are decried as hackneyed and out of date. Possibly we shall always revolt from time to time, but always return to them once more. For the peculiar flavor of Weber may well be the flavor of immortality. His kind of individuality, his primal force and his national force, Tschaikovski never had. And the delicate delights of the overture to Oberon still endure. Tschaikovski's renown flares and dies—Weber's also flares, but then it settles to an even glow.

The remainder of the programme was a step further down into theatricality—the musical scenery which must be abandoned to oblivion, once it has had its vogue. It was all "Pops" music glorified and enthroned for a day, served with the attentive ceremony due to royalty, and sent back to its rags. The orchestra did not, perhaps, bestow upon it the care, concentration and enthusiasm which brought them so brilliantly and flawlessly through Tschaikovski's symphony, but their conductor does not need inspiration to key him up to his task. He is always sensitively alert and unflaggingly alive to every detail, whatever his natural sympathies. For popular music reveals slackness as quickly as any other sort. Never was a waltz of Strauss exalted to higher perfection, snap and lilt than was "Wine, Woman and Song" yesterday. Delibes has his individuality and charm. And horns never rose more superbly to the Wagnerian motive of "Sylvia," or strings to the exacting pizzicati. But perhaps in taking "Sylvia" conscientiously, Dr. Muck also took it a little too seriously, for its true spirit is anything but pretentious. In any case, the symphonic arrangement of the ballet is quite long, and without the sustaining entertainment of pink tights and performing toes, the interest lags in spots.

Finally, Nicolai, lifted at last from the raucous blare of park bands and the scraping and tooting of theatre orchestras, to full symphonic splendor. But perhaps Nicolai with his little comedy overture to the "Merry Wives of Windsor" sat rather uneasily under the relentless light of such glorification. And when the great orchestra and the keen conductor have centred their numerous and combined powers for some thirty minutes on such theatrical claptrap, while the audience, though less sensitized, sits also in undivided attention, the modest dance music of small means seems neither to deserve nor to claim all this importance. Also, it falls into a certain sameness—a result which is effectively avoided in the more diversified atmosphere of beer and busting waiters.

m REPUBLICAN

dress: Springfield, Mass.

NOV 4 1916

ate

GIVEN A WARM GREETING

Boston Symphony Orchestra Opens Season in Carnegie Hall in New York

The Boston symphony orchestra, which comes to the Auditorium in the second of the Ellis concerts Monday evening, opened its season in New York Thursday night, and every seat in Carnegie hall was occupied. Dr Muck, according to the New York papers, was accorded a demonstrative greeting. "The symphony," Beethoven's "Eroica," says the Times, "received a particularly noble and stirring performance. There is that in it which appeals especially to the heart in these days; it was evident that Dr Muck felt this appeal, and that he was able to communicate it with unusual eloquence to his listeners. The orchestra was an extraordinarily supple and plastic instrument in his hands, and its playing was remarkably beautiful in tone, in the proportion and balance of the several instrumental qualities, in finish and lucidity of phrasing, full of subtle and significant nuance. There were an immense vitality in the first movement, a poignantly tragic note in the funeral march, and a fiery energy in the variations of the last movement; and it was all a true embodiment of Beethoven's thought, without the obtrusion of a 'reading.'"

From the Globe Nov. 19, 1916.

PENSION FUND CONCERT

This afternoon brings the first of the two concerts given annually in aid of the pension fund of the Symphony Orchestra. Following the success of such a concert a year ago, Dr. Muck has arranged a programme consisting of Tschaikowsky and popular—truly popular—music. The Tschaikowsky number will be the Fourth Symphony.

The second half of the programme will begin with the "Oberon" overture of Weber, which will be followed by the suite taken from the music of Delibes' ballet, "Sylvia." This is in four parts, comprising a prelude and Les Chasseresses, intermezzo et valse lente, Pizzicati, and the Cartege de Bacchus.

The next number will be Johann Strauss' waltz, "Wine, Women and Song," the particular waltz which is said to have aroused such envy in Johannes Brahms and he could not do as well in this form. The final number will be Nicolai's Overture to "The Merry Wives of Windsor." The concert will begin at 3:30 o'clock.

The Cincinnati Symphony Orchestra, Dr Ernst Kunwald conductor, will visit Boston on the evening of Jan 11 at Symphony Hall. Kunwald is one of the various orchestra conductors who are striving so valorously to develop symphonic music in America, and prominent on his music program stands "The Domestica," by Strauss.

Anton Witek, concert master, will make his annual appearance as soloist at the sixth pair of Symphony concerts next Friday afternoon, Nov. 24, and Saturday evening, Nov. 25. He will play the Brahms' concerto. The symphony will be Mozart's in D-major, No. 35, in the Breitkopf & Hartel edition, followed by the Brahms' concerto, and the final number will be Smetana's symphonic poem, "Wellenstein's Camp." This will come as a novelty, as it has not been played here in Boston since 1897 under Emil Paur.

The length of the programme will be one hour and 45 minutes.

[45]

From the
Advertiser
Nov. 25,1916.

SYMPHONY PROGRAM IS CONSERVATIVE

VIRILITY OF HAYDN SHOWN BY MUCK

First and Last Movements Were the Best—Work Is Agreeable and Short

BY LOUIS C. ELSON

PROGRAM

Haydn—Symphony in C minor.
Brahms—Violin Concerto.
Anton Witek, Soloist.
Smetana—Symphonic Poem. "Wallenstein's Camp."

There is very little to be said about yesterday's symphony concert. One could almost sum it up with a quotation from Canning's "Friend of Humanity and the Needy Knife Grinder,"——

"Story! God Bless you, I have none to tell, sir."

Only the Smetana number had something of novelty in its measures. Not one of the works given broke the commandments of Richter, or dealt in unresolved dissonances, chords of the 13th, or any other of the evils which modern music is heir to.

But Dr. Muck reads a Haydn symphony in a manner that gives it a modern flavor. He is evidently not steeped in the "Papa Haydn" idea, but considers the old composer virile as well as genial. Haydn's symphonies will never grow old-fashioned any more than sunshine. They wear much better than much of the instrumental music of his time. Yet he was behind Mozart in this field. Think of this conventional work being created in the same year as the "Jupiter" the "Clarinette Symphony" and the exquisite G minor.

The slow movement seemed very tepid although some development was mingled with the strict variation form. The minuet was also somewhat stereotyped, but with some contrasts that Dr. Muck made the most of. The first and last movements were the best, and the work was agreeable and short.

Then came the Brahms violin concerto, with its ideal interpreter—Anton Witek. We are reconciled to hearing this work often, for it is a case where familiarity does not breed contempt, but reveals constantly new beauties. This is one of Brahms' works which one first endures but ends by embracing. The reviewer recalls Prof. Baermann once saying to him that only after much study of the second piano concerto was it made clear to him that the many difficulties of Brahms were really essential to the expression of the work. Something of the same kind of change of mind takes place with the repeated hearing of Brahms' difficult violin concerto. There is increased beauty revealed with each repeated hearing.

But the work may never be attempted save by the most earnest musician who is at the same time possessed of a tremendous technique. Such a musician is Anton Witek. We recognize the abnegation involved in interpreting such an ascetic work, a composition that must be above the heads of many of the auditors. It is a bit of educational sacrifice that in itself deserves praise.

But Mr. Witek compelled recognition of his great qualities, and the applause at the end of the long work was very emphatic. He received a cordial greeting before he began, as well. His performance, and that of the orchestra, in the very intricate first movement, made that labyrinth much clearer than we have heard it for a very long time. The ease with which many passages in high position were taken was remarkable, and both in great breadth and in consummate delicacy the execution was commendable. The long cadenza work was full of technical display, and a word may also be added regarding the excellent horn-playing. The last movement is the most popular of the work, and its Hungarian flavor was finely brought out. Recall followed recall at the close.

Then came "Wallenstein's Lager." To the uninitiated we may explain that this is not a competitor of Budweiser or Anhaeuser-Busch, but a tone-picture of a camp, but a camp without trenches, or tanks, or Busy Berthas. Rheinberger once made a rather interesting tone-poem upon this subject, which it might pay to resurrect, although Smetana's is undoubtedly the better work. It was graphic enough to be comprehended by auditors who had never read Schiller's play upon which the composition is founded.

There was the wild boisterousness of the half-savage troops pictured at the beginning, and one could identify the sermon of the Capuchin, the point where the soldiery attempt to kill him, the protecting pair of Croats, etc. These touches [illegible] those who desire all possible detail but even for the casual auditor, who is unfamiliar with his Schiller, there was the splendid picture of the camp of the Duke of Friedland, with its semi-barbaric tints, the fierce and coarse legions, and a vivid portrayal of evening, night and morning. Its direct and military picture made a strong appeal to the present-day concert-goer. Such a camp might be imagined even today in Serbia, or Bulgaria.

Naturally the work was read with some tremendous explosions, with trumpet and drum passages, and it began with an explosion as if a powder magazine had blown up. But it was not all of such a war-like character. The soldiers indulged in folk-dances, which gave a most characteristic flavor to this picture of the 20-years war, and made an excellent contrast to that theme of trombones which ought to get the artists an engagement on the Day of Judgment—it was so thundering and powerful. There was also a good contrast when night in camp was pictured, on muted violins with pizzicato accompaniment.

Trumpet fanfares, excellently played, appropriately ushered in the morning, and the troops marched out to a theme hat was again semi-barbaric in character, and the work came to a triumphant close, in fortississississimo.

It was a very exciting composition, excitingly played. It pictured all the blatant, aggressive side of war, without any of its wretchedness. But a real portrayal of the Thirty Years' War (or of the present European misery) would be too pathetic and sorrowful to listen to.

From the
Boston Post
Nov.25,1916.

SOBER WORKS BY SYMPHONY

Haydn, Brahms and Smetana on Programme

BY OLIN DOWNES

Anton Witek, concert master, was soloist at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall. Mr. Witek played the Brahms violin concerto. The orchestral pieces were Haydn's symphony in C minor (B. & H. No. 9) and Smetana's symphonic poem after Schiller, "Wallenstein's Camp." This work was revived after many years by Dr. Muck, and it made the one patch of color which the concert afforded.

The symphony of Haydn is a delightful work, or it would have been delightful if it had not been played by an orchestra twice as large as is good for the music. When this symphony was first performed at one of the Salomon concerts in London the orchestra numbered 40. Allowing for the size of Symphony Hall, it should certainly still be practicable to materially reduce the proportions of the orchestra when a symphony by Haydn or Mozart is played, to the advantage of the composition. If an orchestra can be extended for the performance of a work by Strauss, why, in heaven's name, can it not be reduced for a symphony by Haydn? Nor was the heaviness of the orchestral tone improved by the treatment of the menuet. The menuet was lumpish. We do not believe that just because a minuet is a dance it should be played as if danced by clodhoppers. Mr. Wilhelm Gericke was inimitable in this symphony. He did not feel it necessary to take so deliberate a tempo in the first part of the scherzo.

This symphony was probably devised as a background for the concerto of Brahms. Contrast might have been better than background. The coloring of the Brahms concerto is far too sober to shine by contrast after Haydn, for Haydn himself knew some very pretty tricks of orchestration, even if he did not employ a modern orchestra or demand modern sonorities. Consequently the Brahms concerto only sounded more sober than ever. Not that this concerto fails to take rank among the most substantial works for the violin and orchestra. Virtuosi come and go. A Strauss and a Debussy salute the ears. And Brahms is played today more than ever. Yet the concerto, not perhaps Brahms' most lively and ingratiating work, is played, with other of Brahms' compositions, more than ever. But Mr. Witek has given better performances of the violin part—performances when his intonation was purer and his virtuosity was absolutely flawless.

The effect of Smetena's piece, quite old-fashioned so far as its harmony is concerned, and dating back to a period when modern orchestration and the modern symphonic poem were much newer than they are today, was rather astonishing. This music has real vigor, color, and, at moments, imagination. There is the suggestion of the bustle of the camp, rough merry-making, a rather naive and heavy-footed reference to the Capuchin monk, which is nowhere near in suggestive power to D'Indy's treatment of this episode. There is the thought of the pomp and the glory of war, and there is the singular moment which might correspond to that time when Wallenstein himself was conscious of fate knocking at the door, when a premonition told him too truly of the end of his spectacular conquests. This work was very brilliantly played. It might not have been so striking in other surroundings, but as it was it became the stirring moment of the concert.

From the
Herald
Nov. 25, 1916.

SYMPHONY PLAYERS GIVE SIXTH CONCERT

Messrs. Witek and Longy Add to Excellence of Entertainment by Solo Performances—Dr. Muck Conducts — Program Will Be Repeated by the Orchestra This Evening.

By PHILIP HALE.

The sixth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Haydn, Symphony in C minor (B. & H. No. 9); Brahms, Violin Concerto; Smetana, symphonic poem, "Wallenstein's Camp." Mr. Witek was the solo violinist.

Smetana's symphonic poem, based on the first part of Schiller's "Wallenstein" Trilogy, had been performed here only once, at a Symphony concert in 1897. The music was composed in 1858-9 when Smetana was living in Sweden. It is not easy to recognize in it the composer of the opera, "The Sold Bride," the first symphonic poem of the Cycle "My Country"—or the string quartet "Aus Meinem Leben." When Smetana wrote his three symphonic poems in Sweden, he was a great admirer of Liszt, but rather as a believer in Liszt's, theories than as an imitating disciple. "Wallenstein's Camp" endeavors to portray in tones the hurly-burly of the camp. The composer's friend Proksch thought that the subject was a fortunate one; that there was rich and varied material in Schiller's work. Smetana, however, was content for the most part with reproducing bustle and din. As a result the symphonic poem suffers from lack of contrasts. What should be relieving episodes have little character.

There is one exception: the section in which the pizzicato of the strings is interrupted by strange harmonies and "meandering phrases"; the section which to Mr. Apthorp suggested night and darkness. Here is true invention, here is fancy. The poem as a whole is commonplace and noisy. Whether it is worth while to put before the public second-rate compositions of men who in later years deservedly won reputation is a question. We like to think of a man's best work and forget that which is inferior. Smetana was most successful when he was celebrating in music his beloved Bohemia, or expressing his own sadness and misery, as in the string quartet.

There are charming pages in the old quartet of Haydn. Guilmant once said to us, Haydn's workmanship, in quartet, oratorio, mass, piano music, whatever he undertook, is always admirable. But there are symphonies by him in which the labor seems perfunctory, the disposition of ideas too cut-and-dried, symphonies of prescription and formulas. There are other symphonies with which we are too familiar. This symphony in C minor had not been heard for 13 years, but not alone for this reason did the music seem fresh and delightful. Surely there are other symphonies by Haydn that would be even less familiar and would afford as much pleasure to the hearer.

No one can say that Brahms's violin concerto has been neglected at these concerts. Mr. Witek himself played it for the second time and as before in a thoughtful and capable manner. Dr. Muck gave him a masterly accompaniment, if the word "accompaniment" can here be allowed, for as in Brahms's first piano concerto the solo instrument is often only one in the ensemble. One of the features of the performance was the beautiful interpretation by Mr. Longy of the oboe solo at the beginning of the second movement.

The concert will be repeated tonight. There will be no concerts next week. The program of Dec. 8, 9 will be as follows: Franck, Symphony in D minor; Lisbt, Concerto in A major No. 2 (Ernest Schelling, pianist); Borodin, Ein Steppenskizze aus Mittel-Asien.; Weber, Overture to "Euryanthe."

From the
Journal
Nov.22,1916.

WITEK TO PLAY BRAHMS NUMBER

Anton Witek is to be soloist at this week's Symphony concerts. The program comprises Haydn's symphony in C minor, Brahms' concerto for violin and orchestra in D major, and Smetana's symphonic poem, "Wallenstein's Camp."

Seats are now selling on the stage for Kreisler's second recital in Symphony Hall next Sunday afternoon. Carl Friedberg, the distinguished pianist, will play with Mr. Kreisler Cesar Franck's sonata in A major.

Julia Culp, at the concert in Symphony Hall on Sunday, Dec. 3, will offer a very interesting list of songs, and her many admirers will be glad that the program will be devoted entirely to her singing.

From the
Transcript
Nov.21,1916.

WEEK-END CONCERTS

FROM HAYDN TO MR. KREISLER'S INNOVATION

Old Symphonies, Dr. Muck and His Younger Hearers—The Violinist, with Mr. Friedberg Assisting, Departs from the Usual Course of His Programmes and Surpasses Himself in the Playing of a Sonata by Franck—Other Numbers

FEW are the conductors these days who care about stripping their gloriously colored orchestras to the modest requirements of Mozart and Haydn—strings, conventional wood-wind, and a trumpet and horn or two to swell the tone. Many are those of the younger generation who, unable to deny immortal Mozart, yet inwardly feel, and sometimes outwardly remark, that they have "outgrown Haydn." But when Dr. Muck pays his annual tribute to the two great founders of the symphony, the more musically intelligent of this younger generation find that they are growing up to Haydn as well as Mozart, year by year. Some came ready to be bored by the C minor symphony of Haydn at the last pair of symphony concerts, and enjoyed it thoroughly. For it was an obscure one to 1916, and apparently yet another of the innumerable horde, such as Haydn (or Mozart) could cook to order in a minute. But Mozart (and Haydn too) had a way of doing all things musical with spirit and efficiency at all times, and of rising to genius and inspiration always at the most unexpected moments. So, there was many a surprise and many a delight in this C minor Symphony of Friday and Saturday last, and after Dr. Muck has had his half hour with Haydn, there is little left to be said. For he missed nothing in the finely shaded and balanced grace of the slow minuet, which must have been the composer's tempo to the thousandth fraction, so sensitively and perfectly did he (and Mr. Warnke) catch the rhythm. And for all that, it was not a routine minuet by any means. In the Andante, too, the conductor made the most of the composer's exquisite sense of values in the charming process of clothing his theme in delicately embroidered stuffs. Perhaps this movement was less distinctive, as Haydn goes, but the Finale was sportive, rollicking and serious by turns in a way entirely its own. There are no substitutes for Haydn now-a-days, and there is a permanent need of his peculiar kind of surface liveliness in our musical hearts, a need for the supplying of which we have Dr. Muck to thank.

From the
Journal
Nov.25,1916.

WITEK PLAYS BRAHMS WORK BRILLIANTLY

Symphony Concert Master Admirably Supported by Orchestra.

This week's soloist at the Symphony concerts is the concert master of the orchestra, Anton Witek, and his selection is the Brahms concerto in D major. At yesterday's performance the audience was most enthusiastic. The enthusiasm had its cause in Mr. Witek's excellent playing and in the uncommonly interesting character of the concerto.

The concert master of the Boston Symphony Orhestra is always an enviable figure in the musical world. Mr Witek has held this high position for six years, all the while commanding respect for his pre-eminently artistic aims and for his skill as a violinist. He has the innate dignity and sincerity of the true artist. Moreover, he has mastered violin technic, and his conquest of the difficult passages marking the first and last movements of the concerto was no less impressive than the beauty of tone with which he invested his performance of the haunting theme of the middle, lyrical movement.

The orchestra also performed beautifully, and deserved to share yesterday's ovation with the soloist.

Dr. Muck conducted a graceful performance of Haydn's symphony in C minor—a work whose suave melodies will probably endure long after most of the sensational tone puzzles of the present day have been forgotten—and an equally admirable performance of Smetana's symphonic poem, "Wallenstein's Camp," a graphic, picturesque composition long absent from these concerts.

Next week the orchestra will be out of town. At the concerts on Dec. 8 and 9 the program will comprise Cesar Franck's symphony in D minor, Borodin's "Eine Steppenskizze aus Mittel-Asien," Weber's "Euryanthe" overture and Liszt's concerto in A major, for piano and orchestra; with Ernest Schelling as soloist.

From the
Traveler
Nov.20,1916.

PENSION CONCERT DRAWS BIG HOUSE

The first of the pair of pension fund concerts of the Symphony Orchestra given in Symphony Hall yesterday afternoon, drew a big house. The concert afforded one of those altogether too rare opportunites of watching Dr. Muck lead his peerless band through a program of popular music. As was to have been expected, the audience was decidedly enthusiastic. The Tschaikowsky symphony afforded an opportunity of seeing the conductor and hearing the orchestra in music of more serious vein. It was received with enthusiasm.

om PUBLIC LEDGER
dress: Philadelphia, Pa.

Nov.17,1916.

e.....

THE SCHELLING CONCERTO

A Slip Corrected and a Criticism Resented by a Relative

To the Editor of Public Ledger:

Sir—The omniscience and ubiquity of our "Peggy Shippen" are the glory of her friends and the despair of her enemies—if she has any. Among the former, the writer of this article wishes always to be remembered. But even Homer nods, and there is danger in things seen and heard vicariously.

In Monday's PUBLIC LEDGER, to quote "Peggy Shippen's" own choice words in reference to the concert of the Philadelphia Orchestra, I find the following:

> Occasionally one does "get left," as did the sad audience of November 3. As the enthusiasts came out that afternoon and scattered among common mortals like myself it was amusing to note the puzzled look on their faces. They all wished to be loyal to the orchestra, and especially to its leader. They would have liked to stand up for Ernest Schelling's work, too. Many had met him at Bar Harbor and other places, and they tried hard to find palliatives and to disguise the bald fact that they had had an awful afternoon.

Now, in justice to Mr. Stokowski, it is fair to say that the program of November 3 was made up of compositions of the following authors: Brahms, Schumann and Korsakow. On the Monday afternoon previous, October 30, the Boston Orchestra gave a concert in the same building, the Academy of Music, at which was performed by Mr. Kreisler a concerto recently written by Ernest Schelling. Many things have been said concerning the power of music, but never until now has any one heard of an effect so stupendous that the result of a concert given on Monday evening sent a different audience away with "puzzled looks" after an "awful afternoon" the following Saturday.

It may interest lovers of music to know that the concerto which was performed by Mr. Kreisler with the Boston Orchestra on October 30 was written at his request by Ernest Schelling last summer, Mr. Kreisler making suggestions from time to time in the course of the composition. The concerto was offered to the Boston Symphony Orchestra and accepted at once by Doctor Muck. Thus composed at the request of the greatest of our contemporary violinists and accepted by what is, as yet, the greatest of our American orchestras, the work has been performed at half a dozen musical and nonmusical cities—Boston, Providence, Brooklyn, Baltimore, Washington and Philadelphia. The work, as performed by Mr. Kreisler, has been uniformly successful, even in Philadelphia eliciting no less than six or seven calls for Mr. Kreisler. It has been alluded to variously as "a composition exceedingly rich in melodic and technical brilliancy" and as "something new and something masterful born in our American music literature," to mention only one or two opinions. Opinion in art is a matter of taste where it is not a matter of want of it.

Can it be that our "Peggy Shippen" has taken her notions concerning music from some uninformed source, signed "F. something or other W.," and its bolstering letter of approbation, anonymously signed "Veritas"?

Thanking you for your valuable space, I sign my name in full.

FELIX E. SCHELLING.
Philadelphia, November 14, 1916.

EVENING SUN
ess: Baltimore, Md.

annot be leased.

MISTAKE IN SYMPHONY AD.

Announcement, Through Error, Appeared A Week Too Soon.

Through a mistake made in THE SUN office last night, an advertisement to the effect that the Boston Symphony Orchestra, with Susan Millar as soloist, would appear at the Lyric tonight, was printed in two of the early issues. As a result, readers of the paper in the counties were puzzled, it having been announced before that the concert would not take place until next Wednesday night. THE SUN greatly regrets this error. The Orchestra will appear, as originally scheduled, next Wednesday night.

[46]

News

Springfield, Mass.

NOV 4 19

BOSTON SYMPHONY IN SUPERB PROGRAM

Laeta Hartley Is Soloist of Concert of Rare Pleasure in the Auditorium

It is a wonderful satisfaction to go to a concert with the feeling in advance that there will be nothing disappointing; more wonderful still is it to come away from a concert without having this feeling shattered, or even disturbed, to say nothing of having it destroyed. One goes to the Boston symphony concert with the highest of expectations and emerges from the experience with anticipations practically always realized. Such was our experience again last evening when the orchestra under the scholarly Dr Muck gave the second concert in the Ellis series in the Auditorium. The program called it "City hall." Surely this was merely program errata, for "Auditorium" is the official name of the building, although some would have preferred to tack on the name "City hall" when discussion was animated over the christening of the noble structure.

The audience was large last evening, it was reverently attentive, and it was splendidly appreciative of the ever impeccable work of the orchestra which never seems to suffer from too much or too little temperament. Such a body of musicians which includes several soloists of marked talents and special accomplishments might be expected to occasionally stray from the path of musical rectitude through the tendency of the solo player to spread his wings—figuratively speaking—in the ensemble; but this is not a sin of the symphony. The traditions and the training of years tend to dissipate any such tendency that might exist. It seems almost idle, quite superfluous, to pay extended tribute to the orchestra, the merits of which are so well known and so thoroughly placed in the artistic category that excessive adulation becomes a puny compliment indeed.

Let us suffice to say that the orchestra in the long years of its honorable history has never done more superb work than under the calm, dispassionate, but erudite direction of Dr Muck. For the program last evening Dr Muck chose the "Rhenish" symphony of Schumann with which to begin, and it was an extraordinary beautiful rendition of a lovely work that was given. The various movements melting into each other so harmoniously were brought out by the orchestra with telling effect at all times, each a perfect part of a whole that gave the large audience an insight into the Schumann symphony which left nothing whatever to be desired. One might well say that the orchestra plays the "Rhenish" composition con amore, but then this appears to be what the sterling organization does with everything that it essays. If it has more symphony with one composer than another it never betrays that fact.

Following the symphony the soloist of the evening, Laeta Hartley, making her Springfield debut, played the Tschaikowsky concerto and although inviting comparison by the performance of a familiar work Miss Hartley distinguished herself by a most praiseworthy performance of the concerto, into which she read the proper spirit and in which she made a pronouncedly favorable impression, the audience rewarding her with spontaneous and prolongued applause. Miss Hartley is apparently a young pianist who has a very definite future and that she will go far seemed to be the sincere consensus of opinion of those who heard her last evening. Only the "no encore" rule of the symphony prevented another exhibition of her playing.

The orchestra closed the program with an excellent presentation of the Liszt symphonic poem, "Mazeppa," the rendition of which was a fitting close to a program of such excellence as only the Boston symphony gives.

From the Globe
Dec.1,1916.

SYMPHONY AT NEW YORK

"Scheherazade" Delights Audience Under Direction of Dr Muck—Schumann Number Also Played

NEW YORK, Nov 30—The Boston Symphony Orchestra made its third appearance of the season this evening in Carnegie Hall.

The program, arranged by Dr Muck, the conductor, comprising but two numbers, a Schumann symphony and the symphonic suite "Scheherazade" by Rimsky-Korsakoff, had caused considerable comment due to its makeup. New York is more than familiar with the suite because of its frequent presentation in the last year by the Russian ballet. It has been suggested that perhaps the eminent Boston leader is trying to "show up" the ballet, inasmuch as on his last appearance here he played "Till Eulenspiegel," which the Russians were than turning into a dance feature, and next Saturday's Boston program includes still another ballet diversion, Debussy's "Afternoon of a Faun."

There was a good deal of sameness this evening to the program, but the "Scheherazade" was so remarkably well done that it banished thoughts of the ballet, and the symphony was restful enough to give a welcome dessert to the day's doings. The orchestra was loudly applauded and forced twice to

From the Pawtucket TIMES
Nov.22,1916.

NEW SOLOIST HEARD AT SYMPHONY CONCERT

Miss Susan Miller Makes First Providence Appearance With Orchestra.

A new symphony and a new soloist furnished the charm of novelty at the second Boston Symphony concert of the season in Infantry Hall, Providence, last evening, and the element of curiosity prevailed strongly in the audience before the programme opened. The symphony was Chausson's work in B-flat, completed in 1890, but never before played in Providence, and Miss Susan Millar, mezzo-soprano, was the soloist.

The programme complete was as follows:

Symphony in B-flat, Chausson; aria from "Vologesco," Rinaldo di Capua; "Variations on a Theme by Josef Haydn," Brahms; three songs with orchestra, (a) "Die Nacht," (b) Morgan," (c) "Heimliche Aufforderung," R. Strauss; overture to "The Corsair," Berlioz.

Chausson's symphony, completed nine years before the tragic death of the French composer in a bicycle accident, had to wait for a presentation by a German conductor before it was "revealed to the Parisian public," as the programme book quotes Pierre de Breville. It had been performed in 1891 and in 1892 in Paris, but was never really recognized by the French public until Arthur Nikisch and the Berlin Philharmonic Orchestra presented it in the city in 1897. Its first performance in the United States was by the Boston Symphony Orchestra in Philadelphia in 1905, 15 years after it was completed.

It is modern in the highest degree, but its classic beauties, particularly in the first and third of the three movements are worthy of the greatest traditions of symphonic art. While failing to win the applause usually bestowed by Providence audiences on the more familiar of the great symphonies it achieved adequate recognition at the close. It was magnificently played by the full orchestra and given a powerful interpretation by Mr. Schmidt, the assistant conductor. Mr. Schmidt directed the orchestra in the absence of Dr. Muck, who is incapacitated by a severe cold.

Miss Millar, the soloist, is a young woman of charming appearance, with a voice of flexible beauty and a musical sense dominated by the most exquisite taste. She selected as her opening number a recitative and aria from the Rinaldo di Capua's opera of the early 18th century, "Vologesco re de Parti." Just why this beautiful work has been so thoroughly neglected by singers is a mystery to the audience which heard Miss Millar last evening, and to say that the applause bestowed on her was a tribute to the music as well as to the singer is no detraction. Her second number was a group of there songs by Richard Strauss, "Morning," "Night" and "Secret Invitation." All were charmingly rendered, and insistent recalls rewarded the singer.

The variations on the theme by Josef Haydn, by Brahms, and "The Corsair" overture by Berlioz were the other orchestra numbers. Both were of course finely played, the orchestra giving a stirring rendition of the final number.

The third concert of the symphony series will be played Dec. 26, in Infantry Hall, when the soloist will be Irma Seydel, violinist.

From the N.Y. SUN
Dec.1,1916,

BOSTON ORCHESTRA HEARD AT CONCERT

Schumann's Symphony and Rimsky-Korsakov's "Scheherazade" Given.

The second evening concert of the Boston Symphony Orchestra was given last night at Carnegie Hall. Dr. Karl Muck disclosed himself in a new light as a programme maker by inviting his audience to listen to only two compositions, namely, Schumann's E flat symphony and Rimsky-Korsakov's suite "Scheherazade." The melodious "Rhenish" symphony of Schumann is not played now as frequently as it used to be in earlier days, and perhaps it might be given a little oftener. But there is much new matter to be considered, and most of it calls for more profound examination than this fluent and songlike work.

As for Rimsky-Korsakov's suite, we have indeed not lacked performances of that. We have heard its measures at the same time as we have observed the extraordinary doings of Adolf Bolm and Flora Revalles together with numerous other members of the celebrated Ballet Russe. These doings have occasioned much debate. The composer undertook to illustrate certain incidents in the Thousand and One Nights, while the ballet dealt with very different matters. Hence the jarring of the sects.

Last evening, at any rate, there was no call for dispute. The music was heard in all its original beauty, played by an orchestra which brought out its colors in all their brilliancy. Anton Witek, concertmaster of the organization, performed the solos excellently. The audience seemed to be entirely pleased.

From the N.Y. TRIBUNE
Dec.1.1916.

MUSICAL TREATS ON THANKSGIVING

New York Hears Opera and Symphony That Consecrate Holiday

"PARSIFAL" CHORUS GIVES REAL DELIGHT

Carnegie Hall Audience Finds Reason to Thank New England

By H. E. KREHBIEL

The days which are devoted to a performance of "Parsifal" every season at the Metropolitan Opera House come very near to exemplifying the cumbersome definition which Wagner gave his religious drama. On no other occasion is a lyric drama listened to by so devout a congregation; on no other occasion does the meeting so nearly resemble a festival of consecration. A pity that the pious devotion is not permitted to extend over other days and include other dramas!

"Parsifal" was performed yesterday very much as it has been performed on days set apart for it in former years and with many of the same people—all of those, in fact, concerned with the principal parts. And, as on all the preceding occasions, it was worthy of record that the audience which filled the large theatre was peculiarly intent upon the musical evangel which was proclaimed, peculiarly appreciative of its solemn beauties peculiarly indifferent to the outward things which on ordinary occasions are associated with the opera.

New Singers in Chorus.

There were new singers in the chorus of Flower Girls, and as a consequence some of those evidences of new and fresh study which opera, more than any form of drama, must have periodically, if it is not to sink into a rut of dull conventionality. The principal representations of the Flower maidens were Edith Mason, Mabel Garrison Marie Sundelius, Lenora Suarks, Vera Curtis and Flora Perini, and their delightful singing and graceful acting, like that of the whole chorus of women, recalled the moment when one of the leading musicians of Germany sat with the writer of this record and, suddenly grasping the back of the seat in front of him, remarked:

"Eh! now we have something different& Here is atmosphere and peotry&"

And no wonder; he had known only the flower maidens of Bayreuth—German women to whom Wagner's costumer had sought to give floral charm by dressing them in what the foreign critics of that day called "penwipers"—gaudy hued skirts cut with scallops.

Yesterday's audience were made conscious of all the poetry and atmosphere which captivated Mr. Weingartner, for the whole scene was beautifully sung and acted. And after a compliment to Mme. Kurt for the way in which she also sang in this scene, and Mr. Sembach for his attention to some of the principles of song which German singers are forgetting more and more every day (which fact they will soon regret) we close this record of one of Thanksgiving Day's musical offerings.

Festival from New England

For the second we know not exactly how to clothe our feelings. The festival of yesterday came from New England, and so did the orchestra that gave a concert in Carnegie Hall in the evening. Can and ought we to be profoundly grateful that while we spend twice or thrice as much money every year on our symphony organizations as does Major Higginson, and while we have twice or thrice as many capable musicians as Boston, we must yet wait for the coming of the Boston men, with Dr. Muck at their head, to hear a symphony played as Schumann's "Rheinish" was played last night—with such buoyancy of rhythmical stride, such fresh onwardness, such natural melodic flow, such clarity of communal tone, such euphony, such easy energy which is of the essence of repose, as marked the performance last night? Was it an occasion of thanksgiving?

Dr. Muck was merciful to those who had dined after the old New England fashion in making a programme of only two numbers—the symphony and Rimsky-Korsakoff's "Scheherezade," and, no doubt, he meant well and pleased the multitude of native New Englanders in his audience, but there were some old New Yorkers who mayhap he made to sigh heavy-heartedly because he played so well.

From the Transcript.
Nov.18,1916.

Dr. Muck has chosen the Symphony Concerts of Friday afternoon, Dec. 22 and Saturday evening, Dec. 23, for the repetition of his eloquent performance of Liszt's "Faust Symphony" that stirred his hearers eighteen months ago. This time, the measures at the end for men's choir will be sung by a contingent of the Choral Music Society, with Mr. Arthur Hackett, who distinguished himself at the September "Pops," for the tenor solo.

From the N.Y. HERALD
Dec,1,1916.

Boston Orchestra Revives Spirit of "Scheherazade"

Dr. Muck and His Men Make Rimsky-Korsakoff's Music Different from Russian Ballet.

There was a great crowd in Carnegie Hall last night at the concert of the Boston Symphony Orchestra. The holiday could not make any difference at the box office, for at each concert of the orchestra the house is sold out. It did make a difference, though, in the attitude of the audience, which had a feeling of thankfulness for the privilege of hearing such perfect playing, but also a feeling of disappointment that half of the programme should have been devoted to Rimsky-Korsakoff's hackneyed "Scheherazade," whose welcome has been worn almost threadbare by the Russian Ballet.

To many the name has come to suggest the wildest kind of orgy, a mad, whirling confusion. No wonder that Mme. Kimsky-Korsakoff uttered a vehement protest against the disarrangement by the Russian Ballet of her husband's music. But she would have been satisfied with Dr. Karl Muck's interpretation, for his restraining influence soon dispelled any unseemly illusions not called for by the music. Perhaps Dr. Muck felt New York needed to be set right, but it is probable tha pride governed his choice; for "Scheherazade" is one of the most effective numbers in his repertoire for disclosing the virtuosity of his orchestra.

The orchestra was more effective than ever last night. Anton Witek's solo violin was wonderfully brilliant and called to mind, as the theme should, the queenly narrator of thrilling tales rather than the dancing figure of a harem favorite. The wood winds, in the sea and Sindbad motives, were as refreshing as a whiff of salt air. As usual, Dr. Muck obtained the most piquant rhythmic effects. Bakst, with all his riot of paint, never achieved anything more brilliant than did Dr. Muck in his orchestral coloring of the second and fourth movements. The song like melody in the third movement was played with delightful tenderness. One ought not, in an orchestra where balance of tone is so carefully preserved and each instrument is so perfect in its own way, single out any instrument for special recognition. Yet flutes, clarinets, first violins and 'cello were so unsurpassingly beautiful that they ought to be mentioned. The audience was unusually enthusiastic. After the movement of the Kalandar Prince, Dr. Muck shared the applause with the orchestra.

The other half of the programme was devoted to Schumann's Smyphony in E flat. It, too, gave the orchestra an excellent opportunity to display its brilliance, especially in the gay movement of the Rhenish festival. Dr. Muck's interpretation of the solemn cathedral scene was of rare beauty. The virile quality of its religious fervor ought to serve as a standard for future readings. Certainly Josef Stransky, who was sitting in a first tier box with Franz Kneisel and Willem Willeke, found it of absorbinw interest. The audience, though, liked the third movement best. Clarinets, bassoons and Mr. Ferir's viola played its tender melody with much tonal loveliness.

At the end of the symphony the applause was so great that Dr. Muck was obliged to come out four times. Finally, putting his hand affectionately on Mr. Witek's shoulder, he made the orhestra rise to share the applause.

From the Traveler
Dec.2,1916.

Schelling for Soloist at Symphony

Pianist Will Play Liszt Concerto at Next Week's Concerts.

By FRANK BERTWALL.

Ernest Schelling, pianist, will be the soloist at next week's Symphony concerts, playing Liszt's Second Concerto. The program will be: Cesar Franck, Symphony in D minor; Liszt, Concerto in A major, No. 2 for piano and orchestra; Borodin, "Eine Steppenskizze aus Mittel-Asien"; and Weber's Overture, "Euryanthe."

At her concert in Symphony Hall tomorrow afternoon at 3:30, Julia Culp will offer the following program:

1.—Der Jungling and der Tod, Der Fluss, Des Fischers Liebesgluck, Andenken ..... Schubert
2.—Nuit d'Etoiles ..... Debussy
La chere maison ..... Jacques-Dalcroze
Nuit d'Espagne ..... J. Massenet
Petite fleur des bois ..... Massini
3.—Komm wir wandeln, Im Lenz, In der Mondnacht, Veilchen ..... P. Cornelius
4.—Nicht mehr zu dir zu gehen, Wenn du nur zuweilen lachelst, Standchen, Von ewiger Liebe ..... Brahms

[illegible]ny Concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. The program is: Haydn's Symphony in C minor, No. 9; Smetana, Symphonic Poem, "Wallenstein's Camp"; Liszt, Concerto in A major, No. 2, for piano and orchestra, and Berlioz, Overture to "The Corsair." Ernest Schelling, pianist, will be the soloist.

From the Journal
Dec.2,1916.

CESAR FRANCK SYMPHONY TO BE PERFORMED

Dr. Muck Arranges Another Big Program—Schelling to Be Soloist.

Dr. Muck has been making this year a most remarkable series of programs. The program which he has made for the coming week, Friday afternoon, Dec. 8, and Saturday evening, Dec. 9, is no exception to the rule.

The symphony will be that of Cesar Franck in D minor. This has come to be generally regarded as one of the noblest works in modern symphonic literature, and Dr. Muck conducts it con amore. Under him it has taken its place with the symphonies of Beethoven and Brahms in having a performance every other year.

The second part of the program contains a work which will be to all intents and purposes a novelty, Borodin's "Eine Steppenskizze aus Mittel-Asien." This has not been played here since the season of 1902-03. It is short, full of color and atmosphere.

Both of these works were on the famous San Francisco fair programs.

The soloists will be Ernest Schelling, the pianist and composer, who will play Liszt's second concerto in A major. Weber's "Euryanthe" overture will complete the program.

CAMBRIDGE CONCERT

The third Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening. The program reads: Haydn's Symphony in C minor, No. 9; Smetana, Symphonic Poem, "Wallenstein's Camp;" Liszt, Concerto in A-Major, No. 2, for piano and orchestra; Berlioz, Overture to "The Corsair." Ernest Schelling will be the soloist.

From the N.Y. AMERICAN
Dec.1,1916.

CONTRASTS IN CONCERT ADD TO DELIGHT

Boston Symphony Artists Divide Evening Between Exotic Orientalism of "Scheherazade" and Serene, Lofty Melody of Schumann "Rhenish."

THOUGH the programme of the Boston Symphony concert last night was brief in numbers, it was a full evening of delight. Only two selections were given. They were Schumann's "Rhenish" Symphony and Rimsky-Korsakoff's suite "Scheherazade."

Previous to the first visit of the Diaghileff Russian ballet, "Scheherazade" was a favorite programme piece, all-sufficient to convey to the mental eye a series of Arabian Nights' stories as told by the favorite wife of the Sultan. The Russian dancers, however, twisted and turned the fanciful Slavic measures to suit an Oriental pantomime vastly different in character and design from the composer's intention.

Last night Dr. Muck restored the suite to its original purpose, that of a collection of distinctive and highly colored romantic tales.

The several clearly marked episodes, the essence of which is Russian folk music, were delightfully given. In musical texture, import and general significance it sounded the other extreme from Schumann's impressive symphony. On the one hand was the curious exotic measures highly embellished with Orientalism; on the other the pure, serene melody lofty in outline, reposeful in quality.

The orchestra was in excellent form, the fine tonal color of the string choirs adding materially to the attractive interpretations of Dr. Muck.

The audience was enormous, standees plentiful and enthusiasm

[47]

INFORMATION OBSCURED

From the
TRANSCRIPT
Dec. 2, 1916.

CONCERTS NEXT WEEK

Dr. Muck's Programme—Mme. Çulp Anev—Mme. Leginska and Mr. Copeland fo Pianists—Assorted Chamber Music-Minor Singers and Virtuosi, with Many Novel Piece in Their Programmes—A Abounding List

OUTSIDE a single number, familia music fills Dr. Muck's programme fo the Symphony Concerts of next Friday afternoon and Saturday evening i Symphony Hall, viz.: Franck's symphony in D minor, the crown of his work and a perennial masterpiece in which conductor and orchestra have more than once proved their eloquence; Liszt's concerto in A major, the second, less familiar, and more finely grained of the pair; and Weber's richly romantic overture to his opera "Euryanthe." The novel piece is Borodin's Oriental tone-picture of the Asiatic steppe, vivid and atmospheric music newly restored to the active repertory of the Symphonic Orchestra but played here within a month at the performances of the Russian Ballet. In the concerto, Mr. Schelling, a notable pianist as well as the composer he has chosen to be of late to his Bostonian hearers, will play the solo part.

At the concert of the Symphony Orchestra and Dr. Muck at Harvard College in Sanders Theatre on Thursday evening, Mr. Schelling will also be heard in this second concerto of Liszt. The purely orchestral items of the programme are Haydn's symphony in C minor; Smetana's tone-picture, "Wallenstein's Camp" and Berlioz's overture, "The Corsair"—all recent additions to the repertory of the orchestra.

Friday afternoon, Dec. 22, in Symphony Hall, the ninth of the afternoon concerts of the Symphony Orchestra under Dr. Muck when they will repeat their eloquent performance of Liszt's Faust Symphony, with the assistance of a men's choir from the Choral Art Society and Mr. Arthur Hackett, tenor. Mr. Paderewski will also be heard for the first time here in Schumann's concerto for piano.

Saturday evening, Dec. 23, in Symphony Hall, the ninth of the evening concerts of the Symphony Orchestra under Dr. Muck with the programme and the assistance already noted.

Friday afternoon, Dec. 29, in Symphony Hall, the tenth of the afternoon concerts of the Symphony Orchestra, under Dr. Muck.

Saturday evening, Dec. 16, in Symphony Hall, the eighth of the evening concerts of the Symphony Orchestra under Dr. Muck with Miss Gerhardt, the singer, assisting.

Friday afternoon, Dec. 15, the eighth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Miss Gerhardt for the assisting singer.

om NORTH AMERICAN
ldress: Philadelphia, Pa.
PHILADELPHIA, NOV 26

METROPOLITAN TO DO 'SAMSON' ON TUESDAY

Caruso and Homer Will Sing Title Roles in Saint-Saens Opera

BOSTON SYMPHONY HERE

Philadelphia Orchestra Still on Tour; Alma Gluck to Give Recital

The principal events on the musical calendar for this week are the Boston Symphony concert at the Academy of Music tomorrow night and the performance of "Samson et Dalila," Saint-Saens's opera, by the Metropolitan Company, of New York, on Tuesday evening.

This fine French opera has not been heard in this city for several seasons. Caruso and Louise Homer will head the cast in the two title roles, and others will be De Luca, Rothier, Bloch, Schlegel, Reschiglian and Audisio. Rosina Galli will lead the ballet and Polacco will conduct.

* * *

The second concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich has placed on the concert stage.

Miss Millar will sing as her first number the Air des Adieux from Tschaikowsky's opera, "Joan of Arc," and as her second number three songs by Richard Strauss, with orchestral accompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss, and that of the other two songs is by Andre Maquarre, of the Boston Symphony Orchestra.

The program in its entirety follows:

Brahms ..... Symphony in C Minor, No. 1
Tschaikowsky Air, "Adieux les Forets" (Joan of Arc)
Berlioz ..... Overture to "The Corsair"
R. Strauss ..... Three songs with orchestra
(a) "Die Nacht."
(b) "Morgen."
(c) "Heimliche Aufforderung."
R. Strauss ..... "Till Eulenspiegel's Merry Pranks"

* * *

Journal
Providence, R. I.
NOV 19 1916

CHAUSSONS SYMPHONY.

Aanalysis of Work to be Played Here on Tuesday.

The following analysis of Chausson's symphony in B-flat, to be played by the Boston Symphony Orchestra Tuesday evening, will be of interest to those to whom the work is new:

"The symphony is fully scored for complete modern orchestra, with four horns, four trombones, bass clarinet, English horn, two harps, tuba, three kettle drums, with the usual strings. It begins softly, an introductory elegiac phrase with strings, horn and clarinet, with a soft rich answer, colored and enriched by the brass pianissimo. The French horn is then heard in a short sentence, softly answered by solo trumpets and trombones. But soon the movement quickens—agitated and suggestive, almost aggravating, motives lead rapidly to a grand fortissimo, with screaming flutes and violins in the highest register, with noisy brass and the loud roll of the kettle drums which lingers diminuendo until the pleasant twang of the harp ushers in a graceful waltz, first offered by bassoon and horn, and later developed with great artistry by other instruments and by the full orchestra with the harps in contrary motion. This movement is full of charming nuance, rich tone color, fascinating motion phrases, rich contrapuntal embroiderings and plaintive melody of almost oriental sense, contrasted with heroic grandeur and massive tone sculpture.

"In the second part one meets with sustained and intense expressions of solemn beauty which recall Sibelius in some of his symphonic utterances and Brahms in its purity of classic thought. It must be heard many times before it can be appreciated, and is a work for the musician and the classicist and in no sense popular or easily understood.

"The last movement is extremely animated and hastens in tempo as the surging insistent theme sternly presses forward, only to make way for a fully scored 'strophe' of decisive and clean-cut proportions, introducing a new motive, which is repeated in another key, to give way to the oboe solo, which sings a plaintive imitation to an accompaniment of weaving strings and trembling flutes. This is repeated by the clarinet, and the phrase subsides almost mysteriously until a hopping, almost grotesque figure of the violins and violas, springs out of the gloom, as it were, and is heard at intervals by the various choirs of the orchestra. After an impressive climax the symphony ends piano, with the impressive and suggestive phrase, with which the symphony began, played this time by the basses, 'cellos and bassoon.

"It is in this last movement that the composer shows his national spirit and strongly reflects the interesting and unique characteristics of modern French music, and for that reason is worthy of further study. Contemporaneous French composers cannot keep away from them any more than the Spanish can from their bolero or the Russians from their own peculiar folk songs. But, to de-

HERALD
ss: Washington, D. C.
NOV

EXCELLENT PROGRAM BY BOSTON ORCHESTRA

Dr. Karl Muck Director and Miss Millar Soloist at National.

Dr. Karl Muck, conducting the Boston Symphony Orchestra, presented a program of unusual interest and diversity yesterday afternoon to a large audience at the National Theater.

The soloist was Susan Millar, a young mezzo-soprano, with an exquisitely soft and rich voice of an appealing quality, but lacking in the penetrating characteristics that distinguish great voices. Miss Millar sang Tschaikowsky's "Adieu, forets" from "Jeanne d'Arc" and three lovely songs by Richard Strauss, "Die Nacht," "Morgen" and "Secret Invitation." In these last Miss Millar was especially pleasing.

Dr. Muck's reading of the Chausson Symphony in B flat major was the perfection of art. Such precision, keen appreciation of the value of dynamics, splendid climaxes and continued atmosphere of mood, in this cultured delineation of the human emotions of joy, grief, religious calm and majestic triumph, made the rendition of this lovely symphony a memorable event.

Brahm's interesting "Variations" on a theme of Josef Haydn, Opus 56, was included in the program, which closed with "Mazeppa," a symphonic poem by Liszt.

It was easy to follow the story of the wild dash of the tortured horse, Mazeppa's despair and final triumph throughout the music, but probably Liszt regarded the poem as allegorical of the philosophy that out of pain comes growth and lasting joy.

The orchestra gave this composition a most excellent interpretation. Dr. Muck, a model of dignity and calmness, achieves splendid effects at all times.

M. J. S.

TRIBUNE
ess: Providence, R. I.

Boston Symphony Orchestra.

Tuesday evening brings the second visit of the season of the Boston Symphony Orchestra and again it will bring to Providence its entire personnel. The extension of the stage worked out admirably at the first concert. Not only was it good to hear the full choir of the celebrated strings, but the acoustics of the hall were actually improved and never has a concert sounded more brilliantly.

The program which Dr. Muck has arranged for this concert is one of very great interest. It contains something new to Providence, a symphony, and the soloist will also be a newcomer. The symphony is by Ernest Chausson, a man whose untimely death 25 years ago undoubtedly deprived the world of a great genius. The symphony had its first performance in this country in November 1905, in Philadelphia by the Boston Symphony Orchestra, under the direction of the distinguished French composer, Vincent d'Indy, who was here as a guest of the orchestra to conduct a series of its concerts. The same season it was played in Boston under the direction of Mr. Gericke. A few years ago it was played in New York by the New York Symphony Orchestra. This year Dr. Muck revived it, playing it with much success in Boston, New York and various other cities of the East. It is a work notable for the wealth of melodic invention. It is full of color and is in no sense one of those cryptic works characteristic of French music of to-day.

The soloist will be Susan Millar, who comes fresh from the teaching of Mme. Marcella Sembrich, for a series of concerts with the Boston Symphony. She will appear twice, singing an exquisite old Italian aria by Rinaldo da Capua and three songs with orchestra by Richard Strauss, "Die Nacht," "Morgen" and "Heimliche Aufforderung."

The other numbers on the program will be Brahms's Variations on a Theme of Josef Haydn and Berlioz's "The Corsair" Overture. The program in its entirety is as follows: Symphony in B-flat, Chausson; Aria from "Vologesco," Rinaldo da Capua; Variations on a Theme by Josef Haydn, Brahms; three songs with orchestra, "Die Nacht," "Morgen," "Heimliche Aufforderung," R. Strauss; Overture to "The Corsair," Berlioz.

SUSAN MILLAR.
Mezzo-Soprano, Soloist With the Boston Symphony Orchestra in Infantry Hall Next Tuesday Evening.

STAATS-ZEITUNG
ess: New York City
DEC 2 - 1916

Bostoner Symphonie-Konzert

Dr. Muck und die Bostoner erschienen uns vorgestern Abend in Carnegie Hall wieder als die reinsten Freudenspender. Das Programm umfaßte nur zwei Nummern, die auf den ersten Blick etwas sonderbar zusammengekoppelt erschienen, doch gab der Erfolg dem Dirigenten recht, denn selten hat ein verwöhntes, intelligentes Publikum ein musikalisches Dankfagungs-Menu ehrlicher genossen als gestern, als es Rimsky-Korsakoff's „Scheherazade"-Suite nach Schumanns „Rheinischer" Symphonie vorgesetzt erhielt.

Die Schumann'sche Dritte besitzt weder die quellende Frische seiner Ersten, des poetischen Frühlingsgedichts, noch den idealen Schwung der Zweiten, im Zeichen des Kampfes und Sieges stehende, dafür bringt sie auf dem realeren Boden des Volkstümlichen ganz exquisite malerische Werte. Schumann schrieb dieses Werk unter den frischen Impulsen, die er, als städtischer Musikdirektor nach Düsseldorf versetzt, von den fröhlichen Rheinlanden erhielt. Das großartige Werk atmet in allen seinen Teilen die Ursprünglichkeit und Frische neuer Eindrücke und Ideen, und der heiter-populäre Charakter des Ganzen, sowie der schöne Kontrast zwischen Großartigem und Behaglichen hat sich bis heute seinen vollen Reiz bewahrt. Dr. Muck dirigierte die Symphonie ganz groß. Er rückte den zweiten Satz mit seiner graziösen Volkstümlichkeit und seinem reinen Behagen in wirksamstem Gegensatz zu den großen Konturen des ersten mit seiner feurigen Leidenschaftlichkeit. Er gestaltete den an Mendelssohn gemahnenden, träumerischen dritten Satz mit feinster Zartheit und milderte die massive-feierliche Instrumentation des pompösen vierten Satzes mit fein abwägender Hand. Ich möchte die düstere, gelegentlich fast unheimliche Färbung dieses „Feierlich" überschriebenen Satzes, wo bei Schumann die weihevollen kirchlichen Zeremonien anläßlich der Kardinalserhebung des damaligen Kölner Bischofs von Geißel im Sinne hatte, genial anmutend nennen. In dem mächtig aufgebauten Finale stand wieder das gutgelaunte, humoristische, lebenslustige Rheinland deutlich vor uns.

In der „Scheherazade"-Suite erschlossen uns die Bostoner den ganzen „Tausend und eine Nacht"-Klangzauber ihres Orchesters. Man könnte ganze Seiten schreiben, wollte man diese Wunder an Wohllaut, Zauber und Duft, diese ganze geistvolle Virtuosität schildern, ohne daß man alles erschöpfen würde. Da wo ein jeder Mann ein Virtuose, wie denn das ganze Orchester einem Riesenvirtosen vergleichbar war. Der sehnsuchtsvoll klagenden, schwelgerischen Sologeige von Konzertmeister Anton Witek muß aber doch ganz speziell gedacht werden. In diesen wie Improvisation, wie glühende Rhapsodie anmutenden Klängen, die sich wie ein Band durch die verschiedenen farbigen Stimmungsbilder schlangen, konnte man den ganzen mystisch-bunten Orient erblicken. Die übrigen Virtuosen müssen sich mit einem begeisterten Kollektivlob begnügen. Dr. Muck schwelgte in seinen glühendsten Farben. Der Beifall wurde jedesmal zur Ovation.

TIMES
ess: Brooklyn, N. Y.

Boston Symphony Concert.

Excellent Rendition of Works by Sibelius, Smetana and Chabrier—Susan Millar the Soloist.

The second concert of the Boston Symphony Orchestra last evening gave a most liberal and varied program of modern music.

The Sibelius Symphony No. 1, E Minor, is a large and delightful composition, full of beautiful themes and with plenty of orchestral color throughout; though in parts, if it had not been played with such perfect understanding, it might have appeared disjointed. The clarinets and flutes stood out by reason of the exquisite rendering of their parts. The last movement is very fine, with a rather remarkable manner of ending, as if the composer had told his story in a very brilliant way and then ended simply with the words, "I have spoken." The audience, which completely filled the Academy, received it with much enthusiasm, and the applause was so abundant that Dr Muck, after being called repeatedly, had to have the entire orchestra acknowledge the greeting with him.

Tschaikowsky's "Air des Adieux" was sung by the soloist of the evening, Miss Susan Millar. To sing with the Boston Symphony Orchestra is, indeed, an honor, and whether Miss Millar felt the distinction too keenly or whether her voice was too small to carry over a large orchestra, it is not yet time to say. But we trust it was the former, for Miss Millar is young and charming, and her voice has a fine tone. Her interpretation of the Strauss songs, "Die Nacht," "Morgen," "Secret Invitation," followed the symphonic poem, "Wallenstein's Camp," by Smetana, which was not as interesting as the rest of the program.

The Debussy Prelude, "L'Apres-Midi d'un Faune," last heard here as accompaniment to one of the Russian Ballet's concoctions, is a dainty fantasy, and to say that it was played by the Boston Symphony Orchestra is enough, but the Rhapsody "Espana," by Chabrier, is not to be so easily disposed of. To hear Dr. Muck direct it is a thing never to be forgotten—without any more perceptible movement than in conducting an andante, and without the floating motion of arms and hands that some very well-known and able musicians affect, he conducted with all the brilliancy and scintillating rhythm that could be desired by the most seductive of Spanish dancers, and raised a light composition to the more serious level of the rest of his program.

It was a brilliant concert, splendidly performed.

m AMERICAN
ress: New York City

Boston Orchestra Scores New Triumph.

By MAX SMITH.

Brahm's Symphony in C minor, as played yesterday afternoon in Carnegie Hall, under the direction of Dr. Carl Muck, would have made the second matinee of the Boston Symphony Orchestra a notable occasion. This even without the delights provided by a programme which included Smetana's unfamiliar symphonic poem, "Valdstynuv Tabor" ("Wallenstein's Lager"), Debussys Prelude to "The Afternoon of a Faun" and Chabrier's orchestral rhapsody, "Espana."

The visiting organization, guided and stimulated by its distinguished leader, gave a performance of the German master's first symphony which not only served to display in the brightest light the powers of this incomparable body of musicians but cast a halo about the work itself.

In view of the fact that Dr. Muck won his first success in New York as an interpreter of Brahms and yesterday once more achieved such impressive results with the same composer, it seems remarkable he has never been known in his fatherland as a "Brahmsianer." Yet perhaps that is the very reason why this disciple of Wagner gives such stirring readings of Brahms's symphonies.

Your dyed-in-the-wool Brahms specialists are too apt to treat the music of this great melodist with the coldly dissecting hand of a surgeon.

Evidently it was Dr. Muck's intention yesterday to throw absolute music and programme music into sharp contrast. It must be confessed that the former, with its undefined yet glowing undertow of emotional life, carried off the victory.

Within the latter class of composition, however, the conductor also had drawn striking distinctions. What a gulf lies between Smetana's sonorous and emphatically dramatic tone-poem, setting forth the military life in the first part of Schiller's "Wallenstein" trilogy, and Debussy's chiaroscuro picture—so exquisitely painted—of the dreamy imaginings of a Faun. And how conspicuous, too, is the difference between Debussy's impressionistic canvas and his countryman, Chabrier's, vivid and exhilarating elaboration of Spanish dance rythms.

[48]

m HERALD
lress: New York City

e

GIRL SMOKES AS REVERED BOSTON SYMPHONY PLAYS

Fair Music Devotee Sets Advanced Style and Makes Brahms and Tobacco Chums.

There is no telling where the feminist movement will lead. Little by little women are usurping all the rights of men. Only yesterday afternoon in the staid "high brow" atmosphere of a concert of the Boston Symphony Orchestra, in Carnegie Hall, a woman was seen smoking in the lobby with the men.

It was in the east corridor where, between the numbers of the programme, men of the orchestra and their friends from the audience, men and women, had gone to talk over a Brahms symphony which had just been played. The corridor was so crowded that with difficulty a young woman, modestly dressed, with a lighted cigarette held now in her hand behind her back, manlike, and now in her mouth, walked back and forth puffing with all of the enjoyment that one experiences after having deprived one's self of a smoke through three-quarters of an hour of music. She was accompanied by a young man, and together they chatted gayly, unmindful of the stares from the women and the smiles from the men in their vicinity.

Smoking among women has become so general that it arouses no comment in restaurants and cafés. It is seen even in the lobbies of certain hotels where there are sheltered seats and in the theatres where refreshments are served at tables between the acts—not to mention in taxicabs. But so far without a place to sit a "perfect lady" has hesitated to open her silver cigarette case in public.

But now that the concert halls have been invaded what is to prevent further expansion of women's smoking rights? It is only one step from the lobby to the street. Next season, perhaps, the after dinner cigarette may be transferred to the street, and what is to prevent women from smoking as they stroll up Fifth avenue of an afternoon?

BRAHMS' SYMPHONY STIRRINGLY PLAYED

Brahms' first symphony, which was performed last season with sensational results by the Boston Symphony Orchestra for its Thursday night patrons, was played yesterday afternoon for its Saturday audience in Carnegie Hall. It had a stirring performance, such as is heard in New York only when the players from Boston and their director, Dr. Karl Muck, come for their concerts.

There is nothing new to record of its performance. It was as thrilling as last year's, and was applauded until Dr. Muck called upon his men to rise and share the honors with him.

Going from Brahms' serious music to something lighter, the second half of the programme was devoted to three short works. Smetana's symphonic poem "Wallenstein's Camp" was played with spirit, but not so effectively as the symphony. As on Thursday's programme, one of the works used frequently by the Ballet Russe was heard. This time it was "L'Apres Midi d'un Faune" instead of "Scheherazade." To close the entertainment and send the audience home in a happy mood Chabrier's rollicking, rhythmic "Espana" was presented.

From STANDARD UNIO EAGLE
Address: Brooklyn, N. Y. Brooklyn, N. Y.

Date

DR. MUCK PRESENTS SIBELIUS SYMPHONY

Gives Rare Delight by Revival of Powerful Composition by Finnish Composer.

MISS SUSAN MILLAR SINGS.

Sembrich's Beautiful Pupil Has Still Much to Learn.

The Boston Symphony Orchestra last night gave its second concert of the subscription series at the Academy of Music, playing a programme of wide variety but one so skillfully constructed by Dr. Karl Muck as to create a homogeneous effect.

The symphony was by Jan Sibelius, the Finnish composer. It was his first in E minor and was new to most of the audience. It was composed in 1899 and given first in America in 1907. Only two other American performances are recorded in the notes of the authorative Philip Hale. This rarity of revival is hard to understand, for it is a work which last night made an impressive appeal by the richness and originality of its orchestration, the profundity of its thought and the strength of its emotion. Sibelius is known to most concertgoers only by his haunting "Finlandia" and the plaintive "Death of the Swan," yet he has written three symphonies besides that given last night, and if approaching his other work in wealth of ideas, they must form a treasure to which the musically curious must long to be introduced.

The solemnity and mysticism of the Far North sings through this first symphony of his, but with it there's the northern vigor and hardiness, the adventurous daring, the healthy masculinity that music needs in these days when voluptuous decadence is felt in so much new work. In the first movement, the mystic element predominates, but is shaken off with the rugged defiance of a fighting man working to an enraged climax. The andante has qualities of love and tenderness that calm brutal outbursts. The scherzo is an uproarious outburst of joy, and the finale is dark with forceful dignity, ending in a blaze of unrestrained life.

After years of unsatisfactory symphonic selections, the renewed interest that Dr. Muck has brought to his concerts with the Chausson symphony of last month and the Sibelius work of last night makes expectation keen for the next announcement.

There was a soloist at the concert last night, a Miss Susan Millar, a tall and beautiful young woman, who had studied under Sembrich without apparently making much progress in the art of song. Her voice, a light mezzo-soprano, sounded very weak and blurry, and, although her selections were all of great natural charm, they lost most of it through the lack of color and feeling in the interpretations. The songs were Tschaikowsky's "Adieux Forets" from "Jeanne d'Arc" and "Di Nacht," "Morgen," and "Heimlich Aufforderung," by Strauss.

The orchestra accompanied the soloist and also played Smetana's "Wallenstein's Camp," the prelude to Debussy's "L'Apres—Midi d'un Faune," and Chabrier's "Espagne Rhapsody." The playing was as usual too fine in every way to evoke any emotion milder than thanks for hearing it.

BOSTON SYMPHONY CONCERT

A Finely Varied Program, With Sunsan Millar, Singer.

Is it possible that Dr. Muck of the Boston Symphony Orchestra, has been reading the biography of that model program maker, Theodore Thomas? At any rate for his second Brooklyn concert of the season, at the Academy last night, Dr. Muck applied the Thomas principle of adapting his program so as to hold the attention of his audience with most happy results. We have traveled fast and far since Thomas taught New York to love orchestral music and Dr. Muck was able to place his chief dish at the opening of his feast where Thomas used to place it in the middle, but the arrangement of the rest of the program presented a succession of agreeable contrasts and the audience was dismissed with Charbrier's brilliant and not too heavy "Espana" rhapsody. The result was that many of the dispersing auditors expressed their pleasure in terms more or less like those of the woman who declared "I have enjoyed every moment of it." That is an unusual tribute to hear after one of Dr. Muck's programs, and it was due, not to the supernal beauty of any of the compositions played, but to a skillful arrangement which made each one seem right in its place.

The chief attraction of the concert was Sibelius' "First Symphony," which suggests a musical adaptation of the old proverb to read "scratch a Finn and you find a Russian." The first two movements particularly, both andante, have a curious suggestion of the tragic spirit underlying Tschaikowsky without a resemblance in melody. Such melody as it has is very beautiful but poignantly sad, and the effect, although deeply impressive, was so somber that neither movement evoked more than the ghost of applause. The scherzo, however, with its incisive rhythms and its biting, vivid harmonies, aroused a heartier response, and after the noble closing movement there was enthusiasm which was not satisfied until the members of the orchestra arose in response to a well earned tribute. It was a beautiful performance of a symphony which it is to be hoped that Dr. Muck will bring to Brooklyn again, before the memory of its vitality and power have faded from the minds of those who heard it.

Then came the song "Farewell to the Forests," from Tschaikowsky's "Jeanne d'Arc," sung by Susan Millar. Miss Millar is a young mezzo with a pleasant voice and sensitive musical feeling, and she sang with taste and intelligence, but she lacks as yet the authority to dominate either an audience or an orchestra. She was at her best in her group of Strauss' songs, of which the "Morgen" was most sympathetically sung.

The other orchestral music was Smetana's "Wallenstein's Camp," which resembles the composer's other descriptive pieces which have been played here, in its broad and sunshiny out-of-doors atmosphere, in its spirit and virility; Debussy's "Afternoon of a Faun," whose limpid smoothness was in welcome contrast to the Finnish and Bohemian vigor, and the Charbrier rhapsody which, if it bears today the suggestion of a glorified Broadway restaurant, is yet a spirited and cheering going-home selection.

TRIBUNE
ess: New York City

NEW FEATURES IN CONCERT

Boston Symphony Orchestra Assisted by Susan Millar as Soloist.

The second concert of the winter by the Boston Symphony Orchestra, which was given in Infantry Hall last night, was marked by several distinctive features, which included a symphony never played here previously, a singer never before heard in this city and a selection by her which was new to most musical people in the audience. The enlargement of the stage for the inclusion of the entire orchestra, though inaugurated at the preceding concert, was new enough, too, to cause further favorable comment as an improvement. The audience was as usual large and representative of the musical and social life of the city. A disappointment was the inability of Dr. Muck, the conductor, to be present owing to illness. Ernest Schmidt took his place.

The symphony with which the concert program opened, Chauson's Symphony in B-flat, had its first performance in this country in 1905, and has been played but a few times since. Now Dr. Muck has revived it and is making it a feature of his season in many cities. In the places where it has already been produced by this orchestra it has been received with marked favor and it was accorded similar endorsement here. It is a work full of rich color and melodic beauty. It can hardly be considered a popular piece, but appeals chiefly to the trained musician, though even to the ear that appreciates music but cannot dissect its charms it and gives delight.

The other two numbers on the program by the orchestra were Brahm's Variation on a Theme by Haydn and Berlioz's Overture to "The Corsair." They were rendered admirably, their poetic beauty being fully revealed by the musicians.

The soloist, who was on her first visit to this city, was Miss Susan Millar. She has the distinction of being the first pupil Mme. Marcelle Sembrich has given to the concert stage and she reflects credit upon her teacher. She has sung this season with this orchestra in several cities and has won praise for her work, and last night's audience found pleasure in her selections. The first of these was an aria from an old opera by a composer who has not figured prominently in modern concert programs, Rinaldo de Capua, who produced "Vologesco," from which Miss Millar chose this selection. Her second number was three of Richard Strauss's songs "Die Hacht," "Morgen" and "Heimliche Aufforderung," all being sung with the orchestra. Miss Millar's mezzo-soprano voice, while not yet strong and full, is of pleasing quality and she sang so satisfactorily that she was warmly applauded.

The program was rendered in the following order:

Chausson .....
....Symphony in B-flat major, Op. 20
I. Lent: Allegro vivo.
II. Tree lent.
III. Anime.
Rinaldo di Capua ..Recitative, "Chi mai senti" and Aria, "Dal sen del caro sposo," from "Vologesco re de' Parti."
Brahms—Variations on a Theme of Josef Haydn, Op. 56a.
R. Strauss—.....—Three Songs with Orchestra:
(a) "Die Nacht" ("Night"), Op. 10, No. 3.
(b) "Morgen," Op. 27, No. 4.
(c) "Secret Invitation," Op. 27, No. 3.
Berloiz ..Overture to "The Corsair," Op. 21.

Providence, R. I. Bulletin
ess: Providence, R. I.
NOV 22 1916

BOSTON ORCHESTRA IN SECOND CONCERT AT INFANTRY HALL

Chausson Symphony is Feature of Programme.—Dr. Muck Unable to Conduct Because of Illness.—Susan Miller, Protege of Sembrich, is Soloist.

The second concert by the Boston Symphony Orchestra was given in Infantry Hall last evening. Dr. Muck, who is suffering from a severe cold, was unable to conduct, his place being taken by Ernest Schmidt, one of the orchestra's first violins. The feature of the programme was the Chausson symphony, a work never before played here, although in former seasons it has been included in the orchestra's repertory.

The soloist was Susan Miller, a mezzo-soprano, a pupil and protege of Mme. Sembrich.

The programme follows:

Chausson....Symphony in B-flat major, Op. 20
I. Lent: Allegro vivo.
II. Tres lent.
III. Anime.
Rinaldo di Capua..Recitative, "Chi mai senti" and Aria, "Dal sen del caro sposo," from "Vologesco re de' Parti."
Brahms—Variations on a Theme of Josef Haydn, Op. 56a.
R. Strauss—.....—Three Songs with Orchestra:
(a) "Die Nacht" ("Night"), Op. 10, No. 3.
(b) "Morgen," Op. 27, No. 4.
(c) "Secret Invitation," Op. 27, No. 3.
Berlioz.....Overture to "The Corsair," Op. 21.

Under the baton of Herr Schmidt the symphony was admirably played. It is a work noble in outline and, while its general characteristics are those of the modern French school, it bears the impress of marked individuality.

The Brahms variations on a theme of Josef Haydn's are polished and poetic musical fragments which show the German master's genius for the technique of orchestral composition. They were played with much delicacy, the last three in particular being models of smooth and dainty treatment.

Miss Miller's recitative and aria from an old 18th century Italian opera was formal in style and pleasingly melodious.

Berlioz's overture to "The Corsair" made a brilliant ending to the programme. Byron's poem gave the composer the needed inspiration for his genius for descriptive writing. The overture was played with the tremendous fire and the tenderness which alternately appear in its fascinating measures.

The audience was not quite as large as at the opening concert.

WORLD
ess: New York City

BOSTON SYMPHONY FILLS CARNEGIE HALL

Karl Muck proved once again, at yesterday afternoon's Boston Symphony Orchestra concert in Carnegie Hall, that when he so chooses he can arrange an interesting programme of orchestral music. It was the second matinee this organization has offered this season and the audience filled the large auditorium.

The introductory and dominating composition was the great Brahms first symphony in C minor, a work sufficiently academic to appeal to the pre-eminent leadership qualities of Dr. Muck, yet one which carries a wealth of poetry. In the majestic first movement, which fairly breathes of the outdoors, the orchestra played with that unanimous snap and tonal vitality which are two of its distinguishing characteristics.

In the calm andante, which followed, and the closing movements the musicians continued their mechanical superiority of play and they left little to be desired in portraying the moods that make this symphony of Brahms one of the finest, in form and content, which the world has known.

The applause was so insistent at the conclusion of this work that Dr. Muck rightly asked the musicians to acknowledge it with him. After the intermission came Smetana's vivid symphonic poem, "Wallenstein's Camp." Though it was technically a brilliant piece of work, it could have had more abandon. Next was offered Debussy's masterly "L'Apres-Midi d'un Faune," and its performance far exceeded that recently offered here by the Daighileff Ballet Russe orchestra when Nijinsky interpreted its terpsichorean features. The final number was Chabrier's colorful rhapsody for orchestra, "Espana."

EVENING POST
ess: New York City

DEC 1 - 19

...ved the recital.

Boston Orchestra in Carnegie Hall.

The large audience which heard the Boston Symphony Orchestra in Carnegie Hall last night hugely enjoyed the performance of the two works on the programme: Schumann's "Rhenish" symphony and Rimsky-Korsakoff's "Scheherazade" suite. The Schumann composition has perhaps never been played here with greater finish and the performance of the Russian suite was "simply immense." It was a performance which evidently Dr. Muck and his players gave *con amore;* a performance which revealed the enchanting melody and orchestral coloring of this semi-Oriental piece of programme music in the most entrancing manner, and which made the audience wild with delight. An amusing example of Bostonese occurs in the programme book, where the "Scheherazade" is said to be "after the Thousand Nights and One Night." It is usually called "The Thousand and One Nights," but that, of course, is not sufficiently grammatical for Boston, in the neighborhood of which the owls sing "To whit to whom."

FINE PROGRAMME SUPERBLY PLAYED

Boston Orchestra Delights Its Patrons at Second Concert

That it is easier for the Boston Orchestra to dispense with a solo attraction than any other organization of its kind has frequently been demonstrated, but seldom if ever more emphatically and convincingly than yesterday at its second afternoon concert in Carnegie Hall. The list of orchestral pieces was so admirably chosen and arranged that the participation of a singer, a violinist or a pianist would have been felt as an intrusion, an interference with the opportunity of the band and its fine master to disclose the full and varied qualities of its composition and skill.

There was the C minor symphony of Brahms, with its profound and serious beauty of thought and workmanship; Smetana's vivacious delineation of the bustle of Wallenstein's camp, called forth by the poetry of Schiller; Debussy's prelude to the eclogue of Mallarmé, entitled "The Afternoon of a Faun," which even the gross materialism of the Russian dancers has not been able to rob of its intangible loveliness, and Chabrier's "España" to give the brilliant close beloved of virtuosi. To attempt to tell how superbly all this music was played would be but a waste of words. The orchestra does not need it; its patrons will not expect it.

H. E. K.

om EVENING SUN
ldress: New York City

ate

By way of restoring a classic from Russia in danger of being danced to death, the Boston Symphony Orchestra up at Carnegie Hall last evening played Rimsky-Korsakoff's "Scheherazade"—of a sea tragedy, not a Sultan's harem—in sequence to Schumann's "Rhenish" symphony of the bells of Cologne. A full house here, too, made the men stand up after the symphony. Conductor Muck let them do it again right in the middle of the Russian suite. For New York found it worth while to hear the persistent woodwinds mimicking waves around Sinbad's ship, the horns and tubas protesting when that ship went down. The music "visualized" itself, an "aquarelle" with no thought of a ballet bounder.

To-night in Brooklyn the Bostonians were to give the Finnish Sibelius's First symphony, while Susan Millar had mezzo-soprano airs of Rinaldo da Capua and songs of Strauss. To-

morrow's [illegible] the great Brahms First symphony, both these latter programmes adding Smetana's "Wallenstein," Debussy's "Faun" and Chabrier's "Spain."

Speaking of the ballet "Faun," a former announcement had said this number was by Delibes. Perhaps it was Debussy, after all, who put the cop in "Coppelia." But if so, who was this man Delibes who copped the "Faun"?

EVENING STAR
ess: Washington, D. C.

AMUSEMENTS

Boston Symphony Concert.

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, with Miss Susan Millar as its soloist, gave the second of its season's concerts in Washington at the New National Theater yesterday afternoon, with a full audience. The program had much to interest the deeper student of music. It included the Chausson Symphony in B flat major, opus 20; Brahm's Variations on a Theme of Josef Haydn, opus 56a, and Liszt's symphonic poem, "Mazeppa," with Tschaikowsky's "Air des Adieux," from "Jeanne de'Arc," and a group of three songs of Richard Strauss, "Die Nacht," "Morgen" and "Secret Invitation," by the young soloist, who was graciously recalled three times after her final number. There was close interest at all times, made manifest by generous tributes of applause. The farewell given Miss Millar was a warm expression of compliment and esteem.

PRESS
: Philadelphia, Pa.
NOV 28 1916

BOSTON ORCHESTRA SECOND CONCERT

Dr. Muck Gives a Fine Reading of Brahms' C Minor Symphony.

Brahms ..... Symphony No. 1, in C minor, Op. 68
Tschaikowsky ..... Air des Adieux from "Jeanne d'Arc"
Berlioz ..... Overture to "The Corsair," Op. 21
Strauss ..... Three Songs with Orchestra
a. "Die Nacht" ("Night"), Op. 10, No. 3
b. "Morgen," Op. 27, No. 4.
c. "Secret Invitation," Op. 27, No. 3.
Strauss ..... "Till Eulenspiegel's Merry Pranks."
Conductor ..... Dr. Karl Muck
SOLOIST .....MISS SUSAN MILLAR.

The Boston Symphony Orchestra called together another splendid audience to the Academy of Music last evening. There were not as many disappointed ones turned away as at the first concert, when Fritz Kreisler was the soloist, but the house was filled to capacity, as it always is when Dr. Karl Muck and his Boston musicians come here, and in spite of the absence of an eminent soloist the program, as far as the orchestra was concerned, was very much more satisfying than at the previous concert.

When the management of an orchestra and the public come to understand how entirely unnecessary is a soloist at a symphony concert the public will be benefited by the addition of orchestral numbers, and the conductor will be able to arrange a program that is more coherent and more finished.

Last night both suffered through the misjudgment in selecting as soloist Miss Susan Millar. It is only gracious to the young lady to pass her with as little comment as possible. She has a charming personality, and has a mellow mezzo-soprano voice, but it is lamentably weak and seems to lack a proper placement of tone. She will probably yet win for herself a place on the concert stage, but it was most evident that she was brought forward too soon.

But eliminating the soloist, the concert, as a whole, was most enjoyable. The symphony is always looked upon with the greatest amount of interest and when that is presented with such a finish as was the Brahms C Minor last evening, all else may be passed as a secondary matter. It is in the symphony that the audience look for any deviation from a set quality of tone or a reading that may be indulged in by the temperament of the Boston conductor or his musicians. Both met in every way anything that might have been desired by the most exacting. It was a revelation in musicianly exactness, and there was a response that was emphatic in the expression of appreciation.

The Boston Orchestra was last evening in prime shape in every part of its program. In the symphony the conductor and his musicians carried the audience with them in such a way as to hold them spellbound through the long breadth and unanimity of tone, voluptuous, appealing and satisfying.

Dr. Muck's Wonderful Grasp.

If Brahms may still be considered by some as a sentimentalist, musical mood must be acceptable to all lovers of the divine art, when interpreted as last evening. From clarity of the first movement clear through to the glorious final it was one constant appeal of floating melody and delightful sectional playing. There is no greater test of a conductor's grasp of the work than the illusive pizzicato passage, which leads over to the wonderful poem sung by the horns.

The splendid manner in which Dr. Muck handled this episode, and then gorgeously realized the sweep and lofty beauty of the remainder of the movement, stamps his work as one of the noblest efforts he has ever given us.

"Till Eulenspiegel" was an easy task after the concentration of the symphony had brought a relax to something that was more sprightly in its handling. The strings, the wood wind and the brass simply danced tantalizingly through the strains of the merry Strauss music, which charmed and stirred, and flooded the house with the great musical energy of the modern master. It is a number of all numbers to hold a masterhand and care in interpretation to keep it from becoming banal through a false idea of the humor to be conveyed musically. Berlioz's Overture "To the Corsair," introduced between the big number, was given in a most acceptable way.

From EVENING WORLD
Address: New York
Date

Nothing in yesterday's output of musical endeavor equalled in charm the concert of the Boston Symphony Orchestra at Carnegie Hall in the evening. Nothing finer than the understanding and interpretation of Rimsky-Korsakoff's symphonic suite "Scheherazade," by Dr. Muck and his men, can be conceived. It held the great audience spell-bound, save during the intermissions. After the second episode, the whole orchestra was called to its feet, an unprecedented thing in the middle of a work, it seems to me. Before the Russian composition, Schumann's beautiful and stirring "Rhenish" symphony was superbly played.

EVENING JOURNAL
ress: New York City
DEC 1 - 1916

EVENING JOURNAL

BOSTON BAND IN THIRD N. Y. CONCERT

The Boston Symphony Orchestra is now in New York for the second of its five visits of the season and for the first of the current pair of concerts Dr. Karl Muck last evening, at Carnegie Hall, presented Schumann's "Rhenish" symphony and Rimsky-Korsakov's symphonic suite, "Scheherazade."

It was an evening of many orchestral delights. The Boston virtuosi have rarely exhibited their prowess with greater effulgence than they did in Rimsky-Korsakov's resplendent tone tableaux of the storied Orient. All its glow and glitter, its slumbrous fires and flashes of Eastern color, its glamorous passion and strange, unwonted romance were reproduced with a nervous, vibrant fidelity that beat at one's pulses, set one's imagination aflame.

One wonders whether or not Dr. Muck has set himself the task, in a mood of quiet bedevilment, of lifting the curse that the Ballet Russe, recently splashing about in our midst, set upon so much otherwise unminced music. At the first pair of concerts last month Dr. Muck rescued "Till Eulenspiegel" from the Nijinskian clutch. Last evening "Scheherazade," in the brilliance of its original splendor as revealed in the Bostonese version, made this music, as Diaghileffed, seem merely an enfant baksterrible. On Saturday afternoon Dr. Muck will rescue Debussy's "L'Apres-midi d'un Faune" from the pall of the dropped scarf. But perhaps this is all mere coincidence. In any case, to inquire no further into the matter, Dr. Muck did a notable service in restoration for Rimsky-Korsakov.

The "Rhenish" symphony of Schumann, whilst not offering an opportunity for wondrous orchestral display similar to that provided in "Scheherazade," did, however, evoke some of the finest eloquence of Dr. Muck and his men. The symphony is a soaring song in Schumann's most intensely dramatic manner. The first movement is really a prelude to the whole work, fully in the spirit of "aufschwung," and it was in this spirit that its song was sung. The slow movement alone seemed to lack the requisite variety, due to a lack of sufficient elasticity of rhythm. But the scherzo was thoroughly "in character" and the so-called "cathedral scene" was a joy of golden brasses.

rom TIMES
ddress: New York City

THE BOSTON ORCHESTRA.

Schumann's Third Symphony and Rimsky-Korsakoff's 'Scheherazade.'

The Boston Symphony Orchestra came again to New York yesterday and gave a concert in Carnegie Hall in the evening. The program, which, like those of its first visit, had no place for a soloist on it, was made up of two numbers—Schumann's third symphony, called the "Rhenish," and Rimsky Korsakoff's symphonic suite, "Scheherazade." The symphony had not been heard here in some time; it has been rather neglected lately in favor of the first and fourth of Schumann, and even these have appeared with diminishing frequency on the programs of orchestral societies. But it seemed very much alive last evening. Its substance is fresh and vital, and the orchestration, if it has some of Schumann's faults in this art, has also great beauties. The performance was much to be commended for its great vigor and rhythmic incisiveness, its color, and its finish.

Rimsky Korsakoff's suite had been last heard here as a ballet, given by the Russian Company. In this form it is a deliberate and preposterous perversion of the composer's purpose. He meant the music as a form of imaginative program music, for which he has given the suggestion in the title and in an argument printed in the score with sub-titles for the four movements. The suggestion is vague—deliberately vague—as Mr. Hale remarks in notes upon the program.

There are unmistakable features in it: the narrative phrase that recurs again and again with the most ingenious variations in its presentation, the oriental scenes of the Bagdad fête and especially the magnificient picture of the sea in the first and last movements, which has not been surpassed by the attempt of any of the program muscians before or since Rimsky Korsakoff. These go for naught or are senselessly changed to other intentions in the spectacle of the ballet depicting the king's harem and the faithless and bloody doings there.

The performance was a gorgeous reproduction of Rimsky Korsakoff's gorgeous pictures. Dr. Muck conducted it with immense and contagious enthusiasm. The orchestra rarely has an opportunity to present its powers as a virtuoso more fully; both as a body and in the numerous solo effects with which the score abounds. The audience was excited to an unwonted enthusiasm.

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date NOV 2

BOSTON SYMPHONY WITH SUSAN MILLAR

Gifted Pupil of Sembrich Heard in Concert Begun With Brahms's First Symphony

PROGRAM

Brahms ..... First Symphony, C Minor
Tschaikowsky—"Air des Adieux," from "Jeanne Darc."
Berlioz ..... "Corsair" Overture
Strauss ..... Songs with orchestra
(a) "Die Nacht."
(b) "Morgen."
(c) "Heimbiche Aufforderung."
Strauss ..... "Till Eulenspiegel's Merry Pranks"

The Boston Symphony gave the second of its five concerts at the Academy last evening under Doctor Karl Muck's direction. The house was nearly filled. Susan Millar, a young American mezzosoprano, was the soloist. She is the first pupil Marcella Sembrich has introduced to the concert stage, and the present is her debutante year. Great expectations are entertained of her. On the evening of November 9 she sang for the first time with the Orchestra at Cambridge in an engagement providing for six appearances.

She was evidently nervous last evening and it was kinder and more just to withhold an exhaustive appraisal of her merit till the sense of an ordeal ceases to beset her. The vocal art is still in its beclouded dawn: the "paramount impulse not to be withstood" has not yet entered into full control. The voice is evidently there as material to work upon, but last night the songs were bigger than the singer as she now is. She was dwarfed by them and by her distinguished association. The first notes of the Tschaikowsky aria and some others were nearly lost in the plenitude of sound from the orchestra, with which the voice could not successfully compete.

The inner meaning of the great lyrics of Strauss was by no means completely realized. Though a certain dreamy sentiment was imparted to "Die Nacht," the most impressive feature of "Morgen" was the violin obligato, and interest was distracted to the active harps that seconded the "Secret Invitation." All in all, in its present development, it seemed a voice better fitted to the lyric uses of the music room than to the filling and thrilling of so large an auditorium. But let the last word of what it seems so thankless and ungracious to say be that a lovely voice and a charming presence await their fuller and more satisfactory disclosure.

The orchestra itself was in its finest estate. The driving energy, which Doctor Muck's art has reconciled with the last generation of tonal refinement, was maintained without an instant's flagging and with an opulent resonance of tone through the great Brahms first symphony till the instruments swung into the chorale-like measures at the very end. The chief inspiration of the evening to many came, no doubt, in the celestial Andante, with its unctuous oboe and clarinet, its lyric first violins, answered by an exquisite outpouring from the second violins and the violas, and last but not least the upraised voice of Mr. Witek's violin. The concertmeister was often to the fore. He handled that critical glissade from the top of the E string in "Till Eulenspiegel" very cleverly. The Berlioz overture went with plentiful esprit, and not a dull moment for the players or the hearers. The conclusive jovial symphonic poem of Strauss with its frisking and whisking of the irrepressible mischiefmaker is always played conamore by the Bostonians, who relish the opportunity for virtuosity given every choir. It is not the highest type of music, but it is lots of fun.

F. L. W.

WORLD
ess: New York City
Dec 1 - 1916

BOSTON SYMPHONY AT CARNEGIE HALL

Schumann and Rimsky-Korsakoff Works Played—Four Other Entertainments.

The Boston Symphony Orchestra made its third appearance of the season last evening in Carnegie Hall.

The programme, arranged by Dr. Muck, the conductor, comprising but two numbers, Schumann's "Rhenish" Symphony and the Symphonic Suite "Scheherazade," by Rimsky-Korsakoff, has caused considerable comment due to its make-up. New York is more than familiar with the suite because of its frequent presentation in the last year by the Russian Ballet. It has been suggested that perhaps the eminent Boston leader is trying to "show up" the ballet, inasmuch as on his last appearance here he played "Till Eulenspiegel," which the Russians were then in the throes of turning into a dance feature, and next Saturday's Boston programme includes still another ballet diversion, Debussy's "Afternoon of a Faun."

There was a good deal of sameness last evening to the programme but the "Scheherazade" was so remarkably well done that it banished thoughts of the ballet and the symphony was restful enough to act as a welcome dessert to the day's doings. The orchestra was loudly applauded and forced twice to rise.

[illegible]

rom MORNING TELEGRAPH
ddress: New York City
ate NOV 2

BOSTON SYMPHONY CONCERT DELIGHTS

Two Notable Works Chosen as Themes by Superb Musical Organization.

DR. CARL MUCK CONDUCTS

Thanksgiving Program Rendered at Carnegie Hall—Germain Schnitzer Heard in Recital.

The Boston Symphony Society, with Dr. Karl Muck in command, paid New York its second visit of the season last night, and Carnegie Hall was once more the scene of their labors.

Schumann's musical description of life in the Rhineland, entitled "Symphony No. 3 ("Rhenish") in E Flat," was the first of the two works which Dr. Muck had chosen for his Thanksgiving program. The other was Rimsky-Korsakoff's Symphonic Suite Schererazade after "The Ten Thousand Nights and a Night."

Schumann's expressions of life in the Rhineland were so serene, so joyous and so refreshing that one could not help but contrast his descriptions with the sorrow and scenes of human suffering that now sadden the same land. So in the midst of all the mirth and gaiety there is usually an underlying note of sadness.

Dr. Muck, as is his wont, threw himself into the mood of the composer, and left nothing to be desired. The "Scheherazade" was likewise skillfully rendered.

The program for to-morrow afternoon includes: Brahms's symphony in C minor, Smetana's symphonic poem, "Wallenstein's Camp"; Debussy's prelude to Stephane Mallarme's Eclogue "The Afternoon of a Faun," and Chabrier rhapsody, "Espana."

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date NOV 27 1916

THE SCHELLING CONCERTO

It Was Mr. Kreisler and Not the Music That Was Applauded

To the Editor of Public Ledger:

Sir—In reading the letter signed Felix E. Schelling in the PUBLIC LEDGER of November 17, it brought to my mind an incident that occurred after the Boston Symphony to which he refers. There met in the foyer of the Academy of Music a group of musical persons—professional and amateur—all students of music and all ardent supporters of music in Philadelphia, among whom there was but one opinion expressed, namely, indignation that such a great artist as Fritz Kreisler should "palm off" such trash as the Schelling concerto for violin and orchestra on so friendly and faithful an audience as he always has in Philadelphia. We all felt cheated and hurt, and rejoiced the following morning that "F. L. W." so well expressed in his criticism in the PUBLIC LEDGER the opinion and feelings of most of the members of that great audience. Mr. Felix Schelling is laboring under a sad delusion if he thinks for one moment that the "six or seven recalls" he mentions were because of the music. They were for Fritz Kreisler in spite of the music.

We are all aware of the friendship existing between Mr. Kreisler and Mr. Ernest Schelling and between Mr. Muck and Mr. Schelling, but it is pretty hard on a patient public to be sacrificed on the altar of the other fellows' friendship. No one questions that Mr. Muck is a scholarly musician and a fine conductor of a wonderful orchestra, but as a program maker he certainly has not given entire satisfaction in Philadelphia, and there have been a good many complaints on that score even in Boston, where the Boston Symphony Orchestra is a religion and to criticise it an unforgivable offense.

HELEN TURNER.

Philadelphia, November 20, 1916.

rom EVENING TELEGRAM
ddress: New York City
Date

Not all the music lovers were at the opera. In Carnegie Hall the Boston Symphony and its leader, Dr. Karl Muck, received a cordial welcome. The programme contained only two works, and they were played with that unanimity and beauty which mark the work of the Boston players.

Schumann's Rhenish Symphony depicted admirably the happy spirit of the Rhine valleys before Prussian militarism filled them with despair.

Rimsky Korsakoff's "Sheherazade," played in its entirety, was superb in its voluptuous beauty, alternating with barbaric movements.

[illegible]

Newspaper Cutting
Journal
m
dress: Providence, R.
NOV 19 1916

Two features of especial interest are found in the programme which the Boston Symphony Orchestra will play at its second concert of the season in Infantry Hall on Tuesday evening. The first of these is the Symphony, which will be heard in Providence for the first time. This is Ernest Chausson's Symphony in B-flat major. When the distinguished French composer, Vincent d'Indy, came to America in the fall of 1905 by invitation of the Boston Symphony Orchestra to conduct a series of its concerts he brought with him the manuscript score and parts of this symphony and it was played in Philadelphia under his direction. Later in the season it was played in Boston by Mr. Gericke. Then it was not touched until Dr. Muck put it on the second Boston programme for this season. Its performance in Boston created much enthusiasm, which was repeated when it was played early this month in New York.

The other point of interest to which attention has been called is the first appearance here of Susan Millar, who has been engaged for a series of concerts with the Boston Symphony Orchestra. She has already sung in Cambridge and later is to sing in Philadelphia, Washington, Baltimore and Brooklyn. Miss Millar has the distinction of being the first pupil that Mme. Marcella Sembrich is launching on a musical career. She will sing as her first number an aria from a forgotten opera by an almost forgotten composer, the opera being "Vologesco" and the composer Rinaldo da Capua, who flourished in the first half of the 18th century. For her second number Miss Millar will sing three of Richard Strauss's songs, "Die Nacht," "Morgen" and "Heimliche Aufforderung." All of these will be with orchestra. Andre Maquarre of the Boston Symphony Orchestra has arranged "Die Nacht" and "Heimliche Aufforderung," while Richard Strauss's own orchestration will be used for "Morgen."

The other numbers on the programme will be Brahms's Variations on a Theme by Haydn and Berlioz's Overture to The Corsair."

* * *

[illegible]
ss: Philadelphia, Pa.
NOV 26 1916

BOSTON SYMPHONY AND MEZZO-SOPRANO

Susan Millar, Protegee of Marcella Sembrich, to Be Heard With Orchestra.

CARUSO IN SAMSON ROLE

Behrens Opera Club to Offer "Cavalleria Rusticana" and the "Coppelia" Ballet.

The second concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The soloist is Susan Millar, a young American mezzo-soprano. She is the first pupil that Marcella Sembrich has placed on the concert stage. Miss Millar will sing the Air des Adieux from Tschaikowsky's opera, "Joan of Arc," and three songs by Richard

SUSAN MILLAR.

Strauss with orchestral accompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss and that of the other two songs is by Andre Maquarre, of the Boston Symphony Orchestra. The program includes Brahms' Symphony in C Minor, No. 1; Berlioz's overture to "The Corsair" and Strauss' "Till Eulenspiegel's Merry Pranks."

om SUN
ldress: New York City

BOSTON ORCHESTRA IN SMETANA MUSIC

Old Programme Piece "Wallenstein's Camp" Fades Before Brahms Symphony.

The second afternoon concert of the Boston Symphony Orchestra took place yesterday afternoon at Carnegie Hall. The programme comprised the C minor symphony of Brahms, Smetana's symphonic poem, "Wallenstein's Camp"; Debussy's prelude to "L'Apres midi d'un Faune" and Chabrier's Spanish rhapsody.

It was unfortunate for the Smetana composition that it had to follow the symphony of Brahms. Even the customary intermission of ten minutes was not sufficient to make one forget that he remembered. The "Wallenstein" music is not played very often, while the symphony is. Yet the latter is much the fresher of the two.

The symphonic poem is programme music of the oldest type, naive to the last degree. Of course, there are trumpetings and revellings and the dull beatings of horses' hoofs and all the rest of it; but of what use are such doings? In what manner do they create the illusion of art?

Naturally the Boston Symphony Orchestra can play the work as well as it is possible to play, but why do it at all? It seems such a waste of orchestra. Or was the sardonic Dr. Muck cunningly trying to show us that after all Bohemia was not much of a country?

The French pieces on the list were of much better material, but have we not had a feast of that Faun of late? What must each conductor feel it incumbent upon him to trot out his own special brand of afternoon atmosphere and his own particular manner of entering into the subtle soul of the wild thing of the woods? There has been a plethora of this French Peter Panning. We grow weary of the oaten flute and the sour grapes.

There has been something of the Brahms C minor symphony also; but this is a dry wine and does not palate upon the epicurean taste. How often is too often to listen to the tenth symphony? Has it a fellow outside the nine of Beethoven? Dr. Muck conducts it as if he loved it. The Bostonians play it as if Dr. Brahms had got his degree from Cambridge. Sometimes the good Dr. Muck conducts without enthusiasm, though never without importance. But give him Brahms and he rises to his best. He made the audience very happy yesterday.

SUN
New York City

BOSTON ORCHESTRA HEARD AT CONCERT

Schumann's Symphony and Rimsky-Korsakov's "Scheherazade" Given.

AUDIENCE IS PLEASED

Solos Performed Excellently by Anton Witek, the Concert Master.

The second evening concert of the Boston Symphony Orchestra was given last night at Carnegie Hall. Dr. Karl Muck disclosed himself in a new light as a programme maker by inviting his audience to listen to only two compositions, namely, Schumann's E flat symphony and Rimsky-Korsakov's suite "Scheherazade." The melodious "Rhenish" symphony of Schumann is not played now as frequently as it used to be in earlier days, and perhaps it might be given a little oftener. But there is much new matter to be considered, and most of it calls for more profound examination than this fluent and songlike work.

As for Rimsky-Korsakov's suite, we have indeed not lacked performances of that. We have heard its measures at the same time as we have observed the extraordinary doings of Adolf Bolm and Flora Revalles together with numerous other members of the celebrated Ballet Russe. These doings have occasioned much debate. The composer undertook to illustrate certain incidents in the Thousand and One Nights, while the ballet dealt with very different matters. Hence the jarring of the sects.

Last evening, at any rate, there was no call for dispute. The music was heard in all its original beauty, played by an orchestra which brought out its colors in all their brilliancy. Anton Witek, concertmaster of the organization, performed the solos excellently. The audience seemed to be entirely

TIMES
ss: Washington, D. C.
NOV 26 19

NOVEL SYMPHONY DELIGHTS AUDIENCE

Dr. Karl Muck Presents Composition of Great Beauty.

If Dr. Muck wishes his orchestra to be estimated by the soloist he presented in two of the five numbers on the program of the Boston Symphony Orchestra at the National Theater yesterday afternoon, then he would stamp this organization, under his regime, as decidedly on its decline. Does Dr. Muck think so lightly of his capacity audiences in the National Capital that he willfully subjects them to such an imposition?

We remember that he alone among the symphony conductors refused to submit his programs several years ago when there was a general cooperation to make the symphony concerts as broad in their scope as possible, and to prevent the repetitions that had occurred the season before. If Washington submits, at least it is aware of this discourtesy.

Symphony a Novelty.

The symphony was the Chausson B flat major, a novelty to us. It was filled with a wealth of orchestral color, of lovely phrases, and imposing dynamics, and it was executed with that beauty and nicety in tone that the Boston players have at their command. The composition is purely Wagnerian, reminiscent frequently of themes of Wagner, and built up in all the splendor of his big orchestral masses. There is much pure beauty throughout the three movements, which have the character of a dramatic recital of varying episodes.

The dignity of the opening, the rich orchestration, and the truly scintillant close to the first movement, were delightfully given. The slow movement held much pastorale beauty, while in the finale a wind and 'cello episode was very lovely, and a chorale, like the "Grail," was richly developed to the close.

Miss Millar, Soloist.

Susan Millar, called mezzo-soprano, we think; one could not determine, her voice was so weak against the background of the orchestra; Miss Millar is not eligible to rank as an orchestra soloist. Intrusted with some of the biggest and broadest selections in music literature, the Tschaikowsky aria from "Jeanne d'Arc," "Adieu, forets," and three of the noblest songs of Richard Strauss, "Die Nacht," "Morgen," and "Heimliche Aufforderung," one gleaned from them little more than lovely orchestral settings. The voice did not register, nor did the interpretations. It was amateur.

In the Brahms variations on a theme of Haydn, Dr. Muck gave delineations that were full of charm, particularly in the joyous "vivace," and in the half-lullaby "grazioso." For the brilliant dramatic poem, "Mazeppa," of Liszt, the audience was unresponsive, due, doubtless, to the inadequacy of the Strauss songs that preceded it.

J. MacB.

rom MORNING TELEGRAPH
ddress: New York City

BRAHMS SYMPHONY IS HEARD AGAIN

Famous Boston Organization Makes It Principal Offering at Carnegie Hall Concert.

GREAT AUDIENCE ATTENDS

Other Interesting Numbers Rendered—Albert Spalding's Program Proves Rather Dull.

Brahms's Symphony in C minor was the principal offering of the Boston Symphony Society at Carnegie Hall yesterday afternoon, and, as usual, there was rarely a vacant seat, save where some hard-pressed critic had failed to arrive on time, and even the critics hate to miss a Boston Symphony performance.

The symphony was Brahms's first. The rumor of its coming preceded it many years; but when finally it was performed, when its composer was 49 years old, it created enthusiasm wherever it was played, both in England and in Germany. The prelude to "L'Apres Midi d'un Faune" was another interesting number, especially in view of the fact that all are becoming so familiar with fauns and the like since the advent of the Russian Ballet.

Smetana's Symphonic Poem, "Valdstynuv Tabor," and "Espna" rhapsody for the orchestra, by Chabrier, completed a delightful afternoon of music. Perhaps, after all, Dr. Muck is relenting a little, influenced by New York's evident appreciation and admiration for his splendid work, for his programs are less severe, and one might say less "highbrow," and a thousand times more enjoyable. And if he was welcome before, he is now beginning to be greeted with expectancy and eagerness.

POST
Washington, D. C.
NOV 29 1916

The Boston Symphony attracted its usual distinguished audience yesterday afternoon to the National Theater. Mrs. Bones and her party occupied the presidential box; the German Ambassador and Countess von Bernstorff occupied the adjoining one and had with them Mrs. Richard Townsend and several members of the embassy staff; Mrs. Lansing, wife of the Secretary of State, and Mrs. Baker, wife of the Secretary of War, were guests of Gen. and Mrs. Crozier in their box; Mrs. Lane, wife of the Secretary of the Interior had a party in the adjoining box; the Rev. Ward Denys and Mrs. Denys and the daughters, the Misses Denys, had their box Mrs. A. T. Brice and Mrs. Ralph Cross Johnson, and Mr. and Mrs. A. Lisner had as guests in their box Justice and Mrs. Robb, Mrs. Willis Rodenberg and Miss Hartman, and Mrs. Preston Gibson had a party in Mrs. McMillan's box. Others in the audience were Mrs. Thomas F. Walsh, Mme. de Blanpre, Mrs. Hennen Jennings, Mrs. Chauncey Hackett, Mrs. Calderon Carlisle, Mrs. George Peabody Eutis, Mrs. George Howard, Mrs. Lawrence Townsend, Mme. de Sibour, Mrs. John Lejeune, Mrs. Buckner Randolph, Mrs. Joseph Stoddard, Mrs. Victor Kaufmann, Mrs. Thomas H. Carter, Mr. and Mrs. Arnold Hague, Mrs. Frederick Chapin, Mrs. Lee Stubblefield, Mrs. Hampson Gray, Mrs. Tom Williams, Mrs. Jack Biddle, Mrs. Frank Carpenter, Mrs. Carpenter, Mr. and Mrs. Frank Reesi Mrs. Walter Tuckerman, Mrs. Bagl Miss Bagley, Mrs. Ward Brown, Mrs. Frank Noyes, Mrs. Theodore Noy Mrs. Clarence Wilson and Mrs. Char W. Fairfax.

om EVENING SUN
ddress: Baltimore, Md.
te NOV 24, 1916

TO BE SOLOIST AT SYMPHONY CONCERT

SUSAN MILLAR

The young mezzo-soprano, who is a pupil of Mme. Sembrich. She will be the soloist at the Boston Symphony concert in the Lyric on Wednesday evening, November 29.

From TIMES
Address: Washington, D. C.
Date NOV 26 1916

Boston Symphony—Tuesday.

The second concert of the season by the Boston Symphony Orchestra will be given in the New National Theater next Tuesday afternoon, November 28, at 4:30. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich has placed on the concert stage.

Miss Millar will sing as her first number the Air des Adieux from Tschaikowsky's opera "Joan of Arc" and as her second number three songs by Richard Strauss with orchestral accompaniment, "Die Nacht," "Morgen," and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss and that of the other two songs is by Andra Maquarre, of the Boston Symphony Orchestra.

The program in its entirely is as follows: Chaussen, Symphony in B flat; Tschaikowsky, aria "Adieux les Forets" (Joan of Arc); Brahms, Variations on a Theme by Haydn; R. Strauss, three songs with orchestra, (a) "Die Nacht," (b) "Morgen," (c) "Heimliche Aufforderung;" Liszt, symphonic poem, "Mazeppa." Soloist, Susan Millar.

om EVENING NEWS
ldress: Baltimore, Md.
te

TO SING HERE AT THE LYRIC ON WEDNESDAY

SUSAN MILLAR

Miss Millar is the soloist with the Boston Symphony Orchestra.

CITIZEN
Brooklyn, N. Y.

BOSTON ORCHESTRA CONCERT

Second of Series Given at the Academy.

Brooklyn's elite filled the opera house of the Academy of Mustic and gave a warm welcome to the Boston Symphony Orchestra at the second in the series of five philharmonic concerts given last evening.

No higher compliment could have been paid so splendid a body of musicians than was accorded them by a house that was filled from pit to dome with an audience that gave strict attention to the programme and showered applause on musicians and soloist.

The latter, in the person of Miss Susan Millar, has a well modulated and musical mezzo-soprano voice of considerable range. She appeared at her best in her first number, Airs des Adieux ("Joan of Arc"). Tschaikowsy, which was splendidly rendered and brought the artist several encores.

Her second number, a group of songs by Richard Straus, brought out the versatility of the soloist. Under the baton of Dr. Karl Muck, the orchestra gave splendid support to each number. Of the orchestra little is necessary to be said, other than of the highest commendation, as prior appearances in this borough have firmly established it in the hearts of the music-loving portion of the community.

Dr. Muck's selections of last evening were by modern composers, his first number, Symphony No. 1, in E minor, Op. 39, "Sibelius," being one of great breadth and technique, and it was given a finished rendition.

A symphonic poem, "Wallenstein's Camp," Smetana, has a charming atmosphere which was well accentuated. The remaining orchestral numbers, Prelude to "The Afternoon of a Faun," Debussy, and Rhapsody "Espana," Chabrier, rounded out the programme. Dr. Muck's reception was so pronounced as to leave no doubt in his mind, if he ever had any, as to the position he holds with music lovers in Brooklyn.

STANDARD UNION
s: Brooklyn, N. Y.

MUSICAL NOTES

Susan Miller, announced as soloist for the second Boston Symphony Orchestra concert which is to be given in the Academy of Music, Friday evening, Dec. 1, under Institute auspices, is to all intents and purposes a debutante. She made her debut as a public singer with the Boston Symphony Orchestra in Cambridge, and she has been engaged for a series of six appearances with the orchestra. She is a mezzo-soprano and is the first pupil that Mme. Sembrich is launching on a public career. Her voice is said to be one of extraordinary beauty.

om TIMES
ldress: New York City

te

DAY OF NOTABLE MUSIC.

The Boston Symphony Orchestra, Spalding, Bauer, and Thibaul Heard

The music in New York yesterday was given in three notable instrumental performances besides a repetition at the opera of Bizet's "Pecheurs de Perles." The Boston Symphony Orchestra gave its matinée concert, Albert Spalding his third and last violin recital, and Harold Bauer and Jacques Thibaud united in an ensemble performance.

Dr. Muck's program for the Boston Orchestra included Brahms's first symphony, Smetana's symphonic poem, "Wallenstein's Camp," Debussy's prelude to "The Afternoon of a Faun," and Chabrier's rhapsody, "Espana." The orchestra and the conductor were in their finest vein, and they have rarely given a finer performance. The symphony was superbly played, the austere grandeur of the first movement, the impressive introduction to the finale, the deeply romantic beauty of the slow movement, were profoundly felt and reproduced with a magnificence of tone that left none of the subtleties of the score out of account, and with a balance of the tonal values that kept the flow of the "melos" continually in the listeners' ears.

Dr. Muck had a deep sympathy with Brahms's thought and an equally deep understanding of his orchestral speech that is so fine and so characteristic when it is understood and truly interpreted. He has an equal insight into Debussy's thought that moves on another plane; and the performance of the prelude—which still seems the finest of the composer's orchestral pieces, written with a greater spontaneity than many of his later works, and when he had no anxiety about a Debussy formula to be maintained—was of exquisite charm, and had the freedom of an improvisation. Smetana's piece was not known to most of the audience. It lacks distinction and definiteness. Its effect is noisy; except the andante episode with the plucked strings, an interesting and suggestive passage. Smetana was at his best when he let the national spirit of Bohemian music inspire him. This work is far from showing the free inventiveness and originality of the Bohemian tone-poems, or of "The Bartered Bride." And as for Chabrier's Spanish rhapsody, it may be accused of a touch of vulgarity; but it has that which makes the listener catch his breath and beguiles him with its brilliant coloring.

ENQUIRER
ss: Philadelphia, Pa.
NOV 28 19

THE BOSTON ORCHESTRA

Brahms' First Symphony the Feature of Last Evening's Programme

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its second concert for the season at the Academy of Music last evening, when Brahms' Symphony No. 1, in C minor, constituted the principal feature of the programme. By many good judges and experienced concert-goers this symphony is regarded as the finest of the four That is a mere matter of taste, and those to whom the idyllic second or the tragic third makes a stronger appeal need be at no loss to justify their opinion. All must agree, however, in recognizing and applauding the beauty and dignity and emotional exaltation of the one that was so admirably played last evening, and its performance under Dr. Muck's inspiring and illuminating baton was greatly enjoyed.

Perhaps it is as an interpreter of Brahms' music that Dr. Muck is at his best. He reads that master's complicated scores with an easy mastery of their manifold difficulties and a clear understanding of their contents, and the full significance of the one in C minor has not been more convincingly and impressively exhibited than it was upon the present occasion. Other numbers in which the orchestra did justice to its reputation and in which it was heard with an unalloyed delight were Berlioz' picturesque overture to the "Corsair" and the "Till Eulenspiegel" fantasia of Richard Strauss.

The assistant artist was Miss Susan Miller, a good singer with an agreeable soprano voice, whose delivery of the air "Adieu les Forets," from Tschaikowsky's opera of "Jeanne d'Arc," and of a group of songs by Richard Strauss, comprising "Die Nacht," "Morgen" and "Helmliche Aufauderung," was much and deservedly acclaimed, although she was too nervous to do herself justice.

From EVENING TELEGRAM
Address: New York City

Date DEC

Dr. Karl Muck and the Boston Orchestra set a good example to all programme builders by their offering this afteroon in Carnegie Hall.

In the brief space of one hour and forty minutes they present a comprehensive programme including Johannes Brahms' First Concerto, a symphonic poem by the Bohemian, Frederich Smetana, and, as a tribute to the sweetness and light of the French spirit, Achille Claude Debussy's Prelude to the "Afternoon of a Faun" and Emmanuel Chabrier's "Spanish Rhapsody."

[51]

TIMES
Washington, D. C.
NOV 29 1916

MANY HOSTS AT CONCERT

Society Well Represented in Audience at Boston Symphony.

Miss Helen Woodrow Bones occupied a box at the Boston Symphony concert at the National Theater yesterday afternoon. Mrs. Joseph E. Davies and several other ladies were with her.

Mrs. Richard H. Townsend was with the German Ambassador and Countess von Bernstorff, who occupied the adjoining box. They also had several members of the embassy staff as their guests.

Mrs. Lansing, wife of the Secretary of State, and Mrs. Baker, wife of the Secretary of War, were guests of Gen. and Mrs. William Crozier in their box; Mrs. Lane, wife of the Secretary of the Interior, had a party in the adjoining box; the Rev. Ward Denys and Mrs. Denys and their daughters, the Misses Denys, had in their box Mrs. A. T. Brice and Ralph Cross Johnson, and Mr. and Mrs. A. Lisner had as guests in their box Justice and Mrs. Robb, Mrs. William Rodenberg and Miss Hartman. Mrs. Preston Gibson had a party in Mrs. McMillan's box.

Others in the audience were Mrs. Thomas F. Walsh, Mme. de Blanpre, Mrs. Hennen Jennings, Mrs. Chauncey Hackett, Mrs. Calderon Carlisle, Mrs. George Peabody Eustis, Mrs. George Howard, Mrs. Lawrence Townsend, Mme. de Sibour, Mrs. John A. Lejeune, Mrs. Buckner Randolph, Mrs. Joseph Stoddard, Mrs. Victor Kauffmann, Mrs. Thomas H. Carter, Mr. and Mrs. Arnold Hauge, Mrs. Frederick E. Chapin, Mrs. Lee Stubblefield, Mrs. Hampson Gary, Mrs. Tom Williams, Mrs. Jack Biddle, Mrs. Frank Carpenter, Miss Carpenter, Mr. and Mrs. Frank Reeside, Mrs. [illegible]

From PUBLIC LEDGER
Address: Philadelphia, Pa.
Date NOV 25

SEMBRICH'S PUPIL TO SING HERE

The second concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music next Monday evening. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich placed on the concert stage. Madame Sembrich regards her as the possessor of very unusual talent.

Miss Millar will sing the "Air des Adieux," from Tchaikowsky's opera, "Joan of Arc," and three songs by Richard Strauss, with orchestral accompaniement. The orchestral setting of one of them, "Morgen," is by Richard Strauss and that of the other two songs is by Andre Maquarre, of the Boston Symphony Orchestra.

The program in its entirety is as follows:

Symphony in C minor, No. 1.....Brahms
Air, "Adieu les Forets" (Joan of Arc) Tschaikowsky
Overture to "The Corsair".....Berlioz
Three songs with orchestra.....R. Strauss
(a) "Die Nacht."
(b) "Morgen."
(c) "Heimliche Aufforderung."
"Till Eulenspiegel's Merry Pranks"..R. Strauss

From HERALD
Address: Washington, D. C.
NOV 26
Date

Boston Symphony Orchestra.

The second concert of the season by the Boston Symphony Orchestra will be given in the New National Theater next Tuesday afternoon, November 28, at 4:30. The concert gains interest in the presentation as solist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Mme. Marcella Sembrich has placed on the concert stage.

The program in its entirety is as follows: Symphony in B flat (Chausson), aria, "Adieux les Forets" ("Joan of Arc") (Tschaikowsky); "Variation on a Theme by Haydn" (Brahms), three songs with orchestra, (a) "Die Nacht," (b) "Morgen," (c) Strauss); "Heimliche Aufforderung" (R. symphonic poem, "Mazeppa" (Liszt).

From EVENING NEWS
Address: Baltimore, Md.
Date

SUSAN MILLAR TO BE SOLOIST

Second Concert Of Boston Symphony Orchestra Next Wednesday.

The second concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater Wednesday evening at 8.15 o'clock. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career.

Miss Millar will sing as her first number (the Air des Adieux from Tschaikowsky's opera, "Joan of Arc," and as her second number three songs by Richard Strauss, with orchestral accompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung."

PUBLIC LEDGER
Philadelphia, Pa.
NOV 26 1916

The second concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening, at 8:15. The concert brings forward as soloist Susan Millar, a young American mezzo soprano beginning her career. Miss Millar has the distinction of being the first pupil Mme. Marcella Sembrich has placed on the concert stage.

The programme is as follows:

Symphony in C Minor, No. 1.....Brahms
Air, "Adieu les Forets" (Joan of Arc").
Tschaikowsky
Overture to "The Corsair".....Berlioz
Three songs with orchestra.....R. Strauss
(a) "Die Nacht."
(b) "Morgen."
(c) "Heimliche Aufforderung."
Solo, "Till Eulenspiegel's Merry Pranks."
R. Strauss
Susan Millar.

n AMERICAN
ress: Baltimore, Md.
NOV 2 1916

BOSTON SYMPHONY ORCHESTRA

The second concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater next Wednesday evening, November 29, at 8:15 o'clock. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzosoprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich has placed on the concert stage.

Miss Millar will sing as her first number the Air des Adieux, from Tschaikowsky's opera, Joan of Arc, and as her second number, three songs by Richard Strauss, with orchestral accompaniment.

EVENING STAR
ress: Washington, D. C.
NOV 26 1

Boston Symphony Tuesday.

The second concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon at 4:30 o'clock. Special interest arises in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Mme. Marcella Sembrich has placed on the concert stage. Mme. Sembrich regards her as the possessor of very unusual talent.

Miss Millar will sing the "Air des Adieux" from Tschaikowsky's opera, "Joan of Arc," and three songs by Richard Strauss with orchestral accompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss and that of the other two songs is by Andre Maquarre of the Boston Symphony Orchestra. The orchestral numbers are Brahms' "Variations on a Theme by Haydn" and Liszt's symphonic poem, "Mazeppa."

From EVENING TELEGRAM
Address: Philadelphia, Pa.
NOV 25 1
Date

THE second concert of the season by the Boston Symphony Orchestra will be given in the Academy Monday evening. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich has placed on the concert stage. Madame Sembrich, it is said, regards her as the possessor of very unusual talent. Miss Millar will sing as her first number the Air des Adieux from Tschaikowsky's opera "Joan of Arc" and as her second number three songs by Richard Strauss with orchestral accompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss and that of the other two songs is by Andre Maquarre, of the orchestra. The orchestral program is as follows: Brahms, Symphony in C Minor, No. 1; Berloiz, Overture to "The Corsair"; Strauss, "Till Eulenspiegel's Merry Pranks."

EVENING GLOBE
New York City

Coals, in contradiction of the proverb, might now be welcomed in Newcastle with a civic demonstration of joy. But just on that account Dr. Karl Muck of Boston need not assume the New York audiences of the Boston Symphony Orchestra are panting after Rimsky-Korsakoff's "Scheherazade" suite and Debussy's "Afternoon of a Faun." Those pieces are both good music—I insist they are both good music!—but they have been played here, and played well, so many times in the last twelvemonth that most of us are ready to faint at mention of their very names. And still Dr. Muck does not give us Debussy's "Ibéria," d'Indy's "Istar" variations, Bruckner's eighth symphony, Stravinsky's "Sacre du Printemps," Schönberg's "Five Pieces."

Neither does any local conductor. How about Dr. Kunwald, from Cincinnati, out of the west?

PRESS
s: Philadelphia, Pa.
NOV 26 1916

The second concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music to-morrow evening, November 27, at 8.15. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich has placed on the concert stage. Madame Sembrich regards her as the possessor of very unusual talent.

Miss Millar will sing, as her first number, the Air des Adieux from Tschaikowsky's opera, "Joan of Arc," and as her second number, three songs by Richard Strauss, with orchestral acompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss, and that of the other two songs is by Andre Maquarre, of the Boston Symphony Orchestra.

The program in its entirety is as follows:—

Brahms.....Symphony in C Minor, No. 1
Tschaikowsky Air, "Adieu les Forets" (Joan of Arc).
Berlioz.....overture to "The Corsair"
R. Strauss, Three Songs with Orchestra:—
(a) Die Nacht.
(b) Morgen.
(c) Heimliche Aufforderung.
R. Strauss "Till Eulenspiegel's Merry Pranks"

* * *

NOV 25 1916

BOSTON SYMPHONY

Susan Millar Heard as Soloist at Orchestra Concert.

Vocal music apparently occupied more than its usual share in the second concert of the Boston Symphony Orchestra, given at the Academy of Music last evening.

Actually, however, there were quite as many orchestral selections as is customary, the seeming preponderance of the vocal selections being due to the fact that for her second offering the soloist, Susan Millar, had a trio of Strauss songs. Her first selection consisted of Tschaikowsky's "Air des Adieux," from "Jeanne d'Arc," a dramatic composition which she interpreted with considerable feeling.

Her rendering of the Strauss songs was extremely artistic, also.

In the case of two of the songs, the orchestration was that of Andre Maquarre, first flute of the orchestra.

The opening composition of the concert was Brahms' Symphony No. 1, in C Minor, given under Dr. Muck's baton in an authoritative fashion. The overture to Belioz's "Corsair" and Richard Strauss' orchestral setting of "Till Eulenspiegel's Merry Pranks" rounded out an exceedingly interesting program.

ENQUIRER
s: Philadelphia, Pa.
NOV 26 1916

The Boston Symphony Orchestra

The second concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening at 8.15. The concert gains interest in the presentation as soloist of Susan Millar, a young American mezzo-soprano, who is now beginning her career. Miss Millar has the distinction of being the first pupil that Madame Marcella Sembrich has placed on the concert stage. Madame Sembrich regards her as the possessor of very unusual talent.

Miss Millar will sing as her first number the Air des Adieux from Tschaikowsky's opera, "Joan of Arc," and as her second number three songs by Richard Strauss with orchestral accompaniment, "Die Nacht," "Morgen" and "Heimliche Aufforderung." The orchestral setting of "Morgen" is by Richard Strauss and that of the other two songs is by Mr. Andre Maquarre, of the Boston Symphony Orchestra.

The programme in its entirety is as follows:

Brahms .....Symphony in C Minor., No 1
Tschaikowsky—Air, "Adieu les Forets" (Joan of Arc)
Berlioz.....Overture to "The Corsair"
R. Strauss—Three Songs with Orchestra:
(a) Die Nacht
(b) Morgen.
(c) Heimliche Aufforderung
R. Strauss..."Till Eulenspiegel's Merry Pranks"

From the American Dec. 3, 1916.

Dr. Muck has been making this year a most remarkable series of programs. They provide varied and pleasing contrasts. The program which he has made for the coming week, Friday afternoon and Saturday evening (the seventh pair of Symphony concerts), is no exception to the rule. The Symphony will be that of Cesar Franck in D-Minor.

The second part of the program contains a work which will be to all intents and purposes a novelty, Borodin's "Eine Steppenskizze aus Mittel-Asien." This has not been played here since the season of 1902-03, in Mr. Gericke's time. The orchestra included it in one of its San Francisco programs in the Spring of 1915, but it is reaching a Boston program for the first time under Dr. Muck.

The soloist will be that admirable pianist, Ernest Schelling, who has worthily won a place in the favor of the Boston public. He will play Liszt's Second Concerto in A-Major.

From the Herald Dec. 9, 1916.

SYMPHONY GIVES SEVENTH OF CONCERTS

Borodins' "On the Steppes of Central Asia" Played After 13 Years—Cesar Franck's Symphony in D Minor Gives Fresh Pleasure—Performance Generally Remarkable.

By PHILIP HALE.

The seventh concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Cesar Franck, Symphony in D minor; Liszt, piano concerto in A major, No. 2 (Ernest Schelling, pianist); Borodin, "On the Steppes of Central Asia"; Weber, Overture to "Euryanthe."

Borodin's orchestral sketch had not been played at these concerts for over 13 years. It should not have been neglected so long, for it is charming music, singularly effective by reason of color and suggestiveness obtained by the simplest means. The music was written for an exhibition of tableaux representing episodes in Russian history, but it is much more than music for an occasion. Hearing this beautiful composition, the symphonies of Borodin, one of his string quartets, the famous chorus and ballet music in "Prince Igor" and his songs, one wonders if this accomplished and aristocratic chemist, often dismissed as an "amateur" by essayists and compilers of biographical dictionaries, was not after all the most musical and imaginative member of the famous Russian Five.

What shall be said of Franck's symphony at this late day? We remember the first performance here in 1899—how the symphony was considered by some as "dismal"; how many protests were sent to Mr. Gericke; indeed, one subscriber went so far as to call the music "immoral." Now this symphony is enthusiastically applauded, and by some of those who were distressed if not shocked 17 years ago. Repeated hearings only enlarge the admiration. There are few modern works so skilfully constructed, which at the same time are so crowded with noble and lofty thoughts, and always without stammering or unworthy expression. One may point out the wonderful manner in which thematic material is developed; the contrapuntal ingenuity. Another may marvel at the richness of the middle parts, at the mighty, elemental, sonorous bass. Still another may call attention to the vitality of the music, to the dramatic portrayal of the struggle between doubt and jubilation, to the mysterious fluttering and dark hints that follow the melancholy song of the middle movement. To us the glory of this symphony lies in its spirituality, which does not fade into mysticism or symbolism. As in other compositions of Franck, there is the suggestion of a man caught up into the seventh heaven where he heard the multitudinous angelic choiring and saw the beatific vision.

The performance was as remarkable as is the symphony itself. It is true that Mr. Mueller did not play the English horn solo in the allegretto, but, on the other hand, new beauties were revealed in the middle or scherzo section.

Mr. Schelling gave a clean-cut, musically intelligent, brilliant performance of Liszt's concerto, brilliant rather than romantic. Perhaps that is the way the piano part should be played, but we should have preferred greater warmth, richer and more varied color, in the lyric measures. The concerto itself is in some respects finer than the one in E flat major, yet there are a few places in which the music almost falls into vulgarity. In the early part of the work there is a curious reminder of the composer's "Mazeppa" theme, but this reminder should rather be characterized as a Lisztian mannerism.

How many times has the overture to "Euryanthe" been played in Boston? The "Weberian flourish" now seems old-fashioned; possibly the "chivalric spirit" does not make a strong appeal in 1916; but the short largo in the overture, whether or not it was an afterthought of the composer, still works a spell.

The concert will be repeated this evening. The program of the concerts next week will be as follows: Mozart, Symphony in D major, No. 35; Tschaikowsky, Suite No. 1 in D minor. Miss Elena Gerhardt will sing these songs with orchestra: Wagner, Stehe Still, Traeume, Schmerzen; Hugo Wolf, Verborgenheit, Der Freund, Er Ist's.

om REPUBLICAN
dress: Springfield, Mass.
te NOV 29

Plans for Sunday Concert in Auditorium

The Masonic quartet of Waterbury, Ct., and Miss Erma Seydel, solo violinist with the Boston symphony orchestra, will give a concert at the Auditorium Sunday. Arthur H. Turner will act as accompanist and conductor. The entertainment will be one of the series of Sunday afternoon concerts arranged by Kenneth Robbie, secretary of the Young Men's Christian association. The program will begin at 3.30.

From EVENING JOURNAL
Address: New York City
Date DEC 4

ORCHESTRAL CONCERTS.

Dr. Carl Muck displayed no lack of eclecticism in his programme of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon. It was made up of the Brahms C minor symphony, Smetana's symphonic "poem," "Wallenstein's Camp," Debussy's orchestral prelude, "L'Apres-midi dun Faune" and Chabrier's rhapsody, "Espana."

There was, of course, nothing of orchestral novelty in this list, except the Smetana piece, which has not been heard here in at least six or seven years, Mr. Stransky, chief devotee of the Bohemian, restricting himself largely to the Moldau exgurgitations. If there must be Smetana, it is well to have something else, even if the something else prove not essentially something different.

But the especial high flight of the Bostonians occurred in the Brahms symphony. Dr. Muck displayed in his programme of the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon. It was made up of the Brahms C minor symphony, Smetana's symphonic "poem," "Wallenstein's Camp," Debussy's orchestral prelude, "L'Apres-midi dun Faune" and Chabrier's rhapsody, "Espana."

There was, of course, nothing of orchestral novelty in this list, except the Smetana piece, which has not been heard here in at least six or seven years, Mr. Stransky, chief devotee of the Bohemian, restricting himself largely to the Moldau exgurgitations. If there must be Smetana, it is well to have something else, even if the something else prove not essentially something different.

But the especial high flight of the Bostonians occurred in the Brahms ernize" his orchestral music. It is significant that the late Gustav Mahler, who was not himself averse to strengthening the orchestration of Schubert or Schumann where it seemed the better to carry out the intent of the composer, in the case of Bach made special efforts to reveal his music in its original shape and color and atmosphere, even to the reconstruction of the harpsichord for the basso continuo. If Bach must needs be "adapted" for modern audiences, then so much the worse for these audiences.

The Philharmonic Orchestra, yesterday afternoon at Carnegie Hall, played Mendelssohn's "Fingal's Cave" overture, Schumann's symphony in C, Tchaikovsky's fantasia, "Romeo and Juliet" and Rimsky-Korsakov's "Capriccio Espagnol." Efrem Zimbalist, who made his debut here with Glazounov's concerto for violin and orchestra, played it yesterday. It sounds less worthy serious consideration the oftener it is heard. A large audience attended this concert and applauded everything rapturously.

symphony. Dr. Muck played it in the full realization of its greatness. The Debussy prelude had its own glamorous suggestion, the truly ineffable poetry of which it is robbed in the crude undelineation of the Ballet Russe's posturings.

Debussy and his brother Frenchman, Maurice Ravel, were drawn upon for the middle section of Walter Damrosch's afternoon concert of the New York Symphony Orchestra at Aeolian Hall yesterday. The former's "Danse Sacree" and 'Danse Profane," written for harp and strings, had been heard here before, but the Ravel piece, for harp, with strings, flute and clarinet background, although written ten years ago, was said to be new here. Carlos Salzedo, who played the solo harp in this music, is an accomplished virtuoso on the instrument from whose usual monotony he obtains distinctive subtleties of effect.

Mr. Damrosch's programme was opened with a portion of Bach's suite in C, in an adaptation made by Felix Weingartner. Bach is probably the most tortured of eighteenth century composers, and with least reason. His music is as vital to-day as when it was written. Yet pianists contort his organ pieces and his piano compositions as well, violinists disport with anything and everything of his that suits their vanity of purpose, and now orchestral conductors "mod-

From the Journal Dec. 9, 1916.

SYMPHONY BY FRANCK WINS NEW OVATION

Schelling Plays Concerto by Liszt in Brilliant Style.

An eloquent performance of Cesar Franck's symphony—one of the noblest examples of symphonic writing offered to the world since the old masters went their way—gave high merit to the Symphony concert yesterday. The Symphony is one of the few modern works for orchestra that do not suffer by comparison with the time-honored symphonies; and like Bruckner's symphony, and one or two of Brahm's, it bears repetition well. In fact, it is among the small number of late 19th century compositions that now appear regularly, every other year or so, on the Symphony program.

Dr. Muck and the orchestra were applauded for a long time after the impressive performance. This first part of the concert was indeed noteworthy.

The second part brought the performance of the Liszt concerto in A major, for piano and orchestra, with Ernest Schelling as soloist of Borodin's orchestral sketch, "On the Steppes of Central Asia," a characteristic Russian work not heard here for more than a dozen years, and Weber's brilliant "Euryanthe" overture.

Mr. Schelling did well enough with Liszt's showy concerto and was awarded the meed of applause.

The same program will be played again tonight. Next week the program will comprise the Mozart symphony in D major, the Tschaikowsky suite in

PUBLIC LEDGER
Philadelphia, Pa.
NOV 28 1916

NEW MEZZO PUZZLES WITH VARYING TONES

Susan Millar, With Boston Orchestra, a Musical Sphinx of Fine Training

One of the pleasures of going to hear the Boston Symphony Orchestra is the uncertainty whether Doctor Muck is about to bore us sublimely or enrapture us sublimely. For sublime he always is. If his programs are sometimes heavy, they are never petty. If he feels in the mood for closing our eyes with some especially beefy and indigestible piece de resistance, some gastritic pudding, some absurdly trifling entree, the sauce of greatness is spread over it all. We go away happily deluded that we have had a well-planned dinner, when in reality the chef de cuisine had first planned our stomachic destruction, and then, in a moment of human weakness, repented, and saved us with the spices of his wit, his intellect and his dexterity.

Last night in the Academy of Music Doctor Muck was in a benign mood, and his menu was appetizing and neither too solid nor too thin. The cerebrals were permitted to feast on Brahms and Strauss, and the emotionalists on Tschaikowsky and Berlioz, and even on Strauss, too. A piquant touch was given the proceedings by the appearance of a new mezzo-soprano, Miss Susan Millar, the story of whose artistic patronage by Marcella Sembrich was told in the EVENING LEDGER last Saturday. So seldom does such an eminent band thus honor a young girl (she is nothing more) that it was not strange she seemed a little out of place, a little out of the spiritual key, with the orchestra. There could be no doubt that she was hampered by some deep, if hidden, embarrassment, and small doubt that this was the familiar disease—stage fright. At any rate, something kept her voice and spirits down, though she held her head up with truly Henleyan bravery. It is a queer and haunting voice, this; rich, sweet and fresh, superbly schooled and committing no errors. But it is a voice that does not reach out. It was barely audible in the rear of the parquet at moments. How much of this was due to a realization of her debut here, and how much to the strength (or weakness) of the organ it is difficult to say. Possibly it was but her immaturity that kept her middle register from equaling her glorious, full and mellow upper notes. When Miss Millar soared, she went to heights; when she descended, she did not even suggest the depths. In vocal color she is like Louise Homer at her happiest, although she has not (at least, not yet) the slightest grasp on dramatic points, and the "Air des Adieux," from Tschaikowsky's "The Maid of Orleans," was somewhat flatly received on that account.

In pure lieder she gained immeasurably, yet even then she did not make one feel that the beauty of the lyrics and the music was matched by an approximate beauty of interpretation. "Die Nacht," "Morgen" and "Secret Invitation" are fairly familiar by now. The Culps and the Gerhardts have shown us what can be done in that way. So Miss Millar was a bit disappointing. The Messenger from Mars, dropping down to Broad street in quest of a novel sensation and having only Martian ideas of music, might have thought that it was some strange form of writing in which the singer accompanied the orchestra. Let the reader not infer that Miss Millar is a poor or even an undistinguished artist. She is just that most feminine of matters—a riddle. Whether there is an answer only the years can disclose. We should guess that there was one and that it was "Yes."

For the rest of the evening there was the glowing "Corsair" overture, made brighter and more distinct through the orchestra's playing. There were the pranks of Till Owiglass, that Robin Goodfellow with no milk of kindness in his breast, a triumph of saturnine and leaping spirits in which the musicians caught precisely the right impish mood.

In all this clatter and bustle and melodic stir there was the first symphony of Brahms, like the white radiance of eternity stained by life's dome of many-colored glass, of which a poet once spoke. Perhaps it is not Brahms's masterwork; but it is sad and wonderful and full of thought and desire. In it remains the tumult of big passion. Its magic has not yet faded. Perhaps it never will.

B. D.

From the Herald
Dec. 10, 1916.

SYMPHONY CONCERTS

The orchestral feature of the eighth Symphony concert next Friday afternoon and Saturday evening will be Tschaikowsky's Suite for orchestra in D minor, opus 55. This will come as a novelty to practically all the patrons of the Symphony concerts, for it has been played here only once, and then nearly 18 years ago, under Mr. Gericke. At that time the fourth movement, "Marche Miniature," which, according to the composer's direction may be played ad libitum after the intermezzo, was omitted. The suite is in six parts, the first is an introduction and fugue; the second, a divertimento; the third, intermezzo; fourth, "Marche Miniature"; fifth, scherzo, and sixth, gavotte.

The soloist will be Elena Gerhardt, who has not been heard here for three seasons.

The program in full is as follows:

Symphony in D major, No. 35.....Mozart
Three songs with orchestra.....Wagner
Stehe still
Traeume
Schmerzen
Three songs with orchestra.....Hugo Wolf
Verborgenheit
Der Freund
Er ist's
Suite No. 1, in D minor, op. 43..Tschaikowsky

The length of this program is 1 hour and 50 minutes.

From the Globe
Dec. 9, 1916.

FRANCK'S SYMPHONY NOBLY PERFORMED

Dr Muck Reads Belgian's Music Impressively

Virtuoso Performance of Liszt's Concerto by Schelling

Cesar Franck's noble symphony towers higher in lofty beauty of thought at each hearing. Simplicity, directness, spontaneity and spiritual radiance make its inspiration a thing intimate and universal. Its message is for all minds, all hearts. Whether troubled or at peace, they will find comfort, courage or blessed triumph in these pages, according to their need. Here are visions of an ideal wherein Franck dwelt undisturbed by petty Parisian barking at his heels.

Dr Muck's performance of it yesterday was one at once noble in restraint and in ardor. The wondrously close knit structure of the first movement was exposed as some majestic piece of architecture of fine proportion and pure line. The clarity of such a performance shows again the economy, the sustained vitality of this music. How difficult to find a superfluous bar; how free from the restive signs of labor, of sparring for time. The themes grow in their own significance, their plastic beauty, as does the composer's use of them in their marvelous organic relationship, the "cyclical form" whereby the germinal thoughts of the first movement return in the last as does the song of the English horn from the slow movement, enriched, mellowed and reminiscent as the story of an old friend told over the wine.

Liszt's second concerto in A major for piano and orchestra invites a superficial performance from the unthinking. It reminds of the Hungarian rhapsodies, for it is brilliantly rhapsodical. It might seem a scintillating improvisation. The middle section, gives the piano little that is reflectively or poetically songful. There are the signs of theatricalism, the effects of tinsel rather than the depth of gold, but these rest heavily upon the manner in which they are played. Dr Muck treated the orchestral accompaniment with surpassing brilliance. The spirit of the Hungarian abandon was incarnate in these measures. Mr Schelling played as a virtuoso, but did not sweep the keyboard as merely one and nothing more. Some have made the thundering introduction in the bass fit only for tympani, Mr Schelling was cordially received.

Borodin was not an orchestral technician. Seen at his best in the smaller forms—the dozen or so good songs and some chamber music—he was not equal to the longer flight of symphonic development with the same ease. He has established a mood in "On the Steppes" beginning with the violin's high organ point on the fifth, and the songs heard in the distance are pictorial, but there is not even the suggestion of the sinister power of the Russian desert, its wastes, its deadly isolation, which Gretchaninoff has painted so vividly in his song for voice and piano. Weber's overture to "Euryanthe" closed the program.

EVENING TELEGRAM
Philadelphia, Pa.
NOV 28 1916

WORLD OF MUSIC

Boston Symphony's Second Concert — "Cavalleria," with Hinrichs to Lead, by Behrens Opera Club.

FOR the second time this season the Boston Symphony Orchestra gave a far from satisfactory concert last night at the Academy of Music. Before a house crowded almost to capacity, they went through an unbalanced program in a slipshod manner, with Muck directing without conviction, with Wittek, the concertmeister, squeaking like an amateur in the obligato passages. It was decidedly an "off night," and it was the second one this season.

Only in the Brahms C minor symphony was the orchestra in anything like the form which has given it such a splendid reputation in years past. By no means the most interesting of symphonies, the work yet served to bring out something of the big possibilities of the organization and Dr. Muck directed with a vigor that was totally lacking in the rest of the program.

The steady decline from then on may have been due to the fact that the symphony was followed by a distinct shock in the appearance of Susan Millar, soprano, heralded as the first pupil put forth by the great Mme. Sembrich. Why Miss Millar should have been chosen for such a concert it is difficult to imagine. She has little or no voice and what she has is produced so far back in her throat that it comes forth dead, without the slightest resonance or color and with hardly sufficient volume to carry above the violins alone. She attempted an aria from Tschaikowsky's "Jeanne d'Arc" and three Strauss songs, but even the familiar "Morgen" was totally beyond her and the Tschaikowsky aria was hopeless.

The failure of the soloist may have served as a damper upon the orchestra, for their accustomed brilliancy and power were lacking in the "Corsair" overture of Berloiz, and they made of "Till Eulenspiegel's Merry Pranks" a funeral dirge.

Admirers of the Boston players will not soon forgive them the two concerts they have presented this season. In a year marked by so many supreme moments in music as this one has been, it seems a pity to see them lower the high standards which they themselves set in the past.

From the Globe
Nov. 25, 1916

SYMPHONY CONCERT

Program of Three Numbers Played

Haydn Symphony of Marked Clarity —Mr Witek Soloist

Dr Muck's program included three numbers: Haydn's symphony, in C minor—composed in 1791 and in Alfred Wotguenne's catalog No 142—the Brahms D major concerto for violin, Anton Witek, soloist, and Smetana's symphonic poem "Wallenstein's Camp."

All symphony programs cannot be expected to maintain the level of interest of that two weeks ago, or of that two weeks hence after the orchestra returns from the second Southern trip.

The one of yesterday teaches sobriety, reflection, humility.

It is well upon occasion to hear Haydn. His good cheer in these troubled his thoughts, whatever their profundity, his thought, whatever their profundity, the sunny warmth of his melody and the lucid clarity of his scoring, in a day when the strings were fluent and brilliant conversationalists, when the wood wind, without clarinets, rejoined them in pointed dialogue and the brass—a modest pair each of trumpets and horns—discreetly affirmed on occasion, is altogether profitable and improving to the modern ear wherein rubbish at times successfully masquerades. Dr Muck's performance was aglow with freshness and good spirits. The unanimity and quality of the strings was beyond praise.

Would it not be well to lay aside a work like the Brahms concerto unless it can be done with distinction? Those recalling Mr. Witek's playing of four or less seasons ago, when the Beethoven concerto was glorified in his hands, may well have been perplexed at that of yesterday, a performance thoughtful and conscientious, but of curious intonation, of faulty line and wanting in exalted spirit. The beauty of much of the orchestration was revealed, memorably the noble introduction for wood winds to the song of the slow movement, with the oboe's serenely beautiful announcement of the theme. Mr Witek was cordially applauded by colleagues and audience.

Wallenstein's noisy piece should be scored for the band of a military camp with a platoon of trumpets, piccolos, drums and cymbals, to be played each morning at sunrise accompanied with strong drink to cheer the spirits of the soldiers. The performance was resolute.

Week after next the program will be as follows: Cesar Franck's symphony, Liszt's A major concerto for piano (Mr Schelling soloist), Borodin's "In the Steppes of Central Asia" and the overture to "Euryanthe."

STAR
BALTIMORE.
ress:

SUPERB WORK BY BOSTON SYMPHONY

The Boston Symphony Orchestra revealed its powers in great degree at its concert at the Lyric Theater last night. The concert was its second in Baltimore this season. Susan Millar was the special soloist. The program was too generous in its length for a regular symphony orchestra audience. Its two hours, however, could have been less monotonous with certain omissions and substitions.

Rimsky-Korsakoff's symphonic suite, Scheherazade, in four movements (after The Thousand Nights and a Night), was the big piece of the concert. It required about three-quarters of an hour for performance. Seldom have Dr. Karl Muck and the orchestra he conducts wrought so well as they did in this composition last night. An orchestral score of such marvelous intricacy as to seem almost impossible to write was played clearly and definitely. The work of the orchestra was superb and showed the suite to fine advantage.

After such a composition the remainder of the program (and there was one hour of "remainder") seemed superfluous, owing to the extent and positiveness of its atmosphere; but, of course, there has to be more at this kind of a concert—and so it was. Miss Millar sang Tschaikowsky's air des adieux from Jeanne d'Arc. The orchestra played Beethoven's Grand Fugue in B flat major for the first time at its concerts here (and may it be the last for some time). Miss Millar sang three songs by Richard Strauss, of which the third number of opus 27, sung last, has been orchestrated by Andre Maquarre, first flute of the Boston Symphony Orchestra, effectively. Then the orchestra played Liszt's sixth symphonic poem, Mazeppa.

Miss Millar's voice is not one of great volume, and so it seldom dominated the music of which hers was the principal part. However, Miss Millar has a voice of genuine beauty, which is rich and full, and she sang in a graceful and polished manner.

BULLETIN
ess: Philadelphia, Pa.
NOV 28 1916

BOSTON SYMPHONY

Second Concert of Series at Academy of Music

Johannes Brahms' Symphony in C minor, which had the place of honor in the program of the Boston Symphony Orchestra's second concert of the current series at the Academy of Music last night, was first played in 1877 and to this day devoted study and various interpretation have not lifted it from among the numerous major works in which composers have postulated ambition rather than genius. It is without inspiration, cryptic, sometimes dull and frequently incoherent to ears not practiced in the appreciation of thematic legerdemain.

The "Till Eulenspiegel" symphonic poem, the second number in importance on last night's program, is a characteristic example of the music with which Richard Strauss, according to his earlier and less charitable critics, debased the orchestra and made it a vehicle of mere noise. The dignity and beauty of the orchestra ensemble, the vivid magnificence of the incomparable string choirs and the polish and elan of each orchestra division, gave to both these compositions a dignity by no means inherent in the score. Dr. Karl Muck conducted the orchestra with his usual frosty precision.

The soloist was Susan Millar, a pupil of Marcella Sembrich, who recently made her debut under Dr. Muck's direction. She sang the familiar "Air des Adieux" from Tchaikowsky's "Jeanne d'Arc," and three songs of Richard Strauss, "Die Nacht," "Morgen" and "Secret Invitation." Miss Millar possesses a soprano of rich and exquisite quality, which seems as yet to be but partly developed. The Berloiz overture to "The Corsair" completed the program.

From the POST
December 3, 1916.

Ernest Schelling, pianist, will be the soloist at the Boston Symphony concerts of next Friday afternoon and Saturday evening in Symphony Hall. He will play Liszt's A-major concerto. The orchestra pieces will be Cesar Frank's symphony; Borodin's charming and colorful "Steppe-Sketch From Middle Asia," and Weber's "Euryanthe" overture.

Mr. George Copeland, pianist, will give his first piano recital of the season in Jordan Hall Saturday afternoon, Dec. 9, at 3 o'clock. Mr. Copeland will be assisted by Miss Elizabeth Gordon in a Debussy work for two pianos. His programme follows:

Bourree.....Bach
Sonata I—Sonata II.....Scarlatti
Mazurka—Valse—Mazurka.....Chopin
Sonata appassionata.....Beethoven
En Blanc et Noir (pour deux pianos).Debussy
Miss Gordon and Mr. Copeland.
Esquisse (first time).....Stantchinsky
Etude pour les arpeges composes (first time).....Debussy
Etude pour les sonorites opposees (first time).....Debussy
Spanish dances:
Recuer dos.....Grovlez
Malaguena.....Albeniz
Danse Espagnole.....Granados
Soleil a Midi.....Jongen

SYMPHONY IN CAMBRIDGE

The third Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening, Dec. 7 at 8 o'clock. The programme with one exception consists of works which have already been heard at the Boston concerts. The exception is Liszt's concerto in A-major for piano and orchestra, which Ernest Schelling will play.

From the Globe
Dec. 3, 1916.

Ernest Schelling Soloist at This Week's Symphonies

At the seventh pair of Symphony concerts next Friday afternoon and Saturday evening the symphony will be that of Cesar Franck in D minor. This has come to be generally regarded as one of the noblest works in modern symphonic literature, and under Dr. Muck it has taken its place with the symphonies of Beethoven and Brahms in having a performance practically every other year. It was last played here two years ago next Spring, which happened to be the second performance in successive seasons. Dr Muck put it on one of the programs of the San Francisco concerts.

The second part of the program contains a work which will be to all intents and purposes a novelty, Borodin's "Eine Steppenskizze aus Mittel-Asien." This has not been played here since the season of 1902-03, in Mr. Gericke's time. The orchestra included it in one of its San Francisco programs in the Spring of 1915, but it is reaching a Boston program for the first time under Dr Muck.

The soloist will be the admirable pianist, Ernest Schelling, who has worthily won a place in the favor of the Boston public. He will play Liszt's Second Concerto in A major. Weber's overture, "Euryantha," will complete the selections.

Cambridge Symphony Concert

The third Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening. The program with one exception consists of works which have already been heard at the Boston concerts. The exception is Liszt's Concerto in A major, for piano and orchestra, which Ernest Schelling will play. He is to play the same work Friday and Saturday of this week at the Symphony concerts in Boston. The program reads: Haydn's Symphony in C-minor, No. 9; Smetana, symphonic poem, "Wallenstein's Camp;" Liszt, Concerto in A-major, and Berlioz, Overture to "The Corsair."

From the Journal
Dec. 9, 1916.

RECITALS BILLED FOR NEXT WEEK

Oscar Seagle, baritone, who has heretofore been heard in Boston only once, will give a recital of songs and operatic numbers, Monday afternoon, in Jordan Hall. Mr. Seagle has held a prominent place in Paris for years as an exponent of voice production, and was for a long time associated with Jean de Reszke in his work. For the past few seasons he has gained like success in New York, where he ranks high among concert singers. Mr. Seagle's program is made up of Italian, French, German and English songs.

Harold Bauer's program, "Composers of Today," announced for his second recital next Saturday afternoon in Jordan Hall, will be deferred until January. Instead Mr. Bauer will give a Schumann-Chopin program, as follows:

Fantasia in C major, Op. 17.....Schumann
Ballade in F major.....Chopin
Ballade in F minor.....Chopin
Ballade in A flat.....Chopin
Ballade in G minor.....Chopin
Papillons.....Schumann
Toccata.....Schumann
Etude in C minor.....Chopin
Nocturne in F sharp minor.....Chopin
Scherzo in C sharp minor.....Chopin

From the Globe
Dec. 10, 1916.

Eighth Boston Symphony Orchestra Program

The orchestral feature of the eighth Symphony program next Friday afternoon and Saturday evening will be Tschaikowsky's first suite for orchestra in D minor, op 43. This will come as a novelty to practically all the patrons of the Symphony concerts, for it has been played here but once and then nearly 18 years ago. Mr Gericke presented it March 17 and 18, 1899.

At that time he did not play it in its entirety, having left out the fourth movement, "Marche Miniature," which, according to the composer's direction, may be played ad libertum after the intermezzo.

The Symphony audiences are quite familiar with the third suite in G major, which was a favorite with Mr Gericke and Mr Fiedler. Its final number is a set of variations which end with the very brilliant Polacca. The first suite, which Dr Muck has chosen, is in six parts. The first is an introduction and fugue; the second a divertimento; the third, intermezzo; fourth, "March Miniature;" fifth, scherzo, and sixth, gavotte.

The soloist will be Elene Gerhardt, who has not been heard here for three seasons. Miss Gerhardt will sing two groups of songs with orchestra. The first will be three songs by Wagner, "Stehe Still," "Traume" and Schmerzen." The second group will be three songs by Hugo Wolf, "Verborgenheit," "Der Freund" and "Er ist's."

The first number on the program will be Mozart's Symphony in D major No. 35, announced for a fortnight ago, but replaced by the Haydn C minor Symphony.

The Cincinnati Symphony Orchestra, Dr Ernst Kunwald director, will appear Thursday evening, Jan 11, in Symphony Hall.

From the Herald
Dec. 3, 1916.

THIS WEEK'S SYMPHONY

The program of the Symphony concerts for Friday afternoon and Saturday evening will include Cesar Franck's symphony in D-minor, one of the noblest works in modern symphonic literature. Dr. Muck conducts it con amore. It was last played here two years ago next spring; it was the second performance in successive seasons. Dr. Muck put it on one of the programs of the San Francisco concerts. The second part of the program contains a work to all intents and purposes a novelty, Borodin's "On the Steppes: a Sketch of Middle Asia." This has not been played here since the season of 1902-03, in Mr. Gericke's time. The soloist will be Ernest Schelling, who will play Liszt's second concerto in A-major. The program as it stands reads: Franck, symphony in D-minor; Liszt, concerto in A-major, No. 2; Borodin's "sketch" and Weber's overture, "Euryanthe."

SYMPHONY IN CAMBRIDGE

The third Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. The program will include Liszt's concerto in A major, which Ernest Schelling will play; Haydn's symphony in C minor, No. 9; Smetana's Symphonic Poem, "Wallenstein's Camp," and Berlioz's overture, "The Corsair."

EVENING WORLD
ess: New York

The Boston Orchestra's programme for its concert at Carnegie Hall on Saturday afternoon included Brahms's first symphony, Smetana's symphonic poem "Wallenstein's Camp," Debussy's "Afternoon of a Faun," and Chabrier's "Espana" rhapsody. A brief word from a clever and intellectual woman, which reached me last night, shall serve for my comment upon it. She writes: "Imagine the Boston Symphony giving a programme so wonderfully tender as this! From beginning to end it was of rarest sweetness and majesty. The Brahms number deeply moved me."

[53]

From the
American
Dec. 10, 1916.

Miss Gerhardt as Symphony Soloist

THE orchestral feature of the eighth Symphony program, which will be played Friday afternoon, December 15, and Saturday evening, December 16, will be Tschaikowsky's First Suite for Orchestra in D-Minor Opus 43.

The soloist will be Elena Gerhardt, who has not been heard here for three seasons. Miss Gerhardt will sing two groups of songs with orchestra. The first will be three songs by Wagner, "Stehe still," "Traume" and "Schmerzen." The second group will be three songs by Hugo Wolf, "Verborgenheit," "Der Freund" and "Er ist's."

The first number on the program will be Mozart's Symphony in D-Major No. 35.

From the
Transcript
Dec. "81916.

CURRENT CONCERTS

Mr. Schelling with the Symphony Orchestra in Cambridge—Haydn and the Smetana of "Wallenstein's Camp" Again—Mr. Gardner Individualizes Himself as a Violinist

FOR the third symphony concert of its series, Cambridge received Thursday evening two numbers from the last programme of Boston: Haydn's little known Symphony in C minor, and Smetana's tone picture of Wallenstein's Camp; one from the very beginnings: Berlioz's "Corsair," and, as a foretaste of music to come, Mr. Ernest Schelling and the less familiar of Liszt's two concertos. This one does not show Liszt at his best by any means. One feels, while listening to it, that he was not held and moved by a unifying impulse of inspiration, but rather turned suddenly loose in his two favorite media, that he might run riot in them. There are no indelible themes to characterize the whole—Lizst has done far better in each medium, with a definite subject before him. This is little more than a great mass of color and motion, with a fine dash and go to it all. The part to which Mr. Schelling had set himself offered him small opportunity for individual expression. It is never mere virtuosity—simply broad sweeps of pianistic tone to heighten the effect. Mr. Schelling threw himself into it with a will, and all the abandon which his nature would permit, but one would have preferred a Paderewski, even in his most excessive moments—he would have slapped on color far more bravely. In the softer and more poetic passages, Mr. Schelling revealed, in stress and pause, a sense of dramatic contrast, for these portions were nothing more than foils to the splendors of a Lisztian orchestra at its largest. In his choice of last night, he gave himself little chance to communicate his peculiar abilities and charms.

Call Haydn trivial and superficial if you will, but there is no denying the fact that his music wears well. This semi-obscure symphony in C minor, given one more performance before being put away again, for years, possibly, has nevertheless its defined and charactered beauties, which shine forth the more strongly and convincingly on a second hearing. But if there is anything to prejudice us in Haydn's favor, it is Dr. Muck's emphasizing and subduing each part and passage to perfection, and guiding his responsive orchestra with his sensitive fingers through every finest shade of tempo and stress. To hear the orchestra tempered and balanced to the delicate ornament of the Andante, the lively and even spirit of the minuet (a minuet to carry away and remember), and the sportive buoyancy of the brief finale, is to wonder whether any orchestra in the world could improve on such a performance. And then, too, the intimacy of Haydn is suited to Sanders Theatre, as the brilliance of Liszt is suited to Symphony Hall.

If Haydn's C minor symphony is a revival which we put away with regret, "Wallenstein's Camp," consigned to the dust once more, gives us a feeling of relief at a duty performed. Its rough and ready crudities in form and statement are frank and outspoken enough—they are also faithful to the subject, but we have soon had enough of them. It is a lesser work in every sense—the themes are of half-way importance, and the various incidents occur in entirely casual and loose succession. The slow portion is theatrical in the cheapest sense; the fine flourish of trumpets emphasizes the mediocrity of the march theme it so elaborately introduces. There is a clamorous, rugged satisfaction in a single hearing—but once is enough. If Berlioz's "Corsair" is also a lesser work, it is the lesser work of a greater genius—which is an important point. In contrast with the former, it is well-knit, more skillfully put together in every part, better calculated and graded in climax, and more effective in color scheme. Where the other impresses with the blare of mere noise, this conveys a fine, inspiriting zest.

From the
Monitor
Dec. 9, 1916.

DR. MUCK'S MEN PLAY FRANCK AND BORODIN WORKS

Boston Symphony Orchestra, Karl Muck, Conductor; Ernest Schelling, Soloist—Seventh program, presented in Symphony Hall, Boston, Mass., afternoon of Dec. 8: Franck, symphony in D minor; Liszt, concerto in A major, for piano and orchestra; Borodin, orchestral sketch, "On the Steppes of Middle Asia"; Weber, overture to "Euryanthe."

In the D minor symphony Franck attained, without any doubt, the object which Nineteenth Century composers most diligently sought. He wrote music that has unity. He produced something that gives the impression of wholeness, that conveys a sustained, organic and original message. He expressed both himself and his time, and he did it in a way appropriate to the orchestra. But it is a question whether the complete, expressive and appropriate message of his, the one in which the man and the period are summed up, is not solely in the last two-thirds of the work. It is a question whether the first movement, whatever its merits in point of thematic structure, or whatever its appeal in point of loftiness of mood, is not, in the most searching analysis, superfluous. For what it says was either nearly as well said before Franck entered musical history, or else it has been better said since; while what the allegretto and finale say was never hinted at by any previous composer, and has never required retelling by a later one.

For all purposes of present-day composing, Franck had sufficient material to make a symphony, either in the strict, four-movement form, or in the free, tone-poem style, right in the first third of his plan. He could have gone on elaborating what he started with and have come out with a piece that would deserve performance once a decade, if not oftener, by an organization like the Boston Symphony Orchestra. His composition would have been a welcome resource to the program maker on a day when a moderately interesting selection was needed to set off the performance of a distinguished soloist, or when gray background was desired for some brilliant orchestral production. The score, standing on the library shelf, would attract a conductor seeking something for revival as effectually as would a score by Bruckner or Mahler, to say the least.

But Franck went further than his duty merely as a composer demanded, and gave voice to his thoughts as poet and seer. He wrote the allegretto and finale. And in the pages of these movements he enlarged men's artistic vision, just as Beethoven did in the scherzo and finale of his fifth symphony. That these pages, however, make a practicable piece of music without the first movement, could not be asserted. Misadjustments of key would arise from an independent performance of them. And anyway, the three-movement work was what Franck wrote as the D minor symphony, so that whatever is less than that could not pass as his intention. At the same time, the allegretto alone is a possibility, making a vivid incidental piece, as the program which the dancer, Miss Isadora Duncan, lately gave in New York proved. On that occasion, used as an interlude, it was fervently and persuasively presented by an orchestra which Oscar Spirescu led.

The symphony, in all its divisions, was read with clear outline, judicious balance of tone and exalted interpretive purpose by Dr. Muck. In particular, as to balance, the string section of the orchestra was well subordinated, though Franck himself looked out for this point in no small degree by his restrained scoring. The unfamiliar short number by Borodin turned out a happier choice than the Smetana "Wallenstein" symphonic poem, which was played two weeks ago. Its delightful tunes and rhythms recalled the visits of the Russian dancers. It deserves a more prominent place in the repertory than it has held. The solo number was conscientiously played all around, the visiting artist doing his day's work diligently, the men in the orchestra playing their notes accurately and giving a good bargain in tone. But there was little in the interpretation of the concerto to disturb the calm course of anybody's thinking or to do anything but reaffirm that Mr. Schelling is an accomplished pianist, and that the Symphony men can toss off a performance of the easier music of Liszt as gaily as they can overtures of Weber.

From the
Transcript
Dec. 9, 1916.

THE SYMPHONY CONCERT

A HACKNEYED OVERTURE AND A CLEAR MORAL

Borodin's Tone-Picturing in an Unfamiliar and Vivid Piece—Liszt's Rhapsodic Second Concerto, with Mr. Schelling for Dry and Exact Pianist—The Renewed Glories of Franck's Symphony, Eloquently Played

FOR the first time in the present course of the Symphony Concerts what may be called fairly a hackneyed piece stood yesterday on Dr. Muck's programme—Weber's overture to his opera of "'Euryanthe." Moreover audience, orchestra and ever so little, perhaps, the conductor himself gave unmistakable signs that they so regarded it. According to Dr. Muck's custom with "brilliant overtures," it ended the concert, but before it began there was a more numerous exodus than usual from every part of the house. The band set to the music in a performance plainly routine and perfunctory as of men staled to the task. Only in the relatively few measures of the largo were there beauty of tone, finesse of phrasing, atmospheric suggestion. The rest the orchestra ran off dutifully, capably, but with little of the ardor of pace, progression and climax, the theatrical emphasis, the romantic exuberance, the heat and light presumed to make the overture perennially fresh and kindling. Nor to some ears, did the conductor, outside the largo again, bestir himself to the illusion of the theatre that he often works with these operatic overtures.

Exactly how the custom arose at the Symphony Concerts of the playing of Weber's overtures in alternate seasons and even oftener, as though they were at a musical par with the symphonies of Beethoven and Brahms no one seems able to explain. By clear token, however, it has prevailed too long and the overture to "Euryanthe," along with those to "Oberon" and "Der Freischütz" might well be withdrawn for a while from the active repertory to almost certain increase, when they are restored to it, of zest for them alike in audience and orchestra. Now they have been played so often that both instinctively follow them by rote or feel the shortcomings more than they do the virtues of the music. But the retort will come—a conductor must find playable overtures somewhere. They are useful pieces with which to begin or end the second part of a Symphony Concert; not a few of them are imaginative or fanciful, eloquent or entertaining; as many more have been known to please listening ears. True, indeed, but to turn to the appendix of Mr. Howe's history of the orchestra, which lists every piece that it has played in thirty years, is to discover that not a few such overtures have been overlooked until they have passed from both repertory and memory. Mr. Gericke was diligent and fruitful in discovery and revival among them. Since his departure, twelve years ago, and alike, under Dr. Muck and Mr. Fiedler, the active list of them has narrowed until now it is settled in a routine that nowhere else infects the Symphony Concerts. It is high time for broadening and freshening.

The rest of the programme did not lack fresh interest and one piece—Borodin's symphonic sketch, "On the Steppes of Central Asia"—was novel to all but the relatively few that had heard it as an intermezzo in a recent performance here by the Russian Ballet. In a sense the sketch which is barely ten minutes long and a transparent music, is only a trifle; but such brevity saves Borodin from his usual pitfall of slightly varied repetition of his musical thought without much development or advance, while it concentrates the suggestion of his melody and rhythm, harmonic and instrumental color. There is tone-picturing in the piece—of a vast expanse of high plateau in thin dry air under a clouded sky and lifeless light, picturing that would hold for Canadian as well as Asiatic wastes. Into the music enters the winding caravan and the escorting soldiers in persistently rhythmed pace. Sharp upon the ear, near or distant, fall the marching songs of both. The Asiatics chant wearily, mournfully; the Russians sing in heartier and brighter strain and mode. The train recedes; afar the reiterated refrains blend curiously; again solitude descends upon the roof of the world. The design, stirring Borodin's imagination and lying well within his invention and procedure, completely accomplishes the end. The music works illusion of place and scene; keen rhythms keep it in characterizing motion; the Asiatic and the Russian melodies have pith, point, individuality; they and the whole piece are seemingly stripped and skeletonized; yet they do not lack vitality, character, color. For once there was not an allowance to make for Borodin. He fluously fulfilled his purpose without a superfis the or a halting measure. The sketch often lavished cameo among music that he edged. [illegible]ly factured and rough-

Fresh, too, relatively, Liszt's piano concertos in which second, [illegible]ling played the virtuoso part. Neither piece has been frequent in recent years at Symphony Hall and for half a century the concerto of yesterday has escaped the fate of its hackneyed fellow. Perhaps it asks more of the pianist. If he be virtuoso, musician and ardent spirit at all worthy the names, the changeful, exuberant, mounting course of the first concerto, the vivid transformations and the glowing expansion of the melodies, the flights and flares of the ornament, the hot creative intensity of the whole will sweep him forward, riding, as it were, upon the music from the first measure to the last. Not so with the second concerto. It lacks melodic distinction; the reincarnations of the motives are by no means as inventive and eloquent; the fine ardors of the earlier piece decline now and then into something like mere procedure with the job. What remains and what [illegible] showers upon the [illegible] unconsciously Liszt [illegible] the earlier concerto as a composer who was also a pianist; the later as a pianist who was also a composer.

As a pianist Liszt was wont to take fire, and so in this concerto in A major the solo part runs in rhapsodic vein. Sometimes it is as though the piano would silence the orchestra by the blows of its chords; again it answers it as out of barely interrupted musings: now it continues with its own song and its own fancies, letting the orchestra merely pick them up and embroider; or once more it springs actively to the marshalling of the whole music. Finally it seizes it altogether for its own, shivers it into dazzling fragments, pelters it with ornament, bestrews it with color, whirls it from pattern to pattern, like the falling glass in a kaleidoscope; alternately melting and welding it in the glow of superheated ardor. The progress of the orchestral part becomes a mere shaky scaffolding for the design; the instruments of the orchestra mere palettes for more and more color. It was Mr. Schelling's good forunte to play this unique piano part lucidly and exactly in the dry light of highly intelligent, carefully meditated, technically flawless accomplishment. It was his ill fortune and still more his audience's that he played it altogether without rhapsodic ardor, romantic glow or re-creative fire. If such a paradox were possible, it was a Brahmsian performance of Liszt.

What Mr. Schelling missed in the concerto, Dr. Muck and the orchestra outpoured upon it whenever they could do so without injustice to the painstaking pianist. In Borodin's sketch they heard the composer's voice, caught his colors, etched an incisive music upon the ear. They were most eloquent, however, in the biennial repetition of Franck's symphony in D minor, a modern classic now beyond peradventure, as firmly set in any catholic orchestral repertory as is the first symphony of Brahms—and every whit as enkindling upon players and hearers. The first movement rose out of the tonal shadow in which it begins into the tonal magnificence into which it expands in a true might and majesty of line and sweep. So may a great and noble building rise, perhaps, in some exalted moment before an architect's imagination. Through these spacious and luminous chambers rang the voice which is the voice of Franck and of none other, singing, as in the best remembered of the recurring melodies, in tones poignant with spiritual eagerness, piercing and peering into ecstasy; or plangent, as in many a "great crescendo" or "great climax" with the power and the riches of a spirit charged with pure and deep emotion; or bright, as the world and human nature are bright, with the zest and the victory of life well lived and high ends stressfully and ardently gained. Substance, structure and spirit are perfectly matched in this music of Franck and yesterday the performance was as closely wrought within them.

The playing of the second movement—the little picture that Franck has paused, as it sometimes seems, to draw of himself while he stood apart from the spiritual contest of the rest of the music—was as perfect in its quality. The dreamy Franck withdrawn into his own tender visions may plausibly speak out of the melody of the English horn as it fell yesterday upon touched and almost seeing ears; the musing playfulness of the scherzo-like passages is the "bon père Franck" whom his Parisian intimates knew and loved. Then the return in the finale to the passionate stress of the spiritual conflict, the upward surge higher and higher, glowing and more glowing, sweep upon sweep power upon power, into the spiritual victory and the deep radiance of glad triumph for a soul that was very human with all its ecstatic exaltations. As that soul flood the music, so Dr. Muck and the orchestra flooded their hearers with its passion power, ascent and joy. Not even in the finale of Brahms's companion symphon do they scale higher or brighter height of eloquence.

Once more the wonder grew that at lea half a generation in music—the symphon dates from 1889—was deaf to it in Franc in Germany, in the United States, in th whole world, almost, that hears high syn phonic music intelligently, receptivel gladly. Time and again, there is occ sion for wonder over the lot of music th is at first rejected and scorned; then, lo afterward, accepted and acclaimed. As now seems, what ear hearing, what mi understanding, what imagination kindli could have failed of response to Franck music? Yet Bizet's "Carmen," as clear a masterpiece in its kind, was similarly fated to fall and rise again and in this day and year there are not a few who still sit cold and doubting before the wondrous beauty of "The Fire-Bird" and the wondrous power of "Pétrouchka." Some one ought to write a book about these paradoxes of [illegible]

From the
Transcript
Dec. 11, 1916.

WEEK-END CONCERTS

FRANCK'S SYMPHONY TO UNUSUAL APPLAUSE

His Music, Wagner's and Their Hold Upon the Public in Frequent Repetition—Mr. Copeland's Distinctions and Limitations Again—Two of Debussy's New Studies for the First Time—Mme. Carreno Uneven in Familiar Pieces, and Mr. Graveure Various in Sentimental Song

WHEN Dr. Muck and his orchestra came to the end of Franck's symphony on Saturday evening, the applause was longer and louder than any heard in Symphony Hall for such a piece since the revived Liszt's Faust Symphony, nearly two years ago. Even at the close of the first movement, the plaudits had been so insistent that the band finally rose to receive them; while at the close of the whole symphony, the listeners were not content until the conductor had returned a third time and the orchestra, once more standing in acknowledgment, had begun to disperse for the intermission. Moreover, while the performance continued, the audience not only listened intently, but stirred and rapt, plainly reacted upon Dr. Muck and his forces and indeed hearer upon hearer. To such happy estate has Franck's symphony now deservedly come at the Symphony Concerts. It is institutional in that the public of the concerts now expects to hear it every other season; but not so institutional that many ears take it—and the performance—for granted as they are prone to do with certain symphonies and overtures of Beethoven, Schubert and Schumann similarly repeated. As the signs go, repetition of Franck's symphony seems to quicken most hearers to new enjoyment and conductor and players to new eloquence, even as does such of the music of Wagner as the range of the Symphony Concerts permits.

With the pieces of both composers o or two reasons for such enjoyment and citement stand clear. The more signi cant motives of Wagner's music—like t phrase of fate in the prelude to "Trista or the measures of suffering and salvati in the prelude to "Parsifal"—arrest a stir even careless ears. Forthwith t expand into melodies that with all ner's intricate adorning, intertwining transforming of them, are yet more p nant until the hearer falls completely w in the illusion and the stimulation of music. It is so also with the motives Franck's symphony. No sooner are t heard—and they are readily recognizabi than they engross. No sooner do they pand and bear their part in the whole d sign and the whole voice of the sympho than they thrill. They are not baffling t the lay ear as, unfortunately, is one and an other theme in Brahms's symphonies; the are not musical thoughts of no keen im pression and warm emotion in themselve as are many a motive in Strauss's ton poems or Mahler's symphonies, which b comes significant and puissant only wh the composer vitalizes it in the magic augmentation and transformation, instr mental and harmonic dress. Wagner's pe vasive motives and Franck's with the are of immediate and intrinsic beauty a eloquence.

So, too, with what may be called t emotional design of Wagner's preludes of Franck's symphony. The listener m be deaf to the contrapuntal invention a imagination of the prelude to "Die Meist singer," but before it has proceeded fi measures he knows it for a glowing romantic, pictorial, heart-warming a songful music. Similarly, he may nev have heard of Franck's theory and practi of the "cyclic form" or of Mr. d'Indy learned exposition thereof, but he quic discovers, and more and more deeply fe the long and luminous ascent of the Pari an's symphony from darkness into radian and the magnificent march of the fina triumphant motive through tonal str and conflict. Most modern music, thou the composer may swear it is "absolut yet has an informing and cumulative e tional design. It is better, with W ner and with Franck, to write this gramme in the large phrases of the mu itself than, with Strauss and Liszt, in t minutiæ of the printed leaf.

From the
Traveler
Dec. 9, 1916,

Tschaikowsky Number to Be Given for First Time Since 1899.

By FRANK BERTWALL.

There is a double treat in store for music lovers in next week's Symphony concerts in the presentation of Tschaikowsky's First Suite for orchestra, which has not appeared on the Symphony program since 1899, when Mr. Gericke was conductor, and in the appearance of Elena Gerhardt as soloist. It is three seasons since Miss Gerhardt has sung with the orchestra. The program will be:

Mozart—Symphony in D major, No. 35.
Wagner—Three songs with orchestra:
(a) Stehe still.
(b) Traume.
(c) Schmerzen.
Hugo Wolf—Three songs with orchestra:
(a) Verborgenheit.
(b) Der Freund.
(c) Er ist's.
Tschaikowsky—Suite, No. 1, in D minor, op. 43.

[54]

From the
Advertiser
Dec. 9, 1916.

SYMPHONY GIVES PLEASING PROGRAM

ERNST SCHELLING VERY SUCCESSFUL IN CONCERTO

Afternoon Devoted to Concert Of Moderate Moderns—Franck Well Performed

By LOUIS C. ELSON

Program.

Franck. Symphony in D minor.
Liszt. Piano Concerto, No. 2, A major. Ernst Schelling, Soloist.
Borodin. "Eine Steppenskizze."
Weber. "Euryanthe."

Entirely a 19th century program, a concert of moderate moderns. Not any dissonant experiments, yet contrasted enough to avoid all trace of monotony. What is there to be said that is new regarding Cesar Franck's D minor symphony? Every concert-goer is familiar with the great work, yet in this case familiarity only breeds increased esteem. It is a work which bears repeated hearing, since good counterpoint never grows threadbare, and Franck was as thorough as any contrapuntist of modern times.

The manner in which the important three-noted figure of the first movement (first cousin to Wagner's Fate motive and Beethoven's "Muss es sein?") is treated, is always enthralling, and its clearness as given by our orchestra is always a subject for praise. The first movement is the most perfect gem of the entire work and it was grandly performed.

The melancholy brooding which characterizes much of the work is by no means lachrymose; Cesar Franck was far removed from being a Mrs. Gummidge; and the lack of a Scherzo is not seriously felt (there is a central theme of Scherzo character), since its lightness might have jarred on the three movements written. Schumann once wrote a symphony without a slow movement; why should not Franck compose one without a Scherzo?

The playing of the English horn in the slow movement was especially commendable, and its sombre tone-color suited finely to the pensive character of this impressive movement. The material carried over into the Finale from the two preceding movements was very clearly brought into the foreground in Dr. Muck's reading. The playing of the brasses was phenomenally good, and the noble and sincere work aroused absolute enthusiasm.

Then came Mr. Schelling with the second Listz concerto. Not quite so peppery a work as the E-flat concerto with its triangle tinklings and its emphatic opening figure, but less of a rhapsody and more of a true concerto. The elements of the regular three movements can easily be discovered in its long single-movement form. The chief theme at the beginning, with its many subsequent metamorphoses, is as attractive and impressive as anything that Liszt ever wrote. Excellently did Mr. Schelling give this theme in various phases, and the violoncello, too, made a good effect with one transformation.

The ensemble of the scintillating work was excellent, for there was a poet at the piano and another on the conductor's stand. Dr. Muck is revealing all the glory of Liszt to Boston. We only wish that we could import Dr. Villiers Stanford from England to our city to hear the Faust Symphony, which is coming again soon; it might convert him from writing sentences like these:—

"In writing he (Liszt) was always a virtuoso first and a composer afterward . . . He produced two pianoforte concertos which by virtue of their wonderful technical effectiveness still survive. . . Two grandoise, but unconvincing symphonies—Dante and Faust."

Mr. Schelling was fully up to the technical requirements of the difficult work and fairly won a triumph in it. He was recalled over and over again, and his excellent work deserved the ovation. In the Coda of the finale our kettle-drummer let himself loose in good and fortissimo earnest. Why not give this artist a solo for once? Why not produce Tausch's Concerto for kettle-drum and orchestra? It would be a curiosity at least.

The scene now shifted from Hungary to the Orient. It has been often said:—"Scratch a Russian and you find a Tartar"; but Borodin, direct descendant from Imerian princes, who in turn claimed their direct descent from King David, has come into his Orientalism by inheritance. His "Sketch of the Steppes in Central Asia" is almost a companion piece to David's "Le Desert." It is such a graphic picture that we wonder that it has been heard so seldom in the Symphony concerts.

The loneliness of the Steppes, the peaceful Russian song that is given, the Oriental melody that follows and intertwines, the approach and departure of the Caravan into the distance (a little of the "Turkish Patrol" business here, however), and the final suggestion of wide and desolate expanse, are all dramatic points which are well worked up and sufficiently clear "program-music" to make a strong appeal to every auditor. The horns and English horn were in the foreground in this work, which was short and picturesque.

Finally came the dramatic "Euryanthe" overture, which smells a trifle of the footlights, as much of Weber's music does, but which is brilliant and exciting none the less. Dr. Muck plunged into "medias res" with the very first measures of the work, which were made furiously rapid and powerful. Contrasts were not lacking, and sharp ones, too, and the second theme with its tenderness and the beautiful slow episode in the centre of the work (the scene of the ghost) were very effective, while the climax of the end was superbly worked up. Altogether, then, a concert of varied style, even though it was devoted to what in European politics would be called the members of the "left centre"—the conservative moderns.

From the
Journal
Dec. 7, 1916.

DR. MUCK TO LEAD FRANCK SYMPHONY

Dr. Muck has made up the following program for this week's Symphony concerts: Symphony in D minor, Cesar Franck; symphonic sketch, "On the Steps of Middle Asia," Borodin; "Euryanthe," overture, Weber; concerto in A major, for piano and orchestra, by Liszt, with Ernest Schelling as soloist.

Samuel Gardner, violinist, will give a recital at Steinert Hall this afternoon.

George Copeland's first recital of the season will take place at Jordan Hall next Saturday afternoon. In the performance of Debussy's "En Blanc et Noir" he will have the assistance of Miss Elizabeth Gordon.

At Symphony Hall next Sunday afternoon the soloists will be Mme. Teresa Carreno, the famous pianist, and Louis Graveure, barytone, one of the most brilliant singers of the day.

The seat sale for the "Messiah" performances by the Handel and Haydn Society will open next Monday at Symphony Hall.

Osar Seagle, barytone and former assistant to Jean de Reszke, will give a recital at Jordan Hall next Monday afternoon.

From the
Journal
Dec. 16, 1916.

GERHARDT HAS SUCCESS AS A SYMPHONY STAR

On the Symphony program this week are numbers that have not been presented for a long time. Elena Gerhardt returns with songs by Wagner and Hugo Wolf, which have not been heard since this admirable German artiste was here three years ago. The Mozart symphony in D major is being performed for the first time in seven years. The Tschaikowsky suite in D minor now is, at last, being presented in its entirety here. When it was heard before, in 1899, the Marche Miniature was omitted.

It is altogether one of the season's choicest programs. The grace and elegance of the Mozart symphony can hardly be brought out more effectively than at present, under Dr. Muck's direction. Miss Gerhardt's beauty of voice and beautifully finished artistry gave rare distinction to the performance of three Wagner songs, "Stand Still," "Dreams" and "Sorrows," and three Wolf songs, 'Retirement," "The Friend" and "'Tis Spring." The Tschaikowsky suite is divided into six parts, each one of which has a piquancy all its own. To most of the Symphony patrons the whole suite, and not the Marche Miniature alone, comes as a novelty.

Miss Gerhardt was recalled several times after each of her appearances. It was a notable triumph for this talented lieder singer—a handsome and generous recognition of her artistic efforts. Dr. Muck conducted a most sympathetic accompaniment for her.

Paderewski will be the soloist at next week's concerts. These will be his only appearances with the orchestra in Boston this season. He has chosen to play the Schumann concerto in A minor. Undoubtedly he will add encore pieces, this being his exclusive privilege at the Symphony concerts. The first and only other number on the set program is Liszt's "Faust" symphony, which had such a sensational success when it was performed here two years ago. The Choral Music Society and Arthur Hackett, the tenor, will assist.

[55]

From the
Herald
Dec. 16, 1916.

SYMPHONY ORCHESTRA'S 8TH CONCERT

Mozart, Wagner, Tshaikowsky and Others Figure on the Program—Miss Elena Gerhardt Sings with Her Accustomed Warmth of Feeling—Vocally Well Disposed.

By PHILIP HALE.

The eighth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Symphony in D major (K. 385); Wagner, songs with orchestra: Stehe Still, Traeume, Schmerzen: Wolf, songs with orchestra, Der Freund. Verborgenheit, Er ist's (Miss Elena Gerhardt); Tschaikowsky, Suite No. 1 in D minor, op. 43.

This symphony in D major of Mozart is ranked as one of the lesser ones, and there are traces of the fact that the composer thought of it first in the form of a serenade: witness the Andante and the Minuetto. It is said that he wrote it in great haste; but he had the gift of inventing before he set pen to paper. There are charming pages in this symphony, which is peculiarly Mozartian throughout. No wonder that the Austrian Emperor, who attended the concert when the symphony was first performed, was greatly pleased; and that the audience, as stated by a contemporary musical magazine, applauded in a manner "unexampled in the concert history of Vienna." There is the simplicity in this music that is described by Walt Whitman as "the art of art, the glory of expression, and the sunshine of the light of letters." This simplicity of Mozart is too often a stumbling block to those who are moved by the roar or ingenious trickery of the modern orchestra and do not concern themselves with the character of the musical thoughts, often thin, pale, inconsequential but robed in instrumental garments of gorgeous or extravagant colors.

Tschaikowsky's Suite had not been heard at these concerts since March, 1899. When Mr. Gericke brought it out, the amusing Marche Miniature was omitted, for, although the score contained it, the parts then at hand were without it. The music evidently pleased the audience yesterday, but as a whole the Suite is one of Tschaikowky's minor works. The salient features are the Fugue and the Marche. The former is impressively worked out. The latter though to some it suggests a somewhat like treatment in a movement of the "Nutcracker" Suite, will always tickle hearers. We remember when the Suite was produced in Berlin by the Philharmonic Society then led by Franz Wuellner. We sat behind Heinrich Dorn, the teacher of Schumann, the author of a bitter pamphlet against "Tristan and Isolde," a savage critic, a thoroughly equipped musician. Berlin was not friendly, then, toward Tschaikowsky or other contemporary composers of France and Russia. Old Dorn and his companions nodded approval of the Fugue and were highly entertained by the Marché Miniature. This was in 1883. Alas, the fleeting years!

The Divertimento and Intermezzo are pleasingly melodious and adroitly colored; but the Introduction to the Fugue is weak and long-drawn out, and the Gavotte, having little character, as a finale is far inferior to the pompous and brilliant Polonaise that ends the Third Suite. In the Introduction to the Fugue and in the middle movements, except the Marche,' there are too many examples of Tschaikowsky's worst mannerisms: as the frequent repetition of inconsiderable phrases tossed from one section of the orchestra to another.

Miss Gerhardt brought nothing new. Even "Stehe Still," unfamiliar perhaps to some in the audience, had been sung by her at a Pension Fund Concert; but she sang the songs of Wagner and Wolf with her accustomed warmth of feeling, her indisputable sincerity, and, when occasion demanded, with the "Innigkeit" that puts a hearer in close communion with a singer. She sings with such gusto, to use a favorite word of Hazlitt, that even when her intonation is occasionally insecure, an audience is unmindful. Yesterday, as a rule, she was vocally well-disposed.

The concert will be repeated tonight. The program of next week will be Liszt's "Faust" symphony, in which a male chorus from the Choral Music Society and Arthur Hackett, tenor, will assist, and Schumann's piano concerto, played by Mr. Paderewski.

From the SUN
Address: Baltimore, Md.
DEC 17

[illegible] SYMPHONY

Schumann's lovely Symphony in E flat major, "Rhenish," will be the feature of the third Boston Symphony concert which will be given in the Lyric Theatre Wednesday evening, January 3. The soloist will be Ossip Gabrilowitsch, the distinguished Russian pianist, who will play the admirable Concerto in E minor by his countryman, Sergei Rachmaninoff.

From the
Post
Dec. 16, 1916.

MOZART'S SYMPHONY ENJOYED

Miss Gerhardt, the Soloist, Well Received

BY OLIN DOWNES

The programme of the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, consisted of Mozart's symphony in D major (B. & H. No. 5) and Tschaikowsky's 1st Suite, op. 43, in D minor, and these songs, sung by Elena Gerhardt: "Stehe Stille," "Schmerzen," "Traume," Wagner; "Verborgenheit," "Der Freunde," "Er Ists," Wolf.

A WELCOME REVIVAL

Mozart's symphony was revived after an absence of years from these programmes, and the revival was undoubtedly a welcome one, for the symphony is exceedingly fresh and brilliant. The writing in the first movement is remarkable for its impetuousness, its bold dissonances, rhythmic force, and, in one or two places, striking modulations. Of the last three movements, what need be said save that they each, in the proverbial classic manner, showed Mozart at his best, a master of melody and of perfect form, and of very simple but beautiful and often highly original instrumentation. The finale is exceedingly bright and humorous.

Miss Gerhardt has a beautiful voice. Its texture and its inherent loveliness grow on one. It has the substance and quality of the best German voices, and it is not subjected to the unskilful and unpleasant treatment that German singers too often bestow on their voices. We would rather hear songs originally composed with orchestral accompaniment than to hear songs with accompaniment orchestrated from a piano version, even if the orchestration be the composer's own. But the songs heard yesterday made an immediate appeal and they were interpreted with exceptional sympathy. One wishes, for that matter, that there were not so much sympathy for so sentimental an outpouring as "Verborgenheit," but if this song is to be sung, then Miss Gerhardt is particularly well equipped by voice and by her sincerity for its interpretation.

Tschaikowsky's Suite is of uneven worth. So far as national coloring goes, it might have been written by any gifted German. But national coloring is not everything. Mr. Ossip Gabrilowitsch once said to us that he believed the Russian composer who had gone deepest, and who represented his country most significantly and characteristically in music was not the Rimsky-Korsakoff of "Sadko," "Antar," "Scherazade, or the Mussorgsky of "Boris" and "Khovantschina"; or the Balakireff of "Thamar" or the Borodine of the symphonies, quartets, songs, and the opera "Prince Igor," but—Tschaikowsky, who, by and large, in quantity and quality, remained the greatest Russian of them all. The music heard yesterday is not Tschaikowsky at his greatest or even his most sustained excellence, but much of it is entertaining and well written, and this pleased the audience greatly. The poorest movements of the suite, for us, are the waltz and gavotte which brings the conclusion. This is trivial stuff, open to more than a suspicion of routine and midnight oil. The finest piece of the six is undoubtedly the fugue, with its romantic introduction. The "March Miniature" is witty, although written in a way not wholly new. The orchestration of the suite is often piquant, and occasionally there is a dash of Slavic color. The performance was warmly applauded.

From the
Record
Dec. 15, 1916.

Have Gala Program

The Symphony Orchestra concerts next Friday and Saturday will present the gala program of the year. There will be two numbers, Liszt's "Faust" symphony and Schumann's pianoforte concerto in A-minor, with Paderewski as soloist. In the Liszt symphony the male chorus will be that of the Choral Music Society, Stephen Townsend conductor.

For the second part only the concerto is announced, but Paderewski will undoubtedly add encores. Like De Pachmann and Sembrich there seems to be a special dispensation for him which allows him to break the no-encore rule. By the way, Paderewski's deferred recital will be given at Symphony Hall, Sunday, Jan. 14.

Sunday night, at the Copley Theatre, Albert Spalding, the violinist, and John Powell, the pianist, will give a recital for the benefit of French musicians. It is given under the auspices of the Division of Music at Harvard.

From the
Globe
Dec. 16, 1916.

EIGHTH CONCERT

Dr Muck Conducts Suite of Tschaikowsky

Elena Gerhardt Interprets Ably Songs by Wagner and Wolf

The eighth Friday afternoon Symphony concert was held yesterday, Dr Muck conducted. Elena Gerhardt was the soloist. The orchestral numbers were Mozart's Symphony in D K 385 and Tschaikowsky's first suite in D minor.

The minuet of the symphony is charming, and the last movement a frieze, engrossing in the delicacy and elegance of its pattern, one in which figure pursues figure with a fleetness and lightness that when heard as yesterday is ravishing. Friends appear engaged in enlivening conversation, illumined with flights of brilliant repartee. Wit flashes from one to another among the string choirs, and all is exuberance and zest. And with vivacity, a patrician elegance goes along, a finesse in which Dr Muck and the virtuosi, particularly of the viol family, displayed their fleet skill, not forgetting the ponderous contrabasses who flourished up and down florid passages with the traditional nimbleness of coloratura soprano and a more even scale than is known to most of them.

The first two of the six movements of Tschaikowsky's suite are too long, overdeveloped. The sequential repetition of material becomes wearisome notwithstanding the fugue. The miniature march, played yesterday for the first time at these concerts, is a pretty toy and greatly amused the audience. The scherzo and garotte each have entertaining salon music piquantly scored.

Mme Gerhardt still interprets with depth and sincerity of feeling. Her voice continues a faithful instrument, tonally more pleasing in the lower half, but still capable of dramatic effects above. Wolf's "Er ist's," the last of her second group, is incongruous when weighted with full orchestra. Its radiant exuberance is too volatile, too fine fibred and subtle for so positive a pedestal. A quartet of strings and piano would serve it better. Nor is "Verborgenheit," with its intimate soul speech, part petition and part soliloquy, best suited to so large a frame. These are miniatures. The same perhaps to less degree might be said of "Der Freund."

It but recalls the irrelevant entrance into a Symphony concert which the singer as soloist runs the risk of making. Formerly a permissible thing to give a lyric song with piano, it is assumed now that all must be sung with orchestra. If there is no logical score to be played, arrange one, and songs such as these of Wolf, at best out of their happiest perspective in the large spaces of Symphony Hall, lose something more of their character besides, when accompanied orchestrally.

Wagner's dramatic songs are of a different mold. "Stehe Still," with its nobly impassioned creed, is a dramatic poem worthy of the thought of the text. Mme Gerhardt gave impressive interpretation to this to "Schmerzen" and "Traeume." She was warmly received. Next week the "Faust" Symphony with a chorus of men from Mr Townsend's chorus, Arthur Hackett, tenor, and Schumann's concerto in A minor with Mr Paderewski, will be the program.

HERALD
ess: New York City
DEC 17 1916

Vacation Association to Give Concert at Metropolitan Opera House—Other Entertainments.

ENERGETIC women of society, who provide public attractions in aid of local and foreign philanthropies, have arranged entertainments to meet the requirements of all sorts of fancies.

Seriousness of the most attractive kind is promised in the concert arranged by the Vacation Association at the Metropolitan Opera House on Tuesday night, January 16, when the Boston Symphony Orchestra, Dr. Carl Muck, director, will appear. Ignace Paderewski and Fritz Kreisler will be the soloists. The concert, under the direction of Miss Gertrude Robinson Smith, Mrs. Wendell Baker and Miss Anne Morgan, chief officers of the Vacation Association, will be one of the important incidents in music this winter.

The directing committee also includes Mmes. Rogers H. Bacon, August Belmont, Daniel Guggenheim, Montgomery Hare, Alexander Kohut and Ponsonby Ogle and Misses Mabel Beardsley, Theresa D. O'Donohue and Maude K. Wetmore. Mrs. Cornelius Zabriskie is chairman of the Brooklyn Committee and Miss Alice C. Kirkpatrick of the New Jersey Committee.

• • •

om PRESS
dress: Philadelphia, Pa.
DE

• • •

The third concert of the Boston Symphony Orchestra falls on New Year's night. The soloist will be the distinguished Russian pianist, Ossip Gabrilowitsch, who will play the fine Second Concerto of his countryman, Sergei Rachmaninoff. The symphony will be the brilliant work of Cesar Franck in D Minor, which the Boston Symphony has not played here since 1912.

• • •

From the
Advertiser
Dec. 9, 1916.

SYMPHONY GIVES PLEASING PROGRAM

ERNST SCHELLING VERY SUCCESSFUL IN CONCERTO

Afternoon Devoted to Concert Of Moderate Moderns— Franck Well Performed

By LOUIS C. ELSON

Program.

Franck. Symphony in D minor.
Liszt. Piano Concerto, No. 2, A major.
Ernst Schelling, Soloist.
Borodin. "Eine Steppenskizze."
Weber. "Euryanthe."

Entirely a 19th century program, a concert of moderate moderns. Not any dissonant experiments, yet contrasted enough to avoid all trace of monotony What is there to be said that is new regarding Cesar Franck's D minor symphony? Every concert-goer is familiar with the great work, yet in this case familiarity only breeds increased esteem. It is a work which bears repeated hearing, since good counterpoint never grows threadbare, and Franck was as thorough as any contrapuntist of modern times.

The manner in which the important three-noted figure of the first movement (first cousin to Wagner's Fate motive and Beethoven's "Muss es sein?") is treated, is always enthralling, and its clearness as given by our orchestra is always a subject for praise. The first movement is the most perfect gem of the entire work and it was grandly performed.

The melancholy brooding which characterizes much of the work is by no means lachrymose; Cesar Franck was far removed from being a Mrs. Gummidge; and the lack of a Scherzo is not seriously felt (there is a central theme of Scherzo character), since its lightness might have jarred on the three movements written. Schumann once wrote a symphony without a slow movement; why should not Franck compose one without a Scherzo?

The playing of the English horn in the slow movement was especially commendable, and its sombre tone-color suited finely to the pensive character of this impressive movement. The material carried over into the Finale from the two preceding movements was very clearly brought into the foreground in Dr. Muck's reading. The playing of the brasses was phenomenally good, and the noble and sincere work aroused absolute enthusiasm.

Then came Mr. Schelling with the second Listz concerto. Not quite so peppery a work as the E-flat concerto with its triangle tinklings and its emphatic opening figure, but less of a rhapsody and more of a true concerto. The elements of the regular three movements can easily be discovered in its long single-movement form. The chief theme at the beginning, with its many subsequent metamorphoses, is as attractive and impressive as anything that Liszt ever wrote. Excellently did Mr. Schelling give this theme in various phases, and the violoncello, too, made a good effect with one transformation.

The ensemble of the scintillating work was excellent, for there was a poet at the piano and another on the conductor's stand. Dr. Muck is revealing all the glory of Liszt to Boston. We only wish that we could import Dr. Villiers Stanford from England to our city to hear the Faust Symphony, which is coming again soon; it might convert him from writing sentences like these:—

"In writing he (Liszt) was always a virtuoso first and a composer afterward . . . He produced two pianoforte concertos which by virtue of their wonderful technical effectiveness still survive. . . Two grandoise, but unconvincing symphonies—Dante and Faust."

Mr. Schelling was fully up to the technical requirements of the difficult work and fairly won a triumph in it. He was recalled over and over again, and his excellent work deserved the ovation. In the Coda of the finale our kettle-drummer let himself loose in good and fortissimo earnest. Why not give this artist a solo for once? Why not produce Tausch's Concerto for kettle-drum and orchestra? It would be a curiosity at least.

The scene now shifted from Hungary to the Orient. It has been often said:—"Scratch a Russian and you find a Tartar"; but Borodin, direct descendant from Imerian princes, who in turn claimed their direct descent from King David, has come into his Orientalism by inheritance. His "Sketch of the Steppes in Central Asia" is almost a companion piece to David's "Le Desert." It is such a graphic picture that we wonder that it has been heard so seldom in the Symphony concerts.

The loneliness of the Steppes, the peaceful Russian song that is given, the Oriental melody that follows and intertwines, the approach and departure of the Caravan into the distance (a little of the "Turkish Patrol" business here, however), and the final suggestion of wide and desolate expanse, are all dramatic points which are well worked up and sufficiently clear "program-music" to make a strong appeal to every auditor. The horns and English horn were in the foreground in this work, which was short and picturesque.

Finally came the dramatic "Euryanthe" overture, which smells a trifle of the footlights, as much of Weber's music does, but which is brilliant and exciting none the less. Dr. Muck plunged into "medias res" with the very first measures of the work, which were made furiously rapid and powerful. Contrasts were not lacking, and sharp ones, too, and the second theme with its tenderness and the beautiful slow episode in the centre of the work (the scene of the ghost) were very effective, while the climax of the end was superbly worked up. Altogether, then, a concert of varied style, even though it was devoted to what in European politics would be called the members of the "left centre"—the conservative moderns.

From the
Journal
Dec. 7, 1916.

DR. MUCK TO LEAD FRANCK SYMPHONY

Dr. Muck has made up the following program for this week's Symphony concerts: Symphony in D minor, Cesar Franck; symphonic sketch, "On the Steps of Middle Asia," Borodin; "Euryanthe," overture, Weber; concerto in A major, for piano and orchestra, by Liszt, with Ernest Schelling as soloist.

Samuel Gardner, violinist, will give a recital at Steinert Hall this afternoon.

George Copeland's first recital of the season will take place at Jordan Hall next Saturday afternoon. In the performance of Debussy's "En Blanc et Noir" he will have the assistance of Miss Elizabeth Gordon.

At Symphony Hall next Sunday afternoon the soloists will be Mme. Teresa Carreno, the famous pianist, and Louis Graveure, barytone, one of the most brilliant singers of the day.

The seat sale for the "Messiah" performances by the Handel and Haydn Society will open next Monday at Symphony Hall.

Osar Seagle, barytone and former assistant to Jean de Reszke, will give a recital at Jordan Hall next Monday afternoon.

From the
Journal
Dec. 16, 1916.

GERHARDT HAS SUCCESS AS A SYMPHONY STAR

On the Symphony program this week are numbers that have not been presented for a long time. Elena Gerhardt returns with songs by Wagner and Hugo Wolf, which have not been heard since this admirable German artiste was here three years ago. The Mozart symphony in D major is being performed for the first time in seven years. The Tschaikowsky suite in D minor now is, at last, being presented in its entirety here. When it was heard before, in 1899, the Marche Miniature was omitted.

It is altogether one of the season's choicest programs. The grace and elegance of the Mozart symphony can hardly be brought out more effectively than at present, under Dr. Muck's direction. Miss Gerhardt's beauty of voice and beautifully finished artistry gave rare distinction to the performance of three Wagner songs, "Stand Still," "Dreams" and "Sorrows," and three Wolf songs, 'Retirement," "The Friend" and "'Tis Spring." The Tschaikowsky suite is divided into six parts, each one of which has a piquancy all its own. To most of the Symphony patrons the whole suite, and not the Marche Miniature alone, comes as a novelty.

Miss Gerhardt was recalled several times after each of her appearances. It was a notable triumph for this talented lieder singer—a handsome and generous recognition of her artistic efforts. Dr. Muck conducted a most sympathetic accompaniment for her.

Paderewski will be the soloist at next week's concerts. These will be his only appearances with the orchestra in Boston this season. He has chosen to play the Schumann concerto in A minor. Undoubtedly he will add encore pieces, this being his exclusive privilege at the Symphony concerts. The first and only other number on the set program is Liszt's "Faust" symphony, which had such a sensational success when it was performed here two years ago. The Choral Music Society and Arthur Hackett, the tenor, will assist.

[55]

From the
Herald
Dec. 16, 1916.

SYMPHONY ORCHESTRA'S 8TH CONCERT

Mozart, Wagner, Tshaikowsky and Others Figure on the Program—Miss Elena Gerhardt Sings with Her Accustomed Warmth of Feeling—Vocally Well Disposed.

By PHILIP HALE.

The eighth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Symphony in D major (K. 385); Wagner, songs with orchestra: Stehe Still, Traeume, Schmerzen; Wolf, songs with orchestra, Der Freund, Verborgenheit, Er ist's (Miss Elena Gerhardt); Tschaikowsky, Suite No. 1 in D minor, op. 43.

This symphony in D major of Mozart is ranked as one of the lesser ones, and there are traces of the fact that the composer thought of it first in the form of a serenade: witness the Andante and the Minuetto. It is said that he wrote it in great haste; but he had the gift of inventing before he set pen to paper. There are charming pages in this symphony, which is peculiarly Mozartian throughout. No wonder that the Austrian Emperor, who attended the concert when the symphony was first performed, was greatly pleased; and that the audience, as stated by a contemporary musical magazine, applauded in a manner "unexampled in the concert history of Vienna." There is the simplicity in this music that is described by Walt Whitman as "the art of art, the glory of expression, and the sunshine of the light of letters." This simplicity of Mozart is too often a stumbling block to those who are moved by the roar or ingenious trickery of the modern orchestra and do not concern themselves with the character of the musical thoughts, often thin, pale, inconsequential but robed in instrumental garments of gorgeous or extravagant colors.

Tschaikowsky's Suite had not been heard at these concerts since March, 1899. When Mr. Gericke brought it out, the amusing Marche Miniature was omitted, for, although the score contained it, the parts then at hand were without it. The music evidently pleased the audience yesterday, but as a whole the Suite is one of Tschaikowky's minor works. The salient features are the Fugue and the Marche. The former is impressively worked out. The latter, though to some it suggests a somewhat like treatment in a movement of the "Nutcracker" Suite, will always tickle hearers. We remember when the Suite was produced in Berlin by the Philharmonic Society then led by Franz Wuellner. We sat behind Heinrich Dorn, the teacher of Schumann, the author of a bitter pamphlet against "Tristan and Isolde," a savage critic, a thoroughly equipped musician. Berlin was not friendly, then, toward Tschaikowsky or other contemporary composers of France and Russia. Old Dorn and his companions nodded approval of the Fugue and were highly entertained by the Marche Miniature. This was in 1883. Alas, the fleeting years!

The Divertimento and Intermezzo are pleasingly melodious and adroitly colored; but the Introduction to the Fugue is weak and long-drawn out, and the Gavotte, having little character, as a finale is far inferior to the pompous and brilliant Polonaise that ends the Third Suite. In the Introduction to the Fugue and in the middle movements, except the Marche, there are too many examples of Tschaikowsky's worst mannerisms: as the frequent repetition of inconsiderable phrases tossed from one section of the orchestra to another.

Miss Gerhardt brought nothing new. Even "Stehe Still," unfamiliar perhaps to some in the audience, had been sung by her at a Pension Fund Concert; but she sang the songs of Wagner and Wolf with her accustomed warmth of feeling, her indisputable sincerity, and, when occasion demanded, with the "Innigkeit" that puts a hearer in close communion with a singer. She sings with such gusto, to use a favorite word of Hazlitt, that even when her intonation is occasionally insecure, an audience is unmindful. Yesterday, as a rule, she was vocally well-disposed.

The concert will be repeated tonight. The program of next week will be Liszt's "Faust" symphony, in which a male chorus from the Choral Music Society and Arthur Hackett, tenor, will assist, and Schumann's piano concerto, played by Mr. Paderewski.

From SUN
Address: Baltimore, Md.
DEC 1
Date

BOSTON SYMPHONY

Schumann's lovely Symphony in E flat major, "Rhenish," will be the feature of the third Boston Symphony concert which will be given in the Lyric Theatre Wednesday evening, January 3. The soloist will be Ossip Gabrilowitsch, the distinguished Russian pianist, who will play the admirable Concerto in E minor by his countryman, Sergei Rachmaninoff.

From the
Post
Dec. 16, 1916.

MOZART'S SYMPHONY ENJOYED

Miss Gerhardt, the Soloist, Well Received

BY OLIN DOWNES

The programme of the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall, consisted of Mozart's symphony in D major (B. & H. No. 5) and Tschaikowsky's 1st Suite, op. 43, in D minor, and these songs, sung by Elena Gerhardt: "Stehe Stille," "Schmerzen," "Traume," Wagner; "Verborgenheit," "Der Freunde," "Er Ists," Wolf.

A WELCOME REVIVAL

Mozart's symphony was revived after an absence of years from these programmes, and the revival was undoubtedly a welcome one, for the symphony is exceedingly fresh and brilliant. The writing in the first movement is remarkable for its impetuousness, its bold dissonances, rhythmic force, and, in one or two places, striking modulations. Of the last three movements, what need be said save that they each, in the proverbial classic manner, showed Mozart at his best, a master of melody and of perfect form, and of very simple but beautiful and often highly original instrumentation. The finale is exceedingly bright and humorous.

Miss Gerhardt has a beautiful voice. Its texture and its inherent loveliness grow on one. It has the substance and quality of the best German voices, and it is not subjected to the unskilful and unpleasant treatment that German singers too often bestow on their voices. We would rather hear songs originally composed with orchestral accompaniment than to hear songs with accompaniment orchestrated from a piano version, even if the orchestration be the composer's own. But the songs heard yesterday made an immediate appeal and they were interpreted with exceptional sympathy. One wishes, for that matter, that there were not so much sympathy for so sentimental an outpouring as "Verborgenheit," but if this song is to be sung, then Miss Gerhardt is particularly well equipped by voice and by her sincerity for its interpretation.

Tschaikowsky's Suite is of uneven worth. So far as national coloring goes, it might have been written by any gifted German. But national coloring is not everything. Mr. Ossip Gabrilowitsch once said to us that he believed the Russian composer who had gone deepest, and who represented his country most significantly and characteristically in music was not the Rimsky-Korsakoff of "Sadko," "Antar," "Scheherazade, or the Mussorgsky of "Boris" and "Khovantschina"; or the Balakireff of "Thamar" or the Borodine of the symphonies, quartets, songs, and the opera "Prince Igor," but—Tschaikowsky, who, by and large, in quantity and quality, remained the greatest Russian of them all. The music heard yesterday is not Tschaikowsky at his greatest or even his most sustained excellence, but much of it is entertaining and well written, and this pleased the audience greatly. The poorest movements of the suite, for us, are the waltz and gavotte which brings the conclusion. This is trivial stuff, open to more than a suspicion of routine and midnight oil. The finest piece of the six is undoubtedly the fugue, with its romantic introduction. The "March Miniature" is witty, although written in a way not wholly new. The orchestration of the suite is often piquant, and occasionally there is a dash of Slavic color. The performance was warmly applauded.

From the
Record
Dec. 15, 1916.

Have Gala Program

The Symphony Orchestra concerts next Friday and Saturday will present the gala program of the year. There will be two numbers, Liszt's "Faust" symphony and Schumann's pianoforte concerto in A-minor, with Paderewski as soloist. In the Liszt symphony the male chorus will be that of the Choral Music Society, Stephen Townsend conductor.

For the second part only the concerto is announced, but Paderewski will undoubtedly add encores. Like De Pachmann and Sembrich there seems to be a special dispensation for him which allows him to break the no-encore rule. By the way, Paderewski's deferred recital will be given at Symphony Hall, Sunday, Jan. 14.

Sunday night, at the Copley Theatre, Albert Spalding, the violinist, and John Powell, the pianist, will give a recital for the benefit of French musicians. It is given under the auspices of the Division of Music at Harvard.

From the
Globe
Dec. 16, 1916.

EIGHTH CONCERT

Dr Muck Conducts Suite of Tschaikowsky

Elena Gerhardt Interprets Ably Songs by Wagner and Wolf

The eighth Friday afternoon Symphony concert was held yesterday. Dr Muck conducted. Elena Gerhardt was the soloist. The orchestral numbers were Mozart's Symphony in D K 385 and Tschaikowsky's first suite in D minor.

The minuet of the symphony is charming, and the last movement a frieze, engrossing in the delicacy and elegance of its pattern, one in which figure pursues figure with a fleetness and lightness that when heard as yesterday is ravishing. Friends appear engaged in enlivening conversation, illumined with flights of brilliant repartee. Wit flashes from one to another among the string choirs, and all is exuberance and zest. And with vivacity, a patrician elegance goes along, a finesse in which Dr Muck and the virtuosi, particularly of the viol family, displayed their fleet skill, not forgetting the ponderous contrabasses who flourished up and down florid passages with the traditional nimbleness of coloratura soprano and a more even scale than is known to most of them.

The first two of the six movements of Tschaikowsky's suite are too long, overdeveloped. The sequential repetition of material becomes wearisome notwithstanding the fugue. The miniature march, played yesterday for the first time at these concerts, is a pretty toy and greatly amused the audience. The scherzo and garotte each have entertaining salon music piquantly scored.

Mme Gerhardt still interprets with depth and sincerity of feeling. Her voice continues a faithful instrument, tonally more pleasing in the lower half, but still capable of dramatic effects above. Wolf's "Er ist's," the last of her second group, is incongruous when weighted with full orchestra. Its radiant exuberance is too volatile, too fine fibred and subtle for so positive a pedestal. A quartet of strings and piano would serve it better. Nor is "Verborgenheit," with its intimate soul speech, part petition and part soliloquy, best suited to so large a frame. These are miniatures. The same perhaps to less degree might be said of "Der Freund."

It but recalls the irrelevant entrance into a Symphony concert which the singer as soloist runs the risk of making. Formerly a permissible thing to give a lyric song with piano, it is assumed now that all must be sung with orchestra. If there is no logical score to be played, arrange one, and songs such as these of Wolf, at best out of their happiest perspective in the large spaces of Symphony Hall, lose something more of their character besides, when accompanied orchestrally.

Wagner's dramatic songs are of a different mold. "Stehe Still," with its nobly impassioned creed, is a dramatic poem worthy of the thought of the text. Mme Gerhardt gave impressive interpretation to this to "Schmerzen" and "Traeume." She was warmly received. Next week the "Faust" Symphony with a chorus of men from Mr Townsend's chorus, Arthur Hackett, tenor, and Schumann's concerto in A minor with Mr Paderewski, will be the program.

HERALD
Address: New York City
DEC

Vacation Association to Give Concert at Metropolitan Opera House— Other Entertainments.

ENERGETIC women of society, who provide public attractions in aid of local and foreign philanthropies, have arranged entertainments to meet the requirements of all sorts of fancies

Seriousness of the most attractive kind is promised in the concert arranged by the Vacation Association at the Metropolitan Opera House on Tuesday night, January 16, when the Boston Symphony Orchestra, Dr. Carl Muck, director, will appear. Ignace Paderewski and Fritz Kreisler will be the soloists. The concert, under the direction of Miss Gertrude Robinson Smith, Mrs. Wendell Baker and Miss Anne Morgan, chief officers of the Vacation Association, will be one of the important incidents in music this winter.

The directing committee also includes Mmes. Rogers H. Bacon, August Belmont, Daniel Guggenheim, Montgomery Hare, Alexander Kohut and Ponsonby Ogle and Misses Mabel Beardsley, Theresa D. O'Donohue and Maude K. Wetmore. Mrs. Cornelius Zabriskie is chairman of the Brooklyn Committee and Miss Alice C. Kirkpatrick of the New Jersey Committee.

* * *

From PRESS
Address: Philadelphia, Pa.

* * *

The third concert of the Boston Symphony Orchestra falls on New Year's night. The soloist will be the distinguished Russian pianist, Ossip Gabrilowitsch, who will play the fine Second Concerto of his countryman, Sergei Rachmaninoff. The symphony will be the brilliant work of Cesar Franck in D Minor, which the Boston Symphony has not played here since 1912.

* * *

From the Advertiser Dec. 16, 1916.

ELENA GERHARDT HEARD AT CONCERT

PROGRAM IS EASY AND DIGESTIBLE

Most of the Works Are Melodic And Some of Sugar-Plum Variety

By Louis C. Elson

PROGRAM

Mozart—Symphony in D major.
Wagner—Three songs with Orchestra.
Elena Gerhardt, Soloist
Hugo Wolf—Three Songs with Orchestra.
Elena Gerhardt, Soloist
Tschaikowsky—Suite No. 1. D minor.

Easy and digestible from first to last. Possibly Dr. Muck felt that many auditors were fatigued with Christmas shopping and deserved a little recreation; at any rate there was nothing to puzzle over; most of the works were melodic and some of the movements even of the sugar-plum variety. Far be it from us to find fault with such relaxation. We will say to the ultra-classicist:—

"Because thou art virtuous shall there be no more cakes and ale?"

Mozart's D major symphony is not one of the great three which he wrote in 1788. Every one of those three (C, E-flat and G minor) belongs to the modern repertoire. But his other symphonies are neither dramatic enough to come into the modern fold, nor naive enough to be quite as enjoyable as the symphonies of Haydn.

The first movement of this D major symphony received a dramatic power at the hands of Dr. Muck that might hove astonished its composer. The Andante seemed as hopelessly out-of-date as a Maria Edgeworth novel, and was insipid and watery; the Minuet was formal and the final Rondo in 18th century conventionality. There seemed no good reason for resuscitating this symphony; there are a thousand pieces that might have taken its place advantageously.

We confess that we do not greatly care for Wagner's solo songs, although it might be well some day to resurrect his "Two Grenadiers" if only to compare it with Schumann's and to see how both composers ended with the self-same thought—"The Marseillaise." Mme. Gerhardt sang all three with much intensity. "Dreams" has a certain standing because the composer's beloved Mme. Wesendonck wrote the poem (as also the text of the other two songs) and it was in some sort an inception of his "Tristan and Isolde," and his separation from his wife. "Schmerzen" has a broad climax which Mme. Gerhardt did full justice to, and it won public appreciation possibly because of this tour de force. But "Dreams" won the popular triumph of the concert.

"Stehe Still" was to us the most interesting of the group, because it is not over-familiar, and it has some strong contrasts. The accompaniment, also, is powerful and dramatic. The rushing scales and arpeggios at "Sausendes, Brausendes Rad der Zeit" are closely wedded to their subject.

The three Wolf songs were familiar to many of the audience, but one never tires of the beauty of "Verborgenheit," or of 'Er ist's." No man ever got to the heart of a text as Hugo Wolf in his Lieder. Schubert at times fell far below him. For example, in Schubert's "Miller's Flowers" one will find the self-same music set to the lulling asleep and the waking up of the maiden of the mill. Wolf never made mistakes like that. Mme. Gerhardt sang the Wolf songs beautifully and won tremendous applause. But we would like to plead with this gifted singer that she occasionally do something for the memory of Robert Franz, whose songs are the equal of any of those constantly appearing on our concert programmes, yet are unaccountably neglected almost everywhere. But, after all, none of these Lieder are quite fit for the large Symphony Hall. Tschaikowsky's Suite in D minor was enjoyed by musician and non-musician, for it is frankly popular music, a Strauss waltz could scarcely be more so. Let no one imagine that the "minor" indicated mournfulness. Even the fugue with which the work begins is of a light and chattering character of the type of the fugue passage in the "Magic Flute" overture, by Mozart. This fugue is much the best portion of the Suite, from the musician's standpoint, and its introduction is also excellent. It was played with infinite charm. Next to this the Scherzo is the finest part of the work. It has a spontaneity that is delightful.

The Divertimento was as graceful as a Viennese waltz. The final Gavotte was originally called a Dance of Giants, and there are a few playful Brobdignagian effects, as if the giants were tiptoeing through the [illegible] for the first time here. It is a playful and very short bit for high wood wind and violins, triangle and glockenspiel. It is away up in the air like the march of the street boys in the first act of "Carmen."

The Suite falls off in interest because of its many movements. The Fugue and the Scherzo ought to remain in the permanent repertoire, but the other movements are decidedly less important, and even if we can take pleasure in them as in Christmas bonbons, they might become very cloying as a steady diet. The entire Suite was built sporadically around the Scherzo, and therefore, has not much real continuity. The movements do not hang well together. But why break this pretty butterfly upon a wheel? It was graceful and piquant music most daintily played. Tschaikowsky may here merely have carried out the saying of the queen in "Hamlet"—"Sweets to the Suite!" and after that composition we can admit Strauss to the programs—and we don't mean Richard either.

From TRIBUNE
Address: New York City
Date DEC 17 1916

BENEFIT CONCERT

A gala concert is announced to be given in the Metropolitan Opera House on Tuesday evening, January 16, for the benefit of the Vacation Association. The concert will be given by the Boston Symphony Orchestra under Dr. Karl Muck, with Paderewski and Kreisler for the solo artists. For several years past the public which hears the Boston Symphony Orchestra in New York has been limited to the subscribers of the two series of concerts it gives in Carnegie Hall, and there has been no opportunity for the casual concertgoers to attend any of its concerts, as all seats are sold by subscription for the season. This concert will enable the non-subscribers to hear the orchestra. Moreover, so far as the subscribers themselves are concerned, neither Mr. Kreisler nor Mr. Paderewski is playing with the orchestra in New York this winter in its subscription concerts, so that the concert at the Metropolitan Opera House will have a special attraction for them.

The general scheme of the programme as outlined at present calls for three pieces by the orchestra, a concerto by Mr. Paderewski and one by Mr. Kreisler and two groups of solo pieces by each of these artists.

The Boston Symphony Orchestra has not given a concert in New York outside of its regular subscription series since the spring of 1893, when under Mr. Nikisch it came to the Metropolitan Opera House, and with the assistance of Mr. Paderewski gave a concert in aid of the Washington Arch Fund. Mr. Paderewski played as one of the two concertos on the programme Schumann's in A minor, which he will play at the coming concert. Mr. Kreisler's concerto has not yet been selected.

From EVENING MAIL
Address: New York City
Date

The board of directors of the Vacation Association, Inc., will give a concert on Tuesday evening, January 16, at the Metropolitan Opera House. The artists will be Paderewski, Fritz Kreisler and the Boston Symphony orchestra.

Miss Robinson Smith is president of the organization; Mrs. Wendell Baker secretary; Miss Anne Morgan treasurer, and the other members of the board are Mrs. Roger H. Bacon, Mrs. August Belmont, Mrs. Daniel Guggenheim, Mrs. Montgomery Hare, Mrs. Alexander Kohut, Mrs. Ponsonby Ogle, Miss Maude Wetmore, Miss Mabel Beardsley, Miss Theresa R. O'Donohue, Mrs. Cornelius Zabriskie and Miss Alice C. Kirkpatrick.

AMERICAN
Address: New York City

BOSTON SYMPHONY ORCHESTRA.

A gala concert is announced to be given in the Metropolitan Opera House on January 16, for the benefit of the Vacation Association by the Boston Symphony Orchestra under Dr. Karl Muck, with Paderewski and Kreisler as the solo artists. For several years past the public which hears the Boston Symphony Orchestra in New York has been limited to the subscribers of the two series of concerts in Carnegie Hall, and there has been no opportunity for the casual concert-goer to attend, as all seats are sold by subscription for the season. This concert will enable the non-subscribers to hear the Orchestra. Moreover, so far as the subscribers themselves are concerned, neither Mr. Kreisler nor Mr. Paderewski is playing with the Orchestra in New York this Winter in its subscription concerts. The general scheme of the programme as outlined at present calls for three pieces by the Orchestra: a Concerto by Mr. Paderewski and one by Mr. Kreisler and two groups of solo pieces by each of these artists.

om SUN
ddress: New York City
te DEC 17 1916

Orchestras are very sensitive plants. It has long been believed that one of the most difficult performances in this world is the production of a favorable balance at the end of a season of orchestral concerts. It is for this reason that great instrumental organizations must have guarantee funds or endowments. Such public benefactors as the late Joseph Pulitzer and the present Henry L. Higginson and Harry Harkness Flagler are not numerous, and their contributions to the sum of human enjoyment are of momentous importance.

The Philharmonic Society of this city, which is now marching triumphantly through its seventy-fifth season, rejoices greatly in the fact that its favor with the public, which at one time had fallen to a low level, is increasing. It is authoritatively stated that the receipts at the close of the last season were $36,000 larger than in the final season of Mr. Mahler's reign on the conductor's throne.

The subscription sale for the present season is $13,000 greater than that of last winter. The sales of single tickets have been so numerous that the officers of the society are now confidently hoping that the spring of 1917 will show an advance of $50,000 above the final Mahler season.

These facts ought to be cheering to every lover of music. They ought also to brace the nerves of the members of the Philharmonic Society to meet the futile jars of critical comment which disagrees with the artistic views of their conductor, Josef Stransky. The opinions of critics have never been known to outweigh the cash flowing in at the box office window. Money talks in music and the drama. It is the golden shower poured into the lap of the Danæ of art by the great god Success.

Neither Mr. Stransky nor Mr. Damrosch seems to entertain the correct view. The latter, possessed of a ready wit, alert perceptions and an agile pen, occasionally writes charming letters to newspapers which have failed to view his interpretations through his own lorgnon. Such communications are always welcome in newspaper offices. All that is asked is that they shall be good reading, and Mr. Damrosch's usually are. Mr. Stransky writes good English, but, being a foreigner, he does not feel sufficiently confident of his command of our tongue to write letters to newspapers. Furthermore, unless the present writer is misinformed, it is contrary to the Philharmonic conductor's policy to enter into any discussion of criticism, a policy which has many things to commend it besides safety.

Meanwhile, it must be admitted that he sensitiveness of the Philharmonic Society has been wounded on manifold occasions this season, though not in THE SUN. The editor of this department has been pained to note that the *Evening Post* seems "wrapped in the solitude of its own originality," when solemnly asseverating that the Philharmonic Society is the fortunate possessor of the one truly great conductor who addresses his art to the concertgoing public of New York.

Emerson said, "to be great is to be misunderstood." Certain other newspapers, notoriously the *Tribune* and the *Times*, appear to find it almost impossible to discern any solid merit in the performances of this conductor. Even THE SUN has from time to time been constrained to hint that in Mr. Stransky's readings of the classics there was an approach to what Erasmus called "the deep tranquillity of dulness." It has never gone quite so far as the inflammatory *Tribune*, which recently described a performance as sounding like the ticking of a news tape machine. In the opinion of THE SUN's recorder, this was unnecessarily cruel.

Furthermore, these other newspapers persist in the most flaming commendation of the playing of the Boston Symphony Orchestra and the readings of Dr. Karl Muck, and that too, despite the fact that the Philharmonic is a home organization and ought to be the pride of local reporters.

But it has ever been thus. New York has no public spirit. Its citizens welcome good things from all the world and do not claim everything for their own city. But they have given unanswerable proof that they "indorse" Mr. Stransky. That being the case, criticism of the fullest and frankest kind can do neither him nor the Philharmonic any harm.

And standing upon the summit of its solitary peak, watching the eager throngs hastening toward Carnegie Hall what time the "Tasso" of Liszt or the "Pathetique" of Tschaikowsky is to be conducted, the *Evening Post* can boldly declaim the words of *Coriolanus*:

If you have writ your annals true, 'tis there
That, like an eagle in a dovecote, I
Fluttered your Volscians in Corioli:
Alone I did it. Boy!

EVENING POST
ess: New York City
DEC 16
Debussy.

With Paderewski and Kreisler

FOR the benefit of the Vacation Association, the Boston Symphony Orchestra, under Dr. Muck, will give a concert in the Metropolitan Opera House on January 16, at which both Paderewski and Kreisler will appear as soloists. Each of them will play a concerto, and there will be three pieces for orchestra alone. The last time the Boston Orchestra gave a concert in New York outside its regular subscription series was in 1893, when Nikisch and Paderewski were the stars.

ENQUIRER
Philadelphia, Pa.

The third concert of the Boston Symphony Orchestra falls on New Year's night. The soloist will be the distinguished Russian pianist, Ossip Gabrilowitsch, who will play the fine second concerto of his countryman, Sergei Rachmaninoff. The symphony will be the brilliant work of Cesar Franck in D minor, which the Boston Smyphony has not played here since 1912.

om
ddress:
ate DEC 18 1916

* * *

Boston Symphony Orchestra.

Unter den Auspizien des Brooklyn Instituts für Kunst und Wissenschaften wird das berühmte Boston Symphony Orchestra wieder ein Konzert geben und wird der Pianist Ossip Gabrilowitsch der Solist sein; er wird ein Konzert von Rachmaninoff spielen.

From the Monitor Dec. 16, 1916.

Symphony Concerts

Ignace Paderewski, pianist, appears with the Boston Symphony Orchestra at the concerts of Dec. 22 and 23, presenting the Schumann piano concerto in A minor. The orchestra will present the "Faust" symphony of Liszt, with the tenor and bass sections of the Choral Music Society, and with Arthur Hackett, tenor, assisting.

At the concerts of Dec. 29 and 30 the orchestra will present Beethoven's eighth symphony, Balakireff's tone poem, "Thamar," and Georg Schumann's symphonic variations on a chorale, op. 24.

m AMERICAN
dress: New York City
te

New Numbers at Boston Symphony

Beethoven's "Little Symphony in F," the 5th, will be the first number on the programme at the third Boston Symphony concert under the auspices of the Brooklyn Institute of Arts and Sciences in the Academy of Music Friday evening, January 5. The soloist will be Ossip Gabrilowitsch, who will play the concerto in D minor by his countryman, Sergei Rachmaninoff. Another interesting work, which will be a novelty to most of the patrons of the Boston Symphony, is Borodin's sketch, "On the Steppes of Central Asia."

rom WORLD
Address: New York City

The Board of Directors of the Vacation Association, Inc., Miss Robinson Smith, President, will give a concert at the Metropolitan Opera House on Tuesday evening, Jan. 16, at 8.30 o'clock. The programme will include Mr. Paderewski, Mr. Kreisler and the Boston Symphony Orchestra, Dr. Carl Muck, conductor.

Mrs. Wendell Baker is Secretary of the assiciation; Miss Anne Morgan, Treasurer, and on the Board of Directors are Mrs. Rogers H. Bacon, Mrs. August Belmont, Miss Mabel Beardsley, Mrs. Daniel Guggenheim, Mrs. Montgomery Hare, Mrs. Alexander Kohut, Miss Theresa R. O'Donohue, Mrs. Ponsonby Ogle, Miss Maude Wetmore, Mrs. Cornelius Zabriskie, Chairman of Brooklyn committee; Miss Alice C. Kirkpatrick, Chairman of New Jersey committee.

EVENING JOURNAL
ess: New York City
DEC 1 8

Under the auspices of the Board of Directors of the Vacation Association, a gala concert is to be held at the Metropolitan Opera House on Tuesday evening, January 16. Paderewski and Fritz Kreisler and the Boston Symphony Orchestra are to appear. The work of this association is well known. Miss Robinson Smith is president, Mrs. Wendell Baker, secretary, and Miss Anne Morgan, treasurer.

om EVENING POST
dress: New York City
e DEC 2 2

New York News from Boston

W. E. WALTER, representing Charles H. Ellis, who is manager of Paderewski and Kreisler, as well as of the Boston Symphony Orchestra, sends the following information from Boston:

The third pair of Boston Symphony concerts in New York will be given in Carnegie Hall Thursday evening, January 4, and Saturday afternoon, January 6. The programme for Thursday evening comprises César Franck's Symphony in D minor and three pieces by Wagner, the overture to "The Flying Dutchman," the Introduction and Bacchanale from the first act of "Tannhäuser" (Paris version), and the overture to "Rienzi." On Saturday afternoon the programme comprises the "Euryanthe" overture of Weber, Haydn's C Minor Symphony No. 9, and Tchaikovsky's seldom-heard Suite for Orchestra in D minor, No. 1. This will be given complete, including the rarely used "Marche Miniature."

Paderewski's second recital of the season is set for Tuesday afternoon, January 9, in Carnegie Hall, at three o'clock. The distinguished pianist is now in Boston, having appeared there as soloist with the Boston Symphony Orchestra at its Christmas concerts, the 22d and 23d. According to present plans Mr. Paderewski's season is drawing rapidly to a close. The week following his recital here he departs for the South for a series of concerts, and then is likely to return to Paso Robles, in California, where he has large property interests.

The gala concert to be given in the Metropolitan Opera House Tuesday evening, January 16, by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been very active. This will be Paderewski's only appearance with orchestra in New York this year, and C. A. Ellis intimates that it will be another twenty-three years before the Boston Orchestra comes to New York to give another special concert.

n EVENING TELEGRAM
ress: New York City

Announcement has been made by the Board of Directors of the Vacation Association, Inc., No. 38 West Thirty-ninth street, of which Miss Robinson Smith is president, that a concert for the benefit of the organization will be given in the Metropolitan Opera House, January 16. The features of the programme will be selections by Mr. Ignace Paderewski, Mr. Fritz Kreisler and the Boston Symphony Orchestra.

From EVENING JOURNAL
Address: New York City
Date

BOSTON SYMPHONY PROGRAMS.

The third pair of Boston Symphony concerts in New York will be given in Carnegie Hall Thursday evening, January 4, and Saturday afternoon, January 6. The programme for Thursday evening comprises Cesar Franck's symphony and three pieces by Wagner—the overture to "The Flying Dutchman," the introduction and bacchanale from the first act of "Tannhaueser" and the overture to "Rienzi." On Saturday afternoon the programme will offer the "Euryanthe" overture of Weber, Haydn's C minor symphony No. 9 and Tschaikowsk suite for orchestra in D minor No including the "Marche Miniature."

[56]

From the Transcript Dec.27,1916.

NEWS OF MUSIC

Mr. Holy, the Harpist, as an Overlooked Little Master in the Symphony Orchestra —Programmes in Prospect—Mr. Loeffler's Symphony—Items from Opera House and Concert-Hall

As yet the public of the Symphony Concerts has hardly come to understand that in Mr. Holy, the first harp of the orchestra, it hears from week to week a virtuoso and a musician comparable with Mr. Sand, the first clarinet, Mr. Férir, the first viola, or Mr. Longy, the first oboe. To the eye of the audiences of Friday afternoons and Saturday evenings, Mr. Holy must be even more familiar than his three companions, since they sit in the body of the orchestra while he sits apart from it. To the average ear, likewise, by the quality of the tone and by the use to which composers ordinarily put it, the harp is a more distinctive instrument than the oboe or the clarinet, and much more so than the viola. Yet, whereas one or another auditor at the end of a piece will say: "How well Mr. Sand or Mr. Longy or Mr. Witek or Mr. Férir playtd"; few have so much as a word for the equally masterful Mr. Holy. Yet no harpist that the Symphony Orchestra has ever numbered is comparable with him in the fulness, the brightness, the vitality of his tone or in the adroit manipulation of it in euphony or contrast with the other instrumental voices or in the color with which it enriches the whole music. There is hardly a concert in which a modern composer utilizes the harp in which Mr. Holy does not achieve felicities of technique that are the envious admiration of connoisseurs of the instrument, and hardly one in which the quality and the play of his tone do not enhance the poetic or the pictorial suggestion of the music. The newer composers do not spare their harpists; more and more various they would make the voice that the harp can blend or contrast with the tonal mass; more and more subtly they would spy [illegible] its secrets. Mr. Holy never fails then [illegible] often indeed his resource fulfils their purp[illegible] beyond—it is easy to believe—their [illegible]n imaginings. Mr. Kreisler himself is no more master of the violin than is Mr. Holy of the harp; and each in the quality of his tone is unique upon his instrument. Yet it is hard to persuade even the public of the Symphony Concerts that the harp is a serious instrument for men, and not a mere parlor plaything with which pretty girls, who happen to be rich, may dawdle.

From Symphony Hall

Dr. Muck has put no symphony upon the programme for the Symphony Concerts of Friday afternoon, Jan. 12, and Saturday evening, Jan. 13. Instead, they will begin with three pieces by Sibelius, all, if recollection holds, new to Boston. They are the tone-poems "Pohyola's Daughter," "The Daughters of Ocean" and "Night Ride and Sunrise." To these will follow Beethoven's concerto for violin, in which Mr. Spalding will play for the first time at the Symphony Concerts, and Beethoven's overture to Goethe's play of "Egmont."

On the evening of Tuesday, Jan. 16, at the Metropolitan Opera House, the Symphony Orchestra will be heard for the first time in New York in twenty-three years in a concert outside its regular series at Carnegie Hall. The occasion is a concert for the profit of one of Miss Anne Morgan's charities for working girls and Mr. Kreisler and Mr. Paderewski, as well as Dr. Muck and the orchestra, are to share in it. Each virtuoso will play a concerto and a group of solo pieces and the band will also have three numbers to itself. Boxes for this unique concert are to cost $150 and seats in the parquet $10.

Before the season ends Dr. Muck intends to include in his programmes Mr. Loeffler's new symphony, "Hora Mystica," played for the first time anywhere at the Music Festival in Norfolk last June. The performance was originally scheduled for the concerts of Jan. 19 and 20; but the expedition to New York, just noted, has compelled the adjournment of it to a later date when there will be more time for the necessary rehearsals of a difficult piece. As the symphony is still in manuscript there is only one score and one set of orchestral parts in existence. Since Mr. Stock and the Chicago Orchestra will soon undertake the music, they will require them for some weeks to come and the probability now is that the symphony will not be heard in Boston until spring.

Franck's symphony, Schumann's Rhenish symphony and Tchaikovski's suite in D minor are the chief numbers that the Symphony Orchestra will carry "on the road" when it revisits New York, Philadelphia and other cities southward next week. In New York, by exception, half of one of the concerts will fall to such familiar pieces by Wagner as the overtures to "The Flying Dutchman" and "Rienzi" and the Venusberg music from "Tannhäuser." Outside New York, either Mr. Gabrilowitsch or Mr. Friedberg, the pianists, will assist the orchestra.

From SUN

Address: New York City

Date

A concert for the benefit of the Vacation Association, Miss Robinson-Smith president, will be given at the Metropolitan Opera House Tuesday evening, January 16. The programme will be given by the Boston Symphony Orchestra, Karl Wenck, conductor, and Ignace Paderewski and Fritz Kreisler, soloists.

From the Transcript Dec.26,1916.

THE CONCERT-RECORD

Between Liszt and Schumann, Dr. Muck and Mr. Paderewski, Another Memorable Evening in Symphony Hall—Mr. Thibaud's Auspicious Return

EVEN after the interval of a double holiday in the chronicle of concerts, the meagre record of them at Christmas time may still be briefly kept, since by the newspapers—it is fond custom to believe—the dusty archæologists of the stage in the United States will, fifty years hence, set much store. For their advantage and for the pleasant quickening of ready recollection in a reader or two here and now, it may be written that the Symphony Concert on Saturday evening last was in all respects as signal an occasion as was that of Friday afternoon. Once more, composer and conductor, orchestra and chorus were eloquent in the Faust Symphony beyond even the wont of a Liszt. a Muck and the forces that they together stimulated. An audience, as notable in quality as it was in numbers and deeply stirred by music and performance, heaped them with applause and made Mr. Higginson, its messenger, as it were, to bear to the stage its congratulations to Dr. Muck and to the seven or eight-score men that filled it. To the symphony and as complement and foil to its power succeeded the fresh beauty of Schumann's concerto with Mr. Paderewski to play the pianoforte part in the lyric and the poetizing vein of his golden and still unexhausted years, with Dr. Muck and the band to play the orchestral part in what the pianist afterward called an unsurpassed fashion. Indeed, they were as flawless of tone and as quick of lyric fancy as was he. Once more the audience had its fill of high pleasure; and it was not content until, toward eleven o'clock, Mr. Paderewski had ended the evening with one of his recitals in miniature.

Before an audience that in its quality of musicians and amateurs made amends, perhaps, for meagre numbers, Mr. Thibaud, the violinist, played for the first time in Boston at Symphony Hall on Sunday afternoon since he went to the wars and returned safe and sound, if a little rheumatic, from them. His three appointed numbers—Lalo's "Spanish Symphony," Chausson's "Poem," and Saint-Saëns's "Rondo Capriccioso"—were all pieces for violin and orchestra wherein the band makes its own contribution to the symphonic progress of the music as well as accompanies the violinist. On this score Mr. Thibaud was not altogether wise in choice, and he might advisedly have included in his programme some of the numbers for violin and piano, and nothing else that he added to the concert after the audience began to disperse. Both sorts of pieces, however, affirmed equally his undiminished and his ripened power. Once more he played with the light and lithe technical brilliance that distinguished him in earlier years or with that graver sense of the beautiful manipulation of his instrument and his music that has enriched his more recent comings. His tone caressed the ear with undulating flow, silken texture and ready sensibility to whatever inflection of rhythm or modulation, whatever tint and half-tint of color he chose to lay upon it. There was no diminution of finely tempered lustres; there was clear increase in ripened richness as a medium for musical design and thought, and for the poetry and the passion that flow from them under creative and re-creative heat.

Mr. Thibaud's performance of the Spanish Symphony glowed with rhythmic and melodic warmth and was touched with many an individual felicity of pace, emphasis, coloring and elegance of handling. His playing of Chausson's "Poem" was gravely beautiful in the flow of romantic feeling over the more melancholy and meditative as well as over the more ardent and aspiring passages, while to the pattern and the poetry of the music he added as lovely a pattern and as moving a poetry in his own tones. His playing of Saint-Saëns's Rondo made the coloratura of the violin like a fantastic and fascinating firework; while in the number from Bach that he added as an extra piece he gained once more that grave beauty of tone and mood which is his most distinctive possession among the master violinists of our time. The more, then, is it good to know that he will speedily return to Boston, when there is no domestic festival to keep at home many a willing hearer.

H. T. P.

EAGLE

Address: Brooklyn, N. Y.

CONCERT AT METROPOLITAN.

The Vacation Association, of which Miss Robinson-Smith is president and Miss Anne Morgan is treasurer, is to have a benefit concert in the Metropolitan Opera House, on Tuesday evening, January 16. It will be given by the Boston Symphony Orchestra with Paderewski and Kreisler as soloists. This will be the first concert that the Boston Orchestra has given in Greater New York outside of its regular concerts in Manhattan and Brooklyn since 1893, when under Nikisch it came to the Metropolitan Opera House, and, with Paderewski as soloist, gave a concert for the benefit of the Washington Arch Fund. The orchestra comes to New York for the concert, and is to return to Boston that night.

The scheme of the program, which is not definitely settled, calls for three pieces by the orchestra, a concerto by Mr. Paderewski and a concerto by Mr. Kreisler, besides a group of solo pieces by each of these artists.

From the Transcript Dec.27,1916.

LAST week's Symphony programme of revivals repeated on Saturday evening, offers to the memory few serious moments—Mozart turning forth a symphony for occasion between one absorption and another, frankly to give immediate and passing entertainment, and Tchaikovsky also composing frankly popular music to please in its day, with his own readiness, and of a sort to give unfailing delight at the Pops. Standing side by side, the dusty symphony and the dusty suite reveal curious contrasts in their makers in the lighter vein. Both works are hastily strung together, both show an inexhaustible fertility in music to please. Tchaikovsky's suite does amuse, and it has its good points; a perfectly passable gavotte which trips along in the old rhythmic style, a fugue combining scholarship and entertainment, worked out in the approved formula of Bach (who could write an immortal humorous fugue when moved to), ending, in Bach's way, with a large clamactic statement of the subject in the trumpets, which was almost impressive and worth hearing again; also a march which must amuse, however artificial, and a divertimento and intermezzo with interesting soli for the wood wind, and melody in plenty. If the suite has its virtues, the symphony has its weaknesses—the Andante is repetitious and not orchestral, and the Minuet is one of many. But what a difference in the spirit behind the making of each! Mozart smiling, ingratiating, winning the affection in a second, as inexhaustible in melody and rhythm as in the sparkle of wit, composing as fast as his pen would fly because to live was to create with ceaseless zest, and fairly exuding in this case a brave and large beginning, of more than fascinating theme, and a finale overflowing with delightful cleverness and good spirits. Tchaikovsky, on the other hand, conscientiously writing light music in dead seriousness, efficiently, but with impersonal and almost mechanical readiness. Tchaikovsky's humor is doubtful indeed, or at best a negative sort of a humor. For if Tchaikovsky's music does not brood or suffer, it merely proceeds interestingly in the approved style of its medium, with little hint of a personality behind it. And whether the music is trivial or not, its fond parent has a large sense of its importance, and must give it its most exhaustive and lengthiest say, regardless of the requirements of its character.

From TRIBUNE

Address: New York City

The third pair of Boston Symphony concerts in New York will be given in Carnegie Hall on Thursday evening, January 4, and Saturday afternoon, January 6. The programme for Thursday evening comprises Cesar Franck's symphony in D minor and three pieces by Wagner, the overture to the "Flying Dutchman," the Introduction and Bacchanale from the first act of "Tannhäuser," and the overture to "Rienzi." On Saturday afternoon the programme comprises the "Euryanthe" overture of Weber, Haydn's C minor symphony. No. 9, and Tschaikowsky's seldom heard suite for orchestra in D minor, No. 1. This will be given complete, including the rarely heard "Marche Miniature."

The gala concert to be given in the Metropolitan Opera House Tuesday evening, January 16, by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been very active. This will be Paderewski's only appearance with orchestra in New York this year.

From the Transcript DEc.23,1916.

CONCERTS NEXT WEEK

Balakirev's "Thamar" for the First Times Under Dr. Muck—Mr. Thibaud and Mr. Copeland in French Pieces

FOR the last time through many weeks, the Symphony Concerts of next Friday afternoon and Saturday evening will fall to Dr. Muck and the orchestra unassisted. Three pieces fill their programme —one a light but classic symphony; another new to Symphony Hall but already heard in Boston; and the third a revival off the shelves of the library, searched as never before since newly published music ceased to come from Europe. The symphony is the eighth of Beethoven in biennial and always warmly welcomed performance. The quasi-novelty is Balakirev's tone-poem, "Thamar," heard twice in Boston as music to the like-named mimodrama of the Russian Ballet but hitherto overlooked at the Symphony Concerts. It is the graphic tale in tones of the savage and sensual Georgian princess who dwelt in rugged solitudes by an icy river and there ensnared wayfarers to be her lovers. And when she had taken her fill of them, she slew them for further cruel and perverse pleasure. No music by Balakirev has been so generally admired. Finally, the revived piece is a set of variations for orchestra on a Lutheran choral, written by the Berlinese composer, Georg Schumann, and played at the Symphony Concerts under Mr. Gericke fifteen years ago.

From WORLD

Address: New York City

DEC 24 1916

The third pair of Boston Symphony concerts in New York will be given in Carnegie Hall Thursday evening, Jan. 4, and Saturday afternoon, Jan. 6. The programme for Thursday evening comprises Cesar Franck's Symphony in D minor and three pieces by Wagner, the overture to "The Flying Dutchman," the introduction and Bacchanale from the first act of "Tannhauser" (Paris version), and the overture to "Rienzi."

On Saturday afternoon the programme comprises the "Euryanthe" overture of Weber, Haydn's C minor Symphony No. 9 and Tschaikowsky's seldom-heard suite for orchestra in D minor No. 1. This will be given complete, including the rarely heard "Marche Miniature."

The gala concert to be given in the Metropolitan Opera House Tuesday evening, Jan. 16, by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been very active. This will be Paderewski's only appearance with orchestra in New York this year.

Paderewski's second recital of the season is set for Tuesday afternoon, Jan. 9, in Carnegie Hall. The week following his recital here he departs for the South for a series of concerts.

SUN

Address: New York City

DEC 9 1916

A concert will be given at the Metropolitan Opera House on the evening of January 16 for the benefit of the Vacation Association, in which Miss Anne Morgan, Mrs. August Belmont, Mrs. Wendell Baker, Mrs. Daniel Guggenheim and others are interested and which looks after the welfare of young women. Ignace Paderewski and Fritz Kreisler will appear and there will be a programme by the Boston Symphony Orchestra under the direction of Dr. Carl Muck.

The proceeds will be devoted to the work of the Vacation Association, in which many persons prominent in society are interested, and it is expected that there will be a large and representative audience. Parterre boxes and grand tier boxes will be sold at $150 and $100 each respectively and orchestra seats will be $10 each. Applications may be made for them at the association headquarters, 38 West Thirty-ninth street.

EAGLE

Address: Brooklyn, N. Y.

[illegible] (No. 4 of "Four Irish Dances"), Stanford-Grainger

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music Friday evening, January 5. The soloist at this concert will be Ossip Gabrilowitsch, the very distinguished and gifted Russian pianist, who has chosen to play here the second Concerto in C Minor by his countryman, Sergei Rachmaninoff. Rachmaninoff himself played this Concerto at a Boston Symphony concert in Brooklyn a half dozen years ago. The program comprises the Eighth Symphony of Beethoven, Borodin's interesting Orchestral Sketch, "On the Steppes of Central Asia," the Rachmaninoff Concerto and Weber's "Eurayanthe" Overture.

From the Journal Dec.28,1916.

'THAMAR' NOVELTY ON SYMPHONY BILL

There will be no soloist at this week's Symphony concerts. The program comprises Betthoven's eighth symphony, Balakireff's symphonic poem, "Thamar" and Georg Schumann's symphonic variations on the chorale "Wer nur den lieben Gott lasst walten." "Thamar" is a novelty.

The concert in Symphony Hall next Sunday afternoon will be given by Mme. Gadski, the dramatic soprano, assisted by Eddy Brown, one of the most brilliant of the younger generation of American violinists.

From the Transcript Dec.23,1916.

Thursday evening, Jan. 11, in Sanders Theatre at Harvard, the fourth of the Cambridge concerts of the Symphony Orchestra under Dr. Muck, with Miss Seydel, the violinist, assisting.

Friday afternoon, Jan. 12, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Spalding for the assisting violinist.

[57]

From the Transcript Dec.27,1916.

NEWS OF MUSIC

Mr. Holy, the Harpist, as an Overlooked Little Master in the Symphony Orchestra —Programmes in Prospect—Mr. Loeffler's Symphony—Items from Opera House and Concert-Hall

As yet the public of the Symphony Concerts has hardly come to understand that in Mr. Holy, the first harp of the orchestra, it hears from week to week a virtuoso and a musician comparable with Mr. Sand, the first clarinet, Mr. Férir, the first viola, or Mr. Longy, the first oboe. To the eye of the audiences of Friday afternoons and Saturday evenings, Mr. Holy must be even more familiar than his three companions, since they sit in the body of the orchestra while he sits apart from it. To the average ear, likewise, by the quality of the tone and by the use to which composers ordinarily put it, the harp is a more distinctive instrument than the oboe or the clarinet, and much more so than the viola. Yet, whereas one or another auditor at the end of a piece will say: "How well Mr. Sand or Mr. Longy or Mr. Witek or Mr. Férir playtd"; few have so much as a word for the equally masterful Mr. Holy. Yet no harpist that the Symphony Orchestra has ever numbered is comparable with him in the fulness, the brightness, the vitality of his tone or in the adroit manipulation of it in euphony or contrast with the other instrumental voices or in the color with which it enriches the whole music. There is hardly a concert in which a modern composer utilizes the harp in which Mr. Holy does not achieve felicities of technique that are the envious admiration of connoisseurs of the instrument, and hardly one in which the quality and the play of his tone do not enhance the poetic or the pictorial suggestion of the music. The newer composers do not spare their harpists; more and more various they would make the voice that the harp can blend or contrast with the tonal mass; more and more subtly they would spy [illegible] its secrets. Mr. Holy never fails then [illegible] often indeed his resource fulfils their purp[illegible] beyond—it is easy to believe—their [illegible]n imaginings. Mr. Kreisler himself is no more master of the violin than is Mr. Holy of the harp; and each in the quality of his tone is unique upon his instrument. Yet it is hard to persuade even the public of the Symphony Concerts that the harp is a serious instrument for men, and not a mere parlor plaything with which pretty girls, who happen to be rich, may dawdle.

From Symphony Hall

Dr. Muck has put no symphony upon the programme for the Symphony Concerts of Friday afternoon, Jan. 12, and Saturday evening, Jan. 13. Instead, they will begin with three pieces by Sibelius, all, if recollection holds, new to Boston. They are the tone-poems "Pohyola's Daughter," "The Daughters of Ocean" and "Night Ride and Sunrise." To these will follow Beethoven's concerto for violin, in which Mr. Spalding will play for the first time at the Symphony Concerts, and Beethoven's overture to Goethe's play of "Egmont."

On the evening of Tuesday, Jan. 16, at the Metropolitan Opera House, the Symph[illegible] Orchestra will be heard for the first time in New York in twenty-three years in a concert outside its regular series at Carnegie Hall. The occasion is a concert for the profit of one of Miss Anne Morgan's charities for working girls and Mr. Kreisler and Mr. Paderewski, as well as Dr. Muck and the orchestra, are to share in it. Each virtuoso will play a concerto and a group of solo pieces and the band will also have three numbers to itself. Boxes for this unique concert are to cost $150 and seats in the parquet $10.

Before the season ends Dr. Muck intends to include in his programmes Mr. Loeffler's new symphony, "Hora Mystica," played for the first time anywhere at the Music Festival in Norfolk last June. The performance was originally scheduled for the concerts of Jan. 19 and 20; but the expedition to New York, just noted, has compelled the adjournment of it to a later date when there will be more time for the necessary rehearsals of a difficult piece. As the symphony is still in manuscript there is only one score and one set of orchestral parts in existence. Since Mr. Stock and the Chicago Orchestra will soon undertake the music, they will require them for some weeks to come and the probability now is that the symphony will not be heard in Boston until spring.

Franck's symphony, Schumann's Rhenish symphony and Tchaikovski's suite in D minor are the chief numbers that the Symphony Orchestra will carry "on the road" when it revisits New York, Philadelphi and other cities southward next week. In New York, by exception, halt of one of the concerts will fall to such familiar pieces by Wagner as the overtures to "The Flying Dutchman" and "Rienzi" and the Venusberg music from "Tannhäuser. Outside New York, either Mr. Gabrilowitsch or Mr. Friedberg, the pianists, will assist the orchestra.

From SUN
Address: New York City

[illegible]te

A concert for the benefit of the Vacation Association, Miss Robinson-Smith [illegible]sident, will be given at the Metro[illegible]itan Opera House Tuesday evening, [illegible]uary 16. The programme will be [illegible]en by the Boston Symphony Orches[illegible] Karl Wenck, conductor, and Ignace [illegible]tab Paderewski and Fritz Kreisler, solo[illegible]

From the Transcript Dec,26,1916.

THE CONCERT-RECORD

Between Liszt and Schumann, Dr. Muck and Mr. Paderewski, Another Memorable Evening in Symphony Hall—Mr. Thibaud's Auspicious Return

EVEN after the interval of a double holiday in the chronicle of concerts, the meagre record of them at Christmas time may still be briefly kept, since by the newspapers—it is fond custom to believe—the dusty archæologists of the stage in the United States will, fifty years hence, set much store. For their advantage and for the pleasant quickening of ready recollection in a reader or two here and now, it may be written that the Symphony Concert on Saturday evening last was in all respects as signal an occasion as was that of Friday afternoon. Once more, composer and conductor, orchestra and chorus were eloquent in the Faust Symphony beyond even the wont of a Liszt. a Muck and the forces that they together stimulated. An audience, as notable in quality as it was in numbers and deeply stirred by music and performance, heaped them with applause and made Mr. Higginson, its messenger, as it were, to bear to the stage its congratulations to Dr. Muck and to the seven or eight-score men that filled it. To the symphony and as complement and foil to its power succeeded the fresh beauty of Schumann's concerto with Mr. Paderewski to play the pianoforte part in the lyric and the poetizing vein of his golden and still unexhausted years, with Dr. Muck and the band to play the orchestral part in what the pianist afterward called an unsurpassed fashion. Indeed, they were as flawless of tone and as quick of lyric fancy as was he. Once more the audience had its fill of high pleasure; and it was not content until, toward eleven o'clock, Mr. Paderewski had ended the evening with one of his recitals in miniature.

Before an audience that in its quality of musicians and amateurs made amends, perhaps, for meagre numbers, Mr. Thibaud, the violinist, played for the first time in Boston at Symphony Hall on Sunday afternoon since he went to the wars and returned safe and sound, if a little rheumatic, from them. His three appointed numbers—Lalo's "Spanish Symphony," Chausson's "Poem," and Saint-Saëns's "Rondo Capriccioso"—were all pieces for violin and orchestra wherein the band makes its own contribution to the symphonic progress of the music as well as accompanies the violinist. On this score Mr. Thibaud was not altogether wise in choice, and he might advisedly have included in his programme some of the numbers for violin and piano, and nothing else that he added to the concert after the audience began to disperse. Both sorts of pieces, however, affirmed equally his undiminished and his ripened power. Once more he played with the light and lithe technical brillance that distinguished him in earlier years or with that graver sense of the beautiful manipulation of his instrument and his music that has enriched his more recent comings. His tone caressed the ear with undulating flow, silken texture and ready sensibility to whatever inflection of rhythm or modulation, whatever tint and half-tint of color he chose to lay upon it. There was no diminution of finely tempered lustres; there was clear increase in ripened richness as a medium for musical design and thought, and for the poetry and the passion that flow from them under creative and re-creative heat.

Mr. Thibaud's performance of the Spanish Symphony glowed with rhythmic and melodic warmth and was touched with many an individual felicity of pace, emphasis, coloring and elegance of handling. His playing of Chausson's "Poem" was gravely beautiful in the flow of romantic feeling over the more melancholy and meditative as well as over the more ardent and aspiring passages, while to the pattern and the poetry of the music he added as lovely a pattern and as moving a poetry in his own tones. His playing of Saint-Saëns's Rondo made the coloratura of the violin like a fantastic and fascinating firework; while in the number from Bach that he added as an extra piece he gained once more that grave beauty of tone and mood which is his most distinctive possession [illegible] the master violinists of our time. [illegible] the[illegible]re, then, is it good to know that [illegible]ter [illegible] speedily return to Boston, when [illegible]uet [illegible]s no domestic festival to keep at [illegible]The many a willing hearer.

H. T. P.

EAGLE
Address: Brooklyn, N. Y.

CONCERT AT METROPOLITAN.

The Vacation Association, of which Miss Robinson-Smith is president and Miss Anne Morgan is treasurer, is to have a benefit concert in the Metropolitan Opera House, on Tuesday evening, January 16. It will be given by the Boston Symphony Orchestra with Paderewski and Kreisler as soloists. This will be the first concert that the Boston Orchestra has given in Greater New York outside of its regular concerts in Manhattan and Brooklyn since 1893, when under Nikisch it came to the Metropolitan Opera House, and, with Paderewski as soloist, gave a concert for the benefit of the Washington Arch Fund. The orchestra comes to New York for the concert, and is to return to Boston that night.

The scheme of the program, which is not definitely settled, calls for three pieces by the orchestra, a concert by Mr. Paderewski and a concerto by Mr. Kreisler, besides a group of solo pieces by each of these artists.

From the Transcript Dec.27,1916.

LAST week's Symphony programme of revivals repeated on Saturday evening, offers to the memory few serious moments—Mozart turning forth a symphony for occasion between one absorption and another, frankly to give immediate and passing entertainment, and Tchaikovsky also composing frankly popular music to please in its day, with his own readiness, and of a sort to give unfailing delight at the Pops. Standing side by side, the dusty symphony and the dusty suite reveal curious contrasts in their makers in the lighter vein. Both works are hastily strung together, both show an inexhaustible fertility in music to please. Tchaikovsky's suite does amuse, and it has its good points; a perfectly passable gavotte which trips along in the old rhythmic style, a fugue combining scholarship and entertainment, worked out in the approved formula of Bach (who could write an immortal humorous fugue when moved to), ending, in Bach's way, with a large clamactic statement of the subject in the trumpets, which was almost impressive and worth hearing again; also a march which must amuse, however artificial, and a divertimento and intermezzo with interesting soli for the wood wind, and melody in plenty. If the suite has its virtues, the symphony has its weaknesses—the Andante is repetitious and not orchestral, and the Minuet is one of many. But what a difference in the spirit behind the making of each! Mozart smiling, ingratiating, winning the affection in a second, as inexhaustible in melody and rhythm as in the sparkle of wit, composing as fast as his pen would fly because to live was to create with ceaseless zest, and fairly exuding in this case a brave and large beginning, of more than fascinating theme, and a finale overflowing with delightful cleverness and good spirits. Tchaikovsky, on the other hand, conscientiously writing light music in dead seriousness, efficiently, but with impersonal and almost mechanical readiness. Tchaikovsky's humor is doubtful indeed, or at best a negative sort of a humor. For if Tchaikovsky's music does not brood or suffer, it merely proceeds interestingly in the approved style of its medium, with little hint of a personality behind it. And whether the music is trivial or not, its fond parent has a large sense of its importance, and must give it its most exhaustive and lengthiest say, regardless of the requirements of its character.

From TRIBUNE
Address: New York City

The third pair of Boston Symphony concerts in New York will be given in Carnegie Hall on Thursday evening, January 4, and Saturday afternoon, January 6. The programme for Thursday evening comprises Cesar Franck's symphony in D minor and three pieces by Wagner, the overture to the "Flying Dutchman," the Introduction and Bacchanale from the first act of "Tannhäuser," and the overture to "Rienzi." On Saturday afternoon the programme comprises the "Euryanthe" overture of Weber, Haydn's C minor symphony, No. 9, and Tschaikowsky's seldom heard suite for orchestra in D minor, No. 1. This will be given complete, including the rarely heard "Marche Miniature."

The gala concert to be given in the Metropolitan Opera House Tuesday evening, January 16, by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been very active. This will be Paderewski's only appearance with orchestra in New York this year.

From the Transcript DEc.23,1916.

CONCERTS NEXT WEEK

Balakirev's "Thamar" for the First Times Under Dr. Muck—Mr. Thibaud and Mr. Copeland in French Pieces

FOR the last time through many weeks, the Symphony Concerts of next Friday afternoon and Saturday evening will fall to Dr. Muck and the orchestra unassisted. Three pieces fill their programme —one a light but classic symphony; another new to Symphony Hall but already heard in Boston; and the third a revival off the shelves of the library, searched as never before since newly published music ceased to come from Europe. The symphony is the eighth of Beethoven in biennial and always warmly welcomed performance. The quasi-novelty is Balakirev's tone-poem, "Thamar," heard twice in Boston as music to the like-named mimodrama of the Russian Ballet but hitherto overlooked at the Symphony Concerts. It is the graphic tale in tones of the savage and sensual Georgian princess who dwelt in rugged solitudes by an icy river and there ensnared wayfarers to be her lovers. And when she had taken her fill of them, she slew them for further cruel and perverse pleasure. No music by Balakirev has been so generally admired. Finally, the revived piece is a set of variations for orchestra on a Lutheran choral, written by the Berlinese composer, Georg Schumann, and played at the Symphony Concerts under Mr. Gericke fifteen years ago.

From WORLD
Address: New York City

DEC 24 1916

The third pair of Boston Symphony concerts in New York will be given in Carnegie Hall Thursday evening, Jan. 4, and Saturday afternoon, Jan. 6. The programme for Thursday evening comprises Cesar Franck's Symphony in D minor and three pieces by Wagner, the overture to "The Flying Dutchman," the introduction and Bacchanale from the first act of "Tannhauser" (Paris version), and the overture to "Rienzi."

On Saturday afternoon the programme comprises the "Euryanthe" overture of Weber, Haydn's C minor Symphony No. 9 and Tschaikowsky's seldom-heard suite for orchestra in D minor No. 1. This will be given complete, including the rarely heard "Marche Miniature."

The gala concert to be given in the Metropolitan Opera House Tuesday evening, Jan. 16, by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been very active. This will be Paderewski's only appearance with orchestra in New York this year.

Paderewski's second recital of the season is set for Tuesday afternoon, Jan. 9, in Carnegie Hall. The week following his recital here he departs for the South for a series of concerts.

SUN
Address: New York City

DEC 3 1916

A concert will be given at the Metropolitan Opera House on the evening of January 16 for the benefit of the Vacation Association, in which Miss Anne Morgan, Mrs. August Belmont, Mrs. Wendell Baker, Mrs. Daniel Guggenheim and others are interested and which looks after the welfare of young women. Ignace Paderewski and Fritz Kreisler will appear and there will be a programme by the Boston Symphony Orchestra under the direction of Dr. Carl Muck.

The proceeds will be devoted to the work of the Vacation Association, in which many persons prominent in society are interested, and it is expected that there will be a large and representative audience. Parterre boxes and grand tier boxes will be sold at $150 and $100 each respectively and orchestra seats will be $10 each. Applications may be made for them at the association headquarters, 38 West Thirty-ninth street.

EAGLE
Address: Brooklyn, N. Y.

[illegible] (No. 4 of "Four Irish Dances"), Stanford-Grainger

Boston Symphony Orchestra.

The third concert of the Boston Symphony Orchestra will be given in the Academy of Music Friday evening, January 5. The soloist at this concert will be Ossip Gabrilowitsch, the very distinguished and gifted Russian pianist, who has chosen to play here the second Concerto in C Minor by his countryman, Sergei Rachmaninoff. Rachmaninoff himself played this Concerto at a Boston Symphony concert in Brooklyn a half dozen years ago. The program comprises the Eighth Symphony of Beethoven, Borodin's interesting Orchestral Sketch, "On the Steppes of Central Asia," the Rachmaninoff Concerto and Weber's "Eurayanthe" Overture.

From the Journal Dec.28,1916.

'THAMAR' NOVELTY ON SYMPHONY BILL

There will be no soloist at this week's Symphony concerts. The program comprises Betthoven's eighth symphony, Balakireff's symphonic poem, "Thamar" and Georg Schumann's symphonic variations on the chorale "Wer nur den lieben Gott lasst walten." "Thamar" is a novelty.

The concert in Symphony Hall next Sunday afternoon will be given by Mme. Gadski, the dramatic soprano, assisted by Eddy Brown, one of the most brilliant of the younger generation of American violinists.

From the Transcript Dec.23,1916.

Thursday evening, Jan. 11, in Sanders Theatre at Harvard, the fourth of the Cambridge concerts of the Symphony Orchestra under Dr. Muck, with Miss Seydel, the violinist, assisting.

Friday afternoon, Jan. 12, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Spalding for the assisting violinist.

[57]

From the
Advertiser
Dec.30,1916.

SYMPHONY GIVES PLEASING PROGRAM

WORK WELL READ AND EXECUTED

Dr. Muck Recalled by Enthusiastic Audience — Greater Simplicity Desirable

By LOUIS C. ELSON

PROGRAM

Beethoven—Eighth Symphony.
Balakireff—Symphonic Poem, "Thamar."
Georg Schumann—Symphonic Variations on a Chorale.

Strange as it may appear, there was once a man named Beethoven who wrote a symphony which lasted only about half-an-hour, was full of pretty melodies and playful and unaffected. This symphony and his others (for he wrote some others) had considerable vogue in their time, but, of course, they are not to be compared with our present hour-and-a-half symphonies, without tune and with an enormous orchestra with many more kinds of instruments.

In spite of this, the audience seemed to welcome this unambitious sister of the Brobdignagian works and to enjoy the humor which sparkles through every movement. It might be called a symphony without a slow movement, for the Allegretto, with its playful dialogue between violins and cellos (plus contrabasses) is more of a Scherzo than a true slow movement.

It is almost a "Bassoon Concerto" at times, for although that instrument has not any very difficult work to do, it is made constantly prominent. Beethoven loved the bassoon, and thoroughly enjoyed himself when writing for it. He had a name for his jovial moments and he called this mood "Aufgeknoepft," "Unbuttoned."

All through this symphony he is in this "unbuttoned" frame of mind. We need only record the points as they were made, in succession. The first movement gave its two jolly themes, its brusque development, its coda with the comical bassoon octave figure; the Allegretto Scherzendo its charming string dialogue aforesaid; the Minuet served to show that Beethoven did not abolish the Minuet by inventing the Scherzo, and was given in the delicate rococo style its antique effects demand; but the Finale was an entire frolic, and here the Coda, with that wild lead from flutes and violins to contrabasses alone (from the garret to the cellar of the orchestra) and the quaint joining together of bassoon and kettle-drum in obligato work and the suddenly sentimental contrabasses, made a climax that was as rollicking as possible.

And all this was read by Dr. Muck and played by the orchestra as if they heartily enjoyed it, as certainly the audience did. The evidence of appreciation was not lacking, for not only was there applause at the end of each movement, but at the close of the work Dr. Muck was recalled. Nevertheless we think that the conductor tried to make too much out of the work. Greater simplicity would have suited it better.

Then came something much more earnest, much more heavily scored, yet still belonging to the field of true music, Balakireff's "Thamar." We have had this recently with short-skirted, pedal accompaniment,—as a Ballet,—but its symphonic rendering gave it immeasurably greater importance.

It began in the deepest depths, as the Russians love to do, and was portentous to the last degree. It was easy to read some meaning into it. The rushing torrent and the seductive song of Thamar, for example, could be identified. There were oriental dance rhythms with triangle and tambourine for tropical effects. There was the Oriental monotonous reiteration of kettle-drum strokes. Nevertheless the picture was somewhat vague. Passion and mystery were there, and a Thamar night seemed to be as fatal as "une nuit de Cleopatra," but the end was so ecstatic and tender that we judge that the lovers did not disapprove altogether of this form of death. The orchestration of the composition was, of course, ultra-modern.

In the matter of variation-composition one can change the old saying into "A lot of learning is a dangerous thing," for whether the name of the composer be Beethoven, Brahms,—or Georg Schumann, the result is a tonal display that is remarkable for length and in some degree for conventionality also. There must be an exhibition first of this instrument, and then of that; there must be a variation in Minor to contrast against one in Major; there must be a fugue; there must be a grandiose or bombastic finale. Schumann's teachers, Reinecke and Jadasohn, equipped him thoroughly for this kind of task. Counterpoint sits easily upon him, and he can make rhythmic transformations with juggling skill. But such compositions are seldom very far from "Kapellmeistermusik."

Yet we must make an exception here. The combination of organ with orchestra was very fitting in such a religious theme, and it was well managed. The use of fugal form was also fitting in the treatment of a Chorale, and the counterpoint commanded all respect. And in the final variations there was a degree of development that was not only ingenious but inspiring, so that one cordially forgave the pedantic touches that were in some parts of the earlier treatment.

These variations may take rank with the large variations of Beethoven and of Brahms. In both of these composers, as in Georg Schumann, we find much freedom in the treatment of themes, and in this work sometimes even the transformation, by figure development, into new, strange and rich guises. Yet we doubt if the ingenuity of such music can ever be understod by the laity. Bulwer-Lytton once claimed for one of his works that "it was not written for the common herd." Much the same might be said about such masterly variations.

The playing of the strings in the fugue finale was masterly in the highest degree. The trombones, too, did very well, although too strident toward the close.

The overwhelming power of the finale would impress any audience, and we were not astonished to see Dr. Muck twice recalled at the close. The work of the entire orchestra and his own interpretation certainly deserved it, as this concert, like a wasp, had its most powerful part at the end.

From the
Globe
Dec.30,1916.

SYMPHONY CONCERT

Balakireff's Thamar, First Time by the Orchestra

Excellent Performance of Variations by Georg Schumann

The 10th Friday afternoon Symphony concert consisted of Beethoven's eighth symphony, Balakireff's "Thamar" (symphonic poem for orchestra after a poem by Michail Lermontoff), first time at these concerts, and Georg Schumann's symphonic variations on the choral, "Wer nur den lieben laesst walten."

Georg Schumann, no relative of Robert, a choral conductor, teacher and composer, now living in Berlin, has written more inspirational music. The variations are respectable. They denote contrapuntal learning, a cunning ingenuity in the various devices which disguise, paraphrase and relentlessly pursue a figure through many transitions. The chief subject of the final fugue sounds equally dull whether inverted or in its original position. The expanse of a figure may be halved or doubled, and it may provoke a procession of forms of it in the theorist's terms of inversion, augmenution, diminution and whatnot.

The choral as such, and noticeably this one, has character. This example suggests the cathedral. Its melody is broad and uplifting; the harmonization noble. The whole is sturdy, wholesome, devotional. Made to dance in these masquerades and its character is lost. Becoming a tune to serve as fodder for a composer's invention it wears this or that costume which may display a certain skill in manipulation but rarely reveals beauty.

The two variations on an organ point first in tympani, then in double basses, in a sense restore the mood of dignity and of deep and quiet strength. The variation in B major, which suffered an unfortunate slip in the horns, escaped in its spirit of freedom and sincerity from the ponderous artifice, the assumed and noisy importance of the fourth. The levity and grace of the seventh as a mere fantasy was welcome. The work as a whole is swollen and pedantic. Cesar Franck's chora prelude and fugue for piano treated t choral as an art form, but kept its dign y. The great Bach ennobled it on the gan. Schumann's use of the o gan its sheer color is at moments arr ing, majestic, but the final apotheosis is not one of these. It is a noise inviting an orchestra to virtuosi e in-Dr Muck availed himself of it and a brilliant performance.

Balakireff's music of the baleful Oriental QueenThamar, who, in her mountain castle high over a gorge of the Terek, lured and reveled with her lovers for a night, then threw their bodies into the dark current below, needs the powerful stimulus to the eye of the Ballet Russe. They mimed the tale to it for the first time in America in Boston last February. There is Oriental suggestion; there is the visualizing figure of premonition in violas which returns in English horn and cello; there are the shimmering harmonic transitions near the close, but one misses a more compelling portrait of the cruel, sensual Queen, whom men yet called divine, and for whom they sold their lives. One misses the barbarous splendor with which Bakst drenched his stage picture in colors of settings and costumes.

The orchestral performance of this, as of the symphony, found Dr Muck in his accustomed keenness of perfection in music of varying periods and character. Beethoven's Scherzo was played with surpassing rhythmic and tonal delicacy. The orchestra will be away next week.

From the
POST
Dec.30,1916.

SYMPHONY PLAYS NEW TONE POEM

Balakireff's "Thamar" Is Given First Hearing

BY OLIN DOWNES

Beethoven's eighth symphony, Balakireff's "Thamar," symphonic poem after Lermentoff, and George Schumann's variations on the choral "Wer nur den liebe Gott lasst walten" made the programme of the tenth Friday afternoon concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall. Balakireff's work was heard for the first time at these concerts.

POETRY IN DULL COLORS

The performance of the delightful symphony of Beethoven was all that it should have been.

The symphonic poem of Balakireff had evidently been studied with as much care for detail and reverence for the intention of the composer as the symphony of Beethoven—which in a sense, was quite wrong. For the methods so admirable in the performance of Beethoven's work were quite out of place when it came to the gorgeous, glowing music of Balakireff, music, whatever its defects, of an enormous and overwhelming vitality, music Asiatic in its excitement and sensuality.

The symphonic poem by Lermentoff which inspired Balakireff tells of the castle of the Queen Thamar, which still looms, in ruins, over the bank of the River Terek in the Dariel pass in the Caucasus, and of the wild fetes held there; of the travellers who became the victims of the beautiful and terrible queen, and whose bodies, in the gray light of the dawn, were carried away by the river "mad with fright," as a sigh comes from afar to the departing beloved. There is in the poem, and there is in the music, a vigor and imagery and opulence which should be felt to the utmost in any performance, and which were not felt. The most effective passages were those of which the orchestration was most piquant and refined, and the conclusion, where Dr. Muck was poetic. For the rest, there was constantly a restraint and an obsession with detail wholly out of place in this score. As a whole he have seldom heard this great conductor put himself more conscientiously at the service of the composer, and yet show so plainly his lack of sympathy with the music.

There will be no soloist at the 10th pair of Symphony concerts Friday afternoon, Dec. 29, and Saturday evening, Dec. 30. The symphony will be the Eighth Symphony of Beethoven, the "little symphony in F." The other works will be Balakireff's symphonic poem, "Thamar," which has not as yet appeared on a Symphony programme. Its performance undoubtedly will excite interest. The other work is Georg Schumann's symphonic variations on the choral, "Wer nur den lieben Gott lasst walten," which has not been heard here since 1901 when it was played under Mr. Gericke. The length of the programme is one hour and 40 minutes. In the following week there will be no Symphony concerts as the orchestra will be away on its third Southern trip.

But those who were disturbed—if anyone could be disturbed by such a polite performance of this work—could console themselves of course for respectability and routine itself entered the hall with the performance of Mr. George Schumann's variations on a choral theme, which were for some reason or other repeated after a lapse of a few seasons.

From the
Traveler
Dec.30,1916.

Although the patrons of the Symphony concerts had their first hearing of Balakireff's symphonic poem "Thamar" at these concerts yesterday afternoon and Georg Schumann's Symphonic Variations on the Choral "Wer nur den lieben Gott laesst walten" was also on the program, they voted without hesitation the honors of the afternoon to Beethoven's Symphony No. 8.

The Beethoven number is real music. There is no striving at puzzling effects and no effort to see how many instruments can be possibly employed, but rather to make the most of such instruments as are used. It is just a real musician speaking from the heart in unmistakable, ever fascinating terms. It was delightfully played. Incidentally, it is to be noted, Beethoven says more of interest in this brief work than many another has said in a work twice as long.

Balakireff seems to have struggled through his "Thamar" without the ability to clearly set forth his ideas. After it is all over there is something lacking. It is a puzzle without a solution when played without the ballet.

Georg Schumann was certainly not in his happiest vein in his Variations. One could well wish for more of the real musician and less of the student.

From the
Herald
Dec.30,1916.

BALAKIREFF'S 'THAMAR' HEARD AT SYMPHONY

Follows Fine Performance of Beethoven's Symphony No. 8 and Is Succeeded by Playing of Georg Schumann's Symphonic Variations on a Choral.

By PHILIP HALE.

The 10th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 8; Balakireff, "Thamar," symphonic poem after a poem by Lermontoff; Georg Schumann, Symphonic Variations on the Choral "Wer nur den lieben Gott laesst walten."

After a finely proportioned and rhythmed performance of Beethoven's symphony, a symphony always welcome, although for many years it was underestimated, not ranked among the great ones, Balakireff's "Thamar" was performed, for the first time at these concerts. It was played at concerts of the Boston Opera Company in 1912 and recently was heard with a ballet in the repertoire of Diaghileff's company. Unlike the suite "Scheherazade," this symphonic poem gains by the miming and dancing on the stage. As a translation of to music of Lermontoff's poem, it is lacking in sensuousness, passion, wildness and horror. The most significant portions of the work are those that portray the roaring of the River Terek with the sinister suggestions of the tragedy to come, and the ending with the farewelling of the corpse by the wanton, demoniacal Queen. The melody typifying the amorous Thamar is not seductive, nor are the themes portraying her victims lured in the night mists by the inviting and hospitable light in any way characteristic. The music of the orgy is labored and dull. Lermontoff's poem might have attracted Richard Strauss. The story is that of Margaret in the Tour de Nesle, but Buridan was more fortunate in Dumas's drama than were the lovers of Thamar.

As in other works of Balakireff that have been performed here, there is a dryness in the music of "Thamar," a lack of fancy or imagination. No doubt he was a wise counsellor to the mer in his group, a guide, philosopher and friend; it is said that he was an excellent pianist, but with the exception of his "Islamey" and some of his earlier songs the music that we have heard is not conspicuous by reason of ideas or poetically dramatic treatment. As an original musical thinker he stands below his associates, Borodin, Moussorgsky and Rimsky-Korsakoff, nor did he have the technic and the sense of color possessed by the last named.

Georg Schumann's Variations were brought out here 15 years ago by Mr. Gericke. This Schumann belongs to the class characterized by the Germans as "solid" musicians. In one season he played all the sonatas of Beethoven in successive piano recitals. What might not be expected of one so lost to all sense of humor? In the present instance he took academic liberties with a staid Choral, but he strayed for a moment from the conservatory into an opera house where he heard "Tristan and Isolde" and then went back to work with a passage remaining in his mind. No doubt the variations are "well-worked," highly respectable, and at the end there is the anticipated, inevitable apotheosis of the Choral, allegro glorioso, brass and wood-wind and organ in full blast with fiddles in counterpoint, which brings the expected and desired applause. These Variations were composed at Bremen. They might have been composed at Stuttgart or at Eisleben.

The concert will be repeated tonight. There will be no concerts next week. The program of the concerts Jan. 12 and 13 will include three pieces by Sibelius, "Pohjola's Daughter," "The Oceanides," "Night-ride and Sunrise" (first time here); Beethoven's violin concerto (Albert Spalding, violinist); and the overture to "Egmont."

m NORTH AMERICAN
ress: Philadelphia, Pa.
e

Ossip Gabrilowitsch, the distinguished Russian pianist, will be the soloist at the third Boston symphony concert to be given in the Academy of Music New Year's night, Monday, January 1. He will play Rachmaninoff's concerto in C minor No. 2, a work which was played here a half dozen years ago at a Boston symphony concert by the composer himself. The Franck symphony comes first on the program. In the second part, in addition to the Rachmaninoff concerto, will be Debussy's exquisite setting of Hallarme's "L'Apres Midi d'un Faun," and the program will end with the brilliant "Espana" rhapsody of Chabrier.

From the
Journal
Dec. 30,1916.

BEETHOVEN WORK WELL PERFORMED

Beethoven's eighth symphony—the "little symphony," as the composer described it, when comparing it with the seventh, the "great one in A"—is the most familiar and impressive number on this week's Symphony program. The performance yesterday, which Dr. Muck conducted in a fashion that revealed its manifold graces, also served to recall Beethoven's opinion that this mellifluous symphony in F major is one of his happiest works.

For the first time, Balakireff's symphonic poem, "Thamar," is based on the gloomy poem by Michail Lermontoff, is offered at the Symphony concerts. It is not an unfamiliar composition, nevertheless, for it has been played here in recent years by the Boston Opera Company orchestra, with Andre Caplet conducting, and by the Ballett Russe orchestra. The ballet "Thamar," with Balakireff's music, was presented here last month, with Flore Revalles appearing as the queen who lures men to their death through her baleful beauty. The music pictures the adventures of several victims of the siren who dwelt by the waters of Terek. The performance was excellent, but not exciting.

The last number on the program is Georg Schumann's symphonic variations on "Wer dur den lieben Gott," an early 17th century German choral, which calls for full orchestra and organ. It is an old-fashioned work, with a stirring finale.

Next week the orchestra will be out of town. At the concerts on Jan. 12 and 13 the soloist will be Albert Spalding, who will play the Beethoven violin concerto. Three tone pictures by Sibelius will be performed for the first time in Boston. Beethoven's overture to "Egmont" will complete the program.

From HERALD
Address: New York City

Date DECEMBER 24th

VACATION FRIENDS TO GIVE BIG CONCERT

Announcement was made yesterday by the Board of Directors of the Vacation Association, Inc., No. 38 West Thirty-ninth street, of which Miss Robinson Smith is president, that a concert for the benefit of the organization will be given in the Metropolitan Opera House, January 16. The features of the programme will be selections by Mr. Ignace Paderewski, Mr. Fritz Kreisler and the Boston Symphony Orchestra.

The sponsors of this concert are Miss Robinson Smith, Mrs. Wendell Baker, Miss Anne Morgan, Mrs. Rogers Bacon, Mrs. August Belmont, Mrs. Daniel Guggenheim, Miss Mabel Beardsley, Mrs. Montgomery Hare, Mrs. Alexander Kohut, Miss Theresa O'Donohue, Mrs. Ponsonby Ogle, Miss Maude Wetmore, Mrs. Cornelius C. Zabriskie and Miss Alice Kirkpatrick. Four days ago the tickets were put on sale, and already half of the house has been sold. The following have taken boxes:—

Mrs. Vincent Astor, Mrs. E. H. Harriman, Miss Anne Morgan, Mrs. W. K. Vanderbilt, Mrs. Pierpont Morgan, Mrs. August Belmont, Miss DeForrest, Mrs. Herbert Satterlee, Mr. Clarence Mackay, Mr. Henry Frick, Mrs. Daniel Guggenheim, Mrs. Edward Breitung, Mrs. D. W. B. Dickerman, Mrs. J. J. Higginson, Mr. William Salomon, Mrs. E. Hooker, Mr. Charles Smith, Mr. C. W. Watson, Mr. Arthur Pyle, Mrs. Horace Hill, Mrs. Simon Guggenheim and Mr. Charles Steele.

PUBLIC LEDGER
s: Philadelphia, Pa.

Tomorrow night [illegible] the third appearance of the season of the Boston Symphony Orchestra. The program which Doctor Muck has made for this concert consists entirely of French and Russian music, with three masterpieces of the French school and one of Russia's greatest contributions to the literature of the piano and orchestra. The Symphony will be Cesar Franck's in D Minor, a notable work which the Boston Symphony Orchestra has not played in Philadelphia in more than four years. This makes the first part of the program. After the intermission will come Debussy's exquisite "L'Apres Midi d'un Faun," Rachmaninoff's Second Concerto for pianoforte and orchestra in C-Minor and Chabrier's "Espana" Rhapsody. The soloist will be Ossip Gabrilowitsch, who has already played the Rachmaninoff concerto with great success with the Boston Symphony Orchestra at one of its Boston concerts.

EVENING JOURNAL
ss: New York City

Paderewski, Kreisler and the Boston Symphony Orchestra will appear at the concert which will be given at the Metropolitan Opera House on January 16 in aid of the Vacation Association. Among those interested in the success of the affair are Mrs. J. Pierpont Morgan, Mrs. August Belmont, Mrs. Herbert L. Satterlee, Mrs. William K. Vanderbilt, Mrs. Vincent Astor, Mrs. E. Henry Harriman, Miss Anne Morgan, Miss Maude Wetmore, Miss Robinson Smith and Clarence H. Mackay.

[58]

From the
Advertiser
Dec. 30, 1916.

SYMPHONY GIVES PLEASING PROGRAM

WORK WELL READ AND EXECUTED

Dr. Muck Recalled by Enthusiastic Audience — Greater Simplicity Desirable

By LOUIS C. ELSON

PROGRAM

Beethoven—Eighth Symphony.
Balakireff—Symphonic Poem, "Thamar."
Georg Schumann—Symphonic Variations on a Chorale.

Strange as it may appear, there was once a man named Beethoven who wrote a symphony which lasted only about half-an-hour, was full of pretty melodies and playful and unaffected. This symphony and his others (for he wrote some others) had considerable vogue in their time, but, of course, they are not to be compared with our present hour-and-a-half symphonies, without tune and with an enormous orchestra with many more kinds of instruments.

In spite of this, the audience seemed to welcome this unambitious sister of the Brobdignagian works and to enjoy the humor which sparkles through every movement. It might be called a symphony without a slow movement, for the Allegretto, with its playful dialogue between violins and cellos (plus contrabasses) is more of a Scherzo than a true slow movement.

It is almost a "Bassoon Concerto" at times, for although that instrument has not any very difficult work to do, it is made constantly prominent. Beethoven loved the bassoon, and thoroughly enjoyed himself when writing for it. He had a name for his jovial moments and he called this mood "Aufgeknoepft," "Unbuttoned."

All through this symphony he is in this "unbuttoned" frame of mind. We need only record the points as they were made, in succession. The first movement gave its two jolly themes, its brusque development, its coda with the comical bassoon octave figure; the Allegretto Scherzendo its charming string dialogue aforesaid; the Minuet served to show that Beethoven did not abolish the Minuet by inventing the Scherzo, and was given in the delicate rococo style its antique effects demand; but the Finale was an entire frolic, and here the Coda, with that wild lead from flutes and violins to contrabasses alone (from the garret to the cellar of the orchestra) and the quaint joining together of bassoon and kettle-drum in obligato work and the suddenly sentimental contrabasses, made a climax that was as rollicking as possible.

And all this was read by Dr. Muck and played by the orchestra as if they heartily enjoyed it, as certainly the audience did. The evidence of appreciation was not lacking, for not only was there applause at the end of each movement, but at the close of the work Dr. Muck was recalled. Nevertheless we think that the conductor tried to make too much out of the work. Greater simplicity would have suited it better.

Then came something much more earnest, much more heavily scored, yet still belonging to the field of true music, Balakireff's 'Thamar." We have had this recently with short-skirted, pedal accompaniment,—as a Ballet,—but its symphonic rendering gave it immeasurably greater importance.

It began in the deepest depths, as the Russians love to do, and was portentous to the last degree. It was easy to read some meaning into it. The rushing torrent and the seductive song of Thamar, for example, could be identified. There were oriental dance rhythms with triangle and tambourine for tropical effects. There was the Oriental monotonous reiteration of kettle-drum strokes. Nevertheless the picture was somewhat vague. Passion and mystery were there, and a Thamar night seemed to be as fatal as "une nuit de Cleopatra," but the end was so ecstatic and tender that we judge that the lovers did not disapprove altogether of this form of death. The orchestration of the composition was, of course, ultra-modern.

In the matter of variation-composition one can change the old saying into "A lot of learning is a dangerous thing," for whether the name of the composer be Beethoven, Brahms,—or Georg Schumann, the result is a tonal display that is remarkable for length and in some degree for conventionality also. There must be an exhibition first of this instrument, and then of that; there must be a variation in Minor to contrast against one in Major; there must be a fugue; there must be a grandiose or bombastic finale. Schumann's teachers, Reinecke and Jadasohn, equipped him thoroughly for this kind of task. Counterpoint sits easily upon him, and he can make rhythmic transformations with juggling skill. But such compositions are seldom very far from "Kapellmeistermusik."

Yet we must make an exception here. The combination of organ with orchestra was very fitting in such a religious theme, and it was well managed. The use of fugal form was also fitting in the treatment of a Chorale, and the counterpoint commanded all respect. And in the final variations there was a degree of development that was not only ingenious but inspiring, so that one cordially forgave the pedantic touches that were in some parts of the earlier treatment.

These variations may take rank with the large variations of Beethoven and of Brahms. In both of these composers, as in Georg Schumann, we find much freedom in the treatment of themes, and in this work sometimes even the transformation, by figure development, into new, strange and rich guises. Yet we doubt if the ingenuity of such music can ever be understod by the laity. Bulwer-Lytton once claimed for one of his works that "it was not written for the common herd." Much the same might be said about such masterly variations.

The playing of the strings in the fugue finale was masterly in the highest degree. The trombones, too, did very well, although too strident toward the close.

The overwhelming power of the finale would impress any audience, and we were not astonished to see Dr. Muck twice recalled at the close. The work of the entire orchestra and his own interpretation certainly deserved it, as this concert, like a wasp, had its most powerful part at the end.

From the
Globe
Dec. 30, 1916.

SYMPHONY CONCERT

Balakireff's Thamar, First Time by the Orchestra

Excellent Performance of Variations by Georg Schumann

The 10th Friday afternoon Symphony concert consisted of Beethoven's eighth symphony. Balakireff's "Thamar" (symphonic poem for orchestra after a poem by Michail Lermontoff), first time at these concerts, and Georg Schumann's symphonic variations on the choral, "Wer nur den lieben laesst walten."

Georg Schumann, no relative of Robert, a choral conductor, teacher and composer, now living in Berlin, has written more inspirational music. The variations are respectable. They denote contrapuntal learning, a cunning ingenuity in the various devices which disguise, paraphrase and relentlessly pursue a figure through many transitions. The chief subject of the final fugue sounds equally dull whether inverted or in its original position. The expanse of a figure may be halved or doubled, and it may provoke a procession of forms of it in the theorist's terms of inversion, augmenution, diminution and whatnot.

The choral as such, and noticeably this one, has character. This example suggests the cathedral. Its melody is broad and uplifting; the harmonization noble. The whole is sturdy, wholesome, devotional. Made to dance in these masquerades and its character is lost. Becoming a tune to serve as fodder for a composer's invention it wears this or that costume which may display a certain skill in manipulation but rarely reveals beauty.

The two variations on an organ point first in tympani, then in double basses, in a sense restore the mood of dignity and of deep and quiet strength. The variation in B major, which suffered an unfortunate slip in the horns, escaped in its spirit of freedom and sincerity from the ponderous artifice, the assumed and noisy importance of the fourth. The levity and grace of the seventh as a mere fantasy was welcome. The work as a whole is swollen and pedantic. Cesar Franck's chora prelude and fugue for piano treated t choral as an art form, but kept its dign y. The great Bach ennobled it o the gan. Schumann's use of the organ tone color is at moments arr its sheer jestic, but the final apotheosing, mais not one of these. It is a f noise viting an orchestra to virtuosire in- Dr Muck availed himself of it h a brilliant performance.

Balakireff's music of the baleful G gian QueenThamar, who, in her mo tain castle high over a gorge of th Terek, lured and reveled with her lovers for a night, then threw their bodies into the dark current below, needs the powerful stimulus to the eye of the Ballet Russe. They mimed the tale to it for the first time in America in Boston last February. There is Oriental suggestion; there is the visualizing figure of premonition in violas which returns in English horn and cello; there are the shimmering harmonic transitions near the close, but one misses a more compelling portrait of the cruel, sensual Queen, whom men yet called divine, and for whom they sold their lives. One misses the barbarous splendor with which Bakst drenched his stage picture in colors of settings and costumes.

The orchestral performance of this, as of the symphony, found Dr Muck in his accustomed keenness of perfection in music of varying periods and character. Beethoven's Scherzo was played with surpassing rhythmic and tonal delicacy. The orchestra will be away next week.

From the
POST
Dec. 30, 1916.

SYMPHONY PLAYS NEW TONE POEM

Balakireff's "Thamar" Is Given First Hearing

BY OLIN DOWNES

Beethoven's eighth symphony, Balakireff's "Thamar," symphonic poem after Lermentoff, and George Schumann's variations on the choral "Wer nur den liebe Gott lasst walten" made the programme of the tenth Friday afternoon concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall. Balakireff's work was heard for the first time at these concerts.

POETRY IN DULL COLORS

The performance of the delightfu symphony of Beethoven was all that it should have been.

The symphonic poem of Balakireff had evidently been studied with as much care for detail and reverence for the intention of the composer as the symphony of Beethoven—which in a sense, was quite wrong. For the methods so admirable in the performance of Beethoven's work were quite out of place when it came to the gorgeous, glowing music of Balakireff, music, whatever its defects, of an enormous and overwhelming vitality, music Asiatic in its excitement and sensuality.

The symphonic poem by Lermentoff which inspired Balakireff tells of the castle of the Queen Thamar, which still looms, in ruins, over the bank of the River Terek in the Dariel pass in the Caucasus, and of the wild fetes held there; of the travellers who became the victims of the beautiful and terrible queen, and whose bodies, in the gray light of the dawn, were carried away by the river "mad with fright," as a sigh comes from afar to the departing beloved. There is in the poem, and there is in the music, a vigor and imagery and opulence which should be felt to the utmost in any performance, and which were not felt. The most effective passages were those of which the orchestration was most piquant and refined, and the conclusion, where Dr. Muck was poetic. For the rest, there was constantly a restraint and an obsession with detail wholly out of place in this score. As a whole he have seldom heard this great conductor put himself more conscientiously at the service of the composer, and yet show so plainly his lack of sympathy with the music.

There will be no soloist at the 10th pair of Symphony concerts Friday afternoon, Dec. 29, and Saturday evening, Dec. 30. The symphony will be the Eighth Symphony of Beethoven, the "little symphony in F." The other works will be Balakireff's symphonic poem, "Thamar," which has not as yet appeared on a Symphony programme. Its performance undoubtedly will excite interest. The other work is Georg Schumann's symphonic variations on the choral, "Wer nur den lieben Gott lasst walten," which has not been heard here since 1901 when it was played under Mr Gericke. The length of the programme is one hour and 40 minutes. In the following week there will be no Symphony concerts as the orchestra will be away on its third Southern trip.

But those who were disturbed—if anyone could be disturbed by such a polite performance of this work—could console themselves of course for respectability and routine itself entered the hall with the performance of Mr. George Schumann's variations on a choral theme, which were for some reason or other repeated after a lapse of a few seasons.

From the
Traveler
Dec. 30, 1916.

Although the patrons of the Symphony concerts had their first hearing of Balakireff's symphonic poem "Thamar" at these concerts yesterday afternoon and Georg Schumann's Symphonic Variations on the Choral "Wer nur den lieben Gott laesst walten" was also on the program, they voted without hesitation the honors of the afternoon to Beethoven's Symphony No. 8.

The Beethoven number is real music. There is no striving at puzzling effects and no effort to see how many instruments can be possibly employed, but rather to make the most of such instruments as are used. It is just a real musician speaking from the heart in unmistakable, ever fascinating terms. It was delightfully played. Incidentally, it is to be noted, Beethoven says more of interest in this brief work than many another has said in a work twice as long.

Balakireff seems to have struggled through his "Thamar" without the ability to clearly set forth his ideas. After it is all over there is something lacking. It is a puzzle without a solution when played without the ballet.

Georg Schumann was certainly not in his happiest vein in his Variations. One could well wish for more of the real musician and less of the student.

[58]

From the
Herald
Dec. 30, 1916.

BALAKIREFF'S 'THAMAR' HEARD AT SYMPHONY

Follows Fine Performance of Beethoven's Symphony No. 8 and Is Succeeded by Playing of Georg Schumann's Symphonic Variations on a Choral.

By PHILIP HALE.

The 10th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 8; Balakireff, "Thamar," symphonic poem after a poem by Lermontoff; Georg Schumann, Symphonic Variations on the Choral "Wer nur den lieben Gott laesst walten."

After a finely proportioned and rhythmed performance of Beethoven's symphony, a symphony always welcome, although for many years it was underestimated, not ranked among the great ones, Balakireff's "Thamar" was performed, for the first time at these concerts. It was played at concerts of the Boston Opera Company in 1912 and recently was heard with a ballet in the repertoire of Diaghileff's company. Unlike the suite "Scheherazade," this symphonic poem gains by the miming and dancing on the stage. As a translation of to music of Lermontoff's poem, it is lacking in sensuousness, passion, wildness and horror. The most significant portions of the work are those that portray the roaring of the River Terek with the sinister suggestions of the tragedy to come, and the ending with the farewelling of the corpse by the wanton, demoniacal Queen. The melody typifying the amorous Thamar is not seductive, nor are the themes portraying her victims lured in the night mists by the inviting and hospitable light in any way characteristic. The music of the orgy is labored and dull. Lermontoff's poem might have attracted Richard Strauss. The story is that of Margaret in the Tour de Nesle, but Buridan was more fortunate in Dumas's drama than were the lovers of Thamar.

As in other works of Balakireff that have been performed here, there is a dryness in the music of "Thamar," a lack of fancy or imagination. No doubt he was a wise counsellor to the men in his group, a guide, philosopher and friend; it is said that he was an excellent pianist, but with the exception of his "Islamey" and some of his earlier songs the music that we have heard is not conspicuous by reason of ideas or poetically dramatic treatment. As an original musical thinker he stands below his associates, Borodin, Moussorgsky and Rimsky-Korsakoff, nor did he have the technic and the sense of color possessed by the last named.

Georg Schumann's Variations were brought out here 15 years ago by Mr. Gericke. This Schumann belongs to the class characterized by the Germans as "solid" musicians. In one season he played all the sonatas of Beethoven in successive piano recitals. What might not be expected of one so lost to all sense of humor? In the present instance he took academic liberties with a staid Choral, but he strayed for a moment from the conservatory into an opera house where he heard "Tristan and Isolde" and then went back to work with a passage remaining in his mind. No doubt the variations are "well-worked," highly respectable, and at the end there is the anticipated, inevitable apotheosis of the Choral, allegro glorioso, brass and wood-wind and organ in full blast with fiddles in counterpoint, which brings the expected and desired applause. These Variations were composed at Bremen. They might have been composed at Stuttgart or at Eisleben.

The concert will be repeated tonight. There will be no concerts next week. The program of the concerts Jan. 12 and 13 will include three pieces by Sibelius, "Pohjola's Daughter," "The Oceanides," "Night-ride and Sunrise" (first time here); Beethoven's violin concerto (Albert Spalding, violinist); and the overture to "Egmont."

m NORTH AMERICAN
ress: Philadelphia, Pa.

e

Ossip Gabrilowitsch, the distinguished Russian pianist, will be the soloist at the third Boston symphony concert to be given in the Academy of Music New Year's night, Monday, January 1. He will play Rachmaninoff's concerto in C minor No. 2, a work which was played here a half dozen years ago at a Boston symphony concert by the composer himself. The Franck symphony comes first on the program. In the second part, in addition to the Rachmaninoff concerto, will be Debussy's exquisite setting of Hallarme's "L'Apres Midi d'un Faun," and the program will end with the brilliant "Espana" rhapsody of Chabrier.

From the
Journal
Dec. 30, 1916.

BEETHOVEN WORK WELL PERFORMED

Beethoven's eighth symphony—the "little symphony," as the composer described it, when comparing it with the seventh, the "great one in A"—is the most familiar and impressive number on this week's Symphony program. The performance yesterday, which Dr. Muck conducted in a fashion that revealed its manifold graces, also served to recall Beethoven's opinion that this mellifluous symphony in F major is one of his happiest works.

For the first time, Balakireff's symphonic poem, "Thamar," is based on the gloomy poem by Michail Lermontoff, is offered at the Symphony concerts. It is not an unfamiliar composition, nevertheless, for it has been played here in recent years by the Boston Opera Company orchestra, with Andre Caplet conducting, and by the Ballett Russe orchestra. The ballet "Thamar," with Balakireff's music, was presented here last month, with Flore Revalles appearing as the queen who lures men to their death through her baleful beauty. The music pictures the adventures of several victims of the siren who dwelt by the waters of Terek. The performance was excellent, but not exciting.

The last number on the program is Georg Schumann's symphonic variations on "Wer dur den lieben Gott," an early 17th century German choral, which calls for full orchestra and organ. It is an old-fashioned work, with a stirring finale.

Next week the orchestra will be out of town. At the concerts on Jan. 12 and 13 the soloist will be Albert Spalding, who will play the Beethoven violin concerto. Three tone pictures by Sibelius will be performed for the first time in Boston. Beethoven's overture to "Egmont" will complete the program.

From HERALD
Address: New York City

Date DECEMBER 2[illegible]th

VACATION FRIENDS TO GIVE BIG CONCERT

Announcement was made yesterday by the Board of Directors of the Vacation Association, Inc., No. 38 West Thirty-ninth street, of which Miss Robinson Smith is president, that a concert for the benefit of the organization will be given in the Metropolitan Opera House, January 16. The features of the programme will be selections by Mr. Ignace Paderewski, Mr. Fritz Kreisler and the Boston Symphony Orchestra.

The sponsors of this concert are Miss Robinson Smith, Mrs. Wendell Baker, Miss Anne Morgan, Mrs. Rogers Bacon, Mrs. August Belmont, Mrs. Daniel Guggenheim, Miss Mabel Beardsley, Mrs. Montgomery Hare, Mrs. Alexander Kohut, Miss Theresa O'Donohue, Mrs. Ponsonby Ogle, Miss Maude Wetmore, Mrs. Cornelius C. Zabriskie and Miss Alice Kirkpatrick. Four days ago the tickets were put on sale, and already half of the house has been sold. The following have taken boxes:—

Mrs. Vincent Astor, Mrs. E. H. Harriman, Miss Anne Morgan, Mrs. W. K. Vanderbilt, Mrs. Pierpont Morgan, Mrs. August Belmont, Miss DeForrest, Mrs. Herbert Satterlee, Mr. Clarence Mackay, Mr. Henry Frick, Mrs. Daniel Guggenheim, Mrs. Edward Breitung, Mrs. D. W. B. Dickerman, Mrs. J. J. Higginson, Mr. William Salomon, Mrs. E. Hooker, Mr. Charles Smith, Mr. C. W. Watson, Mr. Arthur Pyle, Mrs. Horace Hill, Mrs. Simon Guggenheim and Mr. Charles Steele.

PUBLIC LEDGER
s: Philadelphia, Pa.

Tomorrow night comes the third appearance of the season of the Boston Symphony Orchestra. The program which Doctor Muck has made for this concert consists entirely of French and Russian music, with three masterpieces of the French school and one of Russia's greatest contributions to the literature of the piano and orchestra. The Symphony will be Cesar Franck's in D-Minor, a notable work which the Boston Symphony Orchestra has not played in Philadelphia in more than four years. This makes the first part of the program. After the intermission will come Debussy's exquisite "L'Apres Midi d'un Faun," Rachmaninoff's Second Concerto for pianoforte and orchestra in C-Minor and Chabrier's "Espana" Rhapsody. The soloist will be Ossip Gabrilowitsch, who has already played the Rachmaninoff concerto with great success with the Boston Symphony Orchestra at one of its Boston concerts.

EVENING JOURNAL
ss: New York City

Paderewski, Kreisler and the Boston Symphony Orchestra will appear at the concert which will be given at the Metropolitan Opera House on January 16 in aid of the Vacation Association. Among those interested in the success of the affair are Mrs. J. Pierpont Morgan, Mrs. August Belmont, Mrs. Herbert L. Satterlee, Mrs. William K. Vanderbilt, Mrs. Vincent Astor, Mrs. E. Henry Harriman, Miss Anne Morgan, Miss Maude Wetmore, Miss Robinson Smith and Clarence Mackay.

om EVENING SUN
ddress: New York City
ate JAN

Winging their high way from Boston, Dr. Karl Muck and his symphony orchestra gave their third performance of the season last night at Carnegie Hall. The occasion was marked by some good playing of three of the best known Wagner selections and by a truly noble rendition of the well known D minor symphony of Cesar Franck. Though not a surprising programme, or even a novel one, it made the best of these standard pieces which could show to ripe advantage the mass, the precise force of the Boston Symphony.

Modulatory, yet far from vague, the Franck movements have much to say. Different as they are from, say, his eight part paraphrase of the Sermon on the Mount, they are as inherently marked by that deep sincerity which was the chief characteristic in the shy and secluded life of the old organist of St. Clothilde. It was his gifted pupil, Ropartz, who found these words to say of him:

"He stands out from his contemporaries as one of another age; they are scoffers, he was a believer; they vaunt themselves, he worked in silence; they seek glory, he let it seek him."

That perhaps is what is uppermost in the symphony in D minor, unruly as it sometimes is, and large with unborn, agonizing melodies. Its bulk and solidity, its earnest intensity are attributes which belong by right of performance to Dr. Muck and his musicians.

The Wagnerian selections were hardly as successful. Of course after so much practice at "The Flying Dutchman" overture it was predoomed to be a masterly rendition. The swift, chaotic snatch of theme after theme gave more than ever the inevitable picture of wind and cloud in the frayed and stormy procession. But in those periodic rifts where the blue of the sky showed through—at the moments of the ballad, for instance, or of the apotheosis—there might well have been more warmth and tenderness to the mere sudden quieting of tone. The "Rienzi" overture, beloved of the tyro and of whoever is young enough to conceive of it, Wagner young enough to write it, went trumpeting to an awesome close, scarcely marred by the single brass note which flew astray. More interesting was the Paris version of the "Tannhaeuser" overture, so little heard as a concert number in comparison with the convential fretted repetitions of the German one. It is a pity; there is so much beauty and imagination in this bacchanale ending.

STAATS-ZEITUNG
ss: New York City
JAN

Bostoner Symphonie-Konzert.

In der Musik wie in anderen Künsten kommt es ja gar häufig mehr auf das „Wie" an, denn auf das „Was", und so konnte man denn am Donnerstag abend mit der unnachahmlich glänzenden Ausführung des Programms Dr. Mucks zufrieden sein, wenn man ihm auch keine besonders aparten Reize nachsagen konnte.

Die zweite Abteilung bestritten drei Exzerpte aus Wagnerschen Musikdramen, die man bei den Bostonern eigentlich nicht sucht, eben weil man sie anderwärts so häufig zu hören bekommt. Die Symphonie — César Francks D-Moll-Symphonie — ist allerdings ein eigenartiges und ungemein erfreuliches Werk, das immer voll wirken wird, wenn es gut gespielt wird. Dr. Muck dirigierte es diesmal jedoch in einfach superlativer Weise. Man kann sich denken, daß man es gegenwärtig in Frankreich und Belgien nicht liebt, wenn man auf den Einfluß Wagners auf den großen belgisch-französischen Komponisten hinweist, soviel ist aber sicher, daß mir die „Tristan"-Chromatik in dieser Franck'schen Symphonie kaum je so deutlich vorgeführt worden ist, als in der drängenden, ahnungsvollen, düsteren, absolut kongenialen Wiedergabe durch Dr. Muck. Die stürmischen Klagen und Verzweiflungsausbrüche im ersten Satz kamen ebenso voll zum Ausdruck als die Akzente der Schwermut, der Demut und der rührenden Bitte. Im zweiten Satz klang es wie Trauermusik, zwischen deren einzelnen Teilen eine süße Melodie die frommen Kinderaugen aufschlug. Im Schlußsatze war es wie ein Grabgeläute der Bässe, das wie zersprungene Hoffnung klang. Eine große Leistung seitens des Dirigenten und der Meisterspieler.

Die drei Wagner'schen Stücke, die „Rienzi"-Ouvertüre, die „Fliegende Holländer"-Ouvertüre, sowie das „Bacchanale" aus „Tannhäuser", Pariser Version, schwelgten förmlich in dem unnachahmlichen Wohllaut des Orchesters. Das selbstverständlich ausverkaufte Haus bereitete den Künstlern wirkliche Ovationen.

m EVENING Bulletin
ress: Providence, R. I.

BOSTON SYMPHONY ORCHESTRA HEARD IN FINE CONCERT

Brilliant Performance Given in Infantry Hall.—Irma Seydel Big Success as Violiniste in Concerto, Dr. Muck Giving Perfect Accompaniment.

The Boston Symphony Orchestra gave an unusually brilliant concert in Infantry Hall last evening. In fact, it was the most interesting concert the orchestra has given here this season. Franck's Symphony in D-minor was the orchestral "piece de resistance" and Irma Seydel, the gifted young American violiniste, was the soloist, playing Saint-Saens' B-minor concerto for violin. An audience of good size attended.

This was the programme:

Symphony in D-minor.....Franck
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Overture to "Euryanthe".....Weber
Concerto in B-minor, for violin and orchestra, No. 3, Op. 61.....Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.
"Espana," Rhapsody for orchestra....Chabrier

The orchestra's playing of the Franck symphony will be remembered for many a day by those who had the good fortune to be present last evening. It is hard indeed to believe that this beautiful work was unappreciated when first performed. But that was the fate of much that Franck wrote. Like many other men of genius full appreciation of his work was denied during his life.

Now, a generation after his death, we are profoundly moved by the beauty and grandeur of his art. The symphony shows his melodic gift, his remarkable ability to combine the voices of instruments in novel and striking manner, and the power of sustained eloquence in orchestral writing. The first movement is one of impressive breadth and dignity and is remarkable for its richness of orchestration and ingenius and effective grouping of instruments. The middle movement contains a melody for English horn with string pizzacato accompaniment, and in the last there again appears a flood of musical ideas dressed in gorgeous colors, and familiar themes of the opening movement return clothed with strange but becoming harmonies.

After such a rich feast the time-worn Weber overture seemed somewhat superficial. But it was magnificantly played. In fact the entire programme was given with tremendous enthusiasm.

There was decidedly something in the air. Perhaps it was the Christmas spirit. At all events the men played with a fire that made the concert one of unusual brilliance.

The Chabrier "Espana" is a characteristic piece of writing—glittering with kaliedoscopic orchestration, and filled with catchy rythms. It was played with great abandon.

Miss Seydel scored a big success. Her appearance here earlier in the season at a De Luxe concert showed her great talent and in the concerto with orchestra last evening, she delighted her audience with a remarkably fine performance of the difficult work.

This extremely talented young violiniste might be called the "daughter of the Boston Symphony," as her father is a member of that organization and her teacher was C. M. Leoffler, who sat for many seasons with Frank Kneisel at the first violinist's desk. Miss Seydel gave an authoritative reading of the concerts. Her tone was ample in size and her technique of scintillating brilliance. Violinists who were present doubtless remarked the freedom and splendid efficiency of her bowing. In fact her playing shows a splendid all-round development. There is virility, temperament and a wonderfully clean execution. Her intonation is always pure and her tone is full and rich. The final movement of the concerto calls for virtuosity and in this particular Miss Seydel displayed great accuracy and clearness. The passage in harmonics was played with absolute purity.

Dr. Muck gave her a perfect accompaniment and at the close there was a spontaneous outburst of applause that w[illegible] many recalls.

n EVENING SUN
ress: Baltimore, Md.
JAN 4 – 19

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra gave its third concert at the Lyric last evening, Dr. Karl Muck conducting. The soloist of the occasion was Ossip Gabrilowitsch, the distinguished Russian pianist, who played the Second Rachmaninoff concerto.

This is a work of supreme beauty, a brilliant and thrilling composition that has many significant and vital qualities. Written in a broadly emotional style, it has, in many of its episodes, a very distinct nationalistic flavor. At times the grouping of instruments gives it an Oriental and elemental coloring that is as suggestive as it is fascinating. Its principal themes seem to be an assembling of antique folk-thoughts. It is all so curiously of the soil. This concerto, moreover, is a composition replete with exquisite rhythms. In the first and last movements the solo instrument is used to a large extent as a part of the orchestral fabric rather than as an individual voice and for this reason the work has a very unusual richness.

There are splendid passages for the strings overlaid with pianistic arabesques. It is a work, too, of monumental crescendos and vivid fire. But the second movement, in quite another vein, seemed last evening a bit of pure inspiration. It was like some wonderful love song expressed in tender phrases, yet with an artless grace. It was an epitome of sad beauty and insistent appeal.

Gabrilowitsch's Performance.

This, no doubt, was largely due to the introspective performance of the pianist himself, for Gabrilowitsch is a peculiarly poetic artist, whose velvety touch and suave technique are admirably suited to the interpreting of a work of such nobility and breadth. His is a very unusual equipment. His playing is marked by splendid fire, by a broadly rhythmic freedom and a splendid brilliance, yet by an ineffable tenderness as well. His touch is like velvet. His tone round, his legato pure and singing. His titanic work in the first movement made an immediate impression, but the insistent appeal of his reading of the adagio, a reading so replete with poetic appreciation, so visionary and so quiet, yet so vital, was perhaps the most memorable feature of a performance that was as interesting and significant as that of any player who has appeared here this season.

The orchestra gave a remarkably beautiful rendition of the Debussy "L'Apres-Midi d'un Faune" prelude, one of the most exquisite works in the modern repertoire, playing this score with wonderful clarity and balance. Indeed, it is extremely doubtful if this popular work has ever been given a more significant interpretation here, for its pastoral quality as well as its really extraordinary sensuousness was expressed last evening with surprising vividness. It was a performance that made a very deep impression on the audience, the applause being so insistent that the musicians were finally obliged to rise from their seats to acknowledge it.

Schumann Symphony Beautiful.

The symphony was the rarely played "Rhenish," by Schumann, a work of no little interest and one that is both characteristic and beautiful if, in these last days, it does seem a little trivial. It is a series of five "impressions" of life in the Rhine country and it has, of course, the Schumann "song" quality that is always so appealing. The big orchestra plays such works very beautifully, with finesse and authority. This particular composition is full of moods and variety, generally gay, but sometimes just a little grave. Both the "Sehr maessig" and the "Nicht schnell" episodes were delightful, although neither of these has the serious inspiration of the "Cathedral scene," so called.

The concert closed with a spirited performance of the familiar "Euryanthe" overture of Weber.

J. O. L.

Journal
Providence, R. I.

Irma Seydel
Violin Soloist with Boston Symphony Orchestra on Tuesday Evening.

The list of composers represented in the Boston Symphony Orchestra's programme on Tuesday, comprises a Belgian, two Frenchmen and one German; the Belgian being Cesar Franck, the Frenchmen Camille Saint-Saens and Emanuel Chabrier, and the German Carl Maria von Weber. Franck, although a Belgian, spent most of his life in Paris as the organist of the Church of Sainte Clotilde, and has been a potent influence in French music. The French composer of to-day of whatever schools and ideals are his direct musical descendants. His chief work was his symphony in D-minor, which is the first number on the programme of the coming concert. This symphony, like many other masterpieces of its kind, had to fight its way into public favor. In its early days it was pronounced cryptic, dissonant, but its value was soon realized and to-day it is the most highly esteemed piece of absolute music that modern France has given to the world.

The three pieces in the second part of the programme are the ever-youthful and brilliant overture to "Euryanthe" by Weber, Saint-Saens's Violin Concerto in B-minor, and the Spanish dances by Chabrier which he calls "Espana." When this was first performed in Boston many years ago the late Ben Wolf, then musical critic of the Herald, said that the sacred codfish in the State House wagged its tail with excitement.

The soloist will be Irma Seydel, one of the younger generation of women violinists. Miss Seydel, who is still in her early twenties, has already played with the Boston Symphony Orchestra with much success. Her father has for many years been a member of the orchestra and from members and past members of the orchestra, notably Charles Martin Loeffler and Andre Maquarre, she received the greater part of her musical education.

The programme in its order is as follows: Symphony in D-minor, Cesar Franck; Overture to the opera, "Euryanthe," Weber; Concerto for violin and orchestra in B-minor, Saint-Saens; Rhapsody, "Espana," Chabrier.

rom EVENING POST
.ddress: New York City
ate

Boston Symphony Gala Concert

THE gala concert which will be given in the Metropolitan Opera House Tuesday evening, January 16, in aid of the Vacation Association by the Boston Symphony Orchestra, with Messrs. Paderewski and Kreisler as soloists, will be most brilliant musically as well as socially. As already announced, Paderewski will play the Schumann concerto in A minor with the orchestra, and his performance of this work ten days ago in Boston has been the real sensation there of several seasons. Kreisler will play the Mendelssohn concerto in E minor and will also play with orchestra his own "Tambourin Chinois" and Wieniawski's "Airs Russes." Paderewski will play a group of solo pieces for piano alone. Dr. Muck has selected for the orchestral numbers three pieces calculated to display the virtuosity and the brilliancy of the orchestra. The opening number will be Smetana's overture to "The Sold Bride." The second number will be Richard Strauss's tone poem "Till Eulenspiegel's Merry Pranks," and the third number Rimsky-Korsakoff's "Caprice Espagnol." The scheme of the programme calls first for the overture, which will be followed by Kreisler; then "Till Eulenspiegel"; then the Schumann concerto with Paderewski; followed by Rimsky-Korsakoff's "Caprice Espagnol"; Kreisler, in his two pieces with orchestra, and finally Paderewski in solos.

m EAGLE
dress: Brooklyn, N. Y.
e

BOSTON SYMPHONY CONCERT

Gabrilowitsch's Distinguished Playing in Concerto.

The feature of last night's concert of the Boston Symphony Orchestra at the Academy was a superb performance of the superb Second Concerto by Rachmaninoff, with Ossip Gabrilowitsch as the soloist. The work has been heard here before, but it is not played nearly as often as its beauty and interest would warrant. The reason is probably that the Concerto is of the modern school and that the piano is treated as merely the leading instrument of the orchestra, so that the opportunities for personal display on the part of the pianist are much less than in many of the older works. Nevertheless, a poet of the piano, like Gabrilowitsch, who is willing to sink personality in interpretation of the music, finds abundant reward. Anything more utterly lovely than the adagio of the Concerto, as it was played last night, would be hard to imagine. The blending of piano and orchestra was so perfect that you forgot about the performers in enjoyment of the music. Then, when the climax came for a brief assertion of the dominance of the piano, the effect was fairly thrilling. The last movement was more nearly conventional, although at no time did the orchestra sink to older attitude of an accompaniment for a soloist. The lovely clarity of Gabrilowitsch's tone, the nice gradation by which he blended the piano with the orchestra and yet made its part of the score heard, and his power without hardness, where power was required, were all admirable. Indeed, the only quality of his art which the Concerto did not reveal was the variety of tone color with which he diversifies a recital of music written for the piano alone. But, to atone for that lack, the audience got a Concerto which was continuously interesting as music and had none of those dry passages which used to be written in order that the soloist might show off.

The remainder of the program was excellent and diversified; in that latter respect Dr. Muck is improving rapidly. It opened with the sunny and cheerful "Eighth Symphony" by Beethoven, while the piano Concerto was preceded by a lovely little atmospheric "Orchestral Sketch" by Borodin, in which the mingling of a Russian and an Oriental folk-song ended just before it would have become monotonous.

The concert ended with Weber's gorgeous overture to "Eurvanthe," in which Dr. Muck filled the soft passage with a sense of mystery and suspense, even if one knew nothing of the story of Emma and her ghost but had to consult the program for a key to the tragedy, which fell on the ear so impressively.

1 STANDARD UNION
ress: Brooklyn, N. Y.

GABRILOWITSCH PLAYS WITH THE BOSTONIANS

The Boston Symphony Orchestra, at its monthly concert last night in the Academy of Music, had a programme that was a pure joy from start to finish. Dr. Muck opened with Beethoven's Eight Symphony, "the little symphony in F" that shows the master in his gayest vein, warmed in the afternoon sunlight of life, and then gave Borodin's sketch, "On the Steppes of Central Asia," from which the haunting start of the third act of "Prince Igor" was developed, the Rachmaninoff piano concerto, with Ossip Gabrilowitsch as soloist, and the overture to Von Weber's "Euryanthe."

The whole orchestra stood up to bow in recognition of the applause that followed the symphony, and after the concerto Gabrilowitsch was given a personal ovation, the like of which has hardly been equalled by that accorded any soloist at these concerts in many years.

The playing throughout was worthy of the highest admiration, the band seeming rather to excel themselves in exquisite tone and fineness of tracery in the musical embroideries. Gabrilowitsch had given the concerto once before with the orchestra at a Brooklyn concert, but that was back in 1908. Veteran subscribers noticed a thinning out in his once massive pile of hair, a thinning that amounted to extinction at the back, but also noticed a deeper, nobler art that has come with maturity. The dynamics of the last movement were as brilliantly contrasted as the flaming red carnations in front of him were with the bright green ferns.

1 EVENING WORLD
ess: New York
JAN

The Boston Symphony Orchestra at Carnegie Hall last night gave its third evening concert of the season before, as always nowadays, a crowded audience. The principal number was Cesar Franck's symphony in D minor. More beautiful and significant symphonies than this have been penned, but we must have variety, and Dr. Muck and his players are to be congratulated upon the manner in which they exploited it. The climax of the concert was reached in the bacchanale from Wagner's "Tannhauser." In this excerpt the orchestra achieved a perfection of ensemble, a tonal balance, and individual and collective virtuosity such as makes the organization unique. The "Rienzi" overture, although splendidly played, was an anti-climax.

om TRIBUNE
dress: New York City
e JAN

A gala concert will be given in the Metropolitan Opera House Tuesday evening, January 16, in aid of the Vacation Association by the Boston Symphony Orchestra, with Messrs. Paderewski and Kreisler as soloists. As already announced, Paderewski will play the Schumann Concerto in A minor with the orchestra. Mr. Kreisler will play the Mendelssohn Concerto in E minor, and will also play with the orchestra his own "Tambourin Chinois" and Wieniawski's "Airs Russes." Mr. Paderewski will play a group of solo pieces for piano alone.

Dr. Muck has selected for the orchestral numbers three pieces calculated to display the virtuosity and the brilliancy of the orchestra. The opening number will be Smetana's Overture to "The Bartered Bride." The second number will be Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," and the third number Rimsky-Korsakoff's "Caprice Espagnol." The scheme of the programme calls first for the overture, which will be followed by Mr. Kreisler; then "Till Eulenspiegel"; then the Schumann Concerto with Mr. Paderewski, followed by Rimsky-Korsakoff's Caprice; Mr. Kreisler, in his two pieces, with orchestra, and, finally, Mr. Paderewski in solos.

n PUBLIC LEDGER
ress: Philadelphia, Pa.

BOSTON SYMPHONY IN THIRD CONCERT

Ossip Gabrilowitsch Plays Rachmaninoff's C Minor Piano Concerto

PROGRAM
Franck—D minor Symphony.
Debussy—Prelude to "The Afternoon of a Faun."
Rachmaninoff—Second piano concerto.
Chabrier—"Espana," rhapsody.

Ossip Gabrilowitsch was the soloist of the concert given to a crowded and delighted house by the Boston Symphony Orchestra, under Karl Muck, in the Academy last evening. The work he chose to play was Rachmaninoff's second piano concerto in C minor, which was played by the composer with this orchestra here November 8, 1909. M. Gabriowtsch's reading of the work last night was even more impressive than that of its progenitor. It was plain when Rachmaninoff performed the work that it was not meant to give the piano everything to do and to say. A good deal of the time the support of the orchestra was quite as robustly voluminous as it could possibly be if the identity of the piano was not to be completely effaced. And so it was last evening. The ear never wholly lost the notes of the piano, but there were many times when the soloist and the tonal background were on an even footing, by design. At the beginning with the reverberant alternating chords of the piano alone it was as though the artist held thunder and lightning in a leash, and the continuance of the low voices by the left hand beneath the tempestuous accompanying instruments was as the sea under a lashing storm. In the Adagio that followed the clarinet imparted a distinctive and exquisite tone-color; near the end a dramatic pause, and then a perfectly executed trill led the way to a cadenza of great beauty, and a coda of lyric character over the prolonged notes of the higher strings. The closing measures on the piano alone were as simple as the final sentences of a chapter in a novel of Tolstoy.

The final allegro starts like Schubert's "Marche Militaire" and in mood hints at the madcap vivacity of such music as that of Chabrier, which followed; but ere the close the music was refined and spiritualized into the sublime climax, with its crashing chords, for which the pianist brought down his hands from almost their fullest upreach upon the keys. The soloist as is his wont, did not for a moment obtrude the ego. He played in a manner of gentlemanly elegance that comported with Boston Symphony traditions. But the playing was not cold. It was sentient and sensitive, vibrant and flexible, filling the air with singing tones. No wonder the house rose to it in a storm of applause, recalling the performer again and again.

The concert opened with Franck's D minor symphony. The bassoons, basses and 'cellos in their majestic stalking about in the opening lento, the voice of the English horn in the second movement, the pealing jubilation of trumpets and other brasses in the final allegro, especially were features of a performance which brought a response that would have consoled the great and misunderstood composer for the neglect, and even the scorn, of his own time. The figure of Franck is growing year by year. He must one day be accorded his place among the major prophets of music. In the Debussy score the flute of Andre Maquarre and the oboe of Longy delightfully prevailed and had much to do with creating the illusory and nebulous atmosphere. After the concerto the Chabrier rhapsody—which has a little too much of the suaviter in modo and was not fast and furious enough—was something of an anti-climax. Not so violent an anti-climax as Damrosch provided when he doused Harold Bauer's performance of Franck's music with the roistering claptrap of Grainger's "Nutshell" suite, but nevertheless, a good deal of a let-down from the high dignity of the symphony and the concerto. Of course, the idea was to achieve a salient contrast, but the audience would willingly have been dismissed with the last word in the idiom of Russian music as written by Rachmaninoff and played by Gabrilowitsch. F. L. W.

EVENING POST
ess: New York City

Boston Symphony Orchestra.

Dr. Muck's programme at Carnegie Hall last night with the Boston Symphony Orchestra included only old friends. César Franck's Symphony in D minor, with its "idée fixe" reminiscent of Grieg, Wagner's Flying Dutchman, Rienzi Overtures, and the Paris version of the overture and Bacchanale from "Tannhäuser," Dr. Muck played not only the Bacchanale, but the portion of the overture that precedes it. Somehow his tempos seemed so much slower—all the way through the Venus music—than we have been accustomed to at the Metropolitan, that it seemed tame, rather than *leidenschaftlich*. The brasses in a unison passage in the "Rienzi" fumbled their notes, showing that even the Boston Symphony is human, after all. Aside from this, however, the whole concert was played in perfect fashion. The Symphony received a particularly sympathetic interpretation.

AMERICAN
New York City
JAN 7 - 191

TSCHAIKOWSKY SUITE DELIGHTS CONCERT CROWD

Boston Symphony Orchestra Also Excels in Playing "Euryanthe" Overture.

Neither novelty nor soloist was presented by the Boston Symphony Orchestra at its concert in Carnegie Hall yesterday afternoon, yet the enormous audience attending was one of the most enthusiastic of the season.

The programme contained the overture of "Euryanthe," by Weber; Haydn's Symphony in C minor, and Tschaikowsky's Suite in D minor. The latter might be considered a semi-novelty, for though composed more more than a generation ago its appearances at local concerts have been few and far between.

The suite is in six movements. Each plainly acknowledges its debt to Russian folk music, and proclaims its composer by many characteristic "effects." For instance, the great, sweeping scales which occupy important places in Tschaikowsky's symphonies are a noticeable feature of the opening movement. The pizzicato accompaniment on all the strings in the orchestra in the "Marche Miniature"; a certain melodious sequence of Oriental flavor which stands out alike in the intermezzo and in the piano concerto which Leopold Godowsky recently played, were easily recognized by the inveterate concert-goer.

Nothing Dr. Muck has presented recently has reflected greater credit on his intelligent direction than his work yesterday. His reading of the "Euryanthe" overture was so delightful and impressive one hoped more fervently than ever that the entire opera would again be revived further down town.

The symphony, an example of Haydn in his most fascinating, vivacious and melodious mood, was played with proper spirit, magnificent tone (especially in the strings) and faultless technique.

The variety and beauty of the Russian work were disclosed in a finished, clear and energetic manner—far removed from the dry academic—rich and warm tonality, and elastic in tempo. Dr. Muck was recalled many times after each selection, and twice when the programme was finished.

om CITIZEN
ldress: Brooklyn, N. Y.

te

BOSTON ORCHESTRA HERE.

Gives a Brilliant Concert at the Academy of Music.

The third in the series of philharmonic concerts given by the Boston Symphony Orchestra last evening in the Academy of Music proved as delightful as those that have preceded it and gave another opportunity to Brooklynites to show their appreciation of the splendid work that this body of musicians is capable of under the baton of Dr. Carl Muck.

In addition to the well selected programme for orchestra, Dr. Muck had as soloist the renowned pianist, Ossip Gabrilowitsch, who was heard in Sergei Vassiliebich Rachmaninoff's second concerto for piano with orchestra.

The rendition of the three movements of this concerto enraptured the audience, which showed its appreciation by recalling the virtuoso five times.

Beethoven's Symphony No. 8 in F major for orchestra led the programme. The four movements are captivating in their brilliancy, opening with an allegro vivace con brio, followed by an allegro scherzando, a minuetto, and concluding with an allegro vivace.

This splendid work, given a finished rendition by the orchestra under the reading of Dr. Muck, was followed by an orchestral sketch, "On the Steppes of Central Asia," the work of the Russian composer Alexander Borodin, which teems with an Oriental atmosphere, with touches of peaceful Russian songs.

Weber's "Overture to Euryanthe" was the concluding number of the evening. The heroic grandeur that pervades this introduction to the romantic opera is stimulating as well as fascinating to a degree that gives it a lasting charm.

Dr. Muck has established himself so highly in the estimation of Brooklyn's music lovers that it seems unnecessary to comment on his reception at these concerts; suffice it to say that the warmth of the greeting last evening by the audience that filled the house was that of admiring friends.

There are but two remaining concerts of the series. The fourth will take place on Friday evening, Feb. 16.

From TRIBUNE
Address: Providence, R. I.
Date

Third Symphony Concert in Providence.

The outstanding feature of the third Boston Symphony Concert in Infantry Hall Next Tuesday evening, December 26th, will be France's noblest contribution to the symphonic literature of our time, Cesar Franck's Symphony in D-Minor. Franck, a Belgian by birth, a Frenchman by residence and adoption, is the most notable figure in French music of the last of the 19th century. Not only was he the greatest composer of France but further than that it was he who largely decided the charateristics of French music of to-day, for all the leading composers of France were either directly his pupils or pupils of his pupils. It is questionable whether there has been a musician in the last century who had such a vital influence on his environment as this quaint, simple-minded man, who spent his life practically in the organ-loft of the Church of Sainte Clotilde. None of his music, not even this splendid symphony, found immediate recognition from the public at large. His music, like all real works of art which are to last, must take deep root and grow slowly. To-day the Symphny in D-Minor has come into its own and it is ranked not only by connoisseurs but by the laymen among the dozen masterpieces of symphonic literature.

MISS IRMA SEYDEL
Violin Soloist With the Boston Symphony Orchestra in Infantry Hall Tuesday Evening, Dec. 26.

The Symphony will occupy the first part of the programme. In the second part will be found three very brilliant works; the ever-youthful overture to "Euryanthe" by Weber; the Saint-Saens Concerto for violin and orchestra in B-Minor No. 3 and the bewilderingly glittering "Espana" Rhapsody by the Frenchman, Chabrier.

The soloist, Irma Seydel, is quite the most gifted of the younger generation of American violinists. She has played in the past with the Symphony Orchestra with much success and her pedformance should be looked forward to with much pleasure.

The programme in its proper order is as follows: Symphony in D-Minor, Cesar Franck; Overture to the opera "Euryanthe"; Concerto for violin and orchestra in B-Minor, Saint-Saens; Rhapsody, "Espana," Chabrier. Soloist, Irma Seydel.

HERALD
ess: Washington, D. C.

SYMPHONY CONCERT ATTRACTS SOCIETY

Famous Hub Orchestra Plays at the National Theater.

Society folk of the Capital, apparently weary of the frivolities of the holidays and eager for more serious pleasures, were well represented yesterday in the large throng that greeted Carl Friedberg and the Boston Symphony Orchestra at the New National Theater. With the habitual music lovers who regularly attend these concerts, the society folk made an audience that filled all of the boxes and nearly all of the other seats.

The feature of the program was Schumann's Concerto in A minor. Mr. Friedberg at the piano seemed at his best and executed the solos with rare charm. He was accorded much applause, dividing honors about equally with the conductor, Dr. Karl Muck, in the demonstration of appreciation.

Although the program was well arranged, the orchestra seemed to be under the burden of a vague monotony of repetition, but this was not strong enough to mar the effect of the concert. The program was as follows:

Tschaikowsky, Suite No. 1 in D minor, Op. 43; I, Introduction and Fugue; II, Divertimento; III, Intermezzo; V, Marche miniature; V, Scherzo; VI, Gavotte. Schumann, Concerto in A minor, for pianoforte and orchestra, Op. 54; I, Allegro appetuoso; II, Intermezzo: Andantino grazioso; III, Allegro vivace. Weber, Overture to "Euryanthe."

The hump of the buffalo is not a mass of fat, but is formed by neural spines in length fully double those of domestic cattle, and by the huge muscles which lie alongside and fill up the angle between these neural spines and the ribs.

rom MORNING TELEGRAPH
ddress: New York City

VACATION CONCERT AT METROPOLITAN

Paderewski, Kreisler and Unprecedented List of Stars Will Be Heard on Same Bill.

NOTABLE SOCIAL FUNCTION

Great Benefit for Philanthropic Work of Association Will Take Place January 16.

Great interest is being taken, not only in music circles, but in the social world as well, in the concert to be given at the Metropolitan Opera House on Wednesday night, January 16, for the benefit of the Vacation Association, and at which there are to be heard together Ignace Paderewski, Fritz Kreisler and the Boston Symphony Orchestra, under the baton of Dr. Carl Muck. The announcement of a concert by any one of these artists would be sufficient, aside from the purpose for which it is to be held, to fill the Metropolitan; but the combination of the orchestra and two soloists has resulted in the sale, already, of all the moderate priced seats and a large part of the boxes and orchestra.

It is likely that only the opening of the opera season itself will compare with this event as a social function. For the list of boxholders as announced yesterday already comprises Mr. Vincent Astor, Mrs. August Belmont, Mrs. E. Breitung, Mr. W. B. Dickerman, Miss De Forest, Mrs. Henry Frick, Mrs. Daniel Guggenheim, Mrs. Simon Guggenheim, Mrs. William J. Higginson, Mrs. E. S. Harriman, Mrs. E. Hooker, Mrs. Horace Hill, Mrs. Pierrepont Morgan, Miss Anne Morgan, Mr. Clarence Mackey, Mr. Arthur Ryle, Mrs. M. L. Satterlee, Mr. William Salomon, Mr. J. Steele, Mrs. W. K. Vanderbilt, Mrs. C. W. Watson, Mrs. John E. Parsons, Mr. A. C. Gurnee.

Needs of the Association.

The Vacation Association, in common with other philanthropic undertakings, has had difficulty in raising funds sufficient to meet its growing demands since the outbreak of the European war, the contributions of many of its donors having been diverted to aid the war sufferers in different lands. For this reason it was determined to hold some affair that should command widespread interest and should result in bringing to the treasury a substantial sum. After long effort the services of Paderewski and Kreisler, whose playing at the piano and violin has put them in critical estimate without peer in their art, were obtained. So with the Boston Symphony, which has long been regarded as "the perfect instrument."

A Remarkable Program.

Much curiosity has been aroused as to the nature of the program the artists will select. Speculation leads to the belief there will be a symphony, a concerto with orchestra for Paderewski, and one for Kreisler, some short orchestra numbers and some solos for each of the stars.

Miss Robinson Smith, president of the board of directors of the Vacation Association, established at 38 West Thirty-ninth street; Mrs. Wendell Baker, secretary, and Miss Maude Wetmore comprise the committee in charge of the concert.

Originally, the single purpose of the Vacation Association was to assist young women to save money with which to spend a suitable and healthful vacation, but in the past six years the organization has developed many other activities, the primary idea by which all are influenced being to create a democracy of self-reliant women who are working to establish a mutual understanding and sympathy.

SUN
ess: New York City

PADEREWSKI AND KREISLER.

They and Boston Symphony Will Appear Together at a Benefit.

Ignace Paderewski, Fritz Kreisler and the Boston Symphony Orchestra, under the direction of Dr. Carl Muck, will appear together in the Metropolitan Opera House on Tuesday evening, January 16, for the benefit of the Vacation Association.

The gathering together of three such musical attractions for one concert is almost unprecedented, and betokens long and skilful work on the part of the officers of the association, of which Miss Anne Morgan is treasurer. Many of the tickets have been sold.

[66]

n Journal
ress: Providence, R. I.
DEC 27

SYMPHONY DOES BRILLIANT WORK

Dr. Muck's Players in Fine Form at Concert Here.

IRMA SEYDEL PLEASES

Gifted Young American Violinist Scores Big Success in Difficult Numbers.—Orchestra's Best Effort Heard in Franck's Symphony in D-Minor.

The Boston Symphony Orchestra gave an unusually brilliant concert in Infantry Hall last evening. In fact, it was the most interesting concert the orchestra has given here this season. Franck's Symphony in D-minor was the orchestral "piece de resistance" and Irma Seydel, the gifted young American violiniste, was the soloist, playing Saint-Saens' B-minor concerto for violin. An audience of good size attended.

This was the programme:

Symphony in D-minor.....Franck
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Overture to "Euryanthe".....Weber
Concerto in B-minor, for violin and orchestra, No. 3, Op. 61 .....Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.
"Espana," Rhapsody for orchestra....Chabrier

The orchestra's playing of the Franck symphony will be remembered for many a day by those who had the good fortune to be present last evening. It is hard indeed to believe that this beautiful work was unappreciated when first performed. But that was the fate of much that Franck wrote. Like many other men of genius full appreciation of his work was denied during his life.

Now, a generation after his death, we are profoundly moved by the beauty and grandeur of his art. The symphony shows his melodic gift, his remarkable ability to combine the voices of instruments in novel and striking manner, and the power of sustained eloquence in orchestral writing. The first movement is one of impressive breadth and dignity and is remarkable for its richness of orchestration and ingenius and effective grouping of instruments. The middle movement contains a melody for English horn with string pizzacato accompaniment, and in the last there again appears a flood of musical ideas dressed in gorgeous colors, and familiar themes of the opening movement return clothed with strange but becoming harmonies.

After such a rich feast the time-worn Weber overture seemed somewhat superficial. But it was magnificantly played. In fact the entire programme was given with tremendous enthusiasm.

There was decidedly something in the air. Perhaps it was the Christmas spirit. At all events the men played with a fire that made the concert one of unusual brilliance.

The Chabrier "Espana" is a characteristic piece of writing—glittering with kaliedoscopic orchestration, and filled with catchy rythms. It was played with great abandon.

Miss Seydel scored a big success. Her appearance here earlier in the season at a De Luxe concert showed her great talent and in the concerto with orchestra last evening, she delighted her audience with a remarkably fine performance of the difficult work.

This extremely talented young violiniste might be called the "daughter of the Boston Symphony," as her father is a member of that organization and her teacher was C. M. Leoffler, who sat for many seasons with Frank Kneisel at the first violinist's desk. Miss Seydel gave an authoritative reading of the concerts. Her tone was ample in size and her technique of scintillating brilliance. Violinists who were present doubtless remarked the freedom and splendid efficiency of her bowing. In fact her playing shows a splendid all-round development. There is virility, temperament and a wonderfully clean execution. Her intonation is always pure and her tone is full and rich. The final movement of the concerto calls for virtuosity and in this particular Miss Seydel displayed great accuracy and clearness. The passage in harmonics was played with absolute purity.

Dr. Muck gave her a perfect accompaniment and at the close there was a spontaneous outburst of applause that won her many recalls.

From TIMES
Address: Washington, D. C.
Date

Miss Margaret Wilson occupied a box at the National yesterday afternoon at the Boston Symphony concert, and had among her guests Judge and Mrs. William Hitz and Mrs. La Salle Corbell Pickett. The German Ambassador and Countess von Bernstorff, the Secretary of War and Mrs. Baker, Rev. Ward Denys, Mrs. Denys, and the Misses Denys, Mrs. Calderon Carlisle, with her son-in-law and daughter, Mr. and Mrs. Walter Bruce Howe, and Thomas Spring-Rice, and Mr. and Mrs. Lisner, with Dr. and Mrs. Foote and Miss Hartmann, occupied the other boxes.

n PUBLIC LEDGER
ress: Philadelphia, Pa.

BOSTON SYMPHONY IN THIRD CONCERT

Ossip Gabrilowitsch Plays Rachmaninoff's C Minor Piano Concerto

PROGRAM
Franck—D minor Symphony.
Debussy—Prelude to "The Afternoon of a Faun."
Rachmaninoff—Second piano concerto.
Chabrier—"Espana," rhapsody.

Ossip Gabrilowitsch was the soloist of the concert given to a crowded and delighted house by the Boston Symphony Orchestra, under Karl Muck, in the Academy last evening. The work he chose to play was Rachmaninoff's second piano concerto in C minor, which was played by the composer with this orchestra here November 8, 1909. M. Gabrilowitsch's reading of the work last night was even more impressive than that of its progenitor. It was plain when Rachmaninoff performed the work that it was not meant to give the piano everything to do and to say. A good deal of the time the support of the orchestra was quite as robustly voluminous as it could possibly be if the identity of the piano was not to be completely effaced. And so it was last evening. The ear never wholly lost the notes of the piano, but there were many times when the soloist and the tonal background were on an even footing, by design. At the beginning with the reverberant alternating chords of the piano alone it was as though the artist held thunder and lightning in a leash, and the continuance of the low voices by the left hand beneath the tempestuous accompanying instruments was as the sea under a lashing storm. In the Adagio that followed the clarinet imparted a distinctive and exquisite tone-color; near the end a dramatic pause, and then a perfectly executed trill led the way to a cadenza of great beauty, and a coda of lyric character over the prolonged notes of the higher strings. The closing measures on the piano alone were as simple as the final sentences of a chapter in a novel of Tolstoy.

The final allegro starts like Schubert's "Marche Militaire" and in mood hints at the madcap vivacity of such music as that of Chabrier, which followed: but ere the close the music was refined and spiritualized into the sublime climax, with its crashing chords for which the pianist brought down his hands from almost their fullest upreach upon the keys. The soloist, as is his wont, did not for a moment obtrude the ego. He played in a manner of gentlemanly elegance that comported with Boston Symphony traditions. But the playing was not cold. It was sentient and sensitive, vibrant and flexible, filling the air with singing tones. No wonder the house rose to it in a storm of applause, recalling the performer again and again.

The concert opened with Franck's D minor symphony. The bassoons, basses and 'cellos in their majestic stalking about in the opening lento, the voice of the English horn in the second movement, the pealing jubilation of trumpets and other brasses in the final allegro, especially were features of a performance which brought a response that would have consoled the great and misunderstood composer for the neglect, and even the scorn, of his own time. The figure of Franck is growing year by year. He must one day be accorded his place among the major prophets of music. In the Debussy score the flute of Andre Maquarre and the oboe of Longy delightfully prevailed and had much to do with creating the illusory and nebulous atmosphere. After the concerto the Chabrier rhapsody—which has a little too much of the suaviter in modo and was not fast and furious enough—was something of an anti-climax. Not so violent an anti-climax as Damrosch provided when he doused Harold Bauer's performance of Franck's music with the roistering claptrap of Grainger's "Nutshell" suite, but nevertheless, a good deal of a let-down from the high dignity of the symphony and the concerto. Of course, the idea was to achieve a salient contrast, but the audience would willingly have been dismissed with the last word in the idiom of Russian music as written by Rachmaninoff and played by Gabrilowitsch. F. L. W.

EVENING POST
ess: New York City

Boston Symphony Orchestra.

Dr. Muck's programme at Carnegie Hall last night with the Boston Symphony Orchestra included only old friends. César Franck's Symphony in D minor, with its "idée fixe" reminiscent of Grieg, Wagner's Flying Dutchman, Rienzi Overtures, and the Paris version of the overture and Bacchanale from "Tannhäuser." Dr. Muck played not only the Bacchanale, but the portion of the overture that precedes it. Somehow his tempos seemed so much slower—all the way through the Venus music—than we have been accustomed to at the Metropolitan, that it seemed tame, rather than *leidenschaftlich*. The brasses in a unison passage in the "Rienzi" fumbled their notes, showing that even the Boston Symphony is human, after all. Aside from this, however, the whole concert was played in perfect fashion. The Symphony received a particularly sympathetic interpretation.

AMERICAN
New York City
JAN 7 - 191

TSCHAIKOWSKY SUITE DELIGHTS CONCERT CROWD

Boston Symphony Orchestra Also Excels in Playing "Euryanthe" Overture.

Neither novelty nor soloist was presented by the Boston Symphony Orchestra at its concert in Carnegie Hall yesterday afternoon, yet the enormous audience attending was one of the most enthusiastic of the season.

The programme contained the overture of "Euryanthe," by Weber; Haydn's Symphony in C minor, and Tschaikowsky's Suite in D minor. The latter might be considered a semi-novelty, for though composed more more than a generation ago its appearances at local concerts have been few and far between.

The suite is in six movements. Each plainly acknowledges its debt to Russian folk music, and proclaims its composer by many characteristic "effects." For instance, the great, sweeping scales which occupy important places in Tschaikowsky's symphonies are a noticeable feature of the opening movement. The pizzicato accompaniment on all the strings in the orchestra in the "Marche Miniature"; a certain melodious sequence of Oriental flavor which stands out alike in the intermezzo and in the piano concerto which Leopold Godowsky recently played, were easily recognized by the inveterate concert-goer.

Nothing Dr. Muck has presented recently has reflected greater credit on his intelligent direction than his work yesterday. His reading of the "Euryanthe" overture was so delightful and impressive one hoped more fervently than ever that the entire opera would again be revived further down town.

The symphony, an example of Haydn in his most fascinating, vivacious and melodious mood, was played with proper spirit, magnificent tone especially in the strings) and faultless technique.

The variety and beauty of the Russian work were disclosed in a finished, clear and energetic manner—removed from the dry academic—and warm tonality, and elastic tempo. Dr. Muck was recalled times after each selection, and when the programme was fin-

om CITIZEN
ldress: Brooklyn, N. Y.
te

BOSTON ORCHESTRA HERE.

Gives a Brilliant Concert at the Academy of Music.

The third in the series of philharmonic concerts given by the Boston Symphony Orchestra last evening in the Academy of Music proved as delightful as those that have preceded it and gave another opportunity to Brooklynites to show their appreciation of the splendid work that this body of musicians is capable of under the baton of Dr. Carl Muck.

In addition to the well selected programme for orchestra, Dr. Muck had as soloist the renowned pianist, Ossip Gabrilowitsch, who was heard in Sergei Vassiliebich Rachmaninoff's second concerto for piano with orchestra.

The rendition of the three movements of this concerto enraptured the audience, which showed its appreciation by recalling the virtuoso five times.

Beethoven's Symphony No. 8 in F major for orchestra led the programme. The four movements are captivating in their brilliancy, opening with an allegro vivace con brio, followed by an allegro scherzando, a minuetto, and concluding with an allegro vivace.

This splendid work, given a finished rendition by the orchestra under the reading of Dr. Muck, was followed by an orchestral sketch, "On the Steppes of Central Asia," the work of the Russian composer Alexander Borodin, which teems with an Oriental atmosphere, with touches of peaceful Russian songs.

Weber's "Overture to Euryanthe" was the concluding number of the evening. The heroic grandeur that pervades this introduction to the romantic opera is stimulating as well as fascinating to a degree that gives it a lasting charm.

Dr. Muck has established himself so highly in the estimation of Brooklyn's music lovers that it seems unnecessary to comment on his reception at these concerts; suffice it to say that the warmth of the greeting last evening by the audience that filled the house was that of admiring friends.

There are but two remaining concerts of the series. The fourth will take place on Friday evening, Feb. 16.

From TRIBUNE
Address: Providence, R. I.
Date

Third Symphony Concert in Providence.

The outstanding feature of the third Boston Symphony Concert in Infantry Hall Next Tuesday evening, December 26th, will be France's noblest contribution to the symphonic literature of our time, Cesar Franck's Symphony in D-Minor. Franck, a Belgian by birth, a Frenchman by residence and adoption, is the most notable figure in French music of the last of the 19th century. Not only was he the greatest composer of France but further than that it was he who largely decided the charateristics of French music of to-day, for all the leading composers of France were either directly his pupils or pupils of his pupils. It is questionable whether there has been a musician in the last century who had such a vital influence on his environment as this quaint, simple-minded man, who spent his life practically in the organ-loft of the Church of Sainte Clotilde. None of his music, not even this splendid symphony, found immediate recognition from the public at large. His music, like all real works of art which are to last, must take deep root and grow slowly. To-day the Symphny in D-Minor has come into its own and it is ranked not only by connoisseurs but by the laymen among the dozen masterpieces of symphonic literature.

MISS IRMA SEYDEL
Violin Soloist With the Boston Symphony Orchestra in Infantry Hall Tuesday Evening, Dec. 26.

The Symphony will occupy the first part of the programme. In the second part will be found three very brilliant works; the ever-youthful overture to "Euryanthe" by Weber; the Saint-Saens Concerto for violin and orchestra in B-Minor No. 3 and the bewilderingly glittering "Espana" Rhapsody by the Frenchman, Chabrier.

The soloist, Irma Seydel, is quite the most gifted of the younger generation of American violinists. She has played in the past with the Symphony Orchestra with much success and her pedformance should be looked forward to with much pleasure.

The programme in its proper order is as follows: Symphony in D-Minor, Cesar Franck; Overture to the opera "Euryanthe"; Concerto for violin and orchestra in B-Minor, Saint-Saens; Rhapsody, "Espana," Chabrier. Soloist, Irma Seydel.

HERALD
ess: Washington, D. C.

SYMPHONY CONCERT ATTRACTS SOCIETY

Famous Hub Orchestra Plays at the National Theater.

Society folk of the Capital, apparently weary of the frivolities of the holidays and eager for more serious pleasures, were well represented yesterday in the large throng that greeted Carl Friedberg and the Boston Symphony Orchestra at the New National Theater. With the habitual music lovers who regularly attend these concerts, the society folk made an audience that filled all of the boxes and nearly all of the other seats.

The feature of the program was Schumann's Concerto in A minor. Mr. Friedberg at the piano seemed at his best and executed the solos with rare charm. He was accorded much applause, dividing honors about equally with the conductor, Dr. Karl Muck, in the demonstration of appreciation.

Although the program was well arranged, the orchestra seemed to be under the burden of a vague monotony of repetition, but this was not strong enough to mar the effect of the concert. The program was as follows:

Tschaikowsky, Suite No. 1 in D minor, Op. 43; I, Introduction and Fugue; II, Divertimento; III, Intermezzo; V, Marche miniature; V, Scherzo; VI, Gavotte. Schumann, Concerto in A minor, for pianoforte and orchestra, Op. 54; I, Allegro appetuoso; II, Intermezzo: Andantino grazioso; III, Allegro vivace. Weber, Overture to "Euryanthe."

The hump of the buffalo is not a mass of fat, but is formed by neural spines in length fully double those of domestic cattle, and by the huge muscles which lie alongside and fill up the angle between these neural spines and the ribs.

rom MORNING TELEGRAPH
ddress: New York City

VACATION CONCERT AT METROPOLITAN

Paderewski, Kreisler and Unprecedented List of Stars Will Be Heard on Same Bill.

NOTABLE SOCIAL FUNCTION

Great Benefit for Philanthropic Work of Association Will Take Place January 16.

Great interest is being taken, not only in music circles, but in the social world as well, in the concert to be given at the Metropolitan Opera House on Wednesday night, January 16, for the benefit of the Vacation Association, and at which there are to be heard together Ignace Paderewski, Fritz Kreisler and the Boston Symphony Orchestra, under the baton of Dr. Carl Muck. The announcement of a concert by any one of these artists would be sufficient, aside from the purpose for which it is to be held, to fill the Metropolitan; but the combination of the orchestra and two soloists has resulted in the sale, already, of all the moderate priced seats and a large part of the boxes and orchestra.

It is likely that only the opening of the opera season itself will compare with this event as a social function. For the list of boxholders as announced yesterday already comprises Mr. Vincent Astor, Mrs. August Belmont, Mrs. E. Breitung, Mr. W. B. Dickerman, Miss De Forest, Mrs. Henry Frick, Mrs. Daniel Guggenheim, Mrs. Simon Guggenheim, Mrs. William J. Higginson, Mrs. E. S. Harriman, Mrs. E. Hooker, Mrs. Horace Hill, Mrs. Pierrepont Morgan, Miss Anne Morgan, Mr. Clarence Mackey, Mr. Arthur Ryle, Mrs. M. L. Satterlee, Mr. William Salomon, Mr. J. Steele, Mrs. W. K. Vanderbilt, Mrs. C. W. Watson, Mrs. John E. Parsons, Mr. A. C. Gurnee.

Needs of the Association.

The Vacation Association, in common with other philanthropic undertakings, has had difficulty in raising funds sufficient to meet its growing demands since the outbreak of the European war, the contributions of many of its donors having been diverted to aid the war sufferers in different lands. For this reason it was determined to hold some affair that should command widespread interest and should result in bringing to the treasury a substantial sum. After long effort the services of Paderewski and Kreisler, whose playing at the piano and violin has put them in critical estimate without peer in their art, were obtained. So with the Boston Symphony, which has long been regarded as "the perfect instrument."

A Remarkable Program.

Much curiosity has been aroused as to the nature of the program the artists will select. Speculation leads to the belief there will be a symphony, a concerto with orchestra for Paderewski, and one for Kreisler, some short orchestra numbers and some solos for each of the stars.

Miss Robinson Smith, president of the board of directors of the Vacation Association, established at 38 West Thirty-ninth street; Mrs. Wendell Baker, secretary, and Miss Maude Wetmore comprise the committee in charge of the concert.

Originally, the single purpose of the Vacation Association was to assist young women to save money with which to spend a suitable and healthful vacation, but in the past six years the organization has developed many other activities, the primary idea by which all are influenced being to create a democracy of self-reliant women who are working to establish a mutual understanding and sympathy.

SUN
ess: New York City

PADEREWSKI AND KREISLER.

They and Boston Symphony Will Appear Together at a Benefit.

Ignace Paderewski, Fritz Kreisler and the Boston Symphony Orchestra, under the direction of Dr. Carl Muck, will appear together in the Metropolitan Opera House on Tuesday evening, January 16, for the benefit of the Vacation Association.

The gathering together of three such musical attractions for one concert is almost unprecedented, and betokens long and skilful work on the part of the officers of the association, of which Miss Anne Morgan is treasurer. Many of the tickets have been sold.

[60]

n Journal
ress: Providence, R. I.
DEC 27 19

SYMPHONY DOES BRILLIANT WORK

Dr. Muck's Players in Fine Form at Concert Here.

IRMA SEYDEL PLEASES

Gifted Young American Violiniste Scores Big Success in Difficult Numbers.—Orchestra's Best Effort Heard in Franck's Symphony in D-Minor.

The Boston Symphony Orchestra gave an unusually brilliant concert in Infantry Hall last evening. In fact, it was the most interesting concert the orchestra has given here this season. Franck's Symphony in D-minor was the orchestral "piece de resistance" and Irma Seydel, the gifted young American violiniste, was the soloist, playing Saint-Saens' B-minor concerto for violin. An audience of good size attended.

This was the programme:

Symphony in D-minor.....Franck
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Overture to "Euryanthe".....Weber
Concerto in B-minor, for violin and orchestra, No. 3, Op. 61 .....Saint-Saens
I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.
"Espana," Rhapsody for orchestra....Chabrier

The orchestra's playing of the Franck symphony will be remembered for many a day by those who had the good fortune to be present last evening. It is hard indeed to believe that this beautiful work was unappreciated when first performed. But that was the fate of much that Franck wrote. Like many other men of genius full appreciation of his work was denied during his life.

Now, a generation after his death, we are profoundly moved by the beauty and grandeur of his art. The symphony shows his melodic gift, his remarkable ability to combine the voices of instruments in novel and striking manner, and the power of sustained eloquence in orchestral writing. The first movement is one of impressive breadth and dignity and is remarkable for its richness of orchestration and ingenius and effective grouping of instruments. The middle movement contains a melody for English horn with string pizzacato accompaniment, and in the last there again appears a flood of musical ideas dressed in gorgeous colors, and familiar themes of the opening movement return clothed with strange but becoming harmonies.

After such a rich feast the time-worn Weber overture seemed somewhat superficial. But it was magnificantly played. In fact the entire programme was given with tremendous enthusiasm.

There was decidedly something in the air. Perhaps it was the Christmas spirit. At all events the men played with a fire that made the concert one of unusual brilliance.

The Chabrier "Espana" is a characteristic piece of writing—glittering with kaliedoscopic orchestration, and filled with catchy rythms. It was played with great abandon.

Miss Seydel scored a big success. Her appearance here earlier in the season at a De Luxe concert showed her great talent and in the concerto with orchestra last evening, she delighted her audience with a remarkably fine performance of the difficult work.

This extremely talented young violiniste might be called the "daughter of the Boston Symphony," as her father is a member of that organization and her teacher was C. M. Leoffler, who sat for many seasons with Frank Kneisel at the first violinist's desk. Miss Seydel gave an authoritative reading of the concerts. Her tone was ample in size and her technique of scintillating brilliance. Violinists who were present doubtless remarked the freedom and splendid efficiency of her bowing. In fact her playing shows a splendid all-round development. There is virility, temperament and a wonderfully clean execution. Her intonation is always pure and her tone is full and rich. The final movement of the concerto calls for virtuosity and in this particular Miss Seydel displayed great accuracy and clearness. The passage in harmonics was played with absolute purity.

Dr. Muck gave her a perfect accompaniment and at the close there was a spontaneous outburst of applause that won her many recalls.

From TIMES
Address: Washington, D. C.
Date

Miss Margaret Wilson occupied a box at the National yesterday afternoon at the Boston Symphony concert, and had among her guests Judge and Mrs. William Hitz and Mrs. La Salle Corbell Pickett. The German Ambassador and Countess von Bernstorff, the Secretary of War and Mrs. Baker, Rev. Ward Denys, Mrs. Denys, and the Misses Denys, Mrs. Calderon Carlisle, with her son-in-law and daughter, Mr. and Mrs. Walter Bruce Howe, and Thomas Spring-Rice, and Mr. and Mrs. Lisner, with Dr. and Mrs. Foote and Miss Hartmann, occupied the other boxes.

m TIMES
ldress: Brooklyn, N. Y..

e

MUSIC NOTES.

Boston Symphony Concert.

Gabrilowitch the Soloist at Third Event at the Academy.

The Boston Symphony Orchestra opened its third Brooklyn concert at the Academy of Music last night with Beethoven's Eighth Symphony, a beautiful selection, one that is familar to all lovers of music. Beethoven, the master of symphonic style, in this symphony created a composition full of sunshine and happiness. There is no somber thought, only joy and a daintiness of handling that reminds one of spring, which was made more vivid by Conductor Muck's exquisite reading of it.

The second number was a short orchestral sketch, "On the Steppes of Middle Asia," by a Russian composer, Borodin, in its Oriental style most piquant and fascinating, lending a pleasant contrast to the program.

Brooklyn was most fortunate in having Ossip Gabrilowitch as the soloist in the concert. For the playing of Rachmaninoff's concerto in C minor, the piano gives the opening chords of the first movement, which is full of vim and warmth. The Adagio might have became monotonous and insignificant had it not been for the perfection with which the piano, clarionets and flutes performed. It was fortunate that this movement did not have to stand comparison with an adagio of Beethoven's. The last movement which is full of funny little half tone twists and tunes, a suggestion of a fuge at times is also typical of the composer in richness of chords that sound like the touch of soft thick velvets.

Mr. Gabrilowitch is a great artist, with a most pleasing and gracious manner, his brilliant execution, and subtle detail of nuance made the entire audience clamor for his reappearance on the stage many times before Dr. Muck could conclude his program of the evening with "Euryanthe," Overture of Weber.

From EVENING JOURNAL
Address: New York City.

Date

WAGNER-FRANCK PROGRAM GIVEN BY DR. MUCK

Wagner's three earlier operas—"Rienzi," "Der Fliegende Hollaender" and "Tannhaueser"—are no longer done at the Metropolitan Opera House. Why one of them, particularly the second, does not grace the repertoire is one of the inner mysteries within which are enkernelled the reasons for other curious matters of omission,. Certainly a production of the brooding drama and thrilling music of "The Flying Dutchman," presented within a frame of imaginative scenic art and with the spirit of enthusiasm breathed into the opera as a whole, should become one of the striking successes of a season. And certainly such a production would be far more interesting than the depths of routine into which "Tristan und Isolde" and "Lohengrin" have sunk.

It was left to Dr. Karl Muck, conductor of the Boston Symphony Orchestra, to bring to New York an imaginative and authoritative account of those portions of the three earlier operas appropriate to the concert room. Perhaps a wisp of irony floated about his inclusion of the three overtures in his program of last evening at Carnegie Hall. New York's provincialism in its regard for its opera house takes such extravagant flights now and again that this sort or irony from the Hub may not be amiss as a proper sedative,.

If the mere playing of these three overtures—that to "Tannhaueser" including the attached bacchanale of the so-called "Paris version"—constituted a bit of ironical comment for New Yorkers, the manner of their being played was still more so. For New Yorkers are now compelled not only to listen to singing, merely so-called by courtesy, in performances of the Wagnerian repertoire at the Metropolitan, but also to orchestral direction also in need of euphemistic apology.

Dr. Muck's performance of the three overtures might have been an object lesson to any representatives of the Metropolitan who last evening happened to be present in Carnegie Hall—and there was a number such. Nor was it even the most striking account of these things that Dr. Muck himself has given here. There was not the urge and elan, the cutting rubato in the "Dutchman" overture that there might have been and has been at other times; not quite the orgiastic revel in the "Tannhaueser" bacchanale that there should be, nor the ex-

n RECORD
ress: Philadelphia, Pa.

BOSTON SYMPHONY

Orchestra Gives Splendid Concert. Ovation for Soloist.

The splendid program offered by the Boston Symphony Orchestra in the Academy of Music last night, and the masterly style in which, under the guidance of Dr. Karl Muck, the music was played, more than compensated for some of the recent disappointment felt by admirers of the conductor's judgment and ability, who felt that the concerts of the Boston Orchestra were not maintaining that standard of excellence long associated with the name of the organization. The D Minor Symphony of Cesar Franck alone would have satisfied the most exacting and captious. When to that was added the delicate grace of the Debussy Prelude, "The Afternoon of a Faun," the happiness of all interested in beautiful orchestral music was complete.

To hear Dr. Muck read the Franck symphony is equivalent to an approach to perfection of interpretation that must remain as a standard unexcelled and unassailable. The tone of the orchestra was superb, brilliant, flexible and with unsounded depths in reserve. Despite the tremendous climaxes there was never a suggestion of strain or limitation. What was true of the tone of the orchestra was equally true of the conductor and his interpretation of the great master work. There was a feeling of repose, of complete confidence in his ability to lead to a triumphant conclusion one of the most brilliant performances in the power of any conductor.

After the stress and emotion of the Franck work the Debussy Prelude was as a summer zephyr. It literally floated through space and was done so exquisitely that it intensified the impression made by the powerful Franck symphony.

The great climax of the program was the superb playing of Gabrilowitsch, who not only outdid himself, difficult as that may be to believe, but who presented a wonderfully interesting concerto of Rachmaninoff in such an overwhelmingly brilliant way as to create a veritable furore of excitement. New works, as a rule, no matter how well played, are not productive of ovations to those venturing to introduce them.

The Rachmaninoff concerto, however, is not only a fine work, but it was genuine in operation, a quality Gabrilowitsch did not fail to convey to his audience, which rose to the work as well as the player, and applauded until the piano was closed and moved to one side. Even then the uproar continued, and the distinguished pianist was forced to appear repeatedly.

Probably no one could do the difficult second concerto of the Russian composer with the intense sympathy and understanding inherent in Gabrilowitsch. The Adagio which must remind many in its flow of melody of the C-sharp minor Sonata of Beethoven, was impressively played and was, with the exception of the finale of the last movement, perhaps the most admired selection of the concerto. The Allegro, in its opening measures suggested the Schubert "Marche Militaire"—not in form, but in spirit. Rachmaninoff has succeeded in giving his work a wonderful climax and Gabrilowitsch brought out every particle of its power and the pressiveness, literally dominating the orchestra although Dr. Muck gave him an effective background.

From TIMES
Address: Washington, D. C.

Date

SYMPHONY DELIGHTS

Dr. Muck Reveals Much Temperament in Third Concert.

Never before in Washington has Dr. Muck shown so much temperament, so much life in his handling of the Boston Symphony Orchestra as he did at the third concert of the season given yesterday afternoon at the National Theater, with Carl Friedberg, pianist, as soloist.

Rare, indeed, was the reading of the six sections of the Tschaikowski suite in D minor, and the orchestra played this vital and sinuous music with a wealth of tone, rich and impassioned at times, and again with a fineness and perfection of tone values that were indescribably lovely.

The Tschaikowsky fugue was not alone a thing clearly limned, but it was vital with a Wagnerian fullness and sweep that rose to a stunning crescendo. Pastoral touches, a caprice with subtle syncopation and fineness, with rare figures in the wind section; than a true Tschaikowsky romance rich in its Eastern pathos, or as in the "Marche miniature" fairy chimes in marvelous effect, all these were endowed with a high art in execution and in interpretation with both imagination and emotion.

In the Schumann concerto in A minor for piano, Mr. Friedberg displayed a tone in harmony with the orchestra, a spirit of romance, and some very lovely melody work. He lacks a full command in his broader passages, nor does he discourse very eloquently through the Schumann "Andantino." His playing is musical and facile, but not always interesting. The orchestra felt the full beauty and depth of its many rich episodes.

Weber's "Euryanthe" overture was a blithe and delightful close to the program. It was given with spirit, grace, with charming rhythmic undulations. The short largo was almost ethereal with its organ tones given with a marvel of shading, while the finale was stirringly developed, full of beauty and of life.

J. MacB.

om NORTH AMERICAN
ldress: Philadelphia, Pa.

te

BOSTON ORCHESTRA IN ALL-MODERN PROGRAM

Gives Numbers by Franck, Debussy, Rachmaninoff and Chabrier

GABRILOVITSCH A HERO

BOSTON SYMPHONY activities at the Academy of Music last night were confined exclusively to modern composers. Each of the four numbers, by Franck, Debussy, Rachmaninoff and Chabrier, was redolent of latter-day rebellion against accepted standards of composition, and rich in descriptive idiom or dramatic intensity. With Ossip Gabrilowitsch as the hero soloist, Doctor Muck provided a musical fare certain to delight both the dilletante and the expert of modern sympathies.

Gabrilowitsch was a hero, because any man who can play the second Rachmaninoff concerto is just that. Almost any audience will concede him a hero, no matter how he plays it, just so he arrives at the end simultaneously with the orchestra. But when he plays it like Gabrilowitsch, he is a sort of superpianist, and deserves all the recalls that were given last night.

With its compact construction, its durable, plainly significant melodies and virile harmonies, this is a work good to hear. But the tax it places upon the pianist is out of all proportion to its artistic fruits. No matter how much one admires the Russians with their peculiar ideas, or Rachmaninoff, whose genius is largely pianistic, it must be admitted that this work fails to satisfy certain traditions of the piano concerto, and yet offers no adequate substitute. The way Gabrilowitsch handled it last night is another indication that he is the finest pianist before the public.

The Franck symphony in D minor opened the program, and presented Doctor Muck's organization—or rather Major Higginson's—in positively its best light. Debussy's "Afternoon of a Faun" and Chabrier's "Espana" completed the program.

om EVENING TELEGRAM
ldress: New York City

FAMOUS ARTISTS FOR VACATION FUND RECITAL

Ignace Paderewski, Fritz Kreisler and Boston Symphony Orchestra for Association Concert.

MANY BOXES AND ORCHESTRA SEATS BOUGHT.

Ignace Paderewski, Fritz Kreisler and the Boston Symphony Orchestra, led by Dr. Karl Muck, are to be heard together at the great concert to be given the night of January 16, at the Metropolitan Opera House, for the benefit of the Vacation Association, of which Miss Anne Morgan is treasurer. The combination of the two great soloists and the famous orchestra has resulted in the sale already of all the moderate price seats and a large part of the boxes and orchestra seats.

Among those announced as taking boxes for the concert are Mrs. August Belmont, Mrs. Henry Frick, Miss de Forest, Mrs. Daniel Guggenheim, Mrs. E. H. Harriman, Mrs. E. Hooker, Mrs. Horace Hill, Mrs. Pierpont Morgan, Miss Anne Morgan, Mrs. H. L. Satterlee, Mrs. W. K. Vanderbilt, Mrs. C. W. Watson, Mrs. John E. Parsons and Messrs. Vincent Astor, W. B. Dickerman, Clarence H. Mackay, Arthur Ryle, William Salomon, Charles Steele and A. C. Gurnee.

Miss Robinson Smith, president of the Board of Directors of the association; Mrs. Wendell Baker, secretary, and Miss Maude Wetmore compose the committee in charge of the concert.

Originally the single purpose of the association was to aid young women to save money with which to spend a suitable and healthful vacation. In the six years of its existence, however, the organization has developed other activities. Like other philanthropic organizations, it has met with difficulty in raising funds for its purposes since the outbreak of the war, the contributions of its supporters in many cases having been diverted to aid war sufferers, and the concert was decided upon as an affair which would bring a substantial sum to the organization's

m PUBLIC LEDGER
ldress: Philadelphia, Pa.

JAN 3 - 1917

e

RUSSIAN PIANIST NOT WEARIED BY LABORS

Gabrilowitsch Plays With Undying Art on Boston's Fine Romantic Program

Ossip Gabrilowitsch is a remarkable (and busy) man. Lighter talents than those of the Russian pianist might sink beneath the liberal loads of work which he imposes on them. The number and variety of his recent performances in this city and elsewhere would not be tolerated by most artists of the concert stage. They would think it something like an outrage.

That Mr. Gabrilowitsch doesn't think it an outrage to work hard and with continuous brilliancy was proven by his activity of the two days just past. On Sunday night, in New York, he not only led an orchestra through a mazy and difficult program of Tschaikowsky, but played the B flat minor piano concerto himself. The critics praised his composite duties strongly.

Too much recent history is a failing of many musical criticisms but it must be set down that Mr. Gabrilowitsch played Brahms's second concerto when he shared the stage with Mr. Stokowski at the Philadelphia Orchestra concerts on December 22 and 23. With the Boston he had no such mystical and precious thing on which to throw the light of his shining genius but the restless, glittering, phosphorescent second concerto of Rachmaninoff. Perhaps stranger contrasts than the fevered and melodious Russian composer and the serene and passionate and more than melodious German have existed. Surely not often. Mr. Gabrilowitsch, so it seems, is not a nationalist in art. He gave to the Rachmaninoff number all the care and loving attention that he gave to Brahms, and if the result was not so breath-taking in its beauty it was not his fault. He even partially covered the slightly stilted manner of that melodramatic and brazen cadenza, making it seem but a ripple of exhuberance. In the musing adagio he breathed poetry into the keys with faint yet fine insistence. And Rachmaninoff is better at all other things than trying to muse. Then he drones. All the vim and the elasticity of the work were brought out with crisp incision, a quality well in keeping with the rest of the program.

This must have been a surprise, in its entirety, to those who properly, but somewhat too excludingly, admire Doctor Muck and his programs as one and the same thing. The conductor was not in his most academic vein when he arranged this one, at all events. There was not a suggestion of the pedantic, of the too terribly formal, in the numbers. These were the Franck D minor symphony, the prelude to the "Afternoon of a Faun," now as familiar (thanks to the Ballet Russe and phonograph) as "Coppelia" and Chabrier's rhapsody "Espana.' The first was played with grandeur and humility; the second with positively inspired insight into its grotesque loveliness; the third with crackling vivacity and dance-like motion.

From which the reader may (nay, must) infer that a concert filled with color, with fragrance and with some of the brightest flowers in the romanticist garden was given last night, and by a conductor usually associated with classic music.

R. D.

om SUN
ddress: Baltimore, Md.

GABRILOWITSCH WITH BOSTON SYMPHONY

THE third concert of the Boston Symphony Orchestra will be given in the Lyric Theatre next Wednesday evening, January 3, at 8.15, with a distinguished pianist as soloist, Ossip Gabrilowitsch. Dr. Muck has arranged for this concert another thoroughly fascinating program and one which incidentally touches on the lighter vein of music.

The symphony will be Schumann's Third in E flat major, generally known as the "Rhenish" symphony. Schumann's symphonies for a number of years fell into more or less disfavor because critics were wont to say that he lacked the instinct for writing for the orchestra and that his symphonies sounded better as four-handed piano pieces than they did as orchestral works. In the end, however, experience has shown that if Schumann cannot be ranked among the greatest writers for orchestra, it is largely because the individual conductor has been unable to do them justice. The symphony in E flat, which is to be played here, is in every respect a notable work. Schumann in writing it sought to give expression to the life and feeling of the people of the Lower Rhine, and few will gainsay that he has succeeded. The performance of this symphony by Dr. Muck and the Boston Symphony Orchestra was in the nature of a revelation to the musical public of Boston and New York earlier in the season.

The second part of the program will comprise Debussy's exquisite setting of Mallarme's Eclogue, "L'Apres Midi d'un Faun," the splendid concerto in C minor for piano and orchestra of the Russian Sergei Rachmaninoff, and Weber's brilliant Overture, "Euryanthe." It will be remembered that Rachmaninoff himself played this concerto in Baltimore with the Boston Symphony Orchestra seven years ago.

The program in its proper order is as follows: Symphony in E flat major, No. 3, "Rhenish," Schumann; "L'Apres Midi d'un Faun," Debussy; concerto for piano, No. 2, in C minor, Rachmaninoff; overture to the opera, "Euryanthe," Weber. Soloist, Ossip Gabrilowitsch.

[61]

m EVENING TELEGRAM
ress: Philadelphia, Pa.

e

BOSTON ORCHESTRA IN COLORFUL PROGRAM

Dr. Muck Leads Fine Performance With Ossip Gabrilowitsch as Soloist.

Lovers of the Boston Symphony Orchestra were given a rare treat last night at the Academy of Music, when Dr. Muck led his musicians through a program that was a delight from start to finish. In welcome contrast to the lists of numbers he has presented lately, his concert last night was all color—from the great splashes of pigment with which Franck painted his D minor symphony, through the delicate pastels of Debussy'e "Faun" idyll and the vivid, rich tones of the Rachmaninoff piano concerto, to the warm, smooth tints of Chabrier's "Espana" rhapsody.

It was an unusual program for Dr. Muck; but it showed him as a conductor quite in key with fervor and emotion, and the whole gamut of sentience run by the latter-day composers who are too pulsingly alive to tolerate the rattling bones of classicism.

The Franck number, with its inexpressibly lovely melodies and its weaving of phrases that lead to limitless imagery, was played with rather greater contrast both in timbre and tempi, than we have been accustomed to, but it was all the more interesting on that account as giving an individual viewpoint and an interpretation that had its own charm. The Dubussy number was done with notable delicacy, and poetry and the Chabrier tone picture was presented with a swing and abandon that quite carried the audience along.

Ossip Gabrilowitsch, who was also the soloist with the Philadelphia Orchestra at a recent concert, appeared last night with the Bostonians. He chose Rachminanoff's second piano concerto—a tremendous thing that regards the solo instrument almost as an orchestra in itself, and demands of the soloist the ultimate of physical strength as well as artistic understanding. Gabrilowitsch finished it to a veritable ovation, and he deserved it, for he has never been heard to better advantage here.

n HERALD
ress: New York City

:

* * *

An unusually interesting programme has been arranged by Dr. Muck for the third concert of the Boston Symphony Orchestra to be given under institute auspices in the Academy of Music next Friday evening. The soloist will be Ossip Gabrilowitsch, the distinguished Russian pianist.

The scheme of the programme begins with Beethoven's eighth symphony, "The Little Symphony in F," in the performance of which Dr. Muck has always been peculiarly happy. In the second part of the programme will be found that uiusual and entirely characteristic piece by the Russian Borodin, which he calls "On the Steppes of Central Asia." It has been truly entitled "an exquisite aquarello." In its coloring it is delicate, yet distinct. It is seldom, indeed, that one can listen to music which paints so well the solitude and desolateness of those great plains over which the caravans wander.

Mr. Gabrilowitsch will play the second concerto, that in C minor of his very distinguished countryman, Sergei Rachmaninoff. It will be remembered that the composer himself played it here with the Boston Symphony Orchestra in 1909. It is a work in every respect maintaining the standard one should expect from the composer of "The Isle of the Dead," and the great second symphony and its performance with Mr. Gabrilowitsch is a work of love.

The programme is as follows—Beethoven, Symphony in F-major, No. 8; Borodin, Orchestral Sketches, 'On the Steppes of Central Asia"; Rachmininoff, Concerto for piano, No. 2, in C minor; Weber, overture to the opera "Euryanthe."

Mr. Henry E. Krehbiel, musical critic, will give a lecture recital under Institute auspices on Wednesday evening, in the lecture hall of the Academy of Music, on the programme to be rendered by the Boston Symphony Orchestra at its third appearance of the season on Friday evening.

m EVENING SUN
ress: New York City

BENEFIT CONCERT POPULAR.

Tickets for Vacation Association Performance Selling Rapidly.

Great interest is being taken in the concert to be given at the Metropolitan Opera House on Wednseday night, Jan. 16, for the benefit of the Vacation Association.

Ignace Paderewski, Fritz Kreisler and the Boston Symphony Orchtsera are to be heard together under the baton of Dr. Carl Muck. All the moderate priced seats and a large part of the boxes and orchestra have been sold.

The list of box holders as announced yesterday already comprises Vincent Astor, Mrs. August Belmont, Mrs. E. Breitung, W. B. Dickerman, Miss de Forest, Mrs. Henry Frick, Mrs. Daniel Guggenheim, Mrs. Simon Guggenheim, Mrs. William J. Higginson, Mrs. E. H. Harriman, Mrs. E. Hooker, Mrs. Horace Hill, Mrs. Pierpont Morgan, Miss Anne Morgan, Clarence Mackay, Arthur Ryle, Mrs. H. L. Satterlee, William Salomon, C. Steele, Mrs. W. K. Vanderbilt, C. W. Watson, Mrs. John E. Parsons and A. C. Gurnee.

om BULLETIN
dress: Philadelphia, Pa.
te

BOSTON SYMPHONY

hird Concert of Season With Gabrilowitsch as Soloist

For the third Boston Symphony concert f the season, at the Academy of Music, st night, Dr. Muck presented a program hich included Cesar Franck's symphony n D-minor, the Debussy prelude to "The fternoon of a Faun," the colorful "Espana" rhapsody of Chabrier, and Rachmaninoff's second concerto, with Ossip Gabrilowitch at the piano.

The occasion was altogether a delightful ne, for the music lovers who took up lmost every seat in the big auditorium, nd proved beyond a doubt that it is ossible to construct a program of modrn music in which the instruments of the rchestra have an opportunity to sing, ather than to make a series of noises hich are supposed to have a meaning idden away somewhere in the program otes.

As read by Dr. Muck and interpreted by he skilled band of musicians under his aton, the Franck symphony sounded epths and reached heights of orchestral ffectiveness that were enthralling in tonal eauty and impressive in perfection of echnical detail. It was a magnificent perormance of a beautiful work, in which nothing in the way of poetry or of romance was slighted, and in which climax was attained with artistic repression but no falling short of the desired effect.

The superiority of Mr. Gabrilowitsch as a pianist was so recently recognized here, upon his appearance as soloist with the Philadelphia Orchestra, that praise of his splendid interpretation of the Rachmaninoff concerto last evening need be only in the way of emphasis. There are few such sincere and altogether masterful pianists as Gabrilowitsch, who adds all that is necessary to complete the ground-work of expert technical ability, and his emphatic success last evening was fully deserved.

The Debussy number was exquisitely played, and the Crabrier rhapsody gave a brilliant conclusion to the program, although this is not the kind of music which seems most directly to appeal to

Dr. Muck, and it has been given more satisfying interpretations here under other conductors.

om TRIBUNE
dress: New York City
e

DR. MUCK AND HIS BOSTON MUSICIANS LIKE THEIR WAGNER

Programme at Carnegie Hall Permits One Number by Franck

Our friends from Boston were with us again last night and Carnegie Hall greeted them in full measure. Dr. Muck's ideas of programme building are unique, they always have been, and adverse comment apparently does not change them. Why, for instance, he should feel called upon to restrict all but one of his offerings to the works of Wagner might well be asked. Here in New York we have Wagner at least once a week at the opera, with whole afternoons and evenings devoted to him by Mr. Stransky, and with Mr. Damrosch far from ignoring him.

Yet Dr. Muck gave us last night the overtures to "The Flying Dutchman" and "Rienzi" and the introduction and bacchanale from "Tannhäuser." With a whole world of little-heard music to draw from, the Boston Orchestra might be permitted to draw from it and to render its programmes far more attractive than they have been of late years.

Let us be thankful, however, that one number was not by Wagner. The César Franck D minor symphony is one of the noblest of modern works, one of the purest, sincerest, most melodious, most inspired. It is the Belgian composer at his best, serene in spirit and expression. Dr. Muck found himself

and his audience equally in sympathy with it, and the great band gave it a superb performance—a performance resonant in tone, finely balanced, beautifully articulated, by turns delicate and powerful.

om EVENING NEWS
ldress: Baltimore, Md.
DEC 30

BOSTON ORCHESTRA

The third concert of the Boston Symphony Orchestra will be given in the Lyric Theater next Wednesday evening, with a distinguished pianist as soloist, Ossip Gabrilowitsch. Dr. Muck has arranged for this concert another thoroughly fascinating program and one which, incidentally, touches on the lighter vein of music. The symphony will be Schumann's third in E flat major, generally known as the "Rhenish" symphony.

The second part of the program will comprise Debussy's exquisite setting of Mallarme's ecologue, "L'Apres Midi d'un Faun," the splendid concerto in C minor for piano and orchestra of the Russian, Sergei Rachmaninoff, and Weber's brilliant overture, "Euryanthe." It will be remembered that Rachmaninoff himself played this concerto in Baltimore with the Boston Symphony Orchestra seven years ago.

n EVENING POST
ress: New York City

Liszt in Boston

DR. MUCK provided a great treat for patrons of the Boston Symphony Orchestra last week by again performing Liszt's "Faust" symphony with improvements, and conducting the Schumann concerto, with Paderewski as soloist. Concerning the changes in the Liszt symphony Philip Hale says in the programme-book:

"In 1912, Dr. Carl Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's 'Faust' symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a music periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

"In no way has Liszt changed the thematic contour, nor has he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in 'Faust' an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in 'Mephistopheles,' where the 'vision of Gretchen' is made much more effective. There are excisions throughout the symphony; sometimes only measure, sometimes more."

TIMES
ss: New York City

THE BOSTON ORCHESTRA.

Franck's Symphony and Three Wagner Overtures Played.

The Boston Symphony Orchestra gave its third evening concert in Carnegie Hall last evening without a solo performer, as it has given its others here this season. The orchestra is properly made the centre of interest, without the intervention of an artistic personality that may or may not be sympathetic. The program was made up of César Franck's symphony and three Wagnerian overtures, that to "The Flying Dutchman," the overture and Bachanale from the Paris version of "Tannhäuser," and the overture to "Rienzi."

The performance of Franck's symphony was a profoundly beautiful one, noble in conception, wrought out in an infinity of subtle detail of nuance, dynamic contrast, and orchestral color. The symphony seems, in even so fine a performance as this, somewhat long, too long for the reasonable development of the musical ideas upon which it is based. It seems as if Franck, in saying less, would have said more; for the impression that certain pages give of undue prolixity would have been avoided. The audience was much interested in the work and the performance, and applause was especially intensive after the first movement.

The three overtures by Wagner were a somewhat singular constituent of a symphony program. It would probably be found that their juxtaposition was the result of some very definite theory of Dr. Muck's as to program making. And they are the sort of thing that can hardly be made to sound better than he makes them sound.

From EAGLE
Address: Brooklyn, N. Y.

BOSTON SYMPHONY PROGRAM.

Henry E. Krehbiel, in Institute Lecture-Recital, Reviews It.

Henry E. Krehbiel of Manhattan lectured, last evening, under Institute auspices, on the program which the Boston Symphony Orchestra will play at the Academy of Music tomorrow night. Miss Clara Rabinowitz, a talented young pianist and former student at the Institute of Musical Art, played the themes of the composition. Beethoven's Symphony No. 8 in F Major, opus 93, was outlined in detail by Mr. Krehbiel, who told stories of the origin of some of the themes and pointed out the use of the kettledrum, for the first time, in the development of a theme, as shown in one movement, in the Symphony. and the tick of the metronome in the second, or scherzando movement. Speaking on the "minuet" movement he referred to the arguments that arose when von Bulow, in this country, played the tempo slower than Beethoven had marked it, declaring it more dignified that way, but in the opinion of the lecturer the composer knew how he wanted his own compositions played, and they can hardly be improved upon. "On the Steppes of Central Asia," by Borodin, he described as program music. In the last number, the overture to "Euryanthe," by von Weber, was presented a conventional overture, taking the melodies of the opera for its themes, the speaker said. The music, he declared, is some of the most beautiful ever composed.

STAR
ress: Baltimore, Md.
JAN 4 - 19

INTEREST AND BOREDOM AT SYMPHONY CONCERT

An affair full of interest and boredom, chiefly boredom, was the third Boston Symphony Orchestra concert of the season in Baltimore at the Lyric last night.

It is true the audience filled the theater, but most of it was advance-subscribed, as always. It is true there was applause, but most of it was conventional, as always. It is true that conductor and soloist bowed their acknowledgments, but this is according to custom, and when all the members of the orchestra stood during the continued applause after the Debussy piece they looked exceedingly impersonal and decidedly as if they stood just because their leader, Dr. Karl Muck gave them the signal to do so. After all is said and done there was comparatively little in the concert to make a habitual human concert-goer feel especially glad he had heard it all.

Among the entertaining portions of the concert were the second and third movements of Schumann's Rhenish Symphony, Debussy's The Afternoon of a Faun, and the opening section of the first movement of Rachmaninoff's piano concerto number two. These held the attention and furnished the chief musical pleasure of the concert.

Ossip Gabrilowitsch, pianist, was the special soloist of the concert. He played with much breadth.

The orchestra played with especially fine adjustments the Debussy work.

MORNING TELEGRAPH
s: New York City
JAN 5 1917

BOSTON SYMPHONY REVISITS NEW YORK

Render Delightful Concert to Large and Well Pleased Audience at Carnegie Hall.

The Boston Symphony Society paid New York another visit last night, under the direction of Dr. Karl Muck, and the usual large audience crowded Carnegie Hall.

Cesar Franck's Symphony in D minor and three pieces by Wagner, the overture to "The Flying Dutchman," the Introduction and bacchanale from the first act of "Tannhaeuser," Paris version, and the overture to "Rienzi" comprised the evening's offerings.

Before returning to Boston, the society will give a second concert at Carnegie Hall to-morrow afternoon. They will play the overture to "Euranthe," Haydn's C minor symphony No. 9, and Tschaikowsky's suite for orchestra.

SUN
New York City

BOSTON ORCHESTRA HEARD.

Dr. Karl Muck's Players Please Audience in Carnegie Hall.

The first of the third pair of concerts of the Boston Symphony Orchestra, Dr. Karl Muck conductor, took place last evening in Carnegie Hall. The programme comprised Cesar Franck's symphony in D minor, and by Richard Wagner the overture to "The Flying Dutchman," the introduction and "Bacchanale" from the first act of "Thannhæuser," Paris version, and the overture to "Rienzi."

These compositions, while all very familiar, were so placed in the list as to furnish an enjoyment that was highly contrasted, of music in the modern period. The players were in excellent form throughout. In the Franck symphony their delivery was filled with a rare sympathy of spirit with the music and it was executed with great tonal beauty. The Wagner music, which followed the intermission, is of the type allowing the orchestra scope to fully display its brilliant virtuosity, and it is safe to say that in the performance of it last night the men achieved a degree of success quite extraordinary.

From EAGLE
Address: Brooklyn, N. Y.

Date

Krehbiel on Boston Symphony Program.

Henry E. Krehbiel, music critic, will give a lecture-recital under Institute auspices Wednesday evening, January 3, in the lecture hall of the Academy of Music, on the program to be offered by the Boston Symphony Orchestra at its third appearance of the season on Friday evening.

[62]

CITIZEN
ess: Brooklyn, N. Y.
JAN /

KREHBIEL LECTURES HERE.

Explains Boston Symphony Orchestra's Programme.

Henry E. Krehbiel, of the "Tribune," lectured last evening under the Institute auspices on the programme which the Boston Symphony Orchestra will play at the Academy of Music to-morrow night. Mr. Krehbiel had with him Miss Clara Rabinowitz, a talented young pianist and former student at the Institute of Musical Art, who played the themes of the compositions which he explained. The first number considered was Beethoven's Symphony No. 8 in F major, opus 93, which was outlined in detail by Mr. Krehbiel, who, as a close student of the life and works of the great German tone-poet, was able to give interesting stories of the origin of some of the themes. He quoted Alexander W. Thayer, the American writer, who was the first to write the truth about Beethoven. Mr. Krehbiel pointed out the use of the kettledrum for the first time in the development of a theme, as shown in one movement, and the tick of the metronome in the second or scherzando movement. In his discussion of the minuet movement the lecturer referred to the arguments that arose when Von Bulow, during a visit to this country, played the tempo slower than Beethoven had marked it, declaring it more dignified that way. In the opinion of the musical critic the composer knew just how he wanted his own things played, and they can hardly be improved upon. Miss Rabinowitz illustrated the different themes on the piano.

From EVENING TELEGRAM
ddress: New York City

ate

Again the Boston Symphony Orchestra, with Dr. Karl Muck at its head, played in Carnegie Hall last night with that superb musicianship which compels rapt attention.

Cesar Franck's noble symphony in D minor comprised the first part of the programme. After the pensive beauty of this work it must be confessed that the three Wagnerian overtures which followed in deadly succession had the crude effects of chromo-lithography.

Dr. Muck's lack of skill as a programme builder has been in evidence before, but never so palpably. The only thing that made endurable the three overtures, "The Flying Dutchman, "Tannhauser" and "Rienzi," is the fact that more of these operas have been heard this season at the Metropolitan, where they belong, and that only one of them is in the present reper-

n SUN
ress: New York City

BOSTON SYMPHONY.

Orchestra Plays Three Numbers at the Third Concert.

The third afternoon concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place at Carnegie Hall yesterday. The programme was wholly orchestral. The three numbers were Weber's overture to "Euryanthe," Haydn's symphony in C minor and the Tschaikowsky suite No. 1 in D minor.

This list of compositions, being largely one of restful content, certainly offered little to disturb or excite a quiet mood of the musical listener. The Weber overture, as played by the Boston men, made a good beginning before two longer works. The symphony is one of those which show Haydn in his clearest light, as a master of symphonic form, and the finished performance given it by the orchestra brought beautifully to the fore all the qualities of the music as centred in loveliness of melodic idea and in lucid development.

The Tschaikowsky suite is seldom heard here. It is in six parts, comprising an introduction and fugue, a divertimento, an intermezzo, a march miniature, a scherzo and a gavotte. The work as a whole gave the separate choirs of the orchestra opportunity for a fine display in tonal finesse, and to the players as a body a good field for the employment of their unfailing qualities in grace of style and nuance.

STANDARD UNION
ess: Brooklyn, N. Y.

An unusually interesting programme has been arranged by Dr. Muck for the third concert of the Boston Symphony Orchestra, to be given under Brooklyn Institute auspices in the Academy of Music this evening. The soloist will be Ossip Gabrilowitsch, the very distinguished Russian pianist. The scheme of the programme begins with Beethoven's Eighth Symphony, "The Little Symphony in F," in the performance of which Dr. Muck has always been peculiarly happy.

m HERALD
iress: New York City
Jan 7, 1917

The gala concert at the Metropolitan Opera House on the night of Tuesday, January 16, when the Boston Symphony Orchestra, under the baton of Dr. Karl Muck, and Ignace Paderewski and Fritz Kreisler, will furnish a notable programme for the benefit of the Vacation Association, will be given to a capacity house. In the advance sale of tickets all but a few of the boxes in the two rows, all the seats in the three balconies, and half the orchestra seats have been sold. At present there is a request for standing room.

The boxholders will include Mrs. E. Henry Harriman, Mrs. William K. Vanderbilt, Mrs. J. Pierpont Morgan, Mrs. Herbert L. Satterlee, Mr. Clarence H. Mackay, Mrs. August Belmont, Mrs. Henry Payne Whitney, Mrs. Henry C. Frick, Miss Anne Morgan, Mrs. Cornelius Zabriskie, Mr. Charles Smith, Mrs. Daniel Guggenheim, Mrs. Vincent Astor, Miss Caroline de Forest, Mrs. Edward N. Breitung, Mrs. Horace Hill, Mr. C. W. Watson, Mr. Arthur Pyle, Mr. Charles Steele, Mrs. D. W. B. Dickerman, Mrs. J. J. Higginson, Mrs. Simon R. Guggenheim, Mrs. W. E. Hooper and Mr. William Salomon.

The annual circus by the members of the Vacation Association will be held this year in March in Madison Square Garden.

n EVENING GLOBE
lress: New York City

e

BOSTON SYMPHONY.

The programme of the Boston Symphony Orchestra concert at Carnegie Hall last evening included César Franck's D minor symphony and three Wagner overtures, those to "Tannhäuser," "Rienzi," and "The "Flying Dutchman." Dr. Muck seems determined that New York shall hear no novelties under his auspices. However, those who attended the concert heard a superbly sonorous performance of the greatest French symphony.

om EVENING POST
dress: New York City

e

Vacation Association Gala Concert.

It has been settled that at the gala concert for the Vacation Association to be given in the Metropolitan Opera House Tuesday evening, January 16, by the Boston Symphony Orchestra, Mr. Paderewski and Mr. Kreisler, Mr. Paderewski will play Schumann's Concerto in A-Minor for piano and orchestra and a short group of solo pieces for piano alone. Mr. Kreisler will play Mendelssohn's Concerto for violin and orchestra in A-Minor and later two pieces for violin and orchestra —his own "Tambourin Chinois" and Wieniawski's "Air Russe." Dr. Muck has not yet settled definitely on the orchestral numbers.

1 Providence R. I.
ress:

Boton Symphony Orchetra

The third concert of the Boston Symphony Orchestra comes, as usual, in the midst of the Christmas holidays it being Tuesday night, December 26th, and the place, as always, Infantry Hall. For this concert Dr. Muck has arranged another of the series of very brilliant programs which have characterized the concerts this season. For soloist there will be Irma Seydel, that most gifted young violinist who is playing here with the Orchestra for the first time.

Miss Seydel will play Saint-Saens Concerto in B-minor, a work closely connected with the fame of the illustrious Eugene Ysaye. The ochestral part of the program calls for Cesar Frank's Symphony in D-minor, the "Euryanthe" Overture of Weber, and the "Espana" Rhapsody of the Frenchman, Emanual Chabrier. It is interesting to note that the composers represented are two of them French, one of them Belgian and one German. Franck, although a Belgian by birth, is the greatest figure in French music since Berlioz and this Symphony in D-minor is undoubtedly the greatest contribution to symphonic literature that has come from France, and must rank among modern symphonies with the greatest by Brahms, the acknowledged successor of Beethoven. In character it is intensely personal and individual and like all truly good music it has had by its own merit to fight its way into the affections of the musical public. Today no modern symphony is held in higher esteem.

The "Euryanthe" Overature of Weber, one of the immortal three that this gifted composer bequeathed to the world, must always be welcome because of its wealth of melody and its brilliancy of construction. As for Chabrier's "Espana" Rhapsody, although built on simple Spanish dance tunes, it is the most bewildering piece of orchestral construction the literature of music holds.

Owing to the Christmast season the sale of single tickets for this concert will be moved forward two days and instead of opening at Seddon's News Stand, Saturday, December 23rd, will open there on Thursday, December 21st.

om TRIBUNE

dress: New York City

JAN 3

Paderewski, Kreisler and the Boston Symphony Orchestra will appear at the concert which will be given at the Metropolitan Opera House on January 16 in aid of the Vacation Association. Among those interested in the success of the affair are Mrs. J. Pierpont Morgan, Mrs. August Belmont, Mrs. Herbert L. Satterlee, Mrs. William K. Vanderbilt, Mrs. Vincent Astor, Mrs. E. Henry Harriman, Miss Anne Morgan, Miss Maude Wetmore, Miss Robinson Smith and Clarence H. Mackay.

EVENING POST

ess: New York City

Third Boston Symphony Concerts.

César Franck and Richard Wagner are the composers represented on the programme which the Boston Symphony Orchestra will play at its third evening concert in Carnegie Hall next Thursday, January 4. The works will be Franck's Symphony in D-Minor, and the Overture to "The Flying Dutchman," the Introduction and Bacchanale from the first act of "Tannhäuser" (Paris version), and the Overture to "Rienzi."

The programme for the third matinée next Saturday afternoon, January 6, will comprise the "Euryanthe" Overture of Weber, Haydn's Symphony in C minor, No. 9, and Tchaikovsky's first orchestral suite in D minor, opus 43, which is seldom heard here. The Suite is in six parts, comprising an Introduction and Fugue, a Divertimento, an Intermezzo, a Marche Miniature, a Scherzo, and a Gavotte. Of these, the Gavotte is the most familiar to the general public.

ENQUIRER

ess: Philadelphia, Pa.

THE BOSTON ORCHESTRA

Its Third Concert for the Season at the Academy Last Night

The Boston Symphony Orchestra made its third visit for the present season to this city last evening, and was heard at the Academy of Music by one of those large audiences which its appearance never fails to attract in a programme of singular interest and beauty which had the D minor symphony of Cesar Franck for its salient feature. This is one of the most poetic and beautiful among compositions of its class. Thanks to the cyclical form of its construction it is exceptionally homogenous and symmetrical, and as it passes through the several stages of its evolution to the splendid climax of its conclusion it communicates the exalted sentiments by which it is inspired with a fervid eloquence to which none can be insensible. It was admirably played under Dr. Muck's sympathetic direction, with the utmost beauty of tone and finish of execution and with a most illuminative appreciation of its contents. Other numbers on the list were Debussy's charming "Apres midi d'un faun" and Chabrier's "Espana" fantacy, with whose brilliant performance the proceedings were brought to resounding close.

The assisting artist was Mr. Ossip Gabrilowitch, one of the best in the younger generation of pianits, whose masterly interpretation of Rachmaninoff's very impressive and appealing second concerto in C minor was worthy of the high reputation which he deservedly enjoys. It was a thoroughly enjoyable and excellent achievement, and the audience made it clear that it was greatly pleased. The next of these concerts will not occur until Monday evening, February 12.

SUN

ess: New York City

Jan 7, 1917

Mrs. Pierpont Morgan, Vincent Astor, Mrs. William K. Vanderbilt, Mrs. E. H. Harriman, Mrs. August Belmont, Clarence H. Mackay, Miss Anne Morgan, Watson B. Dickerman, Mrs. Herbert L. Satterlee, Mrs. Daniel Guggenheim and Mrs. Simon Guggenheim are among those interested in the concert at the Metropolitan Opera House on January 16 in behalf of the Vacation Association. Paderewski, Kreisler and the Boston Symphony Orchestra under Dr. Carl Muck are to be the chief features.

The concert has an unusual interest for the reason that the Vacation Association has always been very near to the heart of New York society. Hitherto there has never been any difficulty in getting all the money required, but the many demands for contributions for relief abroad have had their effect, and meritorious work at home has been less noticed.

Miss Robinson Smith, Mrs. Wendell Baker and Miss Maude Wetmore are among the directors of the association, which has expanded very much beyond its original idea of merely assisting young women to save money for healthful vacation outings, and now has many other interesting activities.

n SUN

ress: Baltimore, Md.

DEC 31

PADEREWSKI COMING.

The announcement made last week that Mr. Paderewski is to give a recital in the Lyric Theatre Thursday evening, January 18, arouses most grateful anticipations of pleasure among all those who care for the piano and its literature. It is said that this very wonderful artist has never played so well as he has been playing this year. A week ago he played the Schumann Concerto with the Boston Symphony Orchestra in its Christmas concerts in Boston and, although he followed a most remarkable performance of Liszt's really stupendous "Faust" Symphony, the ovation given to him has never been equaled in Boston. His program for Baltimore will be announced later on.

om

dress:

Boston Symphony-Orchestra.

Am Freitag, 5. Januar, wird das Boston Symphony Orchestra unter der Leitung seines genialen Dirigenten Dr. Carl Muck unter den Auspizien des Brooklyn Instituts für Kunst und Wissenschaft in der Academy of Music ein Konzert geben, in dem Herr Ossip Gabrilowitsch, der russische Pianist, der Solist sein wird. Es werden vom Orchester Beethoven's achte Symphonie und Borodinski-Gemälde „Die Steppen Central-Asiens" und Weber's „Euryanthe"-Ouverture gespielt werden. Herr Gabrilowitsch wird ein Konzert von Rachmaninoff vortragen.

om HERALD

ldress: New York City

ate

BOSTON ORCHESTRA CONCERT.

Dr. Karl Muck and the Boston Symphony Orchestra gave their third concert at Carnegie Hall last night. The programme contained only numbers long in the repertoire of the orchestra, but memory of previous performances of the old favorites brought out a notable audience. Dr. Muck gave a remarkable reading of César Franck's beautiful symphony in D-minor.

Miss Geraldine Farrar, looking more beautiful than ever in dark green velvet and long Oriental earrings expressed her approval. Ernest Schelling and Frank Damrosch also enjoyed the glowing performance.

The second half of the programme was devoted to Wagner. The overtures to "The Flying Dutchman" and Rienzi and the Introduction, and Bacchanale from "Tannhauser" were played impressively.

n SUN

ress: New York City

At the gala concert which will be given in the Metropolitan Opera House Tuesday evening, January 16, in aid of the Vacation Association by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, with Messrs. Paderewski and Kreisler as soloists, Mr. Paderewski will play the Schumann concerto and Mr. Kreisler the Mendelssohn concerto. The violinist will also give with orchestra his own "Tambourin Chinois" and Wieniawski's "Airs Russes." Mr. Paderewski will play a group of solo pieces for piano alone. The orchestral numbers will be Smetana's Overture to "The Sold Bride," Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," Rimsky-Korsakoff's "Caprice Espagnol." Mr. Kreisler in his two pieces with orchestra, and Mr. Paderewski in his solos close the programme.

om ENQUIRER

ldress: Philadelphia, Pa.

te

Boston Symphony Orchestra

Ossip Gabrilowitsch, the distinguished Russian pianist, will be the soloist at the third Boston Symphony concert to be given in the Academy of Music New Year's night, Monday, January 1. He will play Rachmaninoff's Concerto in C Minor No. 2, a work which has been played here a half a dozen year ago at a Boston Symphony concert by the composer himself.

The symphony will be that superb work by the Belgian, Cesar Franck. This has not been played at a Boston Symphony concert in Philadelphia since 1912, it is a work of which Dr. Muck is very fond and he conducts it con amore.

The symphony comes first on the programme. In the second part in addition to the Rachmannoff Concerto will be Debussy's exquisite setting of Mallarme's "L'Apres Midi d'un Faun" and the programme will end with the brilliant "Espana" Rhapsody of Chabrier.

[63]

m WORLD

ress: New York City

JAN 5 - 19

BOSTON SYMPHONY CONCERT

Caesar Franck's D Minor Symphony Is Finely Interpreted.

Caesar Franck's D minor symphony had an eloquent interpretation in Carnegie Hall last night by the Boston Symphony Orchestra under the direction of Dr. Karl Muck. A work of constantly shifting orchestral colors—now brilliant, now suave, again rich with genuine poetic depth—this composition has substance.

There was no mood which the visiting organization from Boston did not denote with instrumental fidelity, even though in the closing movement there was occasionally a noticeable lack of unanimity between the brasses and strings and some tonal roughnesses that are not common to this fine body of men.

Three Wagner operatic excerpts—the "Flying Dutchman" overture, the overture to "Rienzi" and the Paris version of the "Tannhaeuser" introduction and bacchanale—completed the programme, which was heard by the customary large audience.

AMERICAN

s: New York City

Boston Symphony Concert a Treat

THE Boston Symphony Orchestra observed its third visit to this city with an interesting concert last evening in Carnegie Hall. The programme was devoted to modern French and German music.

The symphony was César Franck's D minor, which has not been played in New York very recently and which was received with evident enjoyment and appreciation.

The work makes considerable demands on the interpreters, especially on the technical side. But problems in composition only insure the Bostonians to their best efforts, and last night's audience was privileged to a clear, dignified and energetic performance, beautifully shaded in dynamics, warm and rich in tone and carefully restrained in its emotional qualities.

The second half of the programme was entirely Wagnerian and was composed of the overture to "The Flying Dutchman," introduction and bacchanale from "Tannhaeuser" and overture to "Rienzi." The orchestra played these selections under Dr. Muck's direction with qualities that mark the highest attainments in orchestral interpretation.

Not only were the varying moods and meanings of each leading theme exposed with lucidity and significance, but profound beauty of the enveloping harmonies was revealed in a brilliant and musicianly manner.

From STANDARD UNION

Address: Brooklyn, N. Y.

Date

KREHBIEL DESCRIBES CONCERT PROGRAMME

Henry E. Krehbiel, of the "Tribune," lectured last evening under Institute auspices on the programme which the Boston Symphony Orchestra will play at the Academy of Music to-morrow night. Miss Clara Rabinowitz, a talented young pianist, and former student at the Institute of Musical Art, played the themes of the compositions which he explained.

Beethoven's Eighth Symphony was outlined in detail by Mr. Krehbiel, who pointed out the use of the kettledrum for the first time in the development of a theme, as shown in one movement, and the tick of the metronome in the second or scherzando movement.

"On the Steppes of Central Asia," an orchestral sketch, by Alexander Borodin, was described as programme music which is a bit of conventionalization. The themes, which Miss Rabinowitz played, illustrate the refrains of the natives and the caravan escorted by Fussian soldiers. The overture to Weber's "Euryanthe" was presented a conventional overture, taking the melodies of the opera for its themes.

n STAATS-ZEITUNG

ress: New York City

Bostoner Symphonie-Orchester.

Die Bostoner unter Dr. Mucks Meisterstab brachten in ihrem gestrigen Abendkonzert in Carnegie Hall namentlich die emotionelle César Francksche „D-Moll-Symphonie" zu wundervollster Geltung. Auch die andere, Wagnerschen Exzerpten gewidmete Abteilung führte uns das Orchester in seinem wundervollsten Klangreiz vor. Wir bringen morgen eine ausführliche Besprechung dieser vom Publikum begeistert aufgenommenen Darbietungen.

ENQUIRER

ess: Philadelphia, Pa.

DEC 31

chord.

Boston Symphony Orchestra

Academy of Music, Monday evening, January 1, 1917, at 8.15. The first concert of the New Year comes tomorrow night, New Year's evening, the third appearance of the season of the Boston Symphony Orchestra. The programme which Dr. Muck has made for this concert consists entirely of French and Russian music, three undoubted masterpieces of the French school and one of Russia's greatest contributions to the literature of the piano and orchestra. The symphony will be Cesar Franck's in D minor, a notable work which the Boston Symphony Orchestra has not played in Philadelphia in over four years. This makes the first part of the programme.

After the intermission will come Debussy's exquisite "L'Apres Midi d'un Faun," Rachmaninoff's Second Concerto for pianoforte and orchestra in C minor and Chabrier's bewilderingly glittering "Espana" rhapsody.

The soloist will be Ossin Gabrilowitsch, one of the most admirable pianists of the present generation. Mr. Gabrilowitsch has already played the Rachmaninoff concerto with great success with the Boston Symphony Orchestra at one of its Boston concerts.

rom RECORD

ddress: Philadelphia, Pa.

109

BOSTON SYMPHONY NEW YEAR'S CONCERT

Gabrilowitsch as Soloist—Mischa Elman to Be Heard With Philadelphia Orchestra.

GIDEON AND HIS QUARTET

Visits of Damrosch, McCormack and Kreisler—Matinee Musical Club.

—Tomorrow the third appearance of the season of the Boston Symphony Orchestra will be at the Academy of Music. The symphony will be Cesar Franck's in D minor, a notable work which the Boston Symphony Orchestra has not played in Philadelphia in over four years. After the intermission will come Debussy's exquisite "L'Apres Midi d'un Faun," Rachmaninoff's second concerto for pianoforte and orchestra in C minor and Chabrier's "Espana," Rhapsody. The soloist will be Ossip Gabrilowitsch.

rom TIMES

ddress: Washington, D. C.

ate

CONCERTS FOR CAPITAL

Musical Treats Provided for Residents and Visitors.

The orchestral feature of the third Boston Symphony concert, which will be given in the New National Theater next Tuesday afternoon, January 2, at 4:30 o'clock, will be the first suite for orchestra by Tschaikowsky, that in D minor, opus 43. Tschaikowsky wrote three suites, and they show the composer in a lighter mood than that which is found in his symphonies. True Slav that he was, Tschaikowsky was either up in the clouds or down in the depths.

This particular suite which Dr. Muck has chosen for the third concert here is in six parts, and is characterized throughout by charming melodic ideas, quaint fancy and grace of writing.

The soloist will be Carl Friedberg, one of the younger pianists, who ranks among the foremost artists of the present generation. Mr Friedberg has recently co-operated with Mr. Kreisler in several of the latter's recitals in sonatas, and Mr Kreisler has a profound admiration for his artistry. He will play the intensely romantic and lovely concerto of Robert Schumann in A minor.

The program in its proper form is as follows: Tschaikowsky, suite in D minor, No. 1, opus 43; Schumann, concerto for pianoforte and orchestra in A minor; Weber, overture to the opera "Euryanthe."

n HERALD

ess: New York City

The third pair of concerts of the Boston Symphony Orchestra will be played under the direction of Dr. Karl Muck in Carnegie Hall on Thursday night and Saturday afternoon. The evening programme will consist of Franck's symphony in D minor, the "Flying Dutchman" overture, the Bacchanale from "Tannhäuser" and the "Rienzi" overture. The matinee programme will contain Weber's "Euryanthe" overture, Haydn's symphony No. 9 and Tschaikowsky's orchestral suite, opus 43.

n HERALD

ress: Washington, D. C.

e

The orchestral feature of the third Boston Symphony concert, to be given in the New National Theater on Tuesday afternoon at 4:30 o'clock, will be the first suite for orchestra by Tschaikowsky, that in D minor, Opus 43. Tschaikowsky wrote three suites, and they show the composer in a lighter mood than that which is found in his symphonies.

The soloist will be Carl Friedberg, one of the younger pianists, who ranks among the formost artists of the present generation. He will play the intensely romantic and lovely concerto of Robert Schumann in A minor.

The program in its proper form follows: Tschaikowsky, suite in D minor, No. 1, Opus 43; Schumann, concerto for pianoforte and orchestra in A minor; Weber, overture to the opera, "Euryanthe."

n HERALD

ress: New York City

BOSTON ORCHESTRA CONCERT.

Boston's Symphony Orchestra yesterday afternoon at Carnegie Hall gave its third matinee concert of the season. Dr. Karl Muck conducted, and the brilliant playing of the orchestra was much more interesting than the music it played. Not that the music was of an inferior order, but Weber's often heard "Euryanthe" overture, Haydn's symphony in C minor, and Tschaikowsky's little known Suite No. 1 in D minor hardly have the interest of the average Symphony or Philharmonic Society programme.

But it is always a delight to hear such fine orchestral balance and tone, and such scholarly readings of symphonic works as come from Dr. Muck, and the audience showed its appreciation with prolonged applause.

om WORLD

ldress: New York City

1916

Boston Symphony.

Cesar Franck and Richard Wagner are the composers represented on the programme which the Boston Symphony Orchestra will play at its third evening concert in Carnegie Hall next Thursday. The works will be Franck's Symphony in D minor and the overture to "The Flying Dutchman," the introduction and bacchanale from the first act of "Tannhaeuser" (Paris version) and the overture to "Rienzi."

The programme for the third matinee next Saturday afternoon, Jan. 8, will comprise the "Euryanthe" overture of Weber, Haydn's Symphony in C major, No. 9, and Tschaikowsky's first Orchestral Suite in D minor, opus 43, which is seldom heard here. The suite is in six parts, comprising an introduction and fugue, a divertimento, an intermezzo, a marche miniature, a scherzo and a gavotte. Of these the gavotte is the most familiar to the general public.

n HERALD

ress: New York City

Concert for Vacation Fund—"Around the Clock" by the Junior League.

ONE of the important events in music and society this month is to be a gala concert at the Metropolitan Opera House on the night of Tuesday, January 16, at which the Boston Symphony Orchestra, under Dr. Karl Muck, will play, while Ignace Paderewski and Fritz Kreisler will be the soloists.

In an invitation advance sale of four days, followed by a public sale of three days, all the seats in the three balconies and twenty boxes in the parterre row were sold. A few of the parterre boxes as well as boxes in the grand tier row and seats in the orchestra remain unsold.

The concert is under the direction of Miss Gertrude Robinson Smith, Mrs. Wendell Baker and Miss Anne Morgan, chief officers of the Vacation Association. The directing committee also includes Mmes. Rogers H. Bacon, August Belmont, Daniel Guggenheim, Montgomery Hare, Alexander Kohut and Ponsonby Ogle, Misses Mabel Beardsley, Theresa D. O'Donohue and Maude K. Wetmore.

EVENING STAR

ess: Washington, D. C.

DEC 2

Boston Symphony January 2.

Carl Friedberg, a pianist of high quality, is announced as soloist at the third Boston Symphony concert, which will be given in the New National Theater Tuesday afternoon, January 2. The program which has been arranged will be light and pleasing. Mr. Friedberg will play the Schumann "Concerto" and there will be two orchestral numbers, Tschaikowsky's orchestral "Suite in D Minor No. 1," which is in six movements, and Weber's overture to

om STAATS-ZEITUNG
dress: New York City

Dr. Muck hat für das am kommenden Donnerstag abend in Carnegie Hall stattfindende Bostoner Symphonie-Konzert das folgende Programm gewählt: Franck's D-Moll-Symphonie, Wagner's Ouvertüren zum „Fliegenden Holländer" und zu „Rienzi", schließlich „Introduktion und Bacchanale" aus dem ersten Akt des „Tannhäuser" (Pariser Version).

Das Programm für die dritte Matinee der Bostoner am kommenden Samstag nachmittag umfaßt Weber's „Euryanthe"-Ouvertüre, Haydn's C-Moll-Symphonie und Tschaikowsky's Erste Orchestersuite in D-Moll, op. 43.

om SUN
dress: Baltimore, Md.

monumental works.

BOSTON SYMPHONY

The third Boston Symphony concert of the season will be given in the Lyric Theatre Wednesday evening, January 3. The soloist on this occasion will be the very gifted and brilliant Russian pianist, Ossip Gabrilowitsch. Mr. Gabrilowitsch has chosen for his work a concerto by the most distinguished of the "younger" Russian composers, the Second Concerto in C minor by Sergei Rachmaninoff. Patrons of the Boston Symphony will remember that a half a dozen years ago Rachmaninoff himself played this concerto with the Boston Symphony Orchestra here in Baltimore.

The symphony will be the ever-lovely "Rhenish" of Schumann, that in E flat major, No. 3. This is the first time in many years that a Schumann symphony has been played here by the Boston Symphony Orchestra.

The symphony comes first. The second part comprises Debussy's exquisite setting of Mallarmé's "L'Apres Midi d'un Faun," the Rachmaninoff concerto, and the "Euryanthe" overture of Weber.

From the
Journal
Jan. 13, 1917.

SPALDING WINS NEW HONORS AS SYMPHONY STAR

American Violinist Plays Beethoven Concerto Artistically.

Tribute is paid at the Symphony concerts this week to the virtuosity of Albert Spalding, the young American violinist. For eight years, or since just after he turned his 20th year, Mr. Spalding has been giving recitals in Boston, showing every season steady progress in his art and in this way strengthening his appeal to critical appreciation. He has fairly won this invitation to appear as Symphony soloist, and yesterday his performance of the Beethoven concerto was rewarded with enthusiastic applause. He was recalled several times, in fact.

His tone is warm and bright; his interpretative power betrays the sensitive feeling and intellectual keenness of the true artist; his technique especially as it proved itself in the bristling cadenzas, is brilliant in the highest degree. He has the poise as well as the ability of an exquisitely cultured artist. It was with the profoundest pleasure that the audience witnessed the genuine triumph achieved yesterday by this gifted native musician.

Next in order came Dr. Muck's splendid reading of Beethoven's "Egmont" overture, a beautiful and dramatic composition, and the only number of this week's program that shows the great orchestra at its best.

The concert opened with the performance of three pieces by Jean Sibelius, the Finnish composer, these being "Pohjola's Daughter," a symphonic fantasia; "The Oceanides," a tone poem, and "Night Ride and Sunrise," a symphonic poem. These were performed for the first time here. The "Sunrise" music provided a rather stimulating finale, but what preceded it would excite much more admiration in Helsingfors than in Boston. The heroic efforts of Dr. Muck and the orchestra to interest the audience were of little avail.

The program next week will include Schubert's "Unfinished" symphony; a new tone poem, "The Eve of St. Agnes," by Mr. Ballantine of the Harvard music department; the introduction and bacchanale from the first act of Wagner's "Tannhaeuser" (Paris version), and vocal numbers by J. S. Bach and Sidney Homer, with Mme. Louise Homer as soloist.

From the
Transcript
January 13, 1917.

THE SYMPHONY CONCERT

THREE REMARKABLE TONE-POEMS BY SIBELIUS

A Land-Piece of Night and Dawn, a Sea-Piece of Many-Colored and Many-Motioned Ocean, and a Wintry Tale Out of Finnish Legend—Music of Invention, Individuality and Illusion—Mr. Spalding and Beethoven's Concerto for Violin —Also an Over-Played Overture

AMONG the present conductors of symphony concerts in the United States, Dr. Muck passes for the scorner of novel pieces. This season they are admittedly hard to discover. The presses of Europe have let fall few new folios since the war began; for two years already the conductors have been burrowing among their stores. Yet from October into January Dr. Muck has outdone all his fellows. Mr. Damrosch's "novelties" have been for the most part overlooked trifles; Mr. Stock's and Mr. Stransky's have been too sparse, almost for counting; Mr. Stokowski has declined from the Mahler of songs with orchestra into Bruch for two pianos. Yet here in Boston Dr. Muck's programmes have abounded in novel music, produced or revived, in every instance deserving a hearing, in most plainly interesting the audience; while much more of equal promise is in prospect. Yesterday afternoon, indeed, in part doubtless as a pleasurable change from routine, he put by a symphony with which the concerts usually begin and substituted three tone-poems by Sibelius, each new to his hearers. The most imaginatively conceived and graphically fashioned of them, "Pohjola's Daughter," is of the Finn's less-known pieces in a series that now in his fifty-second year is rising to the seventies in opus-numbers. The second, "The Daughters of Ocean," which is really free sea-picturing, was first played at Norfolk in the spring of 1915 and in the following autumn and winter received into many symphony concerts; while the third, "Night Ride and Sunrise," has been "intended for performance" these six years at Symphony Hall. Possibly, if Sibelius's new symphony were not locked in a manuscript score until the end of the war sets free the presses, it along with the daughters, alike of Pohjola and Oceanus, might still await a hearing.

Tonal narrative, tonal impression, tonal picture—which one will in the delineative designation of music, no one of the three lacked the Sibelian individuality of design, imagination, procedure. "Night-Ride and Sunrise" might label eminently conventional exercises in tone-picturing. The scaffolding for such pieces is kept standing in most yards for music-making and serviceable plaster is always at hand to cover it. But Sibelius sets up his own framework, chooses his own building material, follows his own methods, and makes his music, as it seems, out of keen personal impression and imagination. Recall the reiterated figure of the beating hoofs of the horse repeated until the ear, the nerves and every other source of sensation tingle with it. The convention of such pieces certainly—if only Sibelius's figure were conventional. But it is not. It is a figure of the sound of those hoof-beats through darkness and stillness, when as any one may testify who with a grain of imagination has ridden fast, far and smoothly by windless night, they begin curiously to haunt the ear, to fall with an uncanny evenness and isolation. In mingled fact and fancy, Sibelius knows whereof he tonally affirms. In like fashion, he experiences and suggests in his music, the tremulous, expectant stir that seems to haunt the dark in waste, silent, solitary places before it turns into dawn. That strange tremor is in his harmonies. The Sibelian sun rises simply and calmly without a Mascagnian gesture or a Straussian surge—the very note of high imagination with a daily spectacle that yet yields the impression of a daily miracle. Then of a sudden in the music comes a jagged, piercing dissonance rending the ear; but so a shaft of light in a northern dawn will thrust and tear at the green-gray sky. Again the actual impression and the tonal imagery are in exact accord. Sibelius sees and paints for himself in the realities of nature, in the illusion of tones. Scarcely another composer of our day so strips to the quick his sensations and his music.

Yet somehow the land by night and in the dawning seemed to yield Sibelius keener sensations, and so to prompt him to a more intensely pictorial music, than did the sea, sunlit and twinkling, restless and ominous, or heaved in tempest against the angry heavens. Nonetheless, the naked directness, the naked sensibility of the delineative suggestion in the ocean-music was marvellous to hear. Nowhere in the familiar sea-pieces of the concert-room — Rimsky-Korsakov's, Debussy's Wagner's, Gilson's — is there such suggestion of the flutter to the eye of sunlit ripples when light breezes fleck them as Sibelius's rhythmic movement and harmonic color bear. Little less graphically, as his waters darken and roughen, do the strands of the music take on the ropiness of such a forbidding sea. Then the music proceeds, yet with unfolding unity and unhesitating cumulation, from impression to impression. The troubled ropy waters coalesce into a single black surge, swaying upward, swaying downward, in insistent, rhythmic suspense, shattered at last into what before long will be fluttering ripples again. And the impressionistic Sibelius's storm-wave is not the storm-wave again of the impressionistic Debussy. The foam at the top of it catches the Parisian's eye and curls into the music. the Finn's imagination and dark... his measures. The sweep of the wave intrigues them both; but the mass and the weight of it sink deeper into the Northern composer. Each gives his music a curious rhythmic cohesion; each in his own way makes acrid chord, harmony or timbre do its delineative office. Often this sea-music is akin in bitterness, brevity, broken suggestion to that much questioned fourth symphony of Sibelius.

In turn "Pohjola's Daughter" was a yet more graphic music but now of inner and haunting mood as well as of external sensation. Once more there is tonal journeying over northern plain, through northern forest, but this time no horse, but a sledge, bears the wayfarer—the old hero of Finnish legend, Väinämöinen, monotonously speeding home, dull of heart. Suddenly the reiterated minor music brightens, blazes, dazzles with the blue sky, the white snow and the high sharp lights of winter. In this white fire of tones, crystal and crackling, on the top of the rainbow sits the wilful and wanton daughter of Pohjola. The old hero burns for her; she will descend to him if only he will make a boat for her out of her spindle and so fulfill her heart's desire. But Väinämöinen knows no such magic and wofully rides away. The icy brilliance fades out of the softening music; less the vision of the mocking girl than the vision of his longing remains in the old man's heart. It haunts, maybe it comforts, him. Again, as in the sea-piece and for that matter in the earlier tone-picture of the ride and the dawn, short rhythmic figures, time and again repeated, varied as imaginative composer—and imaginative conductor no less—may vary them, summon the Sibelian illusion, work the Sibelian spell. The motives expand into no large-spun melody until the music begins to sing the longing that, instead of Pohjola's daughter, sits besides Väinämöinen in the sledge. Upon the dark harmonies of the music the melody rides the darkness of the forest, the darkness of his heart. Between melody and background the inner emotional and the outer pictorial illusion are wholly fused. Out of subtlety of means flows exceeding directness of affect. The hearer's sensations answer to the music as they might answer to an old fantastic ballad sung in as rich voice as is Sibelius's with the orchestra. And never did music of ice and crystal air burn sharper, brighter, whiter than Sibelius's of the girl on her rainbow. His imagination and his idiom are hardly to be matched in potent individuality in the music of this day. And three such tone-poems in one afternoon!

The rest was the Beethoven of the overture to "Egmont" and the Beethoven of the concerto for violin at the hands of Mr. Spalding. In recent years, perhaps for many years, both have been played quite as often as need be at the Symphony Concerts, however eloquent the performance. No doubt the overture to Goethe's play well survives the years alongside the overture to "Coriolan." Agreed, that both are classic masterpieces, if they do miss the everlasting power of the third "Leonore" overture. But they are also hackneyed masterpieces. For the time, an overture of Beethoven that was not a masterpiece at all, that was even a job in the musical fashion of Vienna a century ago might sound fresher in ears staled beyond any new sensation from those repertory classics. Why not try one for once in a way—if Dr. Muck were so minded—try one even for sport's sake. If we were all disillusioned, to be so would at least be a new sensation from Beethoven.

Mr. Spalding's choice of the concerto was another matter and it is not in reason to expect an "assisting artist"—and at his first invitation to the Symphony Concerts—to consider how many times his practiced audience has heard the piece in which he would prove his prowess. Nay, familiarity with it may enable his hearers the better to appreciate his excellent parts with the music. So Mr. Hofman likes to reason, but Mr. Spalding is a modester spirit and may have chosen the concerto for no other reason than that it perennially charms by plastic and songful beauty and invites the finer distinctions of his tone and the more graceful qualities of his style. As it was, he played with keen perception of the quality of the concerto as a lyric and elegant music. His technical means, even in an exacting cadenza that may have been his own, were apt and supple to the instant in the music or the violin, suave always and unobtrusively artful. His tone was fine, clear, soft, bright, sensitive, undulating to the music, in edgeless euphony with the other instrumental voices—the shining thread in the web that Dr. Muck and the orchestra wove in tones as exquisitely as he. Mr. Spalding set the passage work of the first movement in lace-like pattern, as fine of texture as it was delicate of line and coloring. He drew out the slow song in musing but not sentimentalizing sweetness; he was light elegance itself in the finale. From the first measure to the last the sensibility of the violinist was as unerring as the fingers and wrists that gave it voice. The charm never dimmed, the elegance never faded. It was easy to imagine that the Vienna of Beethoven's time, which loved all these qualities in its virtuoso music, might so have heard the concerto. There are other Spaldings—larger of voice and style, mood and impression—than that which he disclosed yesterday, but it is his characteristic virtue to unify himself with his music.

H. T. P.

From the
Transcript
Jan. 13, 1917.

Thursday evening, Feb. 1, in Sand... Theatre at Cambridge, the fifth of ... series of concerts by the Symphony ...chestra under Dr. Muck.

Friday afternoon, Feb. 2, in Symph... Hall, the thirteenth of the afternoon ...certs of the Symphony Orchestra under ... Muck, with Mr. McCormack for the as...ing singer.

From the
Globe
Jan. 13, 1917.

IMPRESSIVE NEW MUSIC BY SIBELIUS

Three Compositions Read by Dr Muck

Albert Spalding, as Soloist, Plays Beethoven Concerto Beautifully

At the Symphony concert yesterday Dr Muck produced for the first time in Boston three compositions by Sibelius. Albert Spalding, the violinist, was soloist for the first time at these concerts.

The pieces by Sibelius, the first to a published program, are these: "Pohjola's Daughter," symphonic fantasia, op. 49; "The Oceanides" ("Sallottaret") tone poem, op. 73; "Night Ride and Sunrise," symphonic poem, op. 55. The first was published in 1906, the third in 1909. The second was written for performance at a concert of the Litchfield County Choral Union, Norfolk, Conn, at the invitation of Mr and Mrs Carl Stoeckel, and was so performed for the first time, June 4, 1914. It does not bear the usual signs of music written by invitation or for an occasion.

The program book tells us that Sallottaret are the Oceanides of Finnish mythology, the daughters of the Titians, Oceanus and his sister Tethys, or according to Apollodorus of Uranus and Gaea, and that their names were Asia, Styr, Elektra, and "many others." The latest work from the great Finn shows his broad vision, his epic imagination, his majestic, rugged individuality in expression to be still a luminous, dynamic force in music. His thought obviously was of the sea. His score is saturated with the mystery, the terror, the lure of the myriad colored voice and bosom of the deep. His musical symbols suggest the infinite individuality of nature. One may say there is in the thematic outline an organic vagueness. There is identity, but it ebbs and flows through many phases.

Voices of the Sea

Compositions leaning heavily upon tonal color often reveal a paucity of ideas. The indeterminate character of this music has no association with the commonplace or vacuity. There is dominance of mood. There is incessant appeal to the imagination. Should one never having seen the sea, hear this music, he must feel ushered before a presence of awe and majesty, a cosmic force, not of yesterday or today, but of all time, the silent keeper of many tragedies, the treacherous mistress who makes no promise to deliver that intrusted unto her, yet invites with sunny skies and smiling waters other adventures. A score which at first hearing discourages a usual following of a theme or of its development, but seizes and controls with a narrative of primitive, elemental simplicity, with the conviction of poetic truth.

The Symphonic fantasia has a more definite program. From the verses printed in the score, the scholarly author of the program book would call it the homeward ride of Vainamoinen, he who was "one of the four principal heroes of the epic, the son of the Wind and of the virgin of the Air, represented as a vigorous old man, a patriarch, a minstrel."

Carried by an eagle to a spot near the castle of Pohjola, personifying the North Country, he is promised by Louhi, mistress of Pohjola, her beautiful daughter, if he will forge her a talisman. Replying that he cannot and will send his brother, a cunning smith, he is given a horse and sledge by the old women and sent homeward, with the warning to look only straight before him if he would avoid harm.

On the rainbow he sees Pohjola's daughter spinning. Her beauty entices him. She promises at length to come down and follow him if he will make a boat out of her spindle and to gratify a long desire—reveal the secret of his magic. He labors only to find the spell has gone from him. Rudely disappointed and disgruntled, he journeys on, but courage returns to him.

Fascinating Folk Lore

The myth reminds of analagous Biblical stories. The folk lore is fascinating in its wild ardor, its haunting melancholy. The metamorphosis of the beautiful daughter finally into a fearful and cruel woman is dramatic and picturesque. Sibelius spans the enchanting and the hideous with bold and commanding strokes. There is sharp contrast and sweeping characterization. The third piece less varied, maintained a remarkable development of the galloping rhythmic figure and followed with a resplendent picture in perspective and color which might have denoted the peace and grandeur of sunrise after the long feverish flight. All three pieces were read with the utmost sympathy by Dr Muck and played with virtuosity.

Mr Spalding, a welcome addition to the ranks of established soloists at these concerts, played the Beethoven concerto with fine conception of its nobility, its tenderness, its closing optimism, played with a ravishing beauty of tone, with a polished style which was of far more than mere surface, and with mastery in the beavura of the cadenzas that clearly established his title in this last new honor. Dr Muck and the orchestra assisted as only they can. The Egmont overture closed the program.

From the
Transcript
Jan. 10, 1917.

Here in Boston

At the concert of the Symphony Orchestra, Mr Paderewski and Mr. Kreisler in the Metropolitan Opera House at New York next Tuesday evening for the profit of a charity for working girls, the pianist will play Schumann's concerto and sundry solo pieces; the violinist Mendelssohn's concerto and solo numbers, and the band under Dr. Muck, the overture to Smetano's opera, "The Bartered Bride," Strauss's tone-poem, "Til Eulenspiegel" and Rimsky-Korsakov's "Spanish Caprice"—all three displayful music

From the
POST
Jan. 13, 1917.

SIBELIUS' PIECES BY SYMPHONY

Three Sketches Played for First Time in Boston

BY OLIN DOWNES

Three compositions by Jean Sibelius were played for the first time in Boston yesterday afternoon at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, in Symphony Hall: "Pohjola's Daughter," "The Oceanides," "Night-Ride and Sunrise." Albert Spalding played the Beethoven violin concerto. The overture to Egmont brought the concert to an end.

NATURE SKETCHES

All of these pieces of Sibelius are nature sketches. "Pohjola's Daughter" is inspired by the charming episode of the Kalevala, the Finnish epic, in which the aged hero, Vainomoinen, encounters the daughter of Pohjola sitting on a rainbow. She weaves and laughs at his suit. She coquettishly suggests several tests of the hero's wisdom and valor. But his achievements are of no avail, and the sledge-ride is resumed.

The music starts in the manner of a legend, with a sort of recitative for the celli, which later becomes a persistent accompanying figure that suggests the ride. The vigorous rythm is developed with constantly more force and momentum. The brass choir throws out a wild call. This call is in the major key, and thus contrasts effectively and joyously with the minor tonality that has preceded and the intentionally monotonous rythm of the ride. Then comes the meeting with the daughter of Pohjola. There is laughter in the wood-wind, and dialogue which becomes more and more strenuous. There is a humorous suggestion of the anger of the enraged minstrel, and again the music of the ride returns.

New, Sensuous Theme

Again are heard the defiant fanfares of the brass, and a new theme, sensuous and full of melancholy—the longing, one would say, of him whose years and wisdom are increasing, for young arms and laughter. This melody, flung across the darkly colored pulsating orchestra, is not quickly forgotten. It is in its color, its suggestion and exceedingly ingenious manipulation of short figures that this piece makes its effect. And the effect is superbly imaginative and suggestive of the ruggedness and sadness of northern nature. There are colors not found in the orchestra of other composers than Sibelius. There is the emotion of one inspired by the nature about him and the legends of his own land.

In the "Oceanides" Sibelius is still more of an impressionist. This piece, too, has true imagination, but not such distinctive material, throughout, as the piece that preceded. Yet there are prodigious pages. There is the feeling of the vasty deep, of the thresh of waters and the sough of winds, of the song and the crash of great waves. Few composers could be so simple and elemental in feeling.

In "Night-ride and Sunrise" there are fantastical measures in the transition from the wood of suspense and darkness and agitation to the calmness and majesty of the rising sun, and at the last there are superbly simple and imaginative effects of color in the orchestra. But again, in the latter section, there is a tendency to harmonic commonplaceness. The earlier pages—those of the "nightride" have the suggestion of that which is mysterious, even sinister, and of grotesque shadows.

Mr. Spaulding in his performance of the Beethoven concerto showed his sincerity, his musical understanding, and a fine, clean-cut technic. It was a sane and satisfactory performance, and a performance by a young man too reverent toward his art to do other than place himself wholly at the service of the composer. Mr. Spaulding was heartily applauded and recalled.

From the
Herald
Jan. 7, 1917.

SYMPHONY PROGRAMME

After an intermission of a week the ...mphony concerts resume next Friday ...fternoon and Saturday evening, Jan... and 13. The first part of the concert ...ll be devoted to three works by Si...lius, no one of which has been heard ...re. These are "Pohjola's Daughter," ...he Oceanides" and "Night-Ride and ...unrise." "The Oceanides" was writ...n by Sibelius for the Norfolk, Ct., ...estival two years ago. The second ...art of the program will comprise Beet...oven's Violin Concerto and the over...re to "Egmont." The soloist will be ...lbert Spalding, who will make his first ...ppearance with the Symphony Orches...

[64]

From the
Monitor
Dec. 23, 1916.

"FAUST" SYMPHONY IN BOSTON; SOLOIST MR. PADEREWSKI

Boston Symphony Orchestra, Karl Muck, conductor, in ninth program of thirty-sixth season, afternoon of Dec. 22, Ignace J. Paderewski, soloist, male chorus from the Choral Music Society, and Arthur Hackett, tenor, assisting. The program: Liszt, "Faust" symphony in three character pieces (after Goethe); Schumann, concerto for pianoforte and orchestra in A minor.

In many respects the Boston Symphony concerts of this week will stand out as among the most noteworthy of the year. In the first place Dr. Muck reached a high point in conductorship and the orchestra in accomplishment in the "Faust" symphony; second, they are the occasion of Mr. Paderewski's regular appearance with the orchestra, and third, they witness the triumph of a new tenor singer who takes rank among the best of the younger singers of the country.

It would be difficult to point to an occasion on which Dr. Muck and the orchestra have surpassed or even equaled the performance of the symphony. Long and arduous rehearsal is implied in the delicacy of shading the obedience to the conductor's instinct for atmosphere or climax, the unusual excellence of attack, the unison bowing to the violins, the control and power of the woodwinds and the smooth sonority of the brasses. Likewise diligent study is indicated by the strong, clear characterization achieved by the conductor, the marvelous color and the intensity of dramatic feeling.

Hampered little by scholastic restrictions of development, because in the quasi-symphonic form he employed he was at liberty to treat his material in free fashion, Liszt used his themes not to tell a story, but to describe and characterize, and a genius for orchestration led him instinctively to give the statement of them to the proper instrument. Where Strauss is more concerned with cataloguing the affairs of his Don Juan, and creating a certain sympathy for his roguishness, Liszt in grander fashion sets forth his Faust clearly, for all to loathe, or to pity, quite unconcerned as to which emotion is stirred, and totally indifferent to a recital of the story of Faust's adventure.

So, too, with grave and delicate pathos he delineates Marguerite, describing not the object of Faust's affection, but the tremulous, maidenly joy and the womanly sorrow that culminate in the love before which Mephistopheles is powerless and through which Faust is finally transformed. And in the mocking Mephistopheles, no creature with cloven hoofs, tail and horns is manifest, but rather the diabolic perversity that would turn hope into despair, love into bestiality and nobleness into meanness. When finally the pure love of Marguerite redeems Faust from his baseness and leads him on it is no picture of celestial glories that appears, but aspiration, strong faith and glorious peace. Literalism has no place in Liszt's music; he deals with ideas.

Thus did Dr. Muck interpret the work, characterizing Faust and Mephistopheles clearly and eloquently, but not so definitely showing Marguerite, missing somewhat the tender dignity portrayed. Of the three movements the last was read with most power and the breathless climax achieved will linger long in the memory of those who heard it.

The singing of the men's chorus from the Choral Music Society showed proficiency of tone, and under Dr. Muck great flexibility and precision, but was somewhat lacking as to volume. Arthur Hackett in the tenor solo disclosed a wonderfully agreeable lyric quality of voice, admirably controlled. The young man received an ovation from the men of the orchestra when he appeared on the stage again after the intermission, and the audience was not slow to join in the approbation. The applause for conductor and men after the symphony was unusual in its heartiness and duration.

Mr. Paderewski chose what is perhaps the pleasantest to hear of all the popular concertos, and his understanding vested the music in new beauties. As showing the nature of his performance was his repetition of a theme stated by the orchestra early in the second movement; under his hands it took on a romantic delicacy noticeably at variance with its somewhat playful statement. As is his custom, Mr. Paderewski remained long at the piano in an attempt to satisfy the clamorous seekers of encores.

[65]

From the
American
Dec. 23, 1916.

PADEREWSKI AND SYMPHONY PLEASE

It was ovation afternoon at the Boston Symphony concert yesterday—ovation for the orchestra after the playing of Liszt's Faust Symphony, and for Paderewski, after his part in the Schumann Concerto in A minor.

Musically, the performance of the Liszt work proved a surpassing feature.

The Faust effort, although variously criticized, is pleasing and its end marks a grand climax. Liszt's work presents a masterful series of character pictures, entitled Faust, Gretchen and Mephistopheles.

Of the purity and beauty of Gretchen, there can be no doubt. From the orchestra is demanded all that it can give, and Dr. Muck conducted the great work grandly.

The final chorus is particularly moving and imposing. The male chorus from the Choral Music Society assisted. Arthur Hackett, a young singer, sang the tenor part.

Paderewski enchanted his admirers with the Schumann Concerto. He was forced to lengthen his program by added pieces. Of all the Symphony soloists he is the only one to enjoy that privilege of responding to encores.

From the
Monitor
Dec. 16, 1916.

MISS GERHARDT SINGS AS SOLOIST WITH ORCHESTRA

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Elena Gerhardt, Soloist—Eighth program, presented in Symphony Hall, Boston, Mass., afternoon of Dec. 15: Mozart, symphony in D major (K. 385); Wagner, songs with orchestra, "Stehe still," "Träume" and "Schmerzen"; Wolf, songs with orchestra, "Der Freund," "Verborgenheit" and "Er ist's"; Tschaikowsky, suite I in D minor, op. 43.

There is a kind of soloist that fits poorly into the plans of the Boston Symphony Orchestra, and Miss Gerhardt is a striking example. No fault can be found with her, however, for being that kind. The difficulty arises from a rule which the artistic administrator of the concerts seems to have laid down inflexibly, that no singer may take part in the programs, except with accompaniment of orchestra. The rule works delightfully with opera artists, who can come before the public with some classic aria that has a beautiful vocal melody and an impressive orchestral setting. But it works poorly with an artist like the one who assisted at this concert, whose efforts are confined to songs. For such an one must needs inflict on her listeners pieces with orchestral accompaniment arranged from piano. Almost invariably these are dull things, no matter who the arranger is; and the better the work in its original form, the worse, usually, it sounds in the adapted form. Hence the performance of the second group of solo pieces on Friday afternoon, Wolf's "Der Freund," "Verborgenheit" and "Er ist's," could redound little to the praise of the visitor and little, too, to the pleasure of the audience.

These selections have been heard before at the Symphony concerts; and like Liszt's "Lorelei," they are in the repertory apparently to stay. They might sound fairly well under certain program conditions, even as that piece does. But they are unspeakably weak when heard on the same day with Wagner's "Träume," which itself is much put to service because of the conductor's insistence on orchestral songs.

"Träume," to all intents and purposes an opera aria and not a song at all, was the piece which best gave scope for the soloist's technical and interpretive powers. Miss Gerhardt's tone found itself heightened against the Wagnerian instrumentation. Her exquisite phrasing found itself answered in the phrasing of violin, flute, oboe, clarinet and horn by the master musicians of the orchestra. Style, balance, blend and everything else that goes to make up brilliant execution were exemplified on the part of singer, conductor and players in a way to make the occasion memorable.

The solo numbers carried the principal burden of the day, since the Mozart and Tschaikowsky pieces are not the kind that stir listeners profoundly. Dr. Muck's reading of the symphony had great clarity; and in spite of the large volume of tone he permitted, and in spite of the heavy thrusts he gave to the rhythmic accents, it had much charm. The suite was of interest in its fourth movement, the marche-miniature, heard for the first time at these concerts, and in its fifth movement, the scherzo, for the light it throws on the music of Tschaikowsky's successor in the Russian school, Stravinsky. The march might do for the triumph of the prince and the princess in the ballet of the "Fire Bird." The little whining theme in the trio of the scherzo is certainly the prototype of the barrel-organ tune in the opening scene of the pantomime

From the
POST
Dec. 23, 1916.

MEMORABLE CONCERT BY SYMPHONY

Liszt's "Faust" Given With Chorus—Paderewski Soloist

BY OLIN DOWNES

The concert given by the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall, was one of the most memorable in the history of this organization. Liszt's "Faust" symphony one of the great works of modern music, and a work of which Dr. Muck is an incomparable interpreter, was the orchestra's contribution, and Ignace Paderewski, the soloist of the occasion, played Schumann's piano concerto.

CHORUS AMPLE AND GOOD

Twice before Dr. Muck has given exceptionally impressive performances of Liszt's work, but never before in this city had the symphony been heard with such adequate forces. The male chorus heard at the last was for once sufficient in its numbers to make itself felt against the orchestra, and to summon whatever degree of sonority was required. The tenor soloist, Arthur Hackett, who was heard for the first time at these concerts, is the possessor of a voice of very exceptional freshness and beauty.

The chorus had been rehearsed for this performance by Stephen Townsend. It consisted not only of members of the musical society which he conducts, but of other singers, professional and non-professional, who had worked devoutly in preparation for the event, and more than vindicated their labors.

Highest Traditions Fulfilled

It was an occasion worthy of the highest traditions of this orchestra, and particularly appropriate to the season. Heretofore Christmas programmes have been made of music of a graceful or festive character, which implied that you could not afford to ask an audience to feel deeply or employ its intellect to any alarming degree in the days immediately before Christmas. But yesterday, as brilliant as was the effect of the concert, it had also the solemnity and the uplift of a religious occasion.

It would not be amiss, indeed, to have repetitions of this work each Christmas week, which, with Dr. Muck on the conductor's stand, and with the orchestra he has at his disposal, could hardly be given a more ideal performance anywhere in the world, even in times of peace. And in time of war, what could be nobler and less reminded of jealousies and strife than this exalted expression of Liszt?

Dr. Muck, the Master Conductor

Dr. Muck is beyond question one of the greatest, and perhaps the greatest, conductor the Symphony audiences have known. At the same time he has himself under control to a degree which causes some to misunderstand his sincerity and artistic enthusiasm. Under so finished an exterior, what is the man? But there are occasions, such as that of yesterday, when no amount of self-command and polish of demeanor hides the intensity of his devotion to the task in hand. And when this is the case the result is certain to be memorable, for the man who projects his artistic conceptions the most powerfully and effectively is the man with a sufficient grip of himself, for his feelings never get the better of him; and where other men, superficially more impulsive, might be made ineffectual with the half of Dr. Muck's comprehension of his music, his power of execution and command becomes the greater.

To conduct is a strong man's task, anyhow, and never was this better exemplified than yesterday. The man at the conductor's stand was as self-controlled as ever, but in the mind of every performer and listener, and in the atmosphere itself, was the reverence he feels toward the composer and the work which it was his task to interpret.

Liszt's Greatest Work

Therefore it was no wonder that the audience sat in the most intense absorption as this performance progressed and at the last applauded the conductor and the orchestra for nearly half of the intermission. As for the symphony itself, its significance becomes greater as it is better understood. Barring passages that today are the material of all the composers who have helped themselves so liberally and often so unconsciously to the heritage left by Liszt, the "Faust" symphony stands as one of his highest and most original inspirations. It is also, in the final movement, the irrefutable proof of the practical importance of Liszt's manner of metamorphizing his themes. Here are no new themes, but rather the themes of the preceding "Faust" and "Gretchen" movements [illegible]tated, and in the case of the the [illegible] of "Faust," parodied with a s[illegible] and ingenuity that gives moder[illegible] expression

[illegible] Liszt's time. This [illegible]ressed the spirit of denial," of negation, the mocking of all effort and aspiration.

The "Mephistopheles" movement of the Faust symphony, by itself, would put Liszt in a niche of his own, and would explain a hundred pages of men like Richard Strauss. But the whole work is eloquent. The portrayal of Gretchen is for the writer the nearest approach to Goethe's heroine in music. This is the true loveliness and naivete of the character, not coarsened, as by Boito in his opera "Mefistofele," which is probably the next nearest approach to Goethe's character in music; not sentimentalized by a Gounod or made sensual as by Berlioz in his "Damnation of Faust"; but the true Marguerite, as she walks out of the pages of the poem.

Bombastic at Times

In the Faust movement there are theatrical passages, and passages of bombast, and yet the opening might be by the most modern mystic of them all, and the moods of aspiration, pride of spirit, despair, and the vision of Marguerite—all this is surpassingly dramatic and fascinating in the last degree.

But how many realized during this performance how much they were indebted to Dr. Muck for the refinement and distinction of the music? How miraculously he dusted off what was tawdry in it! How musical bombast became true dramatic fire! How the smallest detail of Liszt's masterly orchestration was exposed in its just relation to the whole! How incomparable the irony of the Mephistopheles music! It takes not only a composer of great genius to achieve such music, but a conductor of the highest idealism and musical and intellectual perception to present it adequately.

Paderewski Suffers Injury

Then came Mr. Paderewski, who, though he had hurt a thumb in playing at the rehearsal, and therefore suffered pain from it during the performance, played in a great spirit which gradually overcame all physical obstacles. It is rather singular that this concerto, which he plays with such fire and healthy romantic spirit, should not have been played before by him at any of the subscription concerts of the Boston Symphony.

In March, 1892, he gave a performance of this concerto at a concert for the benefit of the Boston Symphony players, but the extraordinary success of that performance did not cause him to repeat it with the Boston organization before yesterday. It was a pleasure to hear such a poetic but broad and open-air treatment of the work. No sentimentalizing! No artifice for the sake of an effect! And yet a spontaneity, a wonderful singing tone, a clanging attack in the proper places and a virtuosic spirit that swept all before it. Then, making the exception to the Symphony ruling against encores by soloists, an exception only extended to this pianist, he added to the programme.

From the
Globe
Dec. 23, 1916.

"FAUST" SYMPHONY NOBLY PERFORMED

Mr Paderewski Inspired in Schumann Concerto

Remarkable Concert by Virtuoso Conductor, Pianist and Orchestra

A virtuoso conductor, pianist and orchestra, the rare, one might say unprecedented demonstration given Dr Muck, the aid in Liszt's "Faust" symphony of Arthur Hackett for the solo voice and of the male choir from the Choral Music Society of which Stephen Townsend is conductor, made yesterday afternoon at Symphony Hall an extraordinary occasion, one to be remembered out of other concerts when the supreme genius of Dr Muck shone in its own splendor, or in understanding with a soloist of true distinction.

What other pianist than Mr Paderewski would have dared to follow Liszt's noble symphonic narrative and characterization, nobly performed as it was yesterday? For the great work, sweeping and transcendent in its expression of life, speaks with overwhelming dramatic power. The maiden innocence of Gretchen, Faust's brooding unrest, the song of love, the demon's ironic spirit of raillery and destruction, the note of culminating tragedy—all these denote the enkindling imagination and the astonishing warmth, vigor and fullness of romantic expression through the orchestra. This 60 years after the work was written, a period in which Wagner, Strauss, Debussy and now Stravinsky have developed an individual idiom to be narrative, expository, pictorial or characterizing.

As to the score found by Dr Muck at Wagner's home at Bayreuth and given him by Siegfried Wagner for use as he saw fit, we are told that Liszt's revisions made in 1883, three years before the body of the work, but affected principally the orchestration. The acquisition of the more modern bass clarinet reminds of its distinctive color in the first act of Verdi's "Othello" which its voice gives to the scenes denoting the nobility of the Moor's nature and fixing his rank.

Wagner's Comment

The Princess Caroline Wittgenstein who smoked long black cigars, and shared the domestic and artistic happiness of Liszt's sojourn at the Altenburg at Weimar, assumed the responsibility also of the final chorus and apotheosis of the "Faust." When Liszt first played the score to Wagner, the latter was delighted with the "delicate fragrance" of a last reminiscence of Gretchen.

[illegible] Eve of St. Agnes," [illegible] Mr. Paderewski [illegible] Schumann Concerto. [illegible] Liszt's "Faust" symphony [illegible] Dr. Muck's programme [illegible] Schubert's Unfinished Symphony [illegible] overture and Venusberg music [illegible] Wagner, amplified the latter for the production of his opera in Paris. Mme. Homer, the rich-voiced alto of the Metropolitan Opera House, will assist the orchestra singing two airs from Bach's oratorios and three of her husband's songs with orchestral accompaniment. The airs are "My Heart Ever Faithful" and "It Is Finished"—the latter from the Passion Music according to John; the songs are "From the Brake the Nightingale," "Sing to Me—ing" and "The Song of the Shirt."

Marguerite—all this is surpassingly dramatic and fascinating in the last degree.

But how many realized during this performance how much they were indebted to Dr. Muck for the refinement and distinction of the music? How miraculously he dusted off what was tawdry in it! How musical bombast became true dramatic fire! How the smallest detail of Liszt's masterly orchestration was exposed in its just relation to the whole! How incomparable the irony of the Mephistopheles music! It takes not only a composer of great genius to achieve such music, but a conductor of the highest idealism and musical and intellectual perception to present it adequately.

Paderewski Suffers Injury

Then came Mr. Paderewski, who, though he had hurt a thumb in playing at the rehearsal, and therefore suffered pain from it during the performance, played in a great spirit which gradually overcame all physical obstacles. It is rather singular that this concerto, which he plays with such fire and healthy romantic spirit, should not have been played before by him at any of the subscription concerts of the Boston Symphony.

In March, 1892, he gave a performance of this concerto at a concert for the benefit of the Boston Symphony players, but the extraordinary success of that performance did not cause him to repeat it with the Boston organization before yesterday. It was a pleasure to hear such a poetic but broad and open-air treatment of the work. No sentimentalizing! No artifice for the sake of an effect! And yet a spontaneity, a wonderful singing tone, a clanging attack in the proper places and a virtuosic spirit that swept all before it. Then, making the exception to the Symphony ruling against encores by soloists, an exception only extended to this pianist, he added to the programme.

Lyrical Conclusion

The lyrical A minor concerto of Schumann in ardently romantic, but not dramatic vein, was a fortunate choice to follow the soaring flight upon the mountain top. Purple or dithyrambic verse could have added nothing more. It was for the piano to sing in another mood, and Mr Paderewski, given an overwhelming welcome, played as an inspired poet, with improvisional freshness and beauty of song.

The intimate thoughts of Schumann were as secrets revealed to him in the characteristic phraseology which is only for the miniaturist to cherish, for the painter in water colors, as well as for him whom Schumann at times bids sweep a broader canvas. The slow movement glowed. The embroideries of the final one were appropriately rhapsodical, and in all the orchestra sang with equal loveliness.

Recalled thunderously, Mr Paderewski translated his hearers to the tenderness, the arch elegance, the old world grace of Rameau, or was it Conperin or one of their school? Then graciously he added Daquin's "Le Coucou," with its plaintive note of heavenly melancholy. The piano was closed and the lights lowered or the concert still might be unended. Altogether a towering vision of great thoughts and beautiful, and a transporting expression of them.

From the
Traveler
Dec. 23, 1916.

Next Week's Symphony Concert.

The program for next week's Symphony concerts will be Beethoven's eighth symphony, Balakireff's symphonic poem, "Thamar," given for the first time at these concerts, and Georg Schumann's Symphonic Variations on the Choral, "Wer nur den lieben Gott laszt welten."

The concert in Symphony Hall on the last day of the year, Sunday afternoon, Dec. 31, at 3:30, will be given by Mme. Gadski of the Metropolitan Opera Company and Eddy Brown, American violinist.

Louis Graveure, baritone, will be heard in a recital in Jordan Hall, Friday afternoon, Jan. 5, at 3 o'clock.

Mme. Povla Frisch will be heard in song recital in Jordan Hall Saturday afternoon, Jan. 6, at 3 o'clock.

Fritz Kreisler, violinist, will be the artist for the Sunday afternoon concert in Symphony Hall, Jan. 7.

The extra concert to be given by the Flonzaley quartet in Jordan Hall, Monday evening, Jan. 8, is complimentary to subscribers, but the general public will be admitted at regular box office prices. Two quartets (one new to the Boston public) will be given by the Flonzaleys, in addition to a "Suite for Two Violins," which is another new work.

FROM Mr. Edward Ballantine, one of the teachers of music in Harvard College comes a new tone-poem. "The Eve of St. Agnes," suggested by Keats's like-named verse, which will be heard for the first times at the Symphony Concerts of next Friday afternoon and Saturday evening. The other purely orchestral numbers on Dr. Muck's programme are familiar classics—Schubert's Unfinished Symphony in biennial repetition and the overture and

From the
Herald
Dec.23,1916.

MEMORABLE PERFORMANCE BY SYMPHONY

Orchestra in Ninth Concert Plays Liszt's "Faust" Symphony and Schumann's Piano Concerto—Tenor Arthur Hackett and Paderewski Take Part —Dr. Muck Conducts.

By PHILIP HALE.

The ninth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program included Liszt's "Faust" Symphony and Schumann's piano concerto. The orchestra was assisted in the symphony by Arthur Hackett, tenor, and a male chorus from the Choral Music Society. Mr. Paderewski was the pianist.

This concert will not soon be forgotten. The symphony made a marked impression when it was performed two seasons ago although the solo tenor, Mr. Draper, was not the man for the allotted task. Yesterday the impression made wos still deeper. The effect of the finale, the "Chorus mysticus," was overwhelming. The orchestra played throughout as though it were inspired by the genius of the composer and by the genius of the conductor. Mr. Longy outdid himself in the solo passages for oboe, nor were Messrs. Witek, Ferir, Sand, the only other virtuosos: every man in the orchestra was for the time being a virtuoso musician. The chorus, which had been prepared by Mr. Townsend, the conductor of the Choral Music Society, gave an imposing performance. Mr. Hackett, who sang at these concerts for the first time, has a true tenor voice of unusually agreeable quality; it is warm, pure, sympathetic, virile. He sang with musical and rhetorical understanding. For important concerts in this city it will not be necessary to import a tenor.

The program book showed at a glance what a prominent role Liszt has taken in the concerts of this orchestra since 1881. Yet there are some who still pooh-pooh his music and dismiss it in a lump as barren of ideas, bombastic, tricky. We find no less a man than Sir Charles Villiers Stanford in the recent "History of Music," written by him and Mr. Forsyth saying that Liszt as a composer was always "a virtuoso first and a composer afterwards"; the symphonic poems are "lacking in the power of development and concentration which alone could make them live"; and Sir Charles speaks of "Dante" and "Faust" as two "grandiose but unconvincing" symphonies. Is the "Faust" symphony "unconvincing"? Sir Charles should have heard the performance yesterday.

Liszt's greatest orchestral works demand an unusually efficent orchestra and a conductor who not only appreciates the imaginative pages of the symphonic poems and symphonies, but has the skill to impart vitality to pages that are more prosaic. Furthermore this conductor must not only be master of his orchestra, endowed with the qualities just named; he must also be a romanticist, not afraid of dazzling effects and startling contrasts, which, under the baton of an honest conductor, good enough in routine work, careful in paying tithe of mint and anise and cummin, but by nature a pedestrian, may seem brutal and vulgar. The ideal conductor of Liszt's music must drive Pegasus in his prancing and furious bursts of speed with loose reins. It is a pity, we repeat, that Sir Charles has not yet heard an important work of Liszt played by the Boston Symphony Orchestra led by Dr. Muck.

After the colossal symphony with the movement entitled "Gretchen," one of the most beautiful and profoundly emotional things in all music; with a first movement in which the restless, unsatisfied mind of Faust is dramatically portrayed, with a characterization of Mephistopheles that has been surpassed only by Berlioz, and with the noble final chorus, the concerto of Schumann might have seemed tame if the pianist had not been Mr. Paderewski. The effect of Liszt's music would have made the skill of many pianists following seem impotent, but the concerto, as played by Mr. Paderewski in the peculiarly romantic and poetic manner that was befitting and necessary, was not in the nature of an anti-climax. Mr. Paderewski played as he alone can play when he is wholly in the mood. It would have been better if the audience had been dismissed with the memory of two unsurpassable performances. With his accustomed good nature Mr. Paderewski played charmingly a group of little pieces, for many hearers, insatiate as Oliver Twist, wished a memorable Symphony concert turned into a piano recital.

Dr. Muck was enthusiastically recalled again and again after the symphony. Mr. Paderewski was honored in his turn in a like manner.

The concert will be repeated this evening. The program for next week will be as follows: Beethoven, Symphony No. 8; Balakireff "Thamar" (first time at these concerts); Georg Schumann's Symphonic Variations on the Choral "Wer nur den lieben Gott laestt walten."

From the
Herald
Jan.13,1917.

SYMPHONY ORCHESTRA GIVES CONCERT

Mr. Spalding Makes First Appearance with Players in Present Series and His Performance Is Both Thoughtful and Careful—Program Will Be Repeated Tonight.

By PHILIP HALE.

The 11th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, "Pohjola's Daughter." "The Oceanides," "Night Ride and Sunrise" (the three for the first time in Boston); Beethoven, Concerto for Violin (Albert Spalding, violinist); overture to "Egmont."

"Pohjola's Daughter" was published in 1906: the "Night Ride" in 1909, and "The Oceanides" written at Mr. Carl Stoeckel's invitation, was performed for the first time at a concert of the Litchfield County Choral Union at Norfolk, Ct., in June, 1914, when the composer conducted it with other pieces by him.

Of the three pieces "Pohjola's Daughter," the earliest, is to us the most musically poetic. For inspiration Sibelius went to the Finnish epic, "Kalovala," and chose the episode in which the old and steadfast Vainamoinen is fascinated by Pohjola's daughter sitting and spinning on a rainbow. At once enamored, he begs her to come down and sit on his sledge. She lightly says that if he will fashion a boat out of her spindle she'll gladly follow him. This he fails to do, and, sorely wounded by the rebounding axe, he goes his way, alone, but with the memory of the girl's seductive voice, with the hope of winning her.

A condensed version of the story is printed in German verse in the score; but, fortunately, to our knowledge no commentator has pointed out different motives, the rainbow, the girl's mockery, the shaping of the boat, the axe, the wounded leg. As the music goes on, wildly beautiful for the most part, the hearer, if he is so disposed, can hear the story in the music, and say: "Now the hero is coming on his sledge; there sits the girl on the rainbow; I hear the talk and the work of the axe"; there will be no one to contradict him, though Sibelius, if he was present, might reply: "Not at all, my dear sir; you have the wrong theme"; or the hearer may be conscious only of something original, peculiar, forcible, always impressive and at times entrancing.

Now "Night Ride and Sunrise" has no printed argument. We are not told who rode, who saw the rising sun, or whether the title came from some personal experience in Finland that suggested the music. Some one rode, we infer also from the music; rode long, hard, and monotonously. The galloping figure is abused until it frets the nerves. The ride outlasted the night of a northern land. When the sun did rise, it made a mighty ado about it, but the sonorous pages at the end did not console one for the endless repetition in those preceding.

"The Oceanides" is unabashed impressionism. The daughters of Oceanus—or the corresponding sea-nymphs of Finnish mythology—disappear with the tootling of the flutes. Then there is a picture in tones of winds and waves. Here the composer does not seem to us to be so successful as Rimsky-Korsakoff in the sea music of "Scheherazade," as Debussy in his symphonic sketches, as Paul Gilson in his symphony played here a good many years ago, or even as the genteel Mendelssohn in his "Fingal's Cave" overture. We do not mention Rubenstein's "Ocean" symphony with so many movements that the hearers usually makes the second for himself. The tone-poem of Sibelius, however, should be heard again. It is not music to be recklessly accepted, or jauntily dismissed. Remy de Gourmont thought that the sea was the most original creation of the 19th century. "How beautiful the ocean must have been, when it was unknown and solitary! Now it has too many lovers. Few men and only some women embellish landscapes." The ocean may not yet be ready to confide its secrets to composers. Rimsky-Korsakoff had sailed the seas. Sibelius had crossed the Atlantic. But the ocean is not the same to even the imaginative.

Mr. Spalding appeared for the first time at these concerts. About five years ago he played with the visiting orchestra of Chicago the interminable and ungrateful concerto of Elgar and then showed courage and endurance. Of late years he has given recitals in which he displayed his steady growth in the finer and nobler qualities of violin playing. No doubt he thought it obligatory for him, a newcomer in concerts of the Boston Symphony orchestra, to select either Beethoven's or Brahms's concerto. Would that the former could be laid on the shelf for a few seasons! Then played in a masterly manner, it might again be accepted as a marvellous work. Mr. Spalding gave a thoughtful, careful interpretation of it; a rather cool and chaste performance as a whole, though in the second movement his tone was warmer and his playing more emotional. His tone in the first movement was small and pure, his interpretation too often non-committal, and the movement seemed longer than ever before. We do not doubt his facility, or the [illegible] He has studied hard and with the earnest resolve to play not merely as a fiddling virtuoso. He is entitled to all respect at present, and we believe he will go still farther in his art.

The concert will be repeated tonight. The orchestral pieces next week will be Schubert's Unfinished Symphony, "The Eve of St. Agnes," by Ballantine, and the Introduction and Bacchanale from "Tannhaeuser." Mme. Homer will sing "It Is Finished" from Bach's Passion Music according to John the Evangelist; Bach's "My Heart Ever Faithful" and three songs of her husband's: "From the Brake the Nightingale," "Sing to Me, Sing," and "The Song of the Shirt."

From the
Advertiser
DEc. 23,1916.

PADEREWSKI AND ORCHESTRA EXCEL

TRIUMPH ACHIEVED BY ALL CONCERNED

Choral Musical Society Sings With Creditable Steadiness And Beauty

BY LOUIS C. ELSON

PROGRAM

Liszt—"Faust" Symphony.
Schumann—Piano Concerto.
Soloist, Ignaz Paderewski.

Electricity was in the air, in Symphony Hall yesterday afternoon and the concert was a triumph from beginning to end.

The program looks very short, in print, but it was not so in fact, for two reasons. First, both the symphony and the concerto are long works. Second, the "non-encore" rule is lifted when Paderewski appears in these concerts and there is always a Coda added by the great pianist.

Generally when Paderewski appears he swings the entire proceedings; it is "Paderewski et praetera nihil!" But yesterday, we are glad to say, it was a divided consulship, and the conductor and the orchestra shared the honors with the gifted artist, and those honors were an absolute triumph for all concerned.

After the performance of the first number one could exclaim, enthusiastically, with the ghost in "Hamlet,"—"Liszt, Liszt, oh Liszt!", for it was an inspiring work grandly interpreted. And it requires a good deal of tact to conduct the great works of the Hungarian.

His loyal disciple, the great conductor Weingartner, has summed up some of the points which are necessary. He confesses at once that the large works are unequal and suggests that the conductor emphasize the points where the spasmodic genius blazes forth. He believes in making especially powerful climaxes in order to conceal their similarity to each other. He suggests much free time-keeping—"Tempo Rubato." Something of diffuseness and prolixity must be hidden.

All of these points are instinctively attended to by Dr. Muck, who interprets this work better than anybody that we have ever heard. The whole symphony is made to excite the auditor so that he is far removed from an analytical mood. Three times have we had this symphony under Dr. Muck, and each time it has been a triumph. Yesterday afternoon it was especially so because of the lofty character of the choral ending.

The male chorus, the Choral Music Society, sang with a steadiness and beauty that was a credit both to themselves and their director. Stephen Townsend, and the tenor. Arthur Hackett, splendidly effective in the solo phrases.

Of the work itself nothing new can be spoken, it has been so recently reviewed in these columns, but one can state that the third movement, "Mephistopheles," grows more powerful with repeated hearing. The tender simplicity of the Gretchen movement makes it always the most intelligible and most popular portion of the symphony. The lofty aspirations of Faust, and the yearning of the lover, are also comprehensible enough, and the first movement reveals nothing new upon repetition. But one finds richer meaning, and more of sardonic sneering, in the Mephistopheles portion of the work, in renewed study of it.

The symphony awakened tremendous enthusiasm and, for once, the orchestral portion of the program was not merely a prelude to usher in the greatest living pianist. Dr. Muck was recalled over and over again, with great applause, and in every way the audience showed that they appreciated the fact that they had heard something far out of the common. Of all the great performances of the Faust Symphony the one of yesterday afternoon was the most inspiring, and we do not recall such excitement in a Symphony Hall concert for years.

Then came Paderewski and the Schumann piano concerto. It was a good object lesson to find this loyal and true-herated Pole choosing a great German work for this concert. The lesser men nowadays are allowing partisanship to warp their views music should know no national boundaries, and Paderewski's wonderful versatility makes him great in every school.

We have not had this concerto, we believe, since it was well played at a Friday afternoon concert (a few years ago) and turned into a musical hurdle-race in the concert of the day after, thanks to the caprice of a soloist.

We have found Paderewski somewhat too free in a previous intepretation of this work: yesterday he was broad, dignified and effective in every part of the concerto. The beauty of the chief theme of the opening movement was splendidly effective. This theme, in all its transformations, was made the most of, and if the piano was much in the foreground that fault was Schumann's and not Paderewski's.

One may find some fault with this work if one takes the strict concerto standpoint (as also with Chopin's two concertos), for it has not the symphonic, orchestral effect that one finds in Beethoven or in Brahms, when they used the concerto-form, but the richness of melodic invention, the beauty and romance of the themes and their treatment make the concerto a joy to listen to, and especially when Paderewski glorifies it as he did on this occasion. It is unnesessary to state again how frenzied the plaudits became, and all this extreme applause was deserved.

That was the end of the concert. But very few left their seats. The horny-handed encore-fiend was here in his proper element, for Paderewski does not seriously object to an Oliver-Twist demand for more, and in response to the usual wild enthusiasm he was soon again at the piano adding a recital to the symphonic occasion. This appendix requires no detailed criticism, greatly enjoyable although it was. Altogether those who were at this concert will not soon forget it.

From the
Journal
Dec.23,1916.

SYMPHONY AND PADEREWSKI IN RARE CONCERT

Liszt's "Faust" Symphony and Schumann Concerto Played Brilliantly.

In this week's Symphony concerts the musical season in Boston reaches a climax. The performance of either one of the two numbers on the program—Liszt's "Faust" Symphony, with the choral finale, and the Schumann concerto for piano and orchestra, with Paderewski as soloist—would make the concert one of the extraordinary events of the year. Presented together, these two masterpieces lend memorable importance to Dr. Muck's ninth program, more particularly as the performance itself marks perhaps the most brilliant feat the Symphony Orchestra has yet achieved under its present distinguished conductor.

The "Faust" symphony, in its revised form, was performed here twice during the season of 1914-15. It is a monumental work, a series of symphonic poems depicting Faust, Gretchen and Mephistopheles, the first two being suggested by themes of a lyrical character—the Gretchen theme, especially as played by Mr. Longy, is one of thrilling beauty—while the Evil Genius of the Goethe drama is represented by music that travesties the Faust and Gretchen themes in diabolical fashion.

It is a wonderful composition, notwithstanding its redundance—the performance yesterday occupied about 70 minutes—and in this instance the performance is eminently worthy of it. The orchestra is assisted by a chorus of male voices from the Choral Musical Society, with Arthur Hackett singing the tenor solo.

The always enthusiastic matinee audience outdid itself yesterday in acknowledgment of Dr. Muck's masterly conducting. It recalled him again and again. There was applause, also, for the orchestra and chorus and for Mr. Hackett.

Giants were fairly matched in the performance of the Schumann concerto—Paderewski and Dr. Muck and the players whom the prince of pianists has repeatedly acclaimed as the finest orchestra in the world. The romantic charm of the concerto was evoked most eloquently and poetically. Paderewski played as if stimulated by the performance of the symphony. With Dr. Muck's co-operation, he wove a spell as of magic harmony. Such beauty of tone, in piano and orchestra both, and such poetic utterance as marked this particular performance are among the joys tasted "once in a lifetime."

This, by the way, was the first time the premier pianist of the times ever played the Schumann concerto at one of the regular Symphony concerts. He, too, deserved his ovation. He responded with encores, although the hour was late.

Next week, Balakireff's symphonic poem, "Thamar," will have its first performance at a Symphony concert. Georg Schumann's symphonic variations on the choral "Wer nur den lieben Gott laesst walten," will be presented for the first time since 1901. Beethoven's eighth symphony will complete the program.

From the
Monitor
Jam,13,1917.

ALBERT SPALDING HEARD AS SOLOIST WITH ORCHESTRA

Boston Symphony Orchestra, Karl Muck, Conductor, Albert Spalding, Soloist—Eleventh program, presented in Symphony Hall, Boston, Mass., afternoon of Jan. 12: Sibelius, "Pohjola's Daughter," op. 49; "The Oceanides," op. 73; and "Night-Ride and Sunrise," op. 55 (first time in Boston). Beethoven, concerto for violin in D, op. 61, and overture to "Egmont," op. 84.

In just eight years, Mr. Spalding has grown from an apprentice among violinists to a master-player. And in five years, he has advanced from a soloist who was fortunate to get a chance to appear in Boston with a visiting orchestra, to one who does the Boston Symphony Orchestra itself honor by appearing with it, conservative though that institution is in choosing guests to assist in its august ceremonies at Symphony Hall Friday afternoons and Saturday evenings. He might reasonably have been admitted into the fellowship of first-rank artists sooner, for that is what his engagement to play with the orchestra will mean hereafter, as he goes about on the North American concert circuit. But probably all the better for him, now that he is at last initiated, that the ministrants of the musical Eleusinia of the United States are so circumspect.

Standing up as soloist with the orchestra on this occasion, and stating himself before a large and permanently organized audience, he disclosed the same traits as when he stood up in January, 1909, before a sparse and casual group of listeners in a small hall. He showed himself at this time as then, one who speaks earnestly and profoundly and who will let no false accent or inflection mar what he says; as one, also, who speaks fluently and directly, leaving no gap between his thought and his expression of it for finicality or priggishness to occupy. In youth he came breaking the traditions of make-believe that have surrounded concert artists. In maturity he comes, still making no pretense about himself as a man of the platform, though asserting frankly enough the illusion of the poetic for his art.

The Beethoven violin concerto, performed by such an artist, could hardly help meaning something new. Almost never is a long Beethoven work presented with unbroken elegance of style. To the majority of interpreters the composer would not be himself if his music were so played. He would lack, for one thing, his supposed egotism. And then there might be monotony. But the violinist at the matinee played with consistent polish of phrase, and held the attention of his listeners to his discourse at the same time. Seldom, however, does a Beethoven work get presented with uniform smoothness and richness of tone. Yet the violin concerto was so performed, last movement and all. Nor was contrast of moods weakened by the procedure.

The violinist's methods reacted on the conductor, who gave an accompaniment for the concerto that was of almost string quartet delicacy. The visitor's methods, indeed, seemed to affect the program even where he had no part. The Sibelius selections, new to the repertory of the orchestra, were read with a lightness that was hardly to have been looked for, their contents considered. But if kept somewhat subdued, they were read with care on everybody's part for the best effects of interpretation. The three pieces are interesting experiments in the short story form, in which the Finnish composer is expert. They do not, however, represent him at his best in that form. They have none of the beauty of the "Swan of Tuonela" music. The "Pohjola's Daughter" fantasia has much preluding in the grave registers of the wood, wind instruments, which leads to little except academic developments in the acute registers of the violins. "The Oceanides" was written to order for a music festival, and there seems no good reason for anybody's denying that the order was honestly enough filled. "Night-Ride and Sunrise" for the first half is an interesting study in rhythm, having somewhat the same irresistible mingling of realism and romance as Schubert's "Erlking" song. The composer, exchanging in the middle of the work rhythm for color, may have carried out logically some scheme of description, but he gives the idea of having arbitrarily fastened together two independent narratives, rather than of having told one tale in two chapters.

From the
Record
Jan.13,1917.

Next week's Symphony soloist will be Mme. Louise Homer. She will sing songs by her husband. The orchestra will play "The Eve of St. Agnes," symphonic poem by Edward Ballantine of the Harvard music department.

[66]

From the
American
Dec.17,1916.

Gala Program for Christmas Concerts

THE Christmas concerts of the Symphony Orchestra next Friday afternoon and Saturday evening will present the gala program of the year. There will be but two numbers, Liszt's "Faust" Symphony and Schumann's Pianoforte Concerto in A Minor, with Paderewski as soloist. Perhaps the most notable achievement of Dr. Muck since he first came to Boston was the performance of the "Faust" Symphony two years ago.

At the coming performances the male chorus will be that of the Choral Music Society, of which Stephen Townsend is conductor. There will be ninety voices. The tenor solo will be by Arthur Hackett.

The "Faust" Symphony will come first on the program. Its performance takes an hour. There will be nothing in the second part of the program except the Schumann Concerto, but it is likely that Mr. Paderewski will follow his custom of the past of adding solo numbers at the conclusion of the concerto. This will be Mr. Paderewski's only appearance with the orchestra this year.

From the
Traveler
Dec.16,1916.

ELENA GERHARDT PLEASING SOLOIST WITH SYMPHONY

The magnet which drew many to Symphony Hall yesterday afternoon was the opportunity afforded to hear Elena Gerhardt sing with the orchestra rather than the program itself, for there was little outside of portions of the Tschaikowsky number to appeal.

Mme. Gerhardt was charming as ever, singing as too few of the artists of today can sing and imparting new interest to each song given. While one might take exceptions to her choice of songs, particularly the Wagner numbers, none are inclined to question her artistry.

Dr. Muck made all possible of the Mozart symphony, but even that failed to make the work impressive. Next week, however, the program promises to make full amends.

However, whatever the holiday offerings may lack in quantity, there is no lack of quality, notably the program for next week's Symphony concerts, when Liszt's "Faust" Symphony appears on the program and Paderewski makes his only appearance this season with the orchestra as soloist. There are but two numbers on the program, the Symphony and Schumann's pianoforte concerto in A minor.

In the Symphony the orchestra will be assisted by 90 voices from the male chorus of the Choral Music Society and Arthur Hackett, tenor. The presentation of the Symphony takes an hour. Of course there will be enthusiastic demands for "extras" from Paderewski in the concerto, and doubtless they will be granted.

From the
Globe
Dec.17,1916.

Paderewski and Choral Music at the Symphonies

The Christmas concerts of the Symphony Orchestra next Friday afternoon and Saturday evening will present the gala program of the year. There will be but two numbers, Liszt's "Faust" Symphony and Schumann's pianoforte concerto in A minor, with Paderewski as soloist. Perhaps the most notable achievement of Dr Muck since he first came to Boston was the performance of the "Faust" Symphony two years ago. It will be remembered that it was given at two sets of concerts in the season of 1914-1915.

At the coming performances the male chorus will be that of the Choral Music Society, of which Stephen Townsend is conductor. There will be 90 voices, 30 more than were used two years ago. This will add much to the impressiveness of the close of the Symphony.

The tenor solo will be sung by Arthur Hackett, the young singer who made such a favorable impression with his work at the brief season of "Pop" concerts last September.

The "Faust" Symphony will come first on the program. Its performance takes an hour. There will be nothing in the second part of the program except the Schumann Concerto, but it is likely that Mr Paderewski will follow his custom of the past of adding solo numbers at the conclusion of the concerto. This will be Mr Paderewski's only appearance with the orchestra this year.

From the
Traveler
Jan,13,1917.

Louise Homer to Sing with the Symphony

Popular Contralto Will Be Soloist at Next Week's Concerts.

By FRANK BERTWALL.

Special interest attaches to next week's concerts by the Boston Symphony orchestra through the announcement that Mme. Louise Homer, contralto of the Metropolitan Opera company, will be the soloist. The program comprises the "Unfinished" symphony of Schubert, two arias by Bach, "It Is Finished" from "The Passion According to St. John," and "My Heart Ever Faithful"; the Symphonic Poem, "The Eve of St. Agnes," by Ballantine; three songs with orchestra by Sidney Homer, "From the Brake the Nightingale" (words by Henley); "Sing to Me, Sing" (words by Henley), and "The Song of the Shirt" (words by Thomas Hood). The final number will be the introduction and Bacchanale from the first act of the Paris version of "Tannhaeuser."

For his concert in Symphony Hall tomorrow afternoon Paderewski will play the following program:

Sonata in C minor, op 111.....Beethoven
Papillons.....Schumann
Sonata, op. 21.....Paderewski
Nocturne.....Chopin
Two Mazurkas.....Chopin
Scherzo in C sharp minor.....Chopin
Chant d'amour.....Stojokski
Pres du ruisseau.....Stojowski
Midsummer Night's Dream Fantasia.....Mendelssohn-Liszt

From the
American
Jan.15,1917.

SYMPHONY PLAYS SIBELIUS MUSIC

By F. J. McISAAC.

Three tone poems by Sibelius which had never been played in Boston were featured at the Boston Symphony concert yesterday afternoon. The Finnish composer is growing very fashionable, and his works crop up every few weeks on Dr. Muck's programs.

These unfamiliar pieces are "Pohjola's daughter," "The Oceanides" and "Night Ride and Sunrise," all romantic and descriptive in character. To me they seemed the poorest Sibelius pieces that I have yet heard. "Pohjola's Daughter" is a fairy tale from the Kalevala, the Finnish epic poem.

It is apparently descriptive of Vainamoinen's ride home in a sledge during which he looks up and beholds Pohjola's daughter sitting on a corner of the rainbow. The music is soggy, laborious, cacophonous and dull.

The second number, "The Oceanides," is descriptive of the sea in the manner of Debussy, and is equally uninspired. The third piece has a picturesque galloping figure running through it and is rather more effective than the others, but all three are below the Sibelius we are acquainted with at the Symphony concert.

Albert Spaulding, the American violinist, was soloist. He chose to play the Beethoven concerto in D, which contains much exquisite music but which is interminably long. Mr. Spaulding has grown in workmanship and artistry since he was last here. He plays with a dash and spirit and beautiful tone.

STAATS-ZEITUNG
ess: New York City
JAN 7 1917

Für das am Abend des 16. d. Mts. im Metropolitan Opera House stattfindende Galakonzert zu Gunsten der „Vacation Association", das sich zum Glanzpunkt der Saison zu gestalten verspricht, gibt sich das größte Interesse kund. Kein Wunder, wenn man bedenkt, daß das Bostoner Symphonie-Orchester im Verein mit Paderewski und Kreisler eine wirklich sensationelle künstlerische Kombination bedeuten. Herr Kreisler wird mit Orchesterbegleitung das Mendelssohn'sche E-Moll-Konzert, sein eigenes „Tambourin Chinois" und Wieniawski's „Airs Russes" spielen. Herr Paderewski wird sich mit einer Gruppe von Solopianostücken einführen. Das Orchester spielt Smetana's Ouvertüre zur „Verkauften Braut", Richard Strauß' „Till Eulenspiegel" und Rimsky Korsakoff's „Caprice Espagnole".

HERALD
New York City
JAN 17 1917

Paderewski, Kreisler and Boston Orchestra Give $25,000 Benefit

Miss Anne Morgan's Vacation Association to Receive Income from Remarkable Performance at Metropolitan—Cat Climbs to Stage and Views a King of Pianists.

Paderewski, Kreisler, Boston Symphony Orchestra, magic names in music were enough to pack the Metropolitan Opera House last night at a benefit concert for the Vacation Association, of which Miss Anne Morgan is the treasurer. Miss Gertrude Robinson Smith, president and Mrs. Wendell Baker, vice president.

Although orchestra seats sold for $10 each and others in proportion, there was not a vacant seat in the auditorium, and the standees were limited only by the fire laws. The receipts reached $25,000.

The concert was a long one, to the joy of the great audience. It was half-past eight o'clock when Dr. Karl Muck and his musicians from Boston played the overture from Smetana's "Bartered Bride," and it was half-past eleven when Mr. Paderewski, in conclusion, played several piano solos and encorse. Mr. Kreisler, who, like the pianist, received an ovation, also contributed a group of violin solos in addition to Mendelssohn's concerto in E minor, opus 64. The pianist also appeared in Schumann's concerto in A minor, opus 54. The orchestra also played "Till Eulenspiegel's Merry Pranks," by Ctrauss and Enesco's "Rhapsodie Roumaine."

The Metropolitan's stage cat entered unexpectedly into the programme as Mr. Paderewski was about to open his concerto. With the best of intentions but to the great anonyance of the pianist and the evident amusement of Dr. Muck the animal, that makes it home beneath the stage, crawled up through the prompter's box just to prove that a cat can look at a great pianist.

Mr. Paderewski scowled. Dr. Muck smiled. Anton Wittek, concert master, jabbed the intruder with the bow of his violin but all to no avail. Pussy, snuggled comfortably among the unused footlights, purred through the three movements of the concerto.

Miss Morgan enjoyed the music from box No. 8 with Mr. and Mrs. Ernesto G. Fabbri and Mr. Gaston Liebert, Consul General of France in New York, among her guests. The group in another parterre box included Miss Gertrude Robinson Smith, Miss Mabel Beardsley and Miss Miriam Oliver, who are directors of the association.

Others in the boxes were Mr. and Mrs. Samuel Untermyer, whose guests were Mr. and Mrs. S. R. Guggenheim and the Duchesse de Chaulnes; the Misses Edith and Maude K. Wetmore, in box No. 14; Mrs. Wendell Baker and a party in box No. 24; Mrs. Joseph Harriman, Mr. and Mrs. Cyrilu Hatch and Miss Jane B. Wallach, in box No. 6; Mr. and Mrs. Adrian Iselin, in box No. 42; Mr. and Mrs. E. N. Breitung and Miss Maria de Barril, in box No. 29; Mr. and Mrs. Herbert L. Satterlee, with guests in box No. 11; Mrs. Whitney Warren and Mr. and Mrs. William Greenough in box No. 16; Mr. and Mrs. William Pierson Hamilton and Mr. and Mrs. John Dyneley Prince, in box No. 18, and Mme. Gatti-Casazza and Miss Susan Dresser, in box No. 48.

Others present were Mr. and Mrs. Newbold Leroy Edgar, Mr. and Mrs. Lewis Gouverneur Morris, Mr. and Mrs. James F. D. Lanier, Mr. and Mrs. Walter E. Maynard, Mrs. James Speyer, Mr. and Mrs. Paul D. Cravath, Mrs. Charles Devello Lathrop, Miss Vera A. H. Cravath, Mr. and Mrs. Karrick Kiggs, Miss Pauline Riggs, Mr. Charles M. Robinson, Mrs. Henry Clews, Mrs. William P. Douglas, Mrs. W. Storrs Wells, Mr. and Mrs. Lewis Iselin, Miss Louise M. Iselin, Mr. and Mrs. William Ayrault Hazard, Mr. and Mrs. Adam Gordon Norrie, Mrs. Richard W. Lindabury, Miss Marion Hollins, Mr. and Mrs. Thomas Hastings, Mr. Frederick H. Allen, the Misses Barbara and Jean Allen, Mrs. Cadwalader Jones, Mr. and Mrs. Walter Rathbone Bacon, Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. Perry Belmont and Mr. and Mrs. August Belmont.

m EVENING NEWS
ress: Baltimore, Md.
e Jan 5, 1917.

BOSTON SYMPHONY

The third concert of this season's series to be given in Baltimore by the Boston Symphony Orchestra was of a far more ingratiating character than its immediate predecessor, for the program was so constructed as to produce a peculiarly consistent impression of serene beauty and elevation.

Dr. Muck deserves all thanks for reminding us of the existence of the now so rarely heard Rhenish Symphony of Schumann. The four symphonies of this composer contain so vast a wealth of romantic beauty and so infinite a variety of mood and style that, at first sight, their everwaning popularity is bewildering. Looked at more closely, however, the reason is fairly obvious. The orchestra is essentially not Schumann's natural medium of expression, for his thoughts are too subtle, too inward, to be adequately conveyed by ensemble work of any kind, and added to this is the obvious timidity of his scoring for the brass and wood-wind. Again, seldom as in the case of Beethoven and others, is one conscious of that unified inspiration that makes any particular theme inseparable from the particular instrument or instruments used. Next on the program came Debussy's "Prelude a l'Apres-Midi d'un Faune," one of the most perfect and individual expressions extant of the composer's genius, and played with the most subtle refinement and understanding of its exotic and sensuous beauty.

Ossip Gabrilowitsch, one of the most refined and finished pianists of the day, was heard in Rachmaninoff's second concerto for pianoforte with orchestra—a work which was played here some years ago by the composer himself.

This composition is ideally suited to the peculiar gift and temperament of Mr. Gabrilowitsch, for it just calls for that supreme refinement and delicacy so essentially characteristic of all his work. Added to this there was, last night, such purity of conception, and glowing spontaneity and intensity of feeling in his playing as made the loftiest kind of appeal. And yet, somehow, he does not convey just that impression of absolute greatness which assures the listener of stores of still unexpended power.

The concerto itself is a work full of beauty of an unassuming and graceful order, but is not representative of this composer in his more fiery and powerful moods.

H. D. P.

From EVENING SUN
Address: New York City

Date.....

Packed to the gilded roof with an equally gilded audience, the Metropolitan Opera House opened its doors last night to the Vacation Association and housed for the first time in over a score of years the Boston Symphony Orchestra. By grace of the aid of Paderewski and Kreisler the evening was made memorable as one of the most brilliant concerts in every particular held in New York in many years.

Beauty met you at the door when you stepped in and charged you beauty's price for a programme. Beauty was in every box, parterre and above. Beauty was in the orchestra, the circles, the balcony—and even in the toppermost places where, standing three deep, the devotees of Beauty and Vacation Funds had no opportunity to give either one or the other of them vacation.

Under Dr. Muck the Boston orchestra played magnificently. The orchestral pieces which the noted conductor had chosen were well fitted to display the scope and virtuous power of his organization. Smetana's "Bartered Bride" overture began the concert; Strauss's "Till Eulenspiegel" had a rendition such as to awake the dullest imagination to the old German market place and the imp who made mischief and commotion there; Enesco's "Rumanian Rhapsody in A Major," given here in the early fall by another orchestra which could hardly do justice to the wild thumping rhythms, the ricochetting shrieks of it, presented a Balkan peasantry in martial celebration. Without doubt no orchestra in America could have given such a clean-cut, definite and deep picturesqueness to these last two numbers.

Mr. Kreisler played Mendelssohn's concerto in E minor, carrying the house away with its first passionate allegro, his violin a whole orchestra in itself, his tones warmly and stirringly Kreislerian. Mr. Paderewski's concerto was the Schumann in A minor, which he played in the very same spot with the same orchestra behind him twenty-three years ago at a concert to aid the building of the Washington Arch. The arch is respectably old and weathered by now, but Schumann, in Paderewski's hands, remains a thing of youth—indomitably stormy, everlastingly graceful and tender.

For soli pieces, Mr. Kreisler played one of the Granados Spanish dances, the tripping ballet music from Schubert's "Rosamunde," his own "Tambourin Chinois" and "Rondino on a Beethoven Theme"—the last winning an entire repetition. His "Caprice Viennese" was a popular encore. Paderewski's soli were all from Chopin, ballades and waltzes—four of them to be exact, and another demanded for encore. Given on a sombre lighted and deserted stage, they sent the fashionable audience home sighing most un-

From WORLD
Address: New York City

VACATION CONCERT A $25,000 TRIUMPH

Boston Symphony, Paderewski and Kreisler Fill Metropolitan at Benefit for Girls' Free Outing Association.

The many thousand young girls and women interested in the Vacation Association, in addition to sponsors who planned last night's benefit entertainment at the Metropolitan Opera House, will be delighted that the concert, in financial returns, takes a place among the record performances of a regular nature in the history of the Metropolitan.

Close to $25,000 was realized from the sale of tickets and programmes. The first circle of boxes, seating six, sold for $150 each; boxes on the grand tier brought $100, and seats on the main floor were sold at $10. Some who had purchased seats sent them back at the last minute to be resold, and there was an eager crowd to take care of this unexpected supply.

Special performances for the benefit of past impresarios at the Metropolitan have realized as high as $50,000, but they scarcely can be compared with last night's entertainment.

The music was supplied by the Boston Symphony Orchestra, directed by Dr. Karl Muck; Ignace Paderewski, pianist, and Fritz Kreisler, violinist. The programme was: "Die Verkaufte Blaut," Smetana; Mendelssohn's concerto in E minor for violin and orchestra; "Till Eulenspiegel's Merry Pranks," Strauss; concerto for piano and orchestra in A minor, Schumann; Enesco's Rhapsodie Roumaine, and solo groups by Mr. Paderewski and Mr. Kreisler.

There was much enthusiasm for the work of the soloists and orchestra, and Kreisler was forced to play encores when his solo numbers were over.

Many persons distinguished in society, philanthropy and professional circles were present and numerous "Vacation Girls" took advantage of the opportunity to hear the concert from the more moderate priced locations.

Among the boxholders were:

Mrs. E. H. Harriman, Mrs. Vincent Astor, Mrs. August Belmont, Mrs. W. K. Vanderbilt, Mrs. Herbert Satterlee, Mrs. J. Pierpont Morgan, Miss Anne Morgan, Miss de Forrest, Mrs. Henry Payne Whitney, Mrs. Henry C. Frick, Mrs. Daniel Guggenheim, Mrs. Charles Smith, Mrs. Cornelius Zabriskie, Mrs. Edward N. Breitung, Mrs. Horace Hill, Clarence Mackay, C. W. Watson, Charles Steele, Arthur Ryle, Mrs. D. W. B. Dickerman, Mrs. Simon Guggenheim, Mrs. Edward Guggenheim and Miss Terese O'Donohue.,

Adrian Iselin, Mrs. Maurice Kosminski, Mme. Paderewski, Mrs. William Salomon, Mrs. William J. Higginson, Mrs. John Parsons, A. C. Gurnee, Mrs. Arthur Dodge, Mrs. Henry Evans, Mrs. Newbold Edgar, Mrs. Henry P. Davison, Mrs. Frederick Allen, Mrs. Henry Clews, Mrs. Perry Belmont, Mrs. Wendell Baker, Mrs. W. E. Hooper, Mrs. Newcomb Carlton, Miss Fohenkneck, Mrs. William P. Hamilton, George Whelan and Mrs. Kreisler.

From HERALD
Address: New York City

Date JAN 14 1

TUESDAY night is to bring one of the important incidents of the winter in music, a concert at the Metropolitan Opera House by the Boston Symphony Orchestra, under Dr. Karl Muck, with Ignace Paderewski and Fritz Kreisler as soloists. It will be for the benefit of the Vacation Association.

Boxes and seats have been retained by Mmes. Arthur M. Dodge, Charles Freeman, Vincent Astor, Newbold Le Roy Edgar, Henry Evans, Adrian Iselin and J. G. Dreyfus, Miss Terese O. Donohue, Mmes. Charles H. Ditson, William B. Dillon, Henry F. Davison, William Bayard Cutting, Charles Steele, James Cushman, Frederick H. Allen, Perry Belmont, James J. Higginson, Simon R. Guggenheim, Henry C. Frick, E. B. Dickerson, Edward N. Breitung, John Greenough, Albert Goodhart, C. E. B. Gardner, Edmond Guggenheim, E. V. Frothingham, Selden Bacon, William Cummings, F. K. Curtis, Paul D. Cravath, Alfred Cook, Washington Connor, Horace Hill, Rogers H. Bacon, Ignace J. Paderewski, E. A. Coffin, Henry Clews, Stephen Clark, W. T. Carrington, N. M. Bruere, S. C. Borg, George Blumenthal, August Belmont, Wendell Baker, W. H. Walker, Maurice Kosminiski, Horace Hill, Newcomb Carlton, C. W. Watson, Henry Payne Whitney, William K. Vanderbilt, William Salomon, Arthur Ryle, Herbert L. Satterlee and Ponsonby Ogle, Mr. Clarence H. Mackay, Mrs. J. Pierpont Morgan and Miss Anne Morgan.

[67]

TRIBUNE

New York City

GROUP CONCERTS GAIN IN VOGUE

Brilliant Artists and Audience Last Night at Metropolitan

CHERNIAVSKYS PLAY AT CARNEGIE HALL

Violinist, Pianist and 'Cellist Are Heard in Joint Recital

By H. E. KREHBIEL

There have been some signs of a change in concert activities of late, which may have seemed like gleams of hope to the weary observer who is rapidly becoming pessimistic. For one thing, the number of concerts has fallen off; fewer have been announced since the holidays than before, and of those announced some have been postponed. No matter what the alleged cause—they have been postponed.

There has also been a falling off in the attendance despite what there is good reason to suspect is an increase in the percentage of punched tickets. Cards of admission, which have been perforated by an industrious manager, count in the records of the doorkeeper, but not in the cash returns made by the gentleman whose face you see through the box office window.

There have been large audiences, which have made the observing doorkeeper long for an unpunched ticket which he might beg of the management to paste in his memory book.

Visited Two Concerts

We looked in on one such concert yesterday, and also we saw another where punched tickets were as scarce as hen's teeth and where the speculation as to how much money the "house" represented ranged from $20,000 to $25,000. But that was an unusual affair, though it illustrated another phase of the change which is taking place.

It was a combination concert, in which three factors coöperated, each one of which singly and alone might have drawn at least one-fifth of the amount at normal prices, while at this gala meeting the prices were quadrupled.

This occasion was the concert at the Metropolitan Opera House last night for the benefit of the Vacation Association, in which the Boston Orchestra, Paderewski and Kreisler were combined, and which was as brilliant as an artistic and social function as it was as a financial undertaking.

With two of its aspects we have nothing to do, and of the third it is possible to speak with brevity because of the familiarity of its manifestations, but not without enthusiasm, for that was challenged by nearly every one of its features.

Similar Concert Given

There was an affair of almost the same artistic magnitude last week when the Philadelphia Orchestra played at Carnegie Hall, with Josef Hofmann and Mr. Kreisler as special attractions; but at this philanthropy played no part, and the music was largely permitted to make its own appeal, though the aid of social influence was also invoked.

These two concerts, however, were distinctly out of the ordinary course of events, though we have cited them as illustrating one of the phases which we have set down as marking a change in the manner of concert giving. The smaller combinations were commented on before the breathing spell which the holiday season brought with it came.

Yesterday three foreign artists gave a concert in Carnegie Hall. They are not in the class of Bauer-Thibaud, Bauer-Casals, Kreisler-Friedburg, and so on, because they were of one family, and though they exploited themselves as units it was obvious that they have cultivated ensemble playing as a specialty.

Cherniavskys Play

They were the Cherniavskys—Russians—a pianist, violinist and violoncellist, musicians of deservedly good repute abroad, highly trained artists, elegant and finished salon players at least, if nothing else. We fancy they are something better, though their ideals, singly and in unison, seemed yesterday to be circumscribed by the notion that the giving of sensuous pleasure to the average listener is the all-sufficient mission of the musical artist.

To return to the gala concert at the Metropolitan Opera House; there were hundreds, perhaps thousands, to whom it was as much an inspiration as it was an unusual sensation. The society folk in the boxes and orchestra stalls, who paid extraordinary prices, were not so impressive a sight as the hundreds of "vacation girls" who crowded all the standing room on the main floor and top gallery and paid $2 each for the privilege of hearing what the old-fashioned agent would have called "the great aggregation" play. Dr. Muck chose pieces for the orchestra which were all calculated to let its virtuoso

---

...the overture to "The Bartered Bride," Strauss's "Till Eulenspiegel" and the first Rumanian Rhapsody of Enesco, but the great popular interest centred in the playing of Paderewski and Kreisler.

The latter was not in his finest fettle in the Mendelssohn concerto, which was somewhat nervously played, as disclosed by restless tempi and occasional lapses from just intonation. But the performance of Schumann's pianoforte concerto was a supreme achievement on the part of Mr. Paderewski, as well as Dr. Muck. It was the high water mark of the season's offerings in the concerto field, especially in its exhibition of sympathetic coöperation between the solo performer and the conductor of the orchestra. It was a pure joy.

History Is Recalled

The combination concerts, which have been given with success thus far, bring to mind a bit of ancient history which has also a place in the reflections awakened by the Philharmonic Society's festival week. Seventy years ago Henri Herz was brought to New York by the impresario Ullman. He found here a veteran French pianist named D. G. Etienne, one of the founders of the Philharmonic Society and the conductor of the overture to "Oberon" at its first concert given seventy-five years ago next April. Other local pianists active in New York at the time were Jules Fontana, one of the few real pupils of Chopin; Scharfenberg and Trimm, whose names loom large in Philharmonic history.

With these three pianists, twelve others of less fame and himself, sixteen men in all, Herz gave a concert at which an arrangement of the overture to "Semiramide" for eight pianofortes, thirty-two hands, made by Czerny to be played by members of the Austrian nobility at a charity concert in Vienna, was performed. What was done seventy years ago might be done on a larger scale now. We have heard solo performances from over fifty pianists thus far this season; there are at least twenty more in the offing. Cannot our managers get together and lump their threatened performances? It would save time and money, and the advertisement would be great.

---

om EVENING SUN

ldress: New York City

ate

Society is interested in the concert to be given at the Metropolitan Opera House under the auspices of the Vacation Association for the benefit of the organization. Paderewski, Kreisler and the Boston Symphony Orchestra under Dr. Carl Muck are to be the chief features.

The concert has an unusual interest for the reason that the Vacation Association has always been very near to the heart of New York society. Hitherto there has never been any difficulty in getting all the money required, but the many demands for contributions for relief abroad have had their effect, and meritorious work at home has been less noticed.

Miss Anne Morgan, Miss Robinson Smith, Mrs. Wendell Baker and Miss Maude Wetmore are among the directors of the association, which has expanded very much beyond its original idea of merely assisting young women to save money for healthful vacation outings, and now has many other interesting activities.

Among the box holders are Mrs. Arthur M. Dodge, Mrs. Frances Bacon, Mrs. Charles Freeman, Mrs. Henry Evans, Mrs. N. L. Edgar, Mrs. Adrian Iselin, Mrs. Joseph Duveen, Mrs. J. G. Dreyfus, Miss Terese O'Donohue, Mrs. Charles Ditson, William B. Dillon, Mrs. Henry P. Davison, Miss Katherine Davenport, Mrs. Charles Steele, Mrs. Bayard Cutting, Mrs. James Cushman, Mrs. Frederick Allen, Mrs. August Belmont, Mrs. M. Hooker, Mrs. James J. Higginson, Mrs. Simon Guggenheim, Miss Frick, Miss De Forrest and Mrs. Edward Breitung.

EVENING GLOBE

s: New York City

BOSTON SYMPHONY.

A notable concert will be given at the Metropolitan Opera House Tuesday evening, Jan. 16, in aid of the Vacation Association of this city. The concert will enlist the services of the Boston Symphony Orchestra, under Dr. Karl Muck; Mr. Paderewski, and Mr. Kreisler. It will be the first time in twenty-three years that the Boston Symphony Orchestra gives a concert in New York outside of its regular subscription series.

In the spring of 1893, with Mr. Paderewski as soloist, the orchestra, under Arthur Nikisch, gave a special concert at the Metropolitan Opera House in aid of the fund to build the Washington Arch. Incidentally, Mr. Paderewski played then, as he will Tuesday night, the Schumann concerto, and, curiously enough, he had not played that concerto with the Boston Symphony Orchestra since that occasion until the Christmas concerts of the orchestra this season. The programme is as follows:

Overture to "The Bartered Bride," Smetana; concerto for violin, Mendelssohn; "Till Eulenspiegel's Merry Pranks," Strauss; concerto for piano, Schumann; solos for violin; "Capriccio Espagnol," Rimsky-Korsakoff; solos for piano.

---

ress: Providence, R. I.

Boton Symphony Orchetra

Under the masterly direction of Dr. Karl Muck, the Boston Symphony Orchestra, presented their third concert of the season at Infantry Hall last evening to an unusually good sized audience. Throughout the concert the players' response to the direction of Dr. Muck was spontaneous and they carried off the honors for the best work of the season thus far.

The soloist, Miss Irma Seydel, the charming American violin virtuoso, pleased with a delicate, yet fiery rendition of Saint-Saens' concerto for the violin in B-flat Major. She was well and deservedly received.

The concert itself was comprehensive and wholly interesting, but was nothing (except Chabrier's Espana) that would lead the neophyte up the stairs of masterly appreciation of symphonic compositions by reason of its heavy effect. This was particularly so in Frank's symphony in D-minor.

The following program constitutes the concert:

Symphony in D-minor .....Franck
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo
Overture to "Euryanthe" .....Weber
Concerto in B minor, for violin and orchestra, No. 3, Op. 61.....Saint-Saens
I. Allegra non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro no troppo.
"Espana," Rhapsody for orchestra.....
..... Chabrier

It is well known what a storm of protest the rendition of Frank's symphony evoked and the denial of the critics of its intrinsic worth or its merit as a symphonic composition. The only thing that seemed to be the trouble with the critics then (about a century ago) was that they perhaps did not realize that there was such a thing as a new form, a new style in the composition of a symphony. Frank believed there was and throughout his life he wrote more beautiful and original movements than probably any other man of his time. The first movement to his symphony has a colorful swing to it which hardens later and modulates by turns, making a whole that is at once agreeable to the ear and soothing to the nerves.

More familiar is Weber's overature to "Euryanthe" which was played with skill and nervous energy. The orchestra seemed imbued with something last evening which inspired it to better work than has been heard in many months. There was perfect unison and co-ordination of instruments, the wind and reed instruments and viols blending together in harmonious and pleasuably colorful work.

Miss Seydel played Saint-Saen's work with a technic that one would expect only in one of mature years. Her bow work was particularly brilliant, especially in the third movement which required work that would tax the art of the celebrated virtuosos. She was a pupil of C. M. Leoffler.

The music more readily understood by the majority was perhaps Chabrien's "Espana," a rapid-fire piece that smacks of Spain and her famous dances. In fact Chabrier admits that he was inspired through this concept. It was delightfully rendered by the orchestra.

---

om EVENING WORLD

ldress: New York City

ate

A remarkable gala concert is announced for the Metropolitan Opera House on Tuesday evening in aid of the Vacation Association. It will enlist the services of the Boston Symphony Orchestra, under Dr. Karl Muck, Mr. Paderewski and Mr. Kreisler. It will be the first time in twenty-three years that the Boston Symphony Orchestra has given a concert in New York outside of its regular subscription series. In the spring of 1893, with Mr. Paderewski as soloist, the Orchestra, under Arthur Nikisch, gave a special concert in the Metropolitan Opera House in aid of the fund to build the Washington Arch. Incidentally, Mr. Paderewski played then, as he will on Tuesday night, the Schumann concerto, and, curiously enough, he had not played this concerto with the Boston Symphony Orchestra since that time until the Christmas concerts of the Orchestra this season.

The New York City Orchestra, assisted by Carrie Bridewell and Alfred Newman as soloists and by a chorus of 1,000, will give a free concert at the City College to-night.

---

rom TRIBUNE

ddress: New York City

A concert will be given at the Metropolitan Opera House on Tuesday evening for the benefit of the Vacation Association. Paderewski, Fritz Kreisler and members of the Boston Symphony Orchestra will appear. Among those who have taken tickets are Mrs. Arthur Murray Dodge, Mrs. Vincent Astor, Mrs. Henry F. Davison, Mrs. Charles Steele, Mrs. August Belmont Mrs. Paul D. Cravath, Mrs. Henry Clews, Mrs. Harry Payne Whitney, Mrs W. K. Vanderbilt, Mrs. J. Pierpont Morgan, Miss Anne Morgan and Clarence H. Mackay.

AMERICAN

ss: New York City

RECORD CROWD AT SYMPHONY CONCERT

Boston Orchestra, Paderewski and Fritz Kreisler Excel in Vacation Benefit at the Metropolitan—Receipts Total $25,000

By MAX SMITH.

FOR the first time in the history of the organization, the Boston Symphony Orchestra, leaving its haunts on Fifty-seventh street, played last night in the Metropolitan Opera House.

That in itself was an item interesting enough. With two such luminaries as Fritz Kreisler and Ignaz Paderewski to exert their individual persuasions on the public, this gala concert for the benefit of the Vacation Association attracted a vast throng. Information came from official sources that the gross box office receipts reached the record sum of $23,000, and that the sale of programmes at 50 cents brought in an additional $2,000.

From a musical point of view, the concert proved to be thoroughly enjoyable, though inordinately long; but it offered nothing novel save the opportunity of hearing Dr. Muck and his virtuoso band in new surroundings.

Needless to say that the purely orchestral contributions, which included Richard Strauss's "Till Eulenspiegel" and Enesco's Rhapsodie Roumaine in A major, opus 11, No. 1, were performed with great finish and brilliancy.

However, one could not help harking back to the notable interpretation—technically less perfect, perhaps, but far more tense and stirring—which Strauss's tone poem received in the same auditorium under Arturo Toscanini's vitalizing baton. In comparing the two readings one might say that Dr. Muck's stood in much the same ratio to the Italian conductor's as the scholarly Wilhelm Gericke's (former conductor of the Boston Orchestra) to Dr. Muck's.

Fritz Kreisler elected to play Mendelssohn's Concerto in E minor; Ignaz Paderewski had chosen Schumann's A minor concerto for the principal vehicle of his art. Both musicians, however, were heard also in a group of solo pieces, which, of course, had to be supplemented with various encores.

The famous Polish pianist had occasion, as so often happens in his case, togive a little exhibition of nerves. He made emphatic gestures in the direction of the prompter's box immediately before and after the first movement of the concerto, but no one seemed to know whether a draught or some zoological intruder (say a rat or a cat) was bothering him.

Inquiry subsequently elicited the information that two gum-chewing boys, with disconcertingly mobile jaws, had caused all the excitement.

"Had this happened in 'Till Eulenspiegel's Merry Pranks,'" said Paderewski laughingly to Dr. Muck afterwards, "there would have been no reason for complaints. But those two grimacing faces at my feet in Schumann's concerto! No, that was too much."

TIMES

ess: Washington, D. C.

SOCIETY AT CONCERT

Distinguished Company Attend Recital at Playhouse.

A distinguished company attended the very charming recital given at the Playhouse yesterday afternoon by Mrs. George Peabody Eustis and the Boston Quartet. The concert is one of the series of four chamber music concerts Mrs. Eustis has arranged, the proceeds of which will go to the Emergency Hospital, the Home for Incurables and Noel House.

Among those at the recital were Mrs. Walter Tuckerman, Mrs. F. B. Moran, Mrs. Abraham Garrison McClintock, Mrs. George Barnett, Mrs. Eveleth E. Whiting, Mrs. Larkin Glazebrook, Mr. and Mrs. Nicholas Longworth, Mrs. Thomas F. Walsh, Mrs. William Ritter, Mrs. Richard Harlow, Miss Catherine Harlow, Mrs. Charles B. Howry, Mrs. Gillett Hill, Mrs. Joseph E. Thropp, Mrs. Howe Totten, Mr. and Mrs. Walter Wilcox, Miss Bessie Hickey and George Peabody Eustis.

---

om EVENING SUN

dress: New York City

te

There was a large sum realized for the Vacation Association fund on the success of the concert held at the Metropolitan Opera House last night for the benefit of that organization. Paderewski and Kreisler were the principal artists, and they were assisisted by the Boston Symphony Orchestra under the direction of Dr. Carl Muck. There was an interesting audience present.

From the Transcript Jan. 18, 1917.

Mr. Ballantine's New Tone-Poem for Symphony Hall—Miss Seydel, Mme. Stutzkow-Ryder and Mr. Williams—Items and Announcements

ON the programme for the Symphony Concerts of tomorrow afternoon and Saturday evening, between Schubert's "Unfinished Symphony" and the overture and the Venusberg music from Wagner's "Tannhäuser," stands a new symphonic poem, "The Eve of St. Agnes," written by Edward Ballantine, resident of Boston and instructor at Harvard. Keats's like-named poem stirred the composer to his music and by a singular coincidence, at the concert of Saturday evening, it will actually be heard on the eve of St. Agnes's day—Jan. 21 by the ecclesiastical calender. Hitherto no piece from Mr. Ballantine's hand has been played at the Symphony Concerts in Boston, but his prelude to Mr. Hagedorn's play, "The Delectable Forest," was included in a concert of the Symphony Orchestra in Cambridge on Dec. 10, 1914, and is announced for performance by the Chicago Symphony Orchestra on Feb. 2 and 3 next. The present piece was finished in the summer of 1914 when the composer was working at the MacDowell Colony in Peterborough. While Keats's familiar poem suggested the course of the music, it does not cling to the text, though at the beginning in particular it contains definitely descriptive passages.

A note that Mr. Ballantine has courteously written for The Transcript outlines the music as follows: "The symphonic poem begins in E-flat major with a tremolo in the strings suggestive of the snow and cold. The theme of St. Agnes Eve is announced in the bass clarinet. The horns then take part of the theme of St. Agnes Eve harmonized with a succession of chords which form the motive of the Magic Spell. The 'cellos now return to the opening theme and are followed by the theme of prayer in the wood-wind. The harp and celesta, soon joined by flute, play a variant of the theme of St. Agnes Eve and the motive of the Magic Spell. Then comes a passage beginning in F-sharp minor for strings in which the theme of prayer is used to typify the sorrows of the ancient Beadsman. A little later the theme of the Eve of St. Agnes is presented in chorale form pianissimo in the high registers.

"Then the 'silver snarling trumpets' begin to 'chide' allegro D major. This trumpet motive stands for the 'Hyence foemen' and the revelry in the castle. The revelry continues until the theme of Madeline appears in the strings, a major Andante Espressimo. The theme of The Magic Spell follows with a hint of Porphyro's theme in the oboe and English horn. After a transition the theme of Porphyro enters 'Energico' in trumpets and strings, a theme in three parts—heroic, playful, thoughtful. The theme of The Magic Spell is sounded by the trombones, while celesta and strings give a reminiscence of the theme of Madeline.

"The middle portion of the symphonic poem is supposed to represent in general a conflict between Porphyro and his foes, and his struggles toward the winning of Madeline. The success and triumph of Porphyro are denoted by the St. Agnes Eve theme in chorale form for brass fortissimo, followed by his own theme in C major for full orchestra; and then, very quietly, by Madeline's theme, also in C major. The rest of the piece is an orchestral love song based on the previous themes. Near the end the strings resume the tremolo suggestive of the snowstorm outside, while the main motives are heard quietly in E-flat major."

EVENING
From STAATS-ZEITUNG

Address: New York City

Date JAN 11 17

Benefiz-Vorstellung gewaltiger Erfolg.

Die Ergebnisse des gestrigen Konzerts des Boston Symphonie-Orchesters im Metropolitan Opernhause zum besten des Ferien-Fonds für arbeitende Mädchen ist über alle Erwartungen groß ausgefallen. Der Ertrag übersteigt die Summe von $25,000, wovon allein $2000 durch den Verkauf von Programmen aufgebracht wurden. Das Orchester stand unter der bewährten Leitung von Dr. Karl Muck. Als Solisten wirkten Ignaz Paderewski und Fritz Kreisler mit, zwei Künstler, die Meister ihres Instrumentes sind. Die Darbietungen wurden von dem das Haus bis auf den letzten Platz füllenden Publikum mit Enthusiasmus aufgenommen.

---

om EVENING POST

dress: New York City

te

A number of artists, among them being Paderewski, Fritz Kreisler, and the Boston Symphony Orchestra, will take part in the concert which will be given this evening in the Metropolitan Opera House 884 for the benefit of the Vacation Association. Mrs. August Belmont, Mrs. Wendell Baker, Miss Anne T. Morgan, and Miss Gertrude Robinson Smith have arranged the affair. Nearly all of the regular boxholders at the Metropolitan have retained their boxes for the occasion.

[68]

From LIFE
Address: Brooklyn, N. Y.
Date AUG 3 1917

THERE was a judicious combination of the classic with the modern in the program which Dr. Muck arranged for the third of the regular subscriptions of the Boston Orchestra in the Academy Friday evening. To begin there was the Eighth Symphony of Beethoven, that delightful little symphony that sings the purest joy in life, and to close the Overture to Weber's "Euryanthe." Between and of the moderns were the Second Piano Concerto of the Russian Rachmaninoff with Ossip Gabrilowitsch as soloist and Borodin's interesting but unimportant orchestral sketch, "on the Steppes of Middle Asia."

ONE likes to dwell upon the F Major Symphony. It was composed within a very few months during the summer of 1812, an unusual feat for Beethoven who was notoriously a slow and careful worker. Indeed, the theme of the Allegretto apparently sprang full-panoplied from the brain of the modern Jove, for there are no traces of its devlopment in the sketch-books. The thematic material of the other movements was, it is true, the result of more careful effort, but even it shows meagerly in the sketch-book, when compared with those of the rest of the symphonies. The entire work is that of the boisterous, fun-loving Beethoven. It is the expression of a Rabelaisian humor that teems with the virility that Beethoven possessed above all other composers. It is remarkable that this symphony should be so joyous, for at this time in the composer's life he was much disturbed by the unfortunate connection that his brother Ludwig had entered into with Therese Obermeyer. We know that he left Teplitz where he had been spending the summer of 1812 to go to Linz on the Danube for the particular purpose of breaking off the attachment, and that in order to carry out the plans which he believed to be for the best interests of his brother and the family he even went so far as to come to blows with Ludwig, after all attempts to drive the lady from the city by means of the authorities had failed. He was checkmated in his scheme, however, and the object of his wrath married Ludwig the following December. In spite of the family trouble and in spite of the deafness which had now become complete, there is little but the most extravagant humor in the composition, though some traces of a Titan rage may be marked in the first and final movements.

THE use of the minuet instead of the scherzo also marks a difference between this symphony and its predecessors. Whether the movement so marked should be played slowly or not has been a ground of contention. Wagner in his essay on the conducting of the Beethoven symphonies is in favor of a comparatively slow tempo, but there may have been some spite in this opinion inasmuch as Mendelssohn was in the habit of giving it a more rapid reading and Wagner in his antipathy may have stultified himself to this extent in order to hit at a man he disliked, a not remote hypothesis as the younger man never lost an opportunity to hit at an opponent. The probability is that Mendelssohn was correct in his reading. The spirit of the entire work argues for the more rapid tempo in the minuet, for the more rapid tempo more accurately depicts the humor that fills the symphony's every measure.

THE date of the publication is a significant one. Between the eighth and its successor, the Choral Symphony, is a stretch of eleven years, during which the composer turned to other forms of composition. That he was far from idle is attested by the quantity of compositions that in the interim were given to the world. The opus number of the Eighth is "93"; that of the Ninth "125"; between them were composed the Missa Solennis, sonatas, songs, overtures and quartets. In this time the composer was busy, but apparently he had grown tired of the form which he had developed to the full and felt the need of other fields to conquer.

DR. MUCK'S conducting of the work Friday evening discovered the spirit of Beethoven, the arch-humorist of music, and poured forth for the delectation of his hearers all the music's boisterous mirth. With the exception of the compositions of Brahms, the conductor of the Boston band is most at home in the works of Beethoven. Their every performance is a labor of love, to which he brings a profound musicianship and sound knowledge of the Beethoven tradition, a knowledge that is only too often lacking these days and the lack of which sometimes results in curious distortions of the spirit of Beethoven's symphonies. That part of the orchestra that was used in the performance (the trombones have nothing to do) as usual met every demand composer and conductor laid upon it, with the result that the composition received a reading that we are likely to meet with but seldom.

TURNING to the moderns Dr. Muck regaled us with the oriental beauties of the Borodin score, in which the woodwinds had full scope for the manifestation of their peculiar color and then with Gabrilowitsch made of the Rachmaninoff Concerto, one of the most significant compositions of its kind that has been vouchsafed us in many a year. This work, unlike its predecessor, is of real beauty and goes far to confute the statement made recently by a writer of considerable prominence on musical affairs that Rachmaninoff is a composer of only mediocre ability.

DR. MUCK took the "Euryanthe" overture at an amazing pace. When Toscanini conducted the revival of the opera two years ago at the Metropolitan he made a glorious "tour de force" of the overture which has been heard so much in our concert halls but so little in its operatic connection, and orchestras have always enjoyed doing it as a stunt of virtuosity; but the writer has never heard it more brilliantly nor he believes more in the spirit of Weber's conception than last Friday evening. The brilliant score glittered under Dr. Muck's baton while the technical difficulties fled before the skill of his men. The deep contrast of the slow intermezzo —a later idea of the composer—on the other hand was uncannily magical with its slowly shifting, mysterious harmonies.

EVENING TELEGRAM
ess: New York City
JAN 17 1917

The sum of $25,000 was raised for the Vacation Association at a benefit performance at the Metropolitan Opera House. Orchestra seats sold for $10 and others in proportion, but there was not a vacant seat in the house, and the standing room was all taken. The musical programme was given by the Boston Symphony Orchestra, Paderewski and Kreisler. The benefit was arranged by Miss Anne Morgan, treasurer of the Vacation Association; Miss Gertrude Robinson Smith, president, and Mrs. Wendell Baker, vice president.

The programme opened with Dr. Karl Muck conducting the Boston Symphony Orchestra in the playing of Smetana's "Bartered Bride." It was concluded with piano solos and encores by Paderewski. Kreisler played Mendelssohn's concerto in E minor and other violin solos. Both artists received a great ovation, as did the orchestra. Strauss' "Till Eulenspiegel's Merry Pranks" and Enesco's "Rhapsodie Roumaine" were played by the orchestra.

The Metropolitan's stage cat entered unexpectedly into the programme as Mr. Paderewski was about to open his concerto. With the best of intentions, but to the great annoyance of the pianist and the evident amusement of Dr. Muck, the animal, that makes its home beneath the stage, crawled up through the prompter's box just to prove that a cat can look at a great pianist.

Mr. Paderewski scowled. Dr. Muck smiled. Anton Wittek, concert master, jabbed the intruder with the bow of his violin, but all to no avail. Pussy, snuggled comfortably among the unused footlights, purred through the three movements of the concerto.

Miss Morgan enjoyed the music from box No. 8 with Mr. and Mrs. Ernesto G. Fabbri and Mr. Gaston Liebert, Consul General of France in New York, among her guests. The group in another parterre box included Miss Gertrude Robinson Smith, Miss Mabel Beardsley and Miss Miriam Oliver, who are directors of the association.

Others in the boxes were Mr. and Mrs. Samuel Untermyer, whose guests were Mr. and Mrs. S. R. Guggenheim and the Duchesse de Chaulnes; the Misses Edith and Maude K. Wetmore, in box No. 14; Mrs. Wendell Baker and a party, in box No. 24; Mrs. Joseph Harriman, Mr. and Mrs. Cyril Hatch and Miss Jane B. Wallach, in box No. 6; Mr. and Mrs. Adrian Iselin, in box No. 42; Mr. and Mrs. E. N. Breitung and Miss Maria de Barril, in box No. 29; Mr. and Mrs. Herbert L. Satterlee, with guests, in box No. 11; Mrs. Whitney Warren and Mr. and Mrs. William Greenough, in box No. 16; Mr. and Mrs. William Pierson Hamilton and Mr. and Mrs. John Dyneley Prince, in box No. 18, and Mme. Gatti-Casazza and Miss Susan Fish Dresser, in box No. 48.

Others present were Mr. and Mrs. Newbold Leroy Edgar, Mr. and Mrs. Lewis Gouverneur Morris, Mr. and Mrs. James F. D. Lanier, Mr. and Mrs. Walter E. Maynard, Mrs. James Speyer, Mr. and Mrs. Paul D. Cravath, Mrs. Charles Develle Lathrop, Miss Vera A. H. Cravath, Mr. and Mrs. Karrick Rigga, Miss Pauline Riggs, Mr. Charles M. Robinson, Mrs. Henry Clews, Mrs. William P. Douglas, Mrs. W. Storrs Wells, Mr. and Mrs. Lewis Iselin, Miss Louise M. Iselin, Mr. and Mrs. William Ayrault Hazard, Mr. and Mrs. Adam Gordon Norrie, Mrs. Richard V. Lindabury, Miss Marion Hollins, Mr. and Mrs. Thomas Hastings, Mr. Frederick H. Allen, the Misses Barbara and Joan Allen, Mrs. Cadwalader Jones, Mr. and Mrs. Walter Rathbone Bacon, Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. Perry Belmont and Mr. and Mrs. August Belmont,

SUN
ess: New York City
JAN 14 19

With an array of distinguished artists, including Paderewski, Kreisler and members of the Boston Symphony Orchestra under the direction of Dr. Carl Muck, there is every promise of a large and brilliant audience at the Metropolitan Opera House on Tuesday night for the concert to be given under the auspices of the Vacation Association for the benefit of that organization. Mrs. August Belmont, Miss Anne Morgan, Mrs. Wendell Baker, Miss Gertrude Robinson Smith and other women of prominence are actively interested in the welfare of this association, and the proceeds of the concert will be used to carry on its welfare work.

Among those who have subscribed for boxes and seats are Mrs. Vincent Astor, Mrs. John Greenough, Mrs. Albert Goodhart, Mrs. E. C. B. Gardner, Mrs. Edmond Guggenheim, Mrs. E. V. Frothingham, Mrs. Selden Bacon, Mrs. William Cummings, Mrs. Paul D. Cravath, Mrs. Alfred Cook, Mrs. Washington E. Conner, Mrs. Horace Hill, Miss Alice P. Converse, Mrs. Rogers Bacon, E. A. Coffin, Mrs. Henry Clews, Mrs. Stephen Clark, Mrs. William T. Carrington, Miss Mary Cass Canfield, George Blumenthal, Miss Blodgett,

Mrs. Perry Belmont, Mrs. Wendell Baker, Mrs. W. H. Walker, Mrs. Maurice Kosminski, Mrs. Newcomb Carlton, C. W. Watson, Mrs. Harry Payne Whitney, Mrs. W. K. Vanderbilt, William Salomon, Arthur Ryle, Mrs. Herbert L. Satterlee, Mrs. John E. Parsons, Clarence H. Mackay, Mrs. J. Pierpont Morgan and Miss Anne Morgan.

EVENING JOURNAL
ss: New York City.
JAN 17 1917

PADEREWSKI AND KREISLER PLAY AT BENEFIT

One of those prodigious feasts of music which only a mental digestion assuredly struthionic could possibly assimilate was spread before some thousands of the omnivorous at the Metropolitan Opera House last evening. The management of the Vacation Association, to raise funds for its charitable work, offered this Brobdignagian repast, bringing the Boston Symphony Orchestra, Ignace Paderewski and Fritz Kreisler together to provide it.

This program was not designed for the edification of the cognoscenti, but to draw the multitude, and it succeeded in its purpose. No extended spilling of critical comment is necessary. The Boston Orchestra began the lengthy proceedings with the overture to "The Bartered Bride," and after Mr. Kreisler had played the Mendelssohn concerto with a tender regard for such superficial beauties as it possesses, the orchestra played its virtuoso tricks with Richard Strauss's tricksy "Till Eulenspiegel."

Mr. Paderewski followed Strauss, whose symphonic rondo rather puzzled this audience. He played the Schumann concerto, in which he has not been heard in New York in a considerable time. At his hands this lovely music of the arch-romanticist became utterly lyric expression. There were few times when the pianist considered it necessary to play more ponderously than forte. And frequently, especially in the first movement, the concerto spoke with a sob only half repressed.

The concert continued with a number of those short pieces of Mr. Kreisler, beloved of all—when not heard too often; the first of the Rumanian Rhapsodies of Georges Enesco, and Mr. Paderewski bringing matters to a conclusion with a number of short pieces for the piano alone.

There was an avalanche of applause for everything and everybody concerned in this evening of much music, and especially so, perhaps, for Mr. Paderewski.

SUN
ess: New York City

$25,000 IS RAISED FOR VACATION FUND

Elaborate Programme Presented in Concert to Aid Working Girls.

More than $25,000 was raised last night at the gala concert given at the Metropolitan Opera House for the benefit of the vacation fund in aid of working girls. An official statement quoted these figures, which include $2,000 realized from the sale of programmes alone.

The programme, an elaborate one, was presented by the Boston Symphony Orchestra, with Dr. Karl Muck conductor, as well as Ignace Paderewski, pianist, and Fritz Kreisler, violinist, as soloists. The orchestra played Smetana's overture to "The Bartered Bride," Richard Strauss's "Till Eulenspiegel's Merry Pranks" and Enesco's "Rhapsodie Roumaine" in A major.

During the first half of the programme Mr. Kreisler gave a performance of the Mendelssohn violin concerto and Mr. Paderewski of Schumann's A minor concerto for pianoforte. Following the intermission and before and after the Enesco number each solo artist gave a group of solos. The entire performance was received with enthusiasm by an audience that filled the house.

Among the boxholders were Mrs. Pierpont Morgan, Mrs. William K. Vanderbilt, Mrs. E. Henry Harriman, Miss Caro De Forest, Mrs. Vincent Astor, Mrs. Henry Payne Whitney, Miss Anne Morgan, Mrs. Daniel Guggenheim, Mrs. George Whelan, Mrs. Henry C. Frick, Mrs. C. Robinson Smith, Mrs. W. Pierson Hamilton, Mrs. Cornelius Zabriskie, Clarence H. Mackay, Mrs. Perry Belmont, Mrs. Frederick H. Allen, Mrs. Henry Clews, Miss Katherine C. Blodgett, Mrs. Charles W. Watson, Mrs. Henry P. Davison, Mrs. Charles Steele, Mrs. Newbold Le Roy Edgar, Mrs. Arthur Ryle, Augustus C. Gurnee, Mrs. Horace Hill, Mrs. Simon Guggenheim, Mrs. John E. Parsons, Mrs. William J. Higginson, Mrs. Edward Guggenheim, Miss Terese O'Donohue, William Salomon, Mme. Paderewski, Mrs. Maurice Kozminski, Mrs. Adrian Iselin, Mrs. Edward N. Breitung, Mrs. Herbert L. Satterlee, Mrs. August Belmont, Mrs. D. W. R. Dickerman and Mrs. W. K. Vanderbilt.

om STAATS-ZEITUNG
dress: New York City
te JAN 17 19

Das Konzert.

Der Kritiker hätte es leicht, wenn es lauter Konzerte gäbe wie das gestrige Abendkonzert im Metropolitan, das die Bostoner Meisterspieler, Paderewski und Kreisler ins Treffen führte, und zwar in einem Programm, dessen Länge nur durch die Größe des Gebotenen gerechtfertigt werden konnte. In einem solchen Fall muß die Kritik die Waffen strecken, und der, welcher die eindrucksvollsten und blumigsten Epitheta für gewaltige Darbietungen finden könnte, wäre der beste Referent.

Die gestrige Veranstaltung soll auch nicht kritisiert werden. Wozu auch? Man weiß, was die gestrigen Erfolgsfaktoren bedeuten, was sie leisten können! Ein jeder für sich allein ist eine garantierte Anziehungskraft, deren Wirkung so sicher ist als bares Geld — die Bostoner unter Dr. Muck, der berühmte Pianist und der nicht minder berühmte Violinist, die gestern noch dazu in größter Verfassung sich befanden. Man braucht daher nur die einzelnen Nummern des, wie gesagt, gigantischen Programms herzusetzen, und wer nicht dabei war, wird sich einen lebhaften Begriff von den künstlerischen Genüssen machen, die gestern so freigebig vorgesetzt wurden.

Dr. Muck dirigirte an der Spitze seines in lauterer Klangpracht schimmernden Virtuosen-Orchesters die „Verkaufte Braut"-Ouverture von Smetana, Richard Strauß' „Till Eulenspiegel", und die „Rumänische Rhapsodie" von Enescu. Kreisler spielte das Mendelssohn'sche Violinkonzert mit Orchesterbegleitung mit unsagbarem Schmelz und Virtuosität und brillierte auch in einer Reihe kleinerer Kompositionen, lauter Perlen in dem reichen Schatz seines Repertoires. Paderewski brachte das Schumann'sche A Moll-Pianokonzert zu ganz gewaltiger Wirkung und bezauberte in einigen kleineren Kompositionen. Alle Mitwirkende brachten das Publikum bis zur Siedehitze der Begeisterung. Das Metropolitan, das wegen der Eleganz und der Toiletten- und Juwelen-Pracht berühmt ist, hat nicht häufig eine so erlesene Versammlung gesehen, als es gestern der Fall war. Alle Notabilitäten in Politik, Handel, Industrie, Beamtenwelt und Kunst schienen sich da ein Stelldichein gegeben zu haben. Billig waren die Preise nicht, da der Orchestersitz 10 Dollars kostete, und die Logen $100, aber frei war auch nicht das allerkleinste Plätzchen, und im Stehparterre stauten sich die Leute förmlich. Dem wohltätigen Zweck — der Reinertrag galt der „Vacation Association" — muß ein ungemein reicher Betrag zugeflossen sein.

m MORNING TELEGRAPH
dress: New York City
JAN 14 1917
e

The Vacation Fund Concert.

The gala concert to be given in the Metropolitan Opera House next Tuesday evening by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been active. This will be Paderewski's only appearance with orchestra in New York this year, and C. A. Ellis, manager of the Boston Symphony Orchestra, promises that it will be another twenty-three years before the orchestra comes to New York to give another special concert.

n STAATS-ZEITUNG
ress: New York City
JAN 7 1917

Konzerte.

Die Bostoner boten uns auch in ihrem gestrigen Nachmittagskonzert in Carnegie Hall ganz erlesen Schönes. Die Webersche „Euryanthe"-Ouverture habe ich nicht häufig so wundervoll ausgelegt und virtuos gespielt bewundern können, und in der Haydn'schen C-Moll-Symphonie warb Mucks Dirigentenstab um Sympathien und Freunde mit allem Zauber der lieblichsten Ueberredungskunst, und das Orchester prangte in herrlichster Leichtigkeit und Feinheit. Wohl den größten Erfolg aber bedeutete die selten gehörte Tschaikowskysche D-Moll-Suite, op. 43, nicht sowohl wegen der Qualitäten des Werkes als wegen der einfach bestrickend graziösen und meisterhaften Ausführung durch das Orchester. Das Publikum, welches Carnegie Hall bis auf das letzte Plätzchen dicht besetzt hielt, bereitete den Gästen einen rauschenden Erfolg.

[69]

LIFE

From

Address: Brooklyn, N. Y.

Date

THERE was a judicious combination of the classic with the modern in the program which Dr. Muck arranged for the third of the regular subscriptions of the Boston Orchestra in the Academy Friday evening. To begin there was the Eighth Symphony of Beethoven, that delightful little symphony that sings the purest joy in life, and to close the Overture to Weber's "Euryanthe." Between and of the moderns were the Second Piano Concerto of the Russian Rachmaninoff with Ossip Gabrilowitsch as soloist and Borodin's interesting but unimportant orchestral sketch, "on the Steppes of Middle Asia."

ONE likes to dwell upon the F Major Symphony. It was composed within a very few months during the summer of 1812, an unusual feat for Beethoven who was notoriously a slow and careful worker. Indeed, the theme of the Allegretto apparently sprang full-panoplied from the brain of the modern Jove, for there are no traces of its development in the sketch-books. The thematic material of the other movements was, it is true, the result of more careful effort, but even it shows meagerly in the sketch-book, when compared with those of the rest of the symphonies. The entire work is that of the boisterous, fun-loving Beethoven. It is the expression of a Rabelaisian humor that teems with the virility that Beethoven possessed above all other composers. It is remarkable that this symphony should be so joyous, for at this time in the composer's life he was much disturbed by the unfortunate connection that his brother Ludwig had entered into with Therese Obermeyer. We know that he left Teplitz where he had been spending the summer of 1812 to go to Linz on the Danube for the particular purpose of breaking off the attachment, and that in order to carry out the plans which he believed to be for the best interests of his brother and the family he even went so far as to come to blows with Ludwig, after all attempts to drive the lady from the city by means of the authorities had failed. He was checkmated in his scheme, however, and the object of his wrath married Ludwig the following December. In spite of the family trouble and in spite of the deafness which had now become complete, there is little but the most extravagant humor in the composition, though some traces of a Titan rage may be marked in the first and final movements.

THE use of the minuet instead of the scherzo also marks a difference between this symphony and its predecessors. Whether the movement so marked should be played slowly or not has been a ground of contention. Wagner in his essay on the conducting of the Beethoven symphonies is in favor of a comparatively slow tempo, but there may have been some spite in this opinion inasmuch as Mendelssohn was in the habit of giving it a more rapid reading and Wagner in his antipathy may have stultified himself to this extent in order to hit at a man he disliked, a not remote hypothesis as the younger man never lost an opportunity to hit at an opponent. The probability is that Mendelssohn was correct in his reading. The spirit of the entire work argues for the more rapid tempo in the minuet, for the more rapid tempo more accurately depicts the humor that fills the symphony's every measure.

THE date of the publication is a significant one. Between the eighth and its successor, the Choral Symphony, is a stretch of eleven years, during which the composer turned to other forms of composition. That he was far from idle is attested by the quantity of compositions that in the interim were given to the world. The opus number of the Eighth is "93"; that of the Ninth "125"; between them were composed the Missa Solemnis, sonatas, songs overtures and quartets. In this time the composer was busy, but apparently he had grown tired of the form which he had developed to the full and felt the need of other fields to conquer.

DR. MUCK'S conducting of the work Friday evening discovered the spirit of Beethoven, the arch-humorist of music, and poured forth for the delectation of his hearers all the music's boisterous mirth. With the exception of the compositions of Brahms, the conductor of the Boston band is most at home in the works of Beethoven. Their every performance is a labor of love, to which he brings a profound musicianship and sound knowledge of the Beethoven tradition, a knowledge that is only too often lacking these days and the lack of which sometimes results in curious distortions of the spirit of Beethoven's symphonies. That part of the orchestra that was used in the performance (the trombones have nothing to do) as usual met every demand composer and conductor laid upon it, with the result that the composition received a reading that we are likely to meet with but seldom.

TURNING to the moderns Dr. Muck regaled us with the oriental beauties of the Borodin score, in which the woodwinds had full scope for the manifestation of their peculiar color and then with Gabrilowitsch made of the Rachmaninoff Concerto, one of the most significant compositions of its kind that has been vouchsafed us in many a year. This work, unlike its predecessor, is of real beauty and goes far to confute the statement made recently by a writer of considerable prominence on musical affairs that Rachmaninoff is a composer of only mediocre ability.

DR. MUCK took the "Euryanthe" overture at an amazing pace. When Toscanini conducted the revival of the opera two years ago at the Metropolitan he made a glorious "tour de force" of the overture which has been heard so much in our concert halls but so little in its operatic connection, and orchestras have always enjoyed doing it as a stunt of virtuosity; but the writer has never heard it more brilliantly nor he believes more in the spirit of Weber's conception than last Friday evening. The brilliant score glittered under Dr. Muck's baton while the technical difficulties fled before the skill of his men. The deep contrast of the slow intermezzo —a later idea of the composer—on the other hand was uncannily magical with its slowly shifting, mysterious harmonies.

EVENING TELEGRAM

ess: New York City

JAN 17 1917

The sum of $25,000 was raised for the Vacation Association at a benefit performance at the Metropolitan Opera House. Orchestra seats sold for $10 and others in proportion, but there was not a vacant seat in the house, and the standing room was all taken. The musical programme was given by the Boston Symphony Orchestra, Paderewski and Kreisler. The benefit was arranged by Miss Anne Morgan, treasurer of the Vacation Association; Miss Gertrude Robinson Smith, president, and Mrs. Wendell Baker, vice president.

The programme opened with Dr. Karl Muck conducting the Boston Symphony Orchestra in the playing of Smetana's "Bartered Bride." It was concluded with piano solos and encores by Paderewski. Kreisler played Mendelssohn's concerto in E minor and other violin solos. Both artists received a great ovation, as did the orchestra. Strauss' "Till Eulenspiegel's Merry Pranks" and Enesco's "Rhapsodie Roumaine" were played by the orchestra.

The Metropolitan's stage cat entered unexpectedly into the programme as Mr. Paderewski was about to open his concerto. With the best of intentions, but to the great anonyance of the pianist and the evident amusement of Dr. Muck, the animal, that makes its home beneath the stage, crawled up through the prompter's box just to prove that a cat can look at a great pianist.

Mr. Paderewski scowled. Dr. Muck smiled. Anton Wittek, concert master, jabbed the intruder with the bow of his violin, but all to no avail. Pussy, snuggled comfortably among the unused footlights, purred through the three movements of the concerto.

Miss Morgan enjoyed the music from box No. 8 with Mr. and Mrs. Ernesto G. Fabbri and Mr. Gaston Liebert, Consul General of France in New York, among her guests. The group in another parterre box included Miss Gertrude Robinson Smith, Miss Mabel Beardsley and Miss Miriam Oliver, who are directors of the association.

Others in the boxes were Mr. and Mrs. Samuel Untermyer, whose guests were Mr. and Mrs. S. R. Guggenheim and the Duchesse de Chaulnes; the Misses Edith and Maude K. Wetmore, in box No. 14; Mrs. Wendell Baker and a party, in box No. 24; Mrs. Joseph Harriman, Mr. and Mrs. Cyril Hatch and Miss Jane B. Wallach, in box No. 6; Mr. and Mrs. Adrian Iselin, in box No. 42; Mr. and Mrs. E. N. Breitung and Miss Maria de Barril, in box No. 29; Mr. and Mrs. Herbert L. Satterlee, with guests, in box No. 11; Mrs. Whitney Warren and Mr. and Mrs. William Greenough, in box No. 16; Mr. and Mrs. William Pierson Hamilton and Mr. and Mrs. John Dyneley Prince, in box No. 18, and Mme. Gatti-Casazza and Miss Susan Fish Dresser, in box No. 48.

Others present were Mr. and Mrs. Newbold Leroy Edgar, Mr. and Mrs. Lewis Gouverneur Morris, Mr. and Mrs. James F. D. Lanier, Mr. and Mrs. Walter E. Maynard, Mrs. James Speyer, Mr. and Mrs. Paul D. Cravath, Mrs. Charles Develio Lathrop, Miss Vera A. H. Cravath, Mr. and Mrs. Karrick Riggs, Miss Pauline Riggs, Mr. Charles M. Robinson, Mrs. Henry Clews, Mrs. William P. Douglas, Mrs. W. Storrs Wells, Mr. and Mrs. Lewis Iselin, Miss Louise M. Iselin, Mr. and Mrs. William Ayrault Hazard, Mr. and Mrs. Adam Gordon Norrie, Mrs. Richard V. Lindabury, Miss Marion Hollins, Mr. and Mrs. Thomas Hastings, Mr. Frederick H. Allen, the Misses Barbara and Joan Allen, Mrs. Cadwalader Jones, Mr. and Mrs. Walter Rathbone Bacon, Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. Perry Belmont and Mr. and Mrs. August Belmont.

SUN

ess: New York City

With an array of distinguished artists, including Paderewski, Kreisler and members of the Boston Symphony Orchestra under the direction of Dr. Carl Muck, there is every promise of a large and brilliant audience at the Metropolitan Opera House on Tuesday night for the concert to be given under the auspices of the Vacation Association for the benefit of that organization. Mrs. August Belmont, Miss Anne Morgan, Mrs. Wendell Baker, Miss Gertrude Robinson Smith and other women of prominence are actively interested in the welfare of this association, and the proceeds of the concert will be used to carry on its welfare work.

Among those who have subscribed for boxes and seats are Mrs. Vincent Astor, Mrs. John Greenough, Mrs. Albert Goodhart, Mrs. E. C. B. Gardner, Mrs. Edmond Guggenheim, Mrs. E. V. Frothingham, Mrs. Selden Bacon, Mrs. William Cummings, Mrs. Paul D. Cravath, Mrs. Alfred Cook, Mrs. Washington E. Conner, Mrs. Horace Hill, Miss Alice P. Converse, Mrs. Rogers Bacon, E. A. Coffin, Mrs. Henry Clews, Mrs. Stephen Clark, Mrs. William T. Carrington, Miss Mary Cass Canfield, George Blumenthal, Miss Blodgett, Mrs. Perry Belmont, Mrs. Wendell Baker, Mrs. W. H. Walker, Mrs. Maurice Kosminski, Mrs. Newcomb Carlton, C. W. Watson, Mrs. Harry Payne Whitney, Mrs. W. K. Vanderbilt, William Salomon, Arthur Ryle, Mrs. Herbert L. Satterlee, Mrs. John E. Parsons, Clarence H. Mackay, Mrs. J. Pierpont Morgan and Miss Anne Morgan.

[69]

EVENING JOURNAL

ss: New York City.

PADEREWSKI AND KREISLER PLAY AT BENEFIT

One of those prodigious feasts of music which only a mental digestion assuredly struthionic could possibly assimilate was spread before some thousands of the omnivorous at the Metropolitan Opera House last evening. The management of the Vacation Association, to raise funds for its charitable work, offered this Brobdignagian repast, bringing the Boston Symphony Orchestra, Ignace Paderewski and Fritz Kreisler together to provide it.

This program was not designed for the edification of the cognoscenti, but to draw the multitude, and it succeeded in its purpose. No extended spilling of critical comment is necessary. The Boston Orchestra began the lengthy proceedings with the overture to "The Bartered Bride," and after Mr. Kreisler had played the Mendelssohn concerto with a tender regard for such superficial beauties as it possesses, the orchestra played its virtuoso tricks with Richard Strauss's tricksy "Till Eulenspiegel."

Mr. Paderewski followed Strauss, whose symphonic rondo rather puzzled this audience. He played the Schumann concerto, in which he has not been heard in New York in a considerable time. At his hands this lovely music of the arch-romanticist became utterly lyric expression. There were few times when the pianist considered it necessary to play more ponderously than forte. And frequently, especially in the first movement, the concerto spoke with a sob only half repressed.

The concert continued with a number of those short pieces of Mr. Kreisler, beloved of all—when not heard too often; the first of the Rumanian Rhapsodies of Georges Enesco, and Mr. Paderewski bringing matters to a conclusion with a number of short pieces for the piano alone.

There was an avalanche of applause for everything and everybody concerned in this evening of much music, and especially so, perhaps, for Mr. Paderewski.

SUN

ess: New York City

$25,000 IS RAISED FOR VACATION FUND

Elaborate Programme Presented in Concert to Aid Working Girls.

More than $25,000 was raised last night at the gala concert given at the Metropolitan Opera House for the benefit of the vacation fund in aid of working girls. An official statement quoted these figures, which include $2,000 realized from the sale of programmes alone.

The programme, an elaborate one, was presented by the Boston Symphony Orchestra, with Dr. Karl Muck conductor, as well as Ignace Paderewski, pianist, and Fritz Kreisler, violinist, as soloists. The orchestra played Smetana's overture to "The Bartered Bride," Richard Strauss's "Till Eulenspiegel's Merry Pranks" and Enesco's "Rhapsodie Roumaine" in A major.

During the first half of the programme Mr. Kreisler gave a performance of the Mendelssohn violin concerto and Mr. Paderewski of Schumann's A minor concerto for pianoforte. Following the intermission and before and after the Enesco number each solo artist gave a group of solos. The entire performance was received with enthusiasm by an audience that filled the house.

Among the boxholders were Mrs. Pierpont Morgan, Mrs. William K. Vanderbilt, Mrs. E. Henry Harriman, Miss Caro De Forest, Mrs. Vincent Astor, Mrs. Henry Payne Whitney, Miss Anne Morgan, Mrs. Daniel Guggenheim, Mrs. George Whelan, Mrs. Henry C. Frick, Mrs. C. Robinson Smith, Mrs. W. Pierson Hamilton, Mrs. Cornelius Zabriskie, Clarence H. Mackay, Mrs. Perry Belmont, Mrs. Frederick H. Allen, Mrs. Henry Clews, Miss Katherine C. Blodgett, Mrs. Charles W. Watson, Mrs. Henry P. Davison, Mrs. Charles Steele, Mrs. Newbold Le Roy Edgar, Mrs. Arthur Ryle, Augustus C. Gurnee, Mrs. Horace Hill, Mrs. Simon Guggenheim, Mrs. John E. Parsons, Mrs. William J. Higginson, Mrs. Edward Guggenheim, Miss Terese O'Donohue, William Salomon, Mme. Paderewski, Mrs. Maurice Kozminski, Mrs. Adrian Iselin, Mrs. Edward N. Breitung, Mrs. Herbert L. Satterlee, Mrs. August Belmont, Mrs. D. W. R. Dickerman and Mrs. W. E. Hooper.

om STAATS-ZEITUNG

ldress: New York City

te JAN 17 19

Gala-Konzert.

Der Kritiker hätte es leicht, wenn es lauter Konzerte gäbe wie das gestrige Abendkonzert im Metropolitan, das die Bostoner Meisterspieler, Paderewski und Kreisler ins Treffen führte, und zwar in einem Programm, dessen Länge nur durch die Größe des Gebotenen gerechtfertigt werden konnte. In einem solchen Fall muß die Kritik die Waffen strecken, und der, welcher die eindrucksvollsten und blumigsten Epitheta für gewaltige Darbietungen finden könnte, wäre der beste Referent.

Die gestrige Veranstaltung soll auch nicht kritisiert werden. Wozu auch? Man weiß, was die gestrigen Erfolgsfaktoren bedeuten, was sie leisten können! Ein jeder für sich allein ist eine garantierte Anziehungskraft, deren Wirkung so sicher ist als bares Geld — die Bostoner unter Dr. Muck, der berühmte Pianist und der nicht minder berühmte Violinist, die gestern noch dazu in größter Verfassung sich befanden. Man braucht daher nur die einzelnen Nummern des, wie gesagt, gigantischen Programms herzusetzen, und wer nicht dabei war, wird sich einen lebhaften Begriff von den künstlerischen Genüssen machen, die gestern so freigebig vorgesetzt wurden.

Dr. Muck dirigirte an der Spitze seines in lauterer Klangpracht schimmernden Virtuosen-Orchesters die „Verkaufte Braut"-Ouverture von Smetana, Richard Strauß' „Till Eulenspiegel", und die „Rumänische Rhapsodie" von Enescu. Kreisler spielte das Mendelssohn'sche Violinkonzert mit Orchesterbegleitung mit unsagbarem Schmelz und Virtuosität und brillierte auch in einer Reihe kleinerer Kompositionen, lauter Perlen in dem reichen Schatz seines Repertoires. Paderewski brachte das Schumann'sche A Moll-Pianokonzert zu ganz gewaltiger Wirkung und bezauberte in einigen kleineren Kompositionen. Alle Mitwirkende brachten das Publikum bis zur Siedehitze der Begeisterung. Das Metropolitan, das wegen der Eleganz und der Toiletten- und Juwelen-Pracht berühmt ist, hat nicht häufig eine so erlesene Versammlung gesehen, als es gestern der Fall war. Alle Notabilitäten in Politik, Handel, Industrie, Beamtenwelt und Kunst schienen sich da ein Stelldichein gegeben zu haben. Billig waren die Preise nicht, da der Orchestersitz 10 Dollars kostete, und die Logen $100, aber frei war auch nicht das allerkleinste Plätzchen, und im Stehparterre stauten sich die Leute förmlich. Dem wohltätigen Zweck — der Reinertrag galt der „Vacation Association" — muß ein ungemein reicher Betrag zugeflossen sein.

om MORNING TELEGRAPH

ldress: New York City

te JAN 14 1917

The Vacation Fund Concert.

The gala concert to be given in the Metropolitan Opera House next Tuesday evening by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, should break all records in the matter of receipts for concerts if the present prospects are fulfilled. Miss Robinson-Smith, president of the Vacation Association, reports that already the sale has been active. This will be Paderewski's only appearance with orchestra in New York this year, and C. A. Ellis, manager of the Boston Symphony Orchestra, promises that it will be another twenty-three years before the orchestra comes to New York to give another special concert.

n STAATS-ZEITUNG

ress: New York City

JAN 17 1917

Konzerte.

Die Bostoner boten uns auch in ihrem gestrigen Nachmittagskonzert in Carnegie Hall ganz erlesen Schönes. Die Webersche „Euryanthe"-Ouverture habe ich nicht häufig so wundervoll ausgelegt und virtuos gespielt bewundern können, und in der Haydn'schen C-Moll-Symphonie warb Mucks Dirigentenstab um Sympathien und Freunde mit allem Zauber der lieblichsten Ueberredungskunst, und das Orchester prangte in herrlichster Leichtigkeit und Feinheit. Wohl den größten Erfolg aber bedeutete die selten gehörte Tschaikowskysche D-Moll-Suite, op. 43, nicht sowohl wegen der Qualitäten des Werkes als wegen der einfach bestrickend graziösen und meisterhaften Ausführung durch das Orchester. Das Publikum, welches Carnegie Hall bis auf das letzte Plätzchen dicht besetzt hielt, bereitete den Gästen einen rauschenden Erfolg.

EVENING GLOBE
ss: New York City

Music.

Paderewski, Kreisler, and Boston for Charity.

Benefit concerts usually pass without criticism, and the charity has been known to cover, from the point of view of art, quite the proverbial allowance of sins. However, such a concert can benefit the public, and its nature may be such as to make criticism not only proper, but indispensable.

The "gala concert" of the Vacation Association at the Metropolitan Opera House last evening is a case of point. It was of benefit to the association, of about $25,000 worth of benefit. At the same time it was of benefit to the public—at least to so much of the public as could squeeze into an opera house which groaned its capacity at a ten dollar price scale. The performers were Mr. Paderewski, Mr. Kreisler, and the Boston Symphony Orchestra, directed, naturally, by Dr. Muck.

The occasion was notable in the first place because the Boston Symphony Orchestra had not played here out of its regular subscription series in nearly twenty-four years. The appearance of either Mr. Paderewski or Mr. Kreisler alone as soloist would have meant much; the appearance of both meant more. Altogether it was one of those occasions which some insist should be marked with a white stone or a red letter, or other emblem of color or non-color.

The orchestral numbers were the overture to "The Sold Bride," Richard Strauss's "Till Eulenspiegel," and the "Roumanian Rhapsody" in A major of Enesco. Dr. Muck and the orchestra literally set the pace in Smetana's whirlwind overture. I have been hearing the Boston Symphony Orchestra since childhood and am not likely to be bowled over now by any of its miracles. But last evening!—In the three orchestral pieces and in the accompaniments to the violin concerto of Mendelssohn and the piano concerto of Schumann the performance of the orchestra was simply marvellous, amazing, astounding, bewildering, stunning, flabbergasting, dumfounding, electrifiying, staggering, overwhelming, and the rest of them. I suppose some would say the incomparable band played "on its mettle." Why spout further vocables in an effort to convey an impression which nothing but the Boston Symphony Orchestra can convey? After all these years of it I heard it as for the first time.

Mr. Paderewski's performance in the Schumann concerto (the work, by the way, which he played as soloist at the Washington Arch concert of the Boston orchestra nearly twenty-four years ago) was of the beauty which is peculiar unto him. During the performance of the work the eminent pianist seemed considerably put out by the prompter's box, beside which stood his piano. Dr. Muck, too, though conducting, found time to shake his baton in menacing gesture toward that encumbrance. A sympathetic audience shivered, imaging to itself some pernicious draught out of the hooded cave. It transpired, however, that two urchins solemnly chewing gum under the hood while they took in the performance of Mr. Paderewski and the orchestra were the disturbing factor.

Mr. Kreisler played in splendid form the Mendelssohn concerto, and later delighted the house with a group of the short pieces of which he makes a specialty. At the end of the programme, on a stage now darkened, Mr. Paderewski played Chopin as only he can.

The applause was in tune with a night pitched to superlatives.

PITTS SANBORN.

From the
Traveler
Jan.6,1917.

Next Week's Symphony Program.

The first part of Dr. Muck's program for the Symphony concerts, Friday afternoon and Saturday evening of next week will be devoted to three works by the Finnish composer, Sibelius, none of which has been heard in Boston. These are "Pohjola's Daughter," "The Oceanides" and "Night-ride and Sunrise." "The Oceanides" was written by Sibelius for the Norfolk, Connecticut, festival of two years ago. The second part will comprise Beethoven's violin concerto and the overture to "Egmont." The solist will be Albert Spalding, who at these concerts is making his first appearance with our Symphony orchestra.

Irma Seydel, violinist, is to be the soloist at the concert by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, on Thursday evening next, playing Saint-Saens' third concerto.

Fritz Kreisler's program for his concert in Symphony Hall tomorrow afternoon will be:

Suite in E minor	J. S. Bach
Chaconne (for violin alone)	J. S. Bach
Concerto No. 2 in F-sharp minor	Vieuxtemps
Melody in D minor	Gluck
Scherzo in B-flat major	Dittersdorf
La Chasse (Caprice)	Cartier
Larghetto in B-flat major	Weber
Moment Musical	Schubert
Rondo in G major	Mozart
Indian Lament	Dvorak-Kreisler
Three Old Vienna Dances	Kreisler

(1) Liebesleid. (2) Schoen Rosmarin. (3) Liebesfreud.

Paderewski will be the soloist for the Symphony Hall concert on Sunday afternoon Jan. 14.

From the
N.Y. Globe
Jan.17,1917.

Music.

Paderewski, Kreisler, and Boston for Charity.

Benefit concerts usually pass without criticism, and the charity has been known to cover, from the point of view of art, quite the proverbial allowance of sins. However, such a concert can benefit the public, and its nature may be such as to make criticism not only proper, but indispensable.

The "gala concert" of the Vacation Association at the Metropolitan Opera House last evening is a case of point. It was of benefit to the association, of about $25,000 worth of benefit. At the same time it was of benefit to the public—at least to so much of the public as could squeeze into an opera house which groaned its capacity at a ten dollar price scale. The performers were Mr. Paderewski, Mr. Kreisler, and the Boston Symphony Orchestra, directed, naturally, by Dr. Muck.

The occasion was notable in the first place because the Boston Symphony Orchestra had not played here out of its regular subscription series in nearly twenty-four years. The appearance of either Mr. Paderewski or Mr. Kreisler alone as soloist would have meant much; the appearance of both meant more. Altogether it was one of those occasions which some insist should be marked with a white stone or a red letter, or other emblem of color or non-color.

The orchestral numbers were the overture to "The Sold Bride," Richard Strauss's "Till Eulenspiegel," and the "Roumanian Rhapsody" in A major of Enesco. Dr. Muck and the orchestra literally set the pace in Smetana's whirlwind overture. I have been hearing the Boston Symphony Orchestra since childhood and am not likely to be bowled over now by any of its miracles. But last evening!—In the three orchestral pieces and in the accompaniments to the violin concerto of Mendelssohn and the piano concerto of Schumann the performance of the orchestra was simply marvellous, amazing, astounding, bewildering, stunning, flabbergasting, dumfounding, electrifiying, staggering, overwhelming, and the rest of them. I suppose some would say the incomparable band played "on its mettle." Why spout further vocables in an effort to convey an impression which nothing but the Boston Symphony Orchestra can convey? After all these years of it I heard it as for the first time.

Mr. Paderewski's performance in the Schumann concerto (the work, by the way, which he played as soloist at the Washington Arch concert of the Boston orchestra nearly twenty-four years ago) was of the beauty which is peculiar unto him. During the performance of the work the eminent pianist seemed considerably put out by the prompter's box, beside which stood his piano. Dr. Muck, too, though conducting, found time to shake his baton in menacing gesture toward that encumbrance. A sympathetic audience shivered, imaging to itself some pernicious draught out of the hooded cave. It transpired, however, that two urchins solemnly chewing gum under the hood while they took in the performance of Mr. Paderewski and the orchestra were the disturbing factor.

Mr. Kreisler played in splendid form the Mendelssohn concerto, and later delighted the house with a group of the short pieces of which he makes a specialty. At the end of the programme, on a stage now darkened, Mr. Paderewski played Chopin as only he can.

The applause was in tune with a night pitched to superlatives.

PITTS SANBORN.

From the
GLOBE
Jan. 16,1917.

BOSTON ORCHESTRA IN N Y

Symphony Players Will Give a Concert Tonight From Which the Receipts Will Be $24,000

The Symphony Orchestra with its entire personnel leaves Boston this morning for New York, where it will give this evening a special concert in the Metropolitan Opera House in aid of the Vacation Association. The orchestra will have the assistance of Paderewski and Kreisler as soloists.

The prices of tickets for this concert range from $1 for the back of the topmost gallery to $10 for the entire parquet and boxes have sold at $150 and $100 each. The house is sold out and the receipts will be about $24,000.

The orchestra returns at midnight.

SUN
ess: New York City

JAN 14

A gala concert will be given in aid of the Vacation Association at the Metropolitan Opera House on Tuesday evening. The programme will be presented by the Boston Symphony Orchestra, with Ignace Paderewski and Fritz Kreisler as the soloists. The pianist will play the Schumann concerto, and the violinist the Mendelssohn concerto. Each soloist will be heard also in a group of solos. The orchestra will play the overture Smetana's "Die Verkaufte Braut," Strauss's "Till Eulenspiegel's Merry Pranks" and the "Caprice Espagnol" of Rimsky-Korsakoff.

[70]

From the
N.Y. Post
Jan.17,1917.

MUSIC AND DRAMA

A Gala Concert and Others.

Karl Klindworth once tried to give a concert in Steinway Hall at $10 a seat. So did Adelina Patti. They did not get rich from the sale of seats. Heinrich Conried, on the other hand, added a hundred thousand or more to the Metropolitan's bank account when he gave a series of "Parsifal" performances at $10 a parquet seat. Last night the Metropolitan held a "Parsifal" audience of some $25,000 value; but the entertainment was not Wagner's swan song; it was a concert given by Paderewski, Kreisler, and the Boston Symphony Orchestra for the benefit of Anne Morgan's Vacation Association for Working Girls.

Judging by the enthusiasm, those who had paid so liberally for their seats got more than their money's worth in hearing Kreisler play the Mendelssohn concerto and Paderewski the Schumann, not to speak of additional groups of titbits. They both showed once more that they are at the head of their class. To be sure, their playing would have been still more enjoyable in a smaller auditorium. Even the Boston Symphony Orchestra did not appear to such advantage as it does in Carnegie Hall. It played three virtuoso pieces: Smetana's "Bartered Bride" overture, Strauss's "Till Eulenspiegel," and Enesco's "Rumanian Rhapsody," under Dr. Muck's energetic bâton. The season has been a hard one on great artists, what with playing and relief work. Both Paderewski and Kreisler looked pale and tired. Paderewski leaves to-day for the South and Cuba, for a rest for his wife and himself.

From the
Transcript
Jan.17.1917.

NEWS OF MUSIC

As New York Heard Dr. Muck, Mr. Kreisler and Mr. Paderewski in a Single Concert—Young Players and Fresh Music—Items and Announcements

THE desire of Miss Anne Morgan is at last fulfilled. For two years she has purposed a concert in New York at which the Boston Symphony Orchestra, Mr. Kreisler and Mr. Paderewski should all appear for the profit of her Vacation Association, a charity for working girls. The difficulty in the way was the discovery of an evening on which the orchestra, the violinist and the pianist could join forces without disarrangement of their several schedules. Last season it could not be found, this season managerial fate and adjustments have been kinder and on Tuesday evening the concert of concerts befell in the Metropolitan Opera House. Upstairs and down, boxes, parquet, galleries and standing room, it was filled to the last place; prices were uniformly high and the gross receipts are estimated at $25,000. The concert was proportionately long, beginning at eight-thirty and ending at eleven-thirty after the orchestra had been heard in three numbers, Mr. Kreisler in a concerto and solo pieces; Mr. Paderewski in like items. All this music was familiar; for the orchestra Smetana's overture to his opera, "The Bartered Bride," Strauss's tone-poem of Eulenspiegel and Enesco's "Roumanian Rhapsody," light and displayful numbers suiting the occasion; for the violinist, Mendelssohn's easy concerto and four trifles; for the pianist, Schumann's songful concerto and a similar miscellany. All concerned from Dr. Muck and the two virtuosi downward dutifully fulfilled expectations and the only perceptible shadow on the occasion was the wish of a few to hear Mr. Paderewski and Mr. Kreisler together in a single piece. Double concertos for piano, violin and orchestra are, however, an unknown quantity and the Metropolitan is hardly the place for sonatas. The unusual, however, was not altogether lacking, thanks to the cat of the opera house. Though he has been schooled to shun the stage when opera is set upon it, he knew no such restriction in the case of concerts; ascended through the prompter's box; observed Mr. Paderewski to that pettish pianist's obvious annoyance; amused the patiently waiting Dr. Muck and finally, under prodding from Mr. Witek's bow, withdrew to repose among the unlighted footlights. Otherwise the first appearance of the Symphony Orchestra in New York in twenty-three years—outside the annual series of subscription concerts—was uneventful.

From WORLD
Address: New York City

Mr. Paderewski, Fritz Kreisler and the Boston Symphony Orchestra will furnish the programme for the concert to be given at the Metropolitan Opera House next Tuesday evening for the benefit of the Vacation Association, Inc., Miss Robinson Smith, President.

Among those who have taken tickets are Mrs. Arthur Dodge, Mrs. Henry Evans, Mrs. Adrian Iselin, Mrs. Vincent Astor, Mrs. Newbold Edgar, Mrs. Henry E. Davison, Mrs. Frederick Allen, Mrs. August Belmont, Mrs. Edward Breitung, Mrs. Henry Clews, Miss Katherine Bledgett, Mrs. Perry Belmont, Mrs. Harry Payne Whitney, Mrs. W. K. Vanderbilt, Mrs. Herbert L. Satterlee, Mrs. J. Pierpont Morgan and Miss Anne Morgan.

From the
GLOBE
Jan. 6,1917.

Compositions by Sibelius at This Week's Symphonies

The Symphony program this week will contain three novelties. The first part of the concert will be devoted to three works by the Finnish composer, Sibelius, none of which has been heard in Boston. These are "Pohjola's Daughter," "The Oceansides" and "Night-ride and Sunrise." "The Oceansides" was written by Sibelius for the Norfolk Connecticut Festival two years ago.

The second part of the program will comprise Beethoven's violin Concerto and the Overture to "Egmont." The soloist will be Albert Spalding, the admirable American artist, who at these concerts is making his first appearances with our Symphony Orchestra.

Cambridge Symphony Concert

Miss Irma Seydel, the talented young violinist, who is a native of this city and well and favorably known here, will be the soloist at the Symphony concert in Cambridge next Thursday evening. The program comprises Schumann's "Rhenish" symphony, Borodin's "On the Steppes of Central Asia," Saint-Saens' third concerto for violin in B minor and Wagner's overture to "Rienzi."

EVENING MAIL
ess: New York City

FOR the benefit of the Vacation Association a concert will be given this evening at the Metropolitan Opera House by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, with Ignace Paderewski and Fritz Kreisler as soloists.

Among those who have taken boxes and seats are Mrs. Bayard Cutting, Miss Cutting, Mrs. Henry Clews, Mrs. Newbold Edgar, Mrs. Vincent Astor, Mrs. Adrian Iselin, Mrs. Charles H. Ditson, Mrs. Henry F. Davison, Mrs. Charles Steele, Mrs. August Belmont, Mrs. Henry Frick, Mrs. John Greenough, Mrs. Paul D. Cravath, Mrs. W. T. Carrington, Mrs. Perry Belmont, Mrs. Harry Payne Whitney, Mrs. J. Pierpont Morgan, Miss Anne Morgan, Mrs. Herbert L. Satterlee, Mrs. W. K. Vanderbilt, Clarence H. Mackay, Mrs. Horace Hill, Mrs. Alfred Cook, Mrs. Albert Goodhart, Mrs. William B. Dillon and Mrs. James Cushman.

From the
Monitor
Jan.20,1917.

LOUISE HOMER SOLOIST WITH BOSTON SYMPHONY

Boston Symphony Orchestra in twelfth concerts of season, Jan. 19 and 20, Dr. Karl Muck conducting, Mme. Louise Homer, contralto, soloist. The program: Schubert, symphony in B minor ("Unfinished"); Bach, air, "It Is Finished," from "St. John Passion," "My Heart Ever Faithful"; Ballantine, "The Eve of St. Agnes" (first time at these concerts); Sidney Homer, three songs with orchestra, "From the Brake the Nightingale," "Sing to Me—Sing," "The Song of the Shirt"; Wagner, introduction and bacchanale from "Tannhäuser," Act I.

Not until the Wagner number at the end of the program did Dr. Muck and his men measure up to the standard of a Boston Symphony performance. The Schubert symphony, beloved of many for its warmth of poetry, its wealth of melody and its wholesomeness of emotion, was strangely ineloquent. Even mere beauty of sound, which at least might have been expected, eluded the effort of the conductor, except for certain flashes, as in the second movement, where the oboe and the clarinet rise in transcendent song against a background of shimmering string tone.

Mr. Ballantine's symphonic poem, played for the first time at these concerts, fared somewhat better, and the composer, who was forced to rise in his seat to acknowledge the applause, may congratulate himself that his music had a fine and fair presentation. How many instructors of music in institutions of learning are privileged to hear their early efforts given the careful attention that Dr. Muck bestows on all that he undertakes? For all that this is a well-made piece, with careful attention to form and orchestration, it is to be hoped that it will soon be surpassed by the young composer. The hasty impression of a single hearing leaves much to be desired in the way of more definite statement of themes, clearer contrasts of themes, and indeed more worth in the themes themselves. In favor of the composition, however, and it counts for much in the way of promise of work to come, is a rigorous resistance of the temptation to elaborate and develop beyond the importance of the idea. Mr. Ballantine in repressing the academic tendency to squeeze all there is out of a musical idea has gone far on his way.

Mme. Homer, warmly and affectionately welcomed, gave her best interpretation in her husband's setting to Thomas Hood's "The Song of the Shirt." The "Heart Ever Faithful" aria of Bach demands a certain steadiness and smoothness of tone that Mme. Homer did not quite achieve.

From the
Journal
Jan.20,1917.

MME. HOMER IS SOLOIST WITH THE SYMPHONY

Harvard Instructor's Tone Poem Played—McCormack Next Soloist.

Greater Boston figures with unusual prominence on this week's Symphony program. The orchestral novelty is a symphonic poem by Edward Ballantine, a young musician who lives in this city and teaches at Harvard. It is entitled "The Eve of St. Agnes," as it is based upon the beautiful poem by Keats, although it does not translate the whole text literally into tone. The soloist of the concerts is Mme. Louise Homer, who lived in Boston for many years and here made her professional start; and three of the songs she sings are works by her husband, Sidney Homer, a Bostonian by birth.

Mr. Ballantine, who wrote the new tone poem, was present yesterday and he responded modestly to the applause that followed its performance. On the whole it is perhaps the most agreeable composition presented in recent years by any member of the Harvard school of composers. It reflects much of the spirit of Keats' verses, and, wonderful to relate, largely in a melodious and therefore grateful and becoming manner. It is modern enough in its orchestration. Too many of the new writers are content with technical displays, and maybe that is the best they can do. Mr. Ballantine writes poetically as well as skilfully. The audience took pleasure in the music.

Mme. Homer was also roundly applauded for her singing. Her voice has a quality all its own. Yesterday it sounded as rich and fresh as ever. Her numbers are two Bach airs, "It Is Finished" and "My Heart Ever Faithful," and three songs by Mr. Homer, two of which are settings of Henley poems, "From the Brake of the Nightingale" and "Sing to Me, Sing;" and the third is a setting of Thomas Hood's "Song of the Shirt."

Dr. Muck conducted a charming performance of Schubert's "Unfinished Symphony." The program ends with the introduction and bacchanale from the first act of "Tannhaeuser," Paris version.

The orchestra will be out of town all next week. At the concerts on Feb. 2 and 3 John McCormack, who has just decided to become an American citizen, will be the soloist. As he is acknowledged to be the foremost exponent of the classic style of singing, he will naturally be heard in old operatic airs. "Per Pieta non Ricercate," from Mozart's "Il Curioso Indiscreto;" and "Shepherd, What Art Thou Pursuing?" from Handel's "Acis and Galatea," are the numbers he has chosen. The orchestral numbers will be Mozart's "Marriage of Figaro" overture, Reger's "Variations on a Theme by Hiller," and one of the Richard Strauss tone poems, "Don Juan."

From the
Traveler
Jan.27.1917.

McCormack Soloist with Symphony

By FRANK BERTWALL.

To many, the feature of next week's Symphony concerts will be the debut of John McCormack, unquestionably the most popular concert tenor of the day, as soloist with the Boston Symphony orchestra. There is just a bit of curiosity as to whether his popularity will lead Dr. Muck to allow an encore, which privilege has as yet been granted only to Paderewski of all soloists appearing with this orchestra.

McCormack's first number will be an air from Mozart's little one-act opera, "Il Curioso Indiscreto"; his second, the recitative, "Stay, Shepherd, Stay," and his third, the air, "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea."

The orchestral numbers will comprise the overture to Mozart's "The Marriage of Figaro," Max Reger's "Variations and Fugue on a Merry Theme by Hiller," and Richard Strauss's tone poem, "Don Juan."

The program for the Symphony concert in Sanders Theatre, Cambridge, Thursday evening, will be: Ceasar Franck's Symphony in D minor, Richard Wagner's "A Siegfried Idyl" and Richard Strauss's "Till Eulenspigel's Merry Pranks."

EVENING GLOBE
s: New York City

Music.

Paderewski, Kreisler, and Boston for Charity.

Benefit concerts usually pass without criticism, and the charity has been known to cover, from the point of view of art, quite the proverbial allowance of sins. However, such a concert can benefit the public, and its nature may be such as to make criticism not only proper, but indispensable.

The "gala concert" of the Vacation Association at the Metropolitan Opera House last evening is a case of point. It was of benefit to the association, of about $25,000 worth of benefit. At the same time it was of benefit to the public—at least to so much of the public as could squeeze into an opera house which groaned its capacity at a ten dollar price scale. The performers were Mr. Paderewski, Mr. Kreisler, and the Boston Symphony Orchestra, directed, naturally, by Dr. Muck.

The occasion was notable in the first place because the Boston Symphony Orchestra had not played here out of its regular subscription series in nearly twenty-four years. The appearance of either Mr. Paderewski or Mr. Kreisler alone as soloist would have meant much; the appearance of both meant more. Altogether it was one of those occasions which some insist should be marked with a white stone or a red letter, or other emblem of color or non-color.

The orchestral numbers were the overture to "The Sold Bride," Richard Strauss's "Till Eulenspiegel," and the "Roumanian Rhapsody" in A major of Enesco. Dr. Muck and the orchestra literally set the pace in Smetana's whirlwind overture. I have been hearing the Boston Symphony Orchestra since childhood and am not likely to be bowled over now by any of its miracles. But last evening!—In the three orchestral pieces and in the accompaniments to the violin concerto of Mendelssohn and the piano concerto of Schumann the performance of the orchestra was simply marvellous, amazing, astounding, bewildering, stunning, flabbergasting, dumfounding, electrifiying, staggering, overwhelming, and the rest of them. I suppose some would say the incomparable band played "on its mettle." Why spout further vocables in an effort to convey an impression which nothing but the Boston Symphony Orchestra can convey? After all these years of it I heard it as for the first time.

Mr. Paderewski's performance in the Schumann concerto (the work, by the way, which he played as soloist at the Washington Arch concert of the Boston orchestra nearly twenty-four years ago) was of the beauty which is peculiar unto him. During the performance of the work the eminent pianist seemed considerably put out by the prompter's box, beside which stood his piano. Dr. Muck, too, though conducting, found time to shake his baton in menacing gesture toward that encumbrance. A sympathetic audience shivered, imaging to itself some pernicious draught out of the hooded cave. It transpired, however, that two urchins solemnly chewing gum under the hood while they took in the performance of Mr. Paderewski and the orchestra were the disturbing factor.

Mr. Kreisler played in splendid form the Mendelssohn concerto, and later delighted the house with a group of the short pieces of which he makes a specialty. At the end of the programme, on a stage now darkened, Mr. Paderewski played Chopin as only he can.

The applause was in tune with a night pitched to superlatives.

PITTS SANBORN.

From the
Traveler
Jan.6,1917.

Next Week's Symphony Program.

The first part of Dr. Muck's program for the Symphony concerts, Friday afternoon and Saturday evening of next week will be devoted to three works by the Finnish composer, Sibelius, none of which has been heard in Boston. These are "Pohjola's Daughter," "The Oceanides" and "Night-ride and Sunrise." "The Oceanides" was written by Sibelius for the Norfolk, Connecticut, festival of two years ago. The second part will comprise Beethoven's violin concerto and the overture to "Egmont." The solist will be Albert Spalding, who at these concerts is making his first appearance with our Symphony orchestra.

Irma Seydel, violinist, is to be the soloist at the concert by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, on Thursday evening next, playing Saint-Saens' third concerto.

Fritz Kreisler's program for his concert in Symphony Hall tomorrow afternoon will be:

Suite in E minor	J. S. Bach
Chaconne (for violin alone)	J. S. Bach
Concerto No. 2 in F-sharp minor	Vieuxtemps
Melody in D minor	Gluck
Scherzo in B-flat major	Dittersdorf
La Chasse (Caprice)	Cartier
Larghetto in B-flat major	Weber
Moment Musical	Schubert
Rondo in G major	Mozart
Indian Lament	Dvorak-Kreisler
Three Old Vienna Dances	Kreisler

(1) Liebesleid. (2) Schoen Rosmarin. (3) Liebesfreud.

Paderewski will be the soloist for the Symphony Hall concert on Sunday afternoon Jan. 14.

From the
N.Y. Globe
Jan.17,1917.

Music.

Paderewski, Kreisler, and Boston for Charity.

Benefit concerts usually pass without criticism, and the charity has been known to cover, from the point of view of art, quite the proverbial allowance of sins. However, such a concert can benefit the public, and its nature may be such as to make criticism not only proper, but indispensable.

The "gala concert" of the Vacation Association at the Metropolitan Opera House last evening is a case of point. It was of benefit to the association, of about $25,000 worth of benefit. At the same time it was of benefit to the public—at least to so much of the public as could squeeze into an opera house which groaned its capacity at a ten dollar price scale. The performers were Mr. Paderewski, Mr. Kreisler, and the Boston Symphony Orchestra, directed, naturally, by Dr. Muck.

The occasion was notable in the first place because the Boston Symphony Orchestra had not played here out of its regular subscription series in nearly twenty-four years. The appearance of either Mr. Paderewski or Mr. Kreisler alone as soloist would have meant much; the appearance of both meant more. Altogether it was one of those occasions which some insist should be marked with a white stone or a red letter, or other emblem of color or non-color.

The orchestral numbers were the overture to "The Sold Bride," Richard Strauss's "Till Eulenspiegel," and the "Roumanian Rhapsody" in A major of Enesco. Dr. Muck and the orchestra literally set the pace in Smetana's whirlwind overture. I have been hearing the Boston Symphony Orchestra since childhood and am not likely to be bowled over now by any of its miracles. But last evening!—In the three orchestral pieces and in the accompaniments to the violin concerto of Mendelssoln and the piano concerto of Schumann the performance of the orchestra was simply marvellous, amazing, astounding, bewildering, stunning, flabbergasting, dumfounding, electrifiying, staggering, overwhelming, and the rest of them. I suppose some would say the incomparable band played "on its mettle." Why spout further vocables in an effort to convey an impression which nothing but the Boston Symphony Orchestra can convey? After all these years of it I heard it as for the first time.

Mr. Paderewski's performance in the Schumann concerto (the work, by the way, which he played as soloist at the Washington Arch concert of the Boston orchestra nearly twenty-four years ago) was of the beauty which is peculiar unto him. During the performance of the work the eminent pianist seemed considerably put out by the prompter's box, beside which stood his piano. Dr. Muck, too, though conducting, found time to shake his baton in menacing gesture toward that encumbrance. A sympathetic audience shivered, imaging to itself some pernicious draught out of the hooded cave. It transpired, however, that two urchins solemnly chewing gum under the hood while they took in the performance of Mr. Paderewski and the orchestra were the disturbing factor.

Mr. Kreisler played in splendid form the Mendelssohn concerto, and later delighted the house with a group of the short pieces of which he makes a specialty. At the end of the programme, on a stage now darkened, Mr. Paderewski played Chopin as only he can.

The applause was in tune with a night pitched to superlatives.

PITTS SANBORN.

From the
GLOBE
Jan. 16,1917.

BOSTON ORCHESTRA IN N Y

Symphony Players Will Give a Concert Tonight From Which the Receipts Will Be $24,000

The Symphony Orchestra with its entire personnel leaves Boston this morning for New York, where it will give this evening a special concert in the Metropolitan Opera House in aid of the Vacation Association. The orchestra will have the assistance of Paderewski and Kreisler as soloists.

The prices of tickets for this concert range from $1 for the back of the topmost gallery to $10 for the entire parquet and boxes have sold at $150 and $100 each. The house is sold out and the receipts will be about $24,000.

The orchestra returns at midnight.

SUN
ess: New York City

JAN 14

A gala concert will be given in aid of the Vacation Association at the Metropolitan Opera House on Tuesday evening. The programme will be presented by the Boston Symphony Orchestra, with Ignace Paderewski and Fritz Kreisler as the soloists. The pianist will play the Schumann concerto, and the violinist the Mendelssohn concerto. Each soloist will be heard also in a group of solos. The orchestra will play the overture Smetana's "Die Verkaufte Braut," Strauss's "Till Eulenspiegel's Merry Pranks" and the "Caprice Espagnol" of Rimsky-Korsakoff.

[70]

From the
N.Y. Post
Jan.17,1917.

MUSIC AND DRAMA

A Gala Concert and Others.

Karl Klindworth once tried to give a concert in Steinway Hall at $10 a seat. So did Adelina Patti. They did not get rich from the sale of seats. Heinrich Conried, on the other hand, added a hundred thousand or more to the Metropolitan's bank account when he gave a series of "Parsifal" performances at $10 a parquet seat. Last night the Metropolitan held a "Parsifal" audience of some $25,000 value; but the entertainment was not Wagner's swan song; it was a concert given by Paderewski, Kreisler, and the Boston Symphony Orchestra for the benefit of Anne Morgan's Vacation Association for Working Girls.

Judging by the enthusiasm, those who had paid so liberally for their seats got more than their money's worth in hearing Kreisler play the Mendelssohn concerto and Paderewski the Schumann, not to speak of additional groups of titbits. They both showed once more that they are at the head of their class. To be sure, their playing would have been still more enjoyable in a smaller auditorium. Even the Boston Symphony Orchestra did not appear to such advantage as it does in Carnegie Hall. It played three virtuoso pieces: Smetana's "Bartered Bride" overture, Strauss's "Till Eulenspiegel," and Enesco's "Rumanian Rhapsody," under Dr. Muck's energetic bâton. The season has been a hard one on great artists, what with playing and relief work. Both Paderewski and Kreisler looked pale and tired. Paderewski leaves to-day for the South and Cuba, for a rest for his wife and himself.

From the
Transcript
Jan.17.1917.

NEWS OF MUSIC

As New York Heard Dr. Muck, Mr. Kreisler and Mr. Paderewski in a Single Concert—Young Players and Fresh Music—Items and Announcements

THE desire of Miss Anne Morgan is at last fulfilled. For two years she has purposed a concert in New York at which the Boston Symphony Orchestra, Mr. Kreisler and Mr. Paderewski should all appear for the profit of her Vacation Association, a charity for working girls. The difficulty in the way was the discovery of an evening on which the orchestra, the violinist and the pianist could join forces without disarrangement of their several schedules. Last season it could not be found, this season managerial fate and adjustments have been kinder and on Tuesday evening the concert of concerts befell in the Metropolitan Opera House. Upstairs and down, boxes, parquet, galleries and standing room, it was filled to the last place; prices were uniformly high and the gross receipts are estimated at $25,000. The concert was proportionately long, beginning at eight-thirty and ending at eleven-thirty after the orchestra had been heard in three numbers, Mr. Kreisler in a concerto and solo pieces; Mr. Paderewski in like items. All this music was familiar; for the orchestra Smetana's overture to his opera, "The Bartered Bride," Strauss's tone-poem of Eulenspiegel and Enesco's "Roumanian Rhapsody," light and displayful numbers suiting the occasion; for the violinist, Mendelssohn's easy concerto and four trifles; for the pianist, Schumann's songful concerto and a similar miscellany. All concerned from Dr. Muck and the two virtuosi downward dutifully fulfilled expectations and the only perceptible shadow on the occasion was the wish of a few to hear Mr. Paderewski and Mr. Kreisler together in a single piece. Double concertos for piano, violin and orchestra are, however, an unknown quantity and the Metropolitan is hardly the place for sonatas. The unusual, however, was not altogether lacking, thanks to the cat of the opera house. Though he has been schooled to shun the stage when opera is set upon it, he know no such restriction in the case of concerts; ascended through the prompter's box; observed Mr. Paderewski to that pettish pianist's obvious annoyance; amused the patiently waiting Dr. Muck and finally, under prodding from Mr. Witek's bow, withdrew to repose among the unlighted footlights. Otherwise the first appearance of the Symphony Orchestra in New York in twenty-three years—outside the annual series of subscription concerts—was uneventful.

From WORLD
Address: New York City

Mr. Paderewski, Fritz

Symphony Orchestra will
for the concert to be giv
Opera House next Tue
benefit of the Vacation Ass
inson Smith, President.

Among those who hav
Arthur Dodge, Mrs. He
Iselin, Mrs. Vincent As
Mrs. Henry E. Davis
Mrs. August Belmont, M
Henry Clews, Miss Kath
Belmont, Mrs. Harry P
Vanderbilt, Mrs. Her
Pierpont Morgan and

J. S. N.. nex
0 o'clock at
ther in Was

ding of M
ghter of Mr.
Ligny, to Ja
this afternoo
ired and Ei
s the Apostl
cholas Avenue
at the Hote
Hundred a
o'clock

ork, 188

From the
GLOBE
Jan. 6,1917.

Compositions by Sibelius at This Week's Symphonies

The Symphony program this week will contain three novelties. The first part of the concert will be devoted to three works by the Finnish composer, Sibelius, none of which has been heard in Boston. These are "Pohjola's Daughter," "The Oceansides" and "Night-ride and Sunrise." "The Oceansides" was written by Sibelius for the Norfolk Connecticut Festival two years ago.

The second part of the program will comprise Beethoven's violin Concerto and the Overture to "Egmont." The soloist will be Albert Spalding, the admirable American artist, who at these concerts is making his first appearances with our Symphony Orchestra.

Cambridge Symphony Concert

Miss Irma Seydel, the talented young violinist, who is a native of this city and well and favorably known here, will be the soloist at the Symphony concert in Cambridge next Thursday evening. The program comprises Schumann's "Rhenish" symphony, Borodin's "On the Steppes of Central Asia," Saint-Saens' third concerto for violin in B minor and Wagner's overture to "Rienzi."

EVENING MAIL
ess: New York City

FOR the benefit of the Vacation Association a concert will be given this evening at the Metropolitan Opera House by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, with Ignace Paderewski and Fritz Kreisler as soloists.

Among those who have taken boxes and seats are Mrs. Bayard Cutting, Miss Cutting, Mrs. Henry Clews, Mrs. Newbold Edgar, Mrs. Vincent Astor, Mrs. Adrian Iselin, Mrs. Charles H. Ditson, Mrs. Henry E. Davison, Mrs. Charles Steele, Mrs. August Belmont, Mrs. Henry Frick, Mrs. John Greenough, Mrs. Paul D. Cravath, Mrs. W. T. Carrington, Mrs. Perry Belmont, Mrs. Harry Payne Whitney, Mrs. J. Pierpont Morgan, Miss Anne Morgan, Mrs. Herbert L. Satterlee, Mrs. W. K. Vanderbilt, Clarence H. Mackay, Mrs. Horace Hill, Mrs. Alfred Cook, Mrs. Albert Goodhart, Mrs. William B. Dillon and Mrs. James Cushman.

From the
Monitor
Jan.20,1917.

LOUISE HOMER SOLOIST WITH BOSTON SYMPHONY

Boston Symphony Orchestra in twelfth concerts of season, Jan. 19 and 20, Dr. Karl Muck conducting, Mme. Louise Homer, contralto, soloist. The program: Schubert, symphony in B minor ("Unfinished"); Bach, air, "It Is Finished," from "St. John Passion," "My Heart Ever Faithful"; Ballantine, "The Eve of St. Agnes" (first time at these concerts); Sidney Homer, three songs with orchestra, "From the Brake the Nightingale," "Sing to Me—Sing," "The Song of the Shirt"; Wagner, introduction and bacchanale from "Tannhäuser," Act I.

Not until the Wagner number at the end of the program did Dr. Muck and his men measure up to the standard of a Boston Symphony performance. The Schubert symphony, beloved of many for its warmth of poetry, its wealth of melody and its wholesomeness of emotion, was strangely ineloquent. Even mere beauty of sound, which at least might have been expected, eluded the effort of the conductor, except for certain flashes, as in the second movement, where the oboe and the clarinet rise in transcendent song against a background of shimmering string tone.

Mr. Ballantine's symphonic poem, played for the first time at these concerts, fared somewhat better, and the composer, who was forced to rise in his seat to acknowledge the applause, may congratulate himself that his music had a fine and fair presentation. How many instructors of music in institutions of learning are privileged to hear their early efforts given the careful attention that Dr. Muck bestows on all that he undertakes? For all that this is a well-made piece, with careful attention to form and orchestration, it is to be hoped that it will soon be surpassed by the young composer. The hasty impression of a single hearing leaves much to be desired in the way of more definite statement of themes, clearer contrasts of themes, and indeed more worth in the themes themselves. In favor of the composition, however, and it counts for much in the way of promise of work to come, is a rigorous resistance of the temptation to elaborate and develop beyond the importance of the idea. Mr. Ballantine in repressing the academic tendency to squeeze all there is out of a musical idea has gone far on his way.

Mme. Homer, warmly and affectionately welcomed, gave her best interpretation in her husband's setting to Thomas Hood's "The Song of the Shirt." The "Heart Ever Faithful" aria of Bach demands a certain steadiness and smoothness of tone that Mme. Homer did not quite achieve.

From the
Journal
Jan.20,1917.

MME. HOMER IS SOLOIST WITH THE SYMPHONY

Harvard Instructor's Tone Poem Played—McCormack Next Soloist.

Greater Boston figures with unusual prominence on this week's Symphony program. The orchestral novelty is a symphonic poem by Edward Ballantine, a young musician who lives in this city and teaches at Harvard. It is entitled "The Eve of St. Agnes," as it is based upon the beautiful poem by Keats, although it does not translate the whole text literally into tone. The soloist of the concerts is Mme. Louise Homer, who lived in Boston for many years and here made her professional start; and three of the songs she sings are works by her husband, Sidney Homer, a Bostonian by birth.

Mr. Ballantine, who wrote the new tone poem, was present yesterday and he responded modestly to the applause that followed its performance. On the whole it is perhaps the most agreeable composition presented in recent years by any member of the Harvard school of composers. It reflects much of the spirit of Keats' verses, and, wonderful to relate, largely in a melodious and therefore grateful and becoming manner. It is modern enough in its orchestration. Too many of the new writers are content with technical displays, and maybe that is the best they can do. Mr. Ballantine writes poetically as well as skilfully. The audience took pleasure in the music.

Mme. Homer was also roundly applauded for her singing. Her voice has a quality all its own. Yesterday it sounded as rich and fresh as ever. Her numbers are two Bach airs, "It Is Finished" and "My Heart Ever Faithful," and three songs by Mr. Homer, two of which are settings of Henley poems, "From the Brake of the Nightingale" and "Sing to Me, Sing;" and the third is a setting of Thomas Hood's "Song of the Shirt."

Dr. Muck conducted a charming performance of Schubert's "Unfinished Symphony." The program ends with the introduction and bacchanale from the first act of "Tannhaeuser," Paris version.

The orchestra will be out of town all next week. At the concerts on Feb. 2 and 3 John McCormack, who has just decided to become an American citizen, will be the soloist. As he is acknowledged to be the foremost exponent of the classic style of singing, he will naturally be heard in old operatic airs. "Per Pieta non Ricercate," from Mozart's "Il Curioso Indiscreto;" and "Shepherd, What Art Thou Pursuing?" from Handel's "Acis and Galatea," are the numbers he has chosen. The orchestral numbers will be Mozart's "Marriage of Figaro" overture, Reger's "Variations on a Theme by Hiller," and one of the Richard Strauss tone poems, "Don Juan."

From the
Traveler
Jan.27.1917.

McCormack Soloist with Symphony

By FRANK BERTWALL.

To many, the feature of next week's Symphony concerts will be the debut of John McCormack, unquestionably the most popular concert tenor of the day, as soloist with the Boston Symphony orchestra. There is just a bit of curiosity as to whether his popularity will lead Dr. Muck to allow an encore, which privilege has as yet been granted only to Paderewski of all soloists appearing with this orchestra.

McCormack's first number will be an air from Mozart's little one-act opera, "Il Curioso Indiscreto": his second, the recitative, "Stay, Shepherd, Stay," and his third, the air, "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea."

The orchestral numbers will comprise the overture to Mozart's "The Marriage of Figaro," Max Reger's "Variations and Fugue on a Merry Theme by Hiller," and Richard Strauss's tone poem, "Don Juan."

The program for the Symphony concert in Sanders Theatre, Cambridge, Thursday evening, will be: Ceasar Franck's Symphony in D minor, Richard Wagner's "A Siegfried Idyl" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

From the
Advertiser
Jan.20,1917.

WORK BY SCHUBERT IS WARMLY GREETED

"UNFINISHED" SYMPHONY IS WELL PERFORMED

Followed by "It Is Finished" By Mme. Homer—Ballantine Composition Given

By LOUIS C. ELSON

Schubert—B Minor Symphony.
Bach—Air from St. John Passion-Music, "My Heart Ever Faithful" (Whitsuntide Cantata).
Soloist, Mme. Louise Homer.
Ballantine—"The Eve of St Agnes." Symphonic poem.
Sidney Homer—Three songs with orchestra.
Mme. Louise Homer.
Wagner—Introduction and Bacchanale, "Tannhaeuser."

A program which avoided musical problems from first to last. The way in which Schubert's "Unfinished" symphony holds its own is a good proof that there is something imperishable in pure melody, for this work has the maximum of tune and the minimum of development. The two movements were given with a directness and lack of affectation that merited all praise. Of course there is nothing technical in them but what is child's play for our orchestra, but there is a temptation to over-refine, just as a Prima Donna does with a Falk-song, and this flaw was not altogether avoided.

Every time that one hears this simple and sweet symphony it sets the musician wondering what Schubert would have been like if he had lived five years longer and had taken the proposed contrapuntal lessons from Sechter. He might have become greater than Beethoven, but it is by no means certain. It might have happened as with that "natural" eye doctor in France, who excited the amazement of the trained physicians so that they had him thoroughly educated in surgery; but after that he feared to make the operations that he had boldly done before, and his technical training ruined his career. It is possible that Schubert might not have dared to have been so simply melodic after he had achieved a contraputal education. But this is one of the "ifs" of musicial history. As it is, musician and non-musician unite in loving the "Unfinished" symphony, and laughing at the audacious German who tried to "Finish" it. It was bountifully applauded by the large audience.

After the "Unfinished" symphony Mme. Homer sang "It Is Finished," which seemed flatly to contradict the statement regarding the Schubert work. The two Bach numbers were delightfully contrasted and beautifully sung. Sometimes the music-lover finds greater pleasure in hearing a broad contralto voice than in listening to a showy, flexible soprano. The first number was sad and serious, the second ("My Heart Ever Faithful") full of jubilation. How much there is in rhythmic treatment of a melody! If any of our readers will compare the beginning of this aria with the first part of Jensen's "Murmuring Breeze" they will find the same musical thought, but with the widest possible difference.

Mme. Homer gave the joy of this happiest of Bach arias with charming effect, which was only heightened by its contrast with the first number. Spite of the fact that it was originally a soprano song, it suited well to the singer's voice, and won a decided success.

It may have been conjugal loyalty which caused Mme. Homer to sing three of her husband's songs—just as Katherine Goodson (Mrs. Arthur Hinton) puts her husband's concertos upon her programs; but that did not concern us since the numbers were excellent in their own right.

There were broad climaxes in each of the songs, and these were made the most of. The "Song of the Shirt," is long enough (but not varied enough) to be made into a cantata rather than a solo song, and the music does not always reflect the words. The ending is as powerful as if the singer were making a shirt of mail. "Sing to Me, Sing" is a very fine work and very effective. It was a noble composition nobly sung, and won a deserved and emphatic success.

We should like to dwell longer upon the excellences of Mr. Homer's songs, and Mme. Homer's singing of them, but a large composition by a new and native composer demands the space. Mr. Edward Ballantine has given a long and heavily scored composition for his debut in these concerts. By a pretty coincidence "St. Agnes' Eve" will tonight be played on St. Agnes' Eve itself.

We do not find Mr. Ballantine as impregnated with Keats as our other native composer, Mr. Frederick S. Converse. He does some touches of combat which are not in the poem at all, but such a deviation is more than pardonable, since it gives effective contrast. But at the beginning there is definite tone-picturing, and the tremolo strings, we imagine, portray:—

"St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limped trembling through the frozen grass,
And silent was the flock in woolly fold."

But there is nothing like the bleakness here which Puccini attains with his empty fifth-progressions in the third act of "La Boheme."

There are motives and guiding themes galore in the work. St. Agnes, the patient, holy beadsman," Madeline, Porphyro, and several others have their musical tags, some of which, as the simple tenderness of the Madeline motive, and the heroic character of the Porphyro theme, are very fitting and commendable.

But the music which Porphyro hears when he is smuggled into the enemy's house scarcely reaches the sublimity of Keats' line—"The Music, yearning, like a God in pain." The sweetness of the Madeline theme is added to by the sugar of the Celesta, while Porphyro has trumpet passages for his own. The old beldame, Angela—"weak in body and soul," we could not, on a first hearing, identify.

Mr. Ballantine was right not to follow Keats too closely in the Castle music which Porphyro hears. Keats describes it as:—

"The boisterous midnight, festive clarion,
The Kettle-drum, the far-heard Clarionet,"

which is about as bad as Tennyson's "violin, flute, bassoon," which he invites Maud to come into the garden to hear; (we hope she didn't go); these poets sometimes evolve strange bands of music.

We did not find adequate portrayal of the chamber-scene (only paralleled by the celebrated Shankesprian Balcony Scene), nor was there a graphic portrayal of the tiptoeing exit of the eloping pair. A Chorale theme however indicates triumph, and the Madeline and Porphyro themes indicate who triumphs, and these come in C major, as if Mr. Ballantine wished to elucidate Browning's line ("Abt Vogler")—

"My rest is found, the C major of this life." The end is tranquil. If the work is not great it was worth doing nevertheless, even to exhibit and encourage a new native composer of merit.

The work showed much skill in the handling of a large orchestra—but they all have that. The composer received an ovation at its close, and was obliged to bow twice from his seat in the audience.

Not since Abraham started to sacrifice Isaac was there such a musical sacrifice as when Wagner discarded his "Tannhaeuser" overture because it did not represent his ideas of continuity, and replaced it with a much cheaper Prelude, leading into the first scene of the opera. If only he had been stayed as Abraham was! There is no finer climax in modern overture music than the apotheosis of the Pilgrim's Chorus at the end of that overture. This is cut out altogether in the so-called "Paris Version," and replaced by inferior fortissimo maunderings which finally lead into the Bacchanale of the first act, when matters are quieter but still somewhat dull.

We wish the "Paris Version" might be shelved altogether and the great overture come into its full rights again. Of course it was interesting as a matter of curiosity to those auditors familiar with the troubles that beset the first performances of the opera in Paris, but those who had this curiosity might have satisfied it by looking over the score, or the piano transcription. The long selection does not display Wagner at his best, especially through its central and final portion.

It was played excellently and read with the utmost intelligence, so that none of the effects went to waste. But here the musical public will discard Wagner's hobby-horse and choose the original overture almost unanimously, and spare the Bacchanale altogether.

From the
Traveler
Jan.20,1917.

The concert by the Boston Symphony Orchestra yesterday afternoon was something out of the usual with its first hearing of the symphonic poem, "The Eve of St. Agnes," the work of Edward Ballantine of the music department of Horvard University, the appearance of Louise Homer of the Metropolitan Opera company as soloist, her selections including three songs by her husband, Sidney Homer, Schubert's unfinished symphony and the introduction and Bacchanal from "Tannhauser." Enthusiasm was the order of the afternoon with Mr. Ballantine, Mme. Homer, Dr. Muck and the orchestra sharing in the honors.

The Bollantine work made a favorable impression, although it gives the impression of one running ahead of his powers of expression. Mme. Homer was in excellent voice and was an enthusiastically recalled. The feature of the concert, however, was the unfinished symphony, a beautiful work read as in Dr. Muck's best vein.

From the
Herald
Jan.20,1917.

SYMPHONY ORCHESTRA'S 12TH CONCERT

Dr. Muck and His Players Give Beautiful Performance of Schubert's Unfinished Symphony in B Minor, the Opening Work — Mme. Homer Sings Several Songs.

PROGRAM WILL BE REPEATED THIS EVENING

By PHILIP HALE.

The 12th concert of the Boston Symphony orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. Mme. Homer was the singer. The program was as follows: Schubert, Unfinished Symphony in B minor; Bach, Air, "It Is Finished"; Air, "My Heart Ever Faithful"; Ballantine, Symphonic Poem, "The Eve of St. Agnes" (after Keats); Sidney Homer, three songs: "From the Brake the Nightingale," "Sing to Me, Sing," "The Song of the Shirt"; Wagner, Introduction and Bacchanale, "Tannhaeuser."

Dr. Muck and the orchestra gave an uncommonly beautiful performance of Schubert's music. For once the second motive sung by the violoncellos in the first movement was not sentimentalized. The delicacy of the treatment throughout was never finical. There was an ever abiding sense of poesy. Even the second movement, a falling off in imagination from the first, for once did not seem too long drawn out, and its sweetness was not cloying.

Mr. Ballantine's symphonic poem was played for the first time. Born at Oberlin, O.; reared in Springfield of this commonwealth, he studied music at Harvard University, later in Berlin, and for a short time in Paris. Living in Boston, he is an instructor of music at Harvard.

It is a bold man who thinks of illustrating by purely orchestral music Coleridge's "Kubla Khan," or poems by Swinburne, Shelley, Poe and Keats. The music of the verse mocks the composer. It may be said that there are contrasting episodes and action in "The Eve of St. Agnes." There are the "hyena foemen," the sworn enemies of Porphyro's family; there is the thought of magic spells worked by maidens expectant of a lover; there is the revelry of the "bloated wassailers"; there is the flight of Madeline and Porphyro. But these are only incidental. The lines that speak of them are not in sharp contrast with the prevailing mood. That mood is sensuous. The "snarling trumpets" are "silver." The magic spell is described most sensuously. The foemen do nothing except quaff Rhenish. The lovers "glide like phantoms" into the storm without. The poem reeks with sensuousness. Even the supper that Porphyro prepares for Madeline is described in a famous stanza: "And lucent syrops, tinct with cinnamon," is only one of the lush lines.

Tennyson's "St. Agnes" is a nocturne in the purest, chastest white. "The Eve of St. Agnes" is like unto a tapestry gorgeous with all the colors of Luxury.

Mr. Ballantine, in order to gain relieving episodes and dramatic contrasts, lays stress on that which is incidental. There is really no "conflict between Porphyro and his foes"; no fierce struggle to win his ladylove; yet there is much music that suggests this; there is more than a hint at Porphyro with his sword drawn. Too much of the symphonic poem is out of keeping with the prolonged mood of the poem itself, and the music describing the unessential is the least satisfactory. The most poetic section of the music is the final love song, but as an illustration of the poem it would be short and fragmentary. If the whole symphonic poem were a love song, there would be no contrasts. The choice of a subject, therefore, seems to us unfortunate.

There are undeniably musical thoughts and there are pages of felicitous orchestral expression. The thematic material is too often cerebral when there should be, if not passion, at least the sensuousness of Keats, the poet that put red pepper on his tongue so that claret might seem the cooler to him, for the misguided man insisted that claret should be cold. We should like a more rapturous, a more ecstatic note in the love song, or even a touch of amorous languor. The music is that of a composer, musical by nature and of a fine taste, who has studied intelligently and learned much, but does not yet speak with full authority; whose thoughts are as yet episodic, whose expression is not flowing and continuous. His melodic sense is not sufficiently developed; he is reticent when he should speak freely, as Hazlitt would have said, with gusto. The Symphonic poem is written for a large orchestra, which includes three kinds of drum, cymbals, triangle, and tam-tam. Keats, it is true, speaks of the boisterous clarion, "the kettle drum, and far-heard clarionet"—we regret to say that he spelled clarinet with an "o"—but he adds, "though but in dying [illegible] and Madeline or St. Agnes's Eve with pulsatile instruments. The music was received by the audience with marked favor.

Mme. Homer sang two airs by Bach and three by her husband. "It is finished" from Bach's "Passion music according to John" is not well suited to concert performance and, though to be rank heresy to say it, is a perfunctory setting of music to the words, without religious emotion, quite dull. Mrs. Homer sang "My Heart Ever Faithful," with the fitting jubilant note. Bach gave the indication "Presto." It would be interesting to know the precise significance of this indication in his time.

The piano accompaniment of Sidney Homer's song was orchastrated by Mr. Stock, the conductor of the Chicago Symphony Orchestra, and none too well. That of the first song is particularly ineffective. Of the three songs the second has the most character. The music to "The Song of the Shirt" is singularly incongruous. The woman of Hood's poem sang "with a voice of dolorous pitch." Her heart was sick, her brain benumbed, her hand weary. The composer turns her into a dramatic singer; the song into a cantata. The only music for the poem should be an intense, subdued, monotonous wail. That would not do for concert purposes, and there would be no room for Mr. Stock's orchestration, some of it mere clap-trap. Mme. Homer sang her husband's song dramatically and was loudly applauded.

The concert will be repeated tonight. The program of Feb. 2-3 will include Mozart's overture to "The Marriage of Figaro"; Reger's variations on a theme by Hiller, and Strauss's "Don Juan." John McCormack will sing an air from Mozart's "Il Curioso Indiscreto" and an air from Handel's "Acis and Galatea."

From the
N.Y. Tribune
Jan.17,1917.

FACTORY GIRLS DELIGHTED AT PADEREWSKI CONCERT

Metropolitan Opera House Crowded by Members of Vacation Association

Paderewski has swayed vast audiences before, but never such an one as he delighted at the Metropolitan Opera House last night. High up in the galleries factory girls who had never heard the great pianist before applauded as only true music lovers can.

It was the concert of the Vacation Association, the organization of working girls headed by Miss Anne Morgan. In the sale of seats preference had been given to the working girls.

There was no lack of radiance in the diamond horseshoe, however. The boxes had been sold out two weeks ago to those interested in the welfare of the organization. The boxholders were:

Mrs. E. H. Harriman, Mrs. Vincent Astor, Mrs. August Belmont, Mrs. W. K. Vanderbilt, Mrs. Herbert Satterlee, Mrs. J. Pierpont Morgan, Miss Anne Morgan, Miss De Forrest, Mrs. Henry Payne Whitney, Mrs. Henry C. Frick, Mrs. Daniel Guggenheim, Mrs. Charles Smith, Mrs. Cornelius Zabriskie, Mrs. Edward Breitung, Mrs. Horace Hill, Clarence Mackay, C. W. Watson, Charles Steel, Arthur Ryle, Mrs. D. W. B. Dickerman, Mrs. Simon Guggenheim, Mrs. Edward Guggenheim, Mrs. W. E. Hooper, Miss Terese O'Donohue, Adrian Iselin, Mrs. Maurice Kosminski, Mme. Paderewski, Mrs. William Salomon, Mrs. William J. Higginson, Mrs. John Parsons, A. C. Gurnee, Mrs. Arthur Dodge, Mrs. Henry Evans, Mrs. Newbold Edgar, Mrs. Henry E. Davison, Mrs. Frederick Allen, Mrs. Henry Clews, Miss Katherine Blodgett, Mrs. Perry Belmont, Mrs. Wendell Baker, Mrs. W. E. Hooper, Mrs. Newcomb Carlton, Miss Frohenkneck, Mrs. William P. Hamilton and George Whelan.

From the
American
Jan.28,1917.

John McCormack, the noted tenor, will make his first appearance in Boston as a soloist with the Symphony Orchestra at the thirteenth pair of concerts next Friday afternoon and Saturday evening.

As Mr. McCormack has long excelled in the singing of the suave music of the 18th century, it is but natural that he should go to Mozart and Handel for his composers. His first number will be an air from Mozart's little one-act opera, "Il Curioso Indiscreto," the words of which begin, "Per Pieta non Ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea."

The orchestral numbers will comprise the overture to Mozart's "The Marriage of Figaro," Max Reger's Variations and Fugue on a Merry Theme by Hiller, and Richard Strauss's tone poem, "Don Juan."

* * *

From the
Globe
Jan.28,1917.

Cambridge Symphony Concert

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. There will be no soloist. The programme will comprise Cesar Franck's Symphony in D minor, Richard Wagner's "A Siegfried Idyl" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

From the
Post
Jan.20,1917.

HOMER IS SOLOIST AT SYMPHONY

Orchestra Plays New Work by Ballantine

BY OLIN DOWNES

Mme. Louise Homer was soloist at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall. She sang two airs of Bach, "It Is Finished," from the Passion music according to St. John, and "Heart Ever Faithful," from the cantata "For God So Loved the World," and three songs by her husband, Sidney Homer: "From the Brake the Nightingale," "Sing to Me, Sing," and "The Song of the Shirt." The orchestral pieces were Schubert's Unfinished Symphony and Wagner's Introduction and Bacchanal from Tannhauser (Paris version), and a new work by Edward Ballantine, of the music department of Harvard University, "The Eve of St. Agnes," symphonic poem after Keats.

INSPIRING SUBJECT

Mr. Ballantine's work does not consist in slavishly realistic treatment of episodes from Keats' poem. But there are melodic ideas definitely associated with certain fragments of the text. There is the suggestion of the night and the driven snow; of the charm, of the melancholy of the old Beadsman, etc. There are themes for Porphyro and Madileive. The most realistic moment is that of the "silver snarling trumpets" which "begin to chide." Here is the thought of the "hyena foemen." Later the themes thus stated are treated freely and with brilliant instrumentation, and sensuous love music brings the conclusion.

The subject is one calculated to inspire a composer to musical expression. Mr. Ballantine has been moved to such experiment, and certainly for his own good, since he has now heard his composition and can profit by the perspective. We personally think that he has undertaken to fill a frame that is larger than his present powers warrant. This composition is weak in invention and it lacks firmness of structure and force and originality in the development of the ideas.

Patch-Work Impression

What is pleasing is an evident refinement and poetic intention wholly appropriate to the matter in hand. But the ideas do not stand out each with a convincing physiognomy of its own, and, while the love themes have a pleasing curve and sufficiently colorful orchestration they are not original in character and there is seldom the impression of continuous thought. Rather is there the impression of patch-work.

This is a composition of a composer's formative period, chiefly valuable for what it teaches him. The work was played concientiously and brilliantly by Dr. Muck and his men. Tonight, when it is repeated, will be the anniversary of St. Agnes' Eve. After the performance there was cordial applause, and the composer, who was present, rose twice to bow his acknowledgements.

Mme. Homer Welcomed

There were other American compositions—witness the songs of Mr. Homer. The first two of these songs are mediocre. The third, "The Song of the Shirt," made an immediate impression by reason of its directness and force and the definiteness of the ideas. It was the one song of the three which justified orchestral setting, a setting very effective. But the song would stand whatever the nature of the accompaniment. Mr. Homer feels his text and interprets it in his own way. So doing, he moves his hearers. Mme. Homer sang with her wonted simplicity and sincerity, and was recalled repeatedly by the audience.

The performance of Schubert's symphony was a model of proportion, euphony, and dramatic eloquence. It is one of the greatest symphonic fragments in existence. It is the token of a genius who, if he had lived longer, might have obliged the world to listen to another Beethoven.

From the
POST
Jan.27,1917.

Cambridge Symphony

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. There will be no soloist. The programme will comprise Cesar Franck's Symphony in D Minor, Richard Wagner's "A Siegfried Idyl" and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

From the Globe Jan.20,1917.

SYMPHONY CONCERT

"St Agnes Eve" New Work of Poetic Qualities

Mme Homer, Dramatic Singer, in Her Husband's Songs

The Symphony concert last night offered music familiar and new. Schubert's "Unfinished Symphony," a microscopic glass to enjoy the art of the virtuosi in the wood wind choir, is always a pleasure. Dr Muck paid it many deft and tender courtesies yesterday, keeping its music eternally fresh, buoyant, a pure spring of inspired song. Mme Homer, grown in vocal, and as the three grateful songs of Mr Homer denoted, also in interpretative powers, was a well received soloist.

The Paris version of the overtures and Bacchanale of "Tannhauser" was played with gorgeous beauty of color. One might have awaited, as in the theatre, to hear the voice of the knight awakening to the sound of bells. The Symphonic Poem, "The Eve of St Agnes," by Edward Ballantine, the instructor in the music department of Harvard University, was performed for the first time.

Mr Ballantine based his score upon Keats' poem of the saint whose name figures in religious legend, in the dreams of virgins and their divinations of a lover. Employing the subject, it is reassuring that Mr Ballantine has avoided the frequent sickly sentimentality of style of his literary inspiration. Without considering too literally the parallelism between Madeline, her lover, Porphyro, and the "hyena foemen"—a noble, swashbuckling phrase, one to set the teeth into—and their themes, also the Magic Spell, there is enjoyable music for itself.

Romantic Flavor

As a whole, the score has a romantic poetic flavor. The ideas have form and usually significance. There is characterization; ther are adroit and imaginative touches in orchestral color and in the harmonic scheme, although Mr Ballantine does not continually remind the hearer that he strives to outdo Stravinsky.

He does not effect dissonance for its own sake nor does he assume the mask of genius and end merely by being a bore or exhibiting bad taste. There are instances early in the work of fine transitions from mood to mood, effective contrasts, as of the foemen's introduction. Later, as in the love song, there would seem to be prolix development; there is nothing more of importance to be said and the close well could be hastened. Altogether a score with much to admire in spirit and execution. The composer was compelled to rise from his seat on the floor twice if not three times.

Mme Homer's Singing

Mme Homer sang two excerpts from Bach's music for the church service, the air "It Is Finished," from "The Passion According to St John," and the "My Heart Ever Faithful," from the cantata "God So Loved the World." Applause is incongruous after the first, nor is it appropriate for the concert hall, although noble in sustained line as in the dramatic passage. The second shows its hybrid character and is preferably for high voice.

Frederick Stock has orchestrated Mr Homer's three songs with a cunning hand, preserving their individuality, and in the last, the grimly sordid "Song of the Shirt," has given dramatic touches in orchestral detail, as the dissonant horn on the word "dirt" of the last stanza. The lyric, "From the Brake the Nightingale," and the rhapsodic "Sing to Me, Sing," called forth appropriate sentiment and a prodigal wealth of beautiful tone on long-spanned phrases from the singer.

In the last she became the dramatic interpreter and colorist with poignant intensity. Not within memory has an assisting singer at these concerts been heard only in the English language and Mme Homer's texts were heard having both clearness and character.

From the Herald Jan.28,1917.

SYMPHONY IN CAMBRIDGE

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. There will be no soloist. The program will comprise Franck's Symphony in D minor, Wagner's "A Siegfried Idyl" and Strauss's "Till Eulenspiegel's Merry Pranks."

From the Transcript Jan.27,1917.

Thursday evening, Feb. 22, in Symphony Hall, a third concert by Mr. McCormack, the applauded tenor, along the lines above specified.

Friday afternoon, Feb. 23, in Symphony Hall, the fifteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Witek and Mr. Warnke of the string choir playing the solo parts in Brahms's concerto for violin and violoncello.

Saturday evening, Feb. 24, in Symphony Hall, the fifteenth of the evening concerts of the Symphony Orchestra under Dr. Muck, with Brahms's double concerto as above noted.

Friday afternoon, Feb. 9, in Symphony Hall, the fourteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck and with Mr. Gebhard for the assisting pianist. Busoni's Chinese suite, "Turandot" for orchestra and assisting choir stands on the programme.

From the Transcript Jan.20.1917.

THE SYMPHONY CONCERT

MME. HOMER AND A NEW TONE-POEM

The Singer Under Nervous Disadvantage and in None Too Happily Chosen Pieces —Mr. Ballantine's Music to Keats's "Eve of St. Agnes" — A Hard Task Variously Accomplished—Schubert and Wagner for Beginning and End

NOT to use the phrase despitefully, if there is an old hand of the opera house and the concert hall, it is Mme. Louise Homer. For eighteen years she has practiced her profession of singing-actress in the theatres of Europe and America; for almost as many she has been a familiar figure of the stage that is set only with orchestra or piano. Four times, as long ago as 1904, as recently as 1914, she has sung with the Symphony Orchestra here in Boston. Yet, when for the fifth occasion, she appeared in Symphony Hall yesterday afternoon, she was too nervous to do herself justice. That perturbation is the chronic malady of the "assisting artists" at the Symphony Concerts for which, as yet there is no remedy. Almost invariably it affects newcomers and for a few minutes last Saturday evening Mr. Spalding, the violinist, experienced a severe seizure; while Mr. McCormack—to sing with the orchestra early next month for the first time—is reported as already disclosing unmistakable symptoms. Sometimes there is no recovery from it, and to this day Mr. Ysaye, the violinist of many stages and many concerts, vows that he can never play at his best with the Symphony Orchestra behind him and the public of the Symphony Concerts before him. Again there are occasional relapses and it was such mischance that on Friday befell Mme. Homer—the more susceptible, perhaps, since she had three of her husband's songs among her numbers. Yet others more illustrious than she have experienced these disturbing tremors. Mme. Melba at the noon of her powers has confessed to them; the poised Mr. Kreisler does not deny them. Of such is the established prestige of the orchestra and the accepted prestige of the audiences—and there scrutiny may stop.

Mme. Homer's uneasiness disclosed itself in the usual fashion—in the dryness and even occasional sharpness, of tones that are normally warm, round and mellow, in sundry slips from the true pitch and in sedulous and unconcealed pains, especially with details, that deprived her singing of the customary freedom. In a sense she was herself, as the long and loud applause of that mistrusted audience testified, but it was an unstable, laboring and somewhat overclouded herself. Perhaps, too, other numbers would, from two points of view, have lent her more confidence and more freedom. She does well to search out the airs of Bach; but her first choice—music of sombre meditation from "The Passion According to John"—little impresses ear or imagination out of its place in the course and circumstance of the whole oratorio. Interjected into the concert of yesterday, it did no more than serve the darker colors of Mme. Homer's tones and her practised skill with broad declamatory phrases. Her second number from Bach—the more familiar "My Heart Ever Faithful" out of one of his last church cantatas—bears ill transposition from a soprano to an alto voice. So shifted, the music loses ardor, elasticity; while Mme. Homer's singing itself was not exactly plastic and ardent with the gladsome progressions. Moreover, in spite of all her honest zest with them, Mr. Sydney Homer's songs are hardly distinguished pieces, with or without the orchestral decoration and over-decoration Mr. Stock has bestowed upon them. The swift, expansive upward progressions of "Sing to Me, Sing" are a well-tried means to a sure effect, no less effective because it happens to be only a blur racing past ear and fancy. "The Song of the Shirt," in turn, is too simple commonplace and reiterated a ballad to bear the tone-poem in little that Mr. Homer has erected upon it with a tingling modulation as often as the text gave him remotest warrant for it. In fact, the far less aspiring and labored song of the nightingale and the rose—melancholy musing upon the transitory nature of all created things—better proved him a composer of pleasant lyrical invention and sensibility. Wifely zeal and rising confidence warmed Mme. Homer's tones in these final songs, and once again she sang in rich and long-spanned phrases. Her audience heard kindly.

The other adventure of the concert was Mr. Edward Ballantine's tone-poem, "The Eve of St. Agnes," suggested and in some degree following the like-named verbal poetry of Keats. The verse teems with sensuous imagery, sensuous sensation, translated into streaming word, silver-splendent phrase and velvety or gleaming cadence. There are sensuous musics akin to it, such as Strauss, for example, has written in "Don Juan," or Stravinsky in parts of "The Fire-Bird" and "The Nightingale," or Wagner in the rites of the grail in "Parsifal." Keats's poetry, in and out of "The Eve of St. Agnes," may well tempt composers to translate the sensuous sensation that pulses endlessly through it into a medium that can be, at a tone-poet's hand, yet more sensuous. But the anomaly—repeated time and again in all the arts—is that the composer who essays the translation may be, so far as his work discloses him, obviously lacking in the essential sensuousness of mind and will, invention and imagination. Not by meditation alone, not by carefully considered means, not by expert application of them, may the suggestion of sensuous verse pass into the suggestion of sensuous tones. With the best will and the keenest application in the world, Mr. Ballantine seems not of the temperament that achieves "Don Juans," "Fire-Birds" or even "Eves of St. Agnes."

Thoughtfully the composer apprehends every image, every impression of which was to Keats a sensuous tremor radiating as sensuous a melody. Thoughtfully, he sets about the making of the design, the assembling and the working of the means by which these sensations shall pour through him into his music. He gains his end, as it seems by a curious mingling of insistent will and adroit procedure, at the beginning of the tone-poem in the music of the still, silvery, glinting cold; in the music that weaves the spell by which maidens on St. Agnes's Eve—this very night by the way—may vision their lovers. The means are ultra-modern in harmonic and instrumental color, in play with chord and progression; imagination utilizes them; the impression is keen, subtle, sensuous, mysterious. Thence forward, however, the tone-poem withers into thoughtful ingenuity, making discriminating use of artful resource. Madeline is appropriately defined rather than glowingly visioned in her white fires. There is large stress upon a conflict "of foemen" that is more of the composer's than of Keats's imagining, since the formula for a symphonic poem and of orthodoxy in music in general insists upon contrasting passages. There is final love-music, as of Madeline and her knight, but music that lacks tingling eagerness and piercing elation, that is of mental rather than spiritual process. (Besides, the figures of Keats's imagining were by no means bodiless). In a word, once past cold and spell, which praise him, Mr. Ballantine's music misses the moonlit shimmer, the silvery melody, the passion white and virginal in youth as well as maid that are the sensuous beauty, the sensuous thrill of "The Eve of St. Agnes." As he should he has written a finely-tempered and finely-fibred music—that for most of the way gives off cerebral, not sensuous impression. It lacks the molten silver which in the poem was Keats's ink.

There was no lack of sensuous quality in the repertory piece that began the concert, Schubert's Unfinished Symphony, or of sensual quality in the repertory piece that ended it, the abbreviated version of the overture to "Tannhauser" as Wagner joined it to his mature and Parisian music of the Venusberg. Neither, however, was played—as few are in Dr. Muck's day—after the manner of a repertory piece. In fact, the Unfinished Symphony, like Beethoven's eighth symphony of three weeks ago, deserves more to be counted among the finer virtuoso pieces of orchestra and conductor than three "Españas" or six "Spanish Caprices." Where in these virtuoso pieces with intention so to be, may the wood-wind choir play with such loveliness of translucent tone, with such perfection of euphonious phrase as they may through music of Schubert? Where may the strings flow in such perfectly rhythmed tone? Where may the conductor seem more the master who finds the animating and distinctive voice for motive and melody and then leads it, like some radiant figure of even Keats's imagining, through the lights and shades of Schubert's fancy and Schubert's feeling that welled on the instant into the making of music? A few have said that Dr. Muck's insistence upon the flawlessly exact phrase stays the flight of such a lyric music as Schubert's. Rather it mounts higher on such sure and gleaming wing.

Some like to flatter themselves—and impress others—with the belief that they have outgrown Schubert. As well outgrow the pleasures of spring sunshine, spring air, spring impulses, spring melancholy, for with all the undernote of passing passion and pain, the Unfinished Symphony sings a springtime music. Some also flatter themselves that they have outgrown the very different music of the Venusberg—conventional Wagner, conventional nineteenth-century romanticism, conventional eroticism of the opera house. But who before or who since has written such music of impulses and excitements that are not less human because even the arts usually hush them, or satiated them out of the imaginative power of music that first kindles and then burns them away? No: the Venusberg music is unique in a kind that even the super-sensual generation presumed to follow Wagner, has not remotely attained. And the Paris version is not a new one, as it was possible to hear in Symphony Hall yesterday afternoon, "made by the French on account of the war." And for thirty long years there has been a programme-book.

H. T. P.

From the Globe Jan.21,1917.

Last Tuesday evening a special concert was given at the Metropolitan Opera House for the benefit of the Vacation Association by Paderewski, Kreisler and the Boston Symphony Orchestra, and this is what Pitts Sanborn of the New York Globe says about "our band": I have been hearing the Boston Symphony Orchestra since childhood and am not likely to be bowled over now by any of its miracles. But last evening! In the three orchestral pieces and in the accompaniments to the violin concerto of Mendelssohn and the piano concerto of Schumann the performance of the orchestra was simply marvellous, amazing, astounding, bewildering, stunning, flabbergasting, dumfounding, electrifying, staggering, overwhelming, and the rest of them, suppose some would say the incomparable band played "on its mettle." Why spout further vocables in an effort to convey an impression which nothing but the Boston Symphony Orchestra can convey? After all these years of it I heard it as for the first time.

Tour of Symphony Orchestra

The Symphony Orchestra leaves tonight on its January trip of a week to the Middle West. Its first concert will be given in Syracuse tomorrow evening, then it will proceed in order to Buffalo, Pittsburg, Cleveland, Ann Arbor and Detroit. It will return direct from Detroit to Boston arriving here next Sunday evening.

From the Journal Jan.27.1917.

M'CORMACK TO BE STAR WITH THE SYMPHONY

Famous Tenor to Sing Classic Airs at Concerts Next Week.

John McCormack will make his first appearance as a soloist with the Symphony Orchestra at the concerts next Friday afternoon and Saturday evening.

As Mr. McCormack has long excelled in the singing of the suave music of the 18th century, it is but natural that he should go to Mozart and Handel for his selections. His first number will be an air from Mozart's little one-set opera, "Il Curioso Indiscreto," the words of which begin "Per Pieta non Ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing?" from Handel's Acis and Galatea."

The orchestral numbers will comprise the overture to Mozart's "Marriage of Figaro," Max Reger's "Variations and Fugue on a Merry Theme by Hiller," and Richard Strauss' tone poem, "Don Juan."

M'CORMACK WEEK

The week of Feb. 18 may well be considered, musically speaking, McCormack week, for the popular tenor is to give four concerts in eight days at Symphony Hall. These concerts will be given Sunday afternoon, Feb. 18, Tuesday evening, Feb. 20, Thursday evening, Feb. 22 and Sunday afternoon, Feb. 25. These will be McCormack's only appearances in Boston this season.

CAMBRIDGE CONCERT

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday. The program comprises Cesar Franck's symphony in D minor, Richard Wagner's "Siegfried Idyl" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

From the Monitor Jan.27.1917.

BOSTON MUSIC NOTES

John McCormack, tenor, will make his first appearance in Boston as a soloist with the Symphony Orchestra at the thirteenth pair of concerts, next Friday afternoon and Saturday evening. His first number will be an air from Mozart's one-act opera, "Il Curioso Indiscreto," the words of which begin "Per pietà non ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing?" from Handel's "Acis and Galatea." The orchestral numbers will comprise the overture to Mozart's "The Marriage of Figaro," Max Reger's variations and fugue on a merry theme by Hiller, and Richard Strauss' tone poem, "Don Juan."

The fifth Symphony concert in Cambridge will be given in Sanders Theater next Thursday evening at 8 o'clock. The program will comprise César Franck's symphony in D minor, Richard Wagner's "A Siegfried Idyl," and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

From the Record Jan. 26,1917.

The great event in the near future at Symphony Hall, however, is the sixth appearance of John McCormack, the Irish tenor. Mr. McCormack will sing as soloist with the Symphony Friday and Saturday of next week. He will sing arias by Mozart and Handel. The invitation to the Irish tenor is a well deserved honor, his friends think. He is so essentially the singer for the people—for whom he sings ballads which make an immediate and obvious appeal—that one is sometimes inclined to forget his rare artistry. Few singers on the stage today are blessed with a finer natural voice, few sing with more consideration of the rule of singing that Mr. McCormack.

He has often offended by choice of songs, but that one artistic sin should not ostracize him from occasional appearances with America's finest band of instrumentalists. His four other appearances will be on Sunday afternoon, Feb. 18; Tuesday evening, Feb. 20; Thursday evening, Feb. 22, and Sunday afternoon, Feb. 25. These will be McCormack's only recital appearances in Boston this season.

From the Globe Jan.27,1917.

John McCormack Soloist With Symphony Orchestra

John McCormack, the popular tenor, will make his first appearance in Boston as a soloist with the Symphony Orchestra at the concerts next Friday afternoon and Saturday evening. As Mr McCormack has long excelled in the singing of the suave music of the 18th century, it is but natural that he should go to Mozart and Handel for his composers.

His first number will be an air from Mozart's little one-act opera, "Il Curioso Indiscreto," the words of which begin "Per Pieta non Ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea."

The orchestral numbers will comprise the overtures to Mozart's "The Marriage of Figaro," Max Reger's Variations and Fugue on a "Merry Theme," by Hiller, and Richard Strauss' tone poem, "Don Juan."

ENQUIRER

ess: Buffalo, N. Y.

JAN 24 1917

BOSTON SYMPHONY ORCHESTRA PLEASES LARGE AUDIENCE

Under the able direction of Dr. Karl Muck, pronounced by many critics as the world's foremost orchestral conductor, the company of accomplished musicians comprising the Boston Symphony orchestra, delighted a capacity audience of music lovers in Elmwood Music hall last evening.

Symphony No. 1, in E minor, Op. 39, an elaborate composition by Jan Sibelius, the Finnish composer, was the first number on the programme. This was in four parts. In the first was brought out the wonderful tonal qualities of Dr. Muck's organization. The strings, predominating in the initial passages, lead to a crescendo climax of the theme by full orchestra. Part two, Adante, E flat, major, contains a beautiful motive, with melody for horn, delicately assisted by violins and harp. In part three, the themes are treated capriciously. In the finale, most prominent of the movements is the mood of lamentation, followed by an overpowering climax, tempestously passionate.

The ovation accorded Dr. Muck at the conclusion of this Sibelius presentation must have warmed his heart. Such scenes as was that ovation are not common to Elmwood Music hall, and not typical of Buffalo audiences.

The second number on the programme, the overture to Richard Wagner's opera, "The Flying Dutchman," a familiar work, must have been selected as the chief medium for bringing out the full individual and collective talents of the Boston Symphony.

Brahm's "Variations on a theme of Josef Haydn, Op. 56-a", was no exception to the skillful presentation resulting from each effort. The theme, adopted by Brahms from Haydn's unpublished collection, is a masterly one of complex nature, and, as read by Dr. Muck last night, delighted every hearer.

Tte closing number was the overture to Von Weber's romantic opera, "Oberon." Violins predominate in the first part, and throughout the composition there is shown constantly that perfect execution, that instant response from lead instruments to smallest minor parts, to the direction of the conductor, and the thorough artistry of every cog in the Boston machine of classic music, that has always featured its concerts.

LEADER

ss: Pittsburgh, Pa.

Boston Symphony Orchestra Is Coming Here Soon

Two of the world's greatest orchestras are to visit Pittsburg this month, and noteworthy programs will be presented by each.

On Wednesday evening, January 24, the Boston Symphony orchestra of 100 players will give the closing concert in the Ellis series in Carnegie Music hall, and on Monday evening, January 29, and Tuesday afternoon, January 30, the Philadelphia orchestra, under Leopold Stokowski, will give the third pair of concerts in the Pittsburg Orchestra association series.

The coming of the Boston Symphony orchestra for its annual visit in January is always a notable event, and this season it promises to attract even greater interest than before owing to the exceptional program to be given by Dr. Karl Muck, which is announced here for the first time, and the following numbers are sure to arouse enthusiasm.

Sibelius .....

Symphony No. 1, in E minor, Op. 39

Beethoven.....

Overture to Goethe's "Egmont," Op. 84

Brahms .....Variations

on a Theme by Josef Haydn, Op. 56

Debussy .....

(Prelude to the Afeternoon of a Faun.)

Prelude a l'Apres-Midi d'un Faune.

Chabrier .....

..."Espana," Rhapsody for Orchestra

[72]

From the Globe Jan.20,1917.

SYMPHONY CONCERT

"St Agnes Eve" New Work of Poetic Qualities

Mme Homer, Dramatic Singer, in Her Husband's Songs

The Symphony concert last night offered music familiar and new. Schubert's "Unfinished Symphony," a microscopic glass to enjoy the art of the virtuosi in the wood wind choir, is always a pleasure. Dr Muck paid it many deft and tender courtesies yesterday, keeping its music eternally fresh, buoyant, a pure spring of inspired song. Mme Homer, grown in vocal, and as the three grateful songs of Mr Homer denoted, also in interpretative powers, was a well received soloist.

The Paris version of the overtures and Bacchanale of "Tannhauser" was played with gorgeous beauty of color. One might have awaited, as in the theatre, to hear the voice of the knight awakening to the sound of bells. The Symphonic Poem, "The Eve of St Agnes," by Edward Ballantine, the instructor in the music department of Harvard University, was performed for the first time.

Mr Ballantine based his score upon Keats' poem of the saint whose name figures in religious legend, in the dreams of virgins and their divinations of a lover. Employing the subject, it is reassuring that Mr Ballantine has avoided the frequent sickly sentimentality of style of his literary inspiration. Without considering too literally the parallelism between Madeline, her lover, Porphyro, and the "hyena foemen"—a noble, swashbuckling phrase, one to set the teeth into—and their themes, also the Magic Spell, there is enjoyable music for itself.

Romantic Flavor

As a whole, the score has a romantic poetic flavor. The ideas have form and usually significance. There is characterization; ther are adroit and imaginative touches in orchestral color and in the harmonic scheme, although Mr Ballantine does not continually remind the hearer that he strives to outdo Stravinsky.

He does not effect dissonance for its own sake nor does he assume the mask of genius and end merely by being a bore or exhibiting bad taste. There are instances early in the work of fine transitions from mood to mood, effective contrasts, as of the foemen's introduction. Later, as in the love song, there would seem to be prolix development; there is nothing more of importance to be said and the close well could be hastened. Altogether a score with much to admire in spirit and execution. The composer was compelled to rise from his seat on the floor twice if not three times.

Mme Homer's Singing

Mme Homer sang two excerpts from Bach's music for the church service, the air "It Is Finished," from "The Passion According to St John," and the "My Heart Ever Faithful," from the cantata "God So Loved the World." Applause is incongruous after the first, nor is it appropriate for the concert hall, although noble in sustained line as in the dramatic passage. The second shows its hybrid character and is preferably for high voice.

Frederick Stock has orchestrated Mr Homer's three songs with a cunning hand, preserving their individuality, and in the last, the grimly sordid "Song of the Shirt," has given dramatic touches in orchestral detail, as the dissonant horn on the word "dirt" of the last stanza. The lyric, "From the Brake the Nightingale," and the rhapsodic "Sing to Me, Sing," called forth appropriate sentiment and a prodigal wealth of beautiful tone on long-spanned phrases from the singer.

In the last she became the dramatic interpreter and colorist with poignant intensity. Not within memory has an assisting singer at these concerts been heard only in the English language and Mme Homer's texts were heard having both clearness and character.

From the Herald Jan.28,1917.

SYMPHONY IN CAMBRIDGE

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. There will be no soloist. The program will comprise Franck's Symphony in D minor, Wagner's "A Siegfried Idyl" and Strauss's "Till Eulenspiegel's Merry Pranks."

From the Transcript Jan.27,1917.

Thursday evening, Feb. 22, in Symphony Hall, a third concert by Mr. McCormack, the applauded tenor, along the lines above specified.

Friday afternoon, Feb. 23, in Symphony Hall, the fifteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Witek and Mr. Warnke of the string choir playing the solo parts in Brahms's concerto for violin and violoncello.

Saturday evening, Feb. 24, in Symphony Hall, the fifteenth of the evening concerts of the Symphony Orchestra under Dr. Muck, with Brahms's double concerto as above noted.

Friday afternoon, Feb. 9, in Symphony Hall, the fourteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck and with Mr. Gebhard for the assisting pianist. Busoni's Chinese suite, "Turandot" for orchestra and assisting choir stands on the programme.

From the Transcript Jan.20.1917.

THE SYMPHONY CONCERT

MME. HOMER AND A NEW TONE-POEM

The Singer Under Nervous Disadvantage and in None Too Happily Chosen Pieces —Mr. Ballantine's Music to Keats's "Eve of St. Agnes" — A Hard Task Variously Accomplished—Schubert and Wagner for Beginning and End

NOT to use the phrase despitefully, if there is an old hand of the opera house and the concert hall, it is Mme. Louise Homer. For eighteen years she has practiced her profession of singing-actress in the theatres of Europe and America; for almost as many she has been a familiar figure of the stage that is set only with orchestra or piano. Four times, as long ago as 1904, as recently as 1914, she has sung with the Symphony Orchestra here in Boston. Yet, when for the fifth occasion, she appeared in Symphony Hall yesterday afternoon, she was too nervous to do herself justice. That perturbation is the chronic malady of the "assisting artists" at the Symphony Concerts for which, as yet there is no remedy. Almost invariably it affects newcomers and for a few minutes last Saturday evening Mr. Spalding, the violinist, experienced a severe seizure; while Mr. McCormack—to sing with the orchestra early next month for the first times—is reported as already disclosing unmistakable symptoms. Sometimes there is no recovery from it, and to this day Mr. Ysaye, the violinist of many stages and many concerts, vows that he can never play at his best with the Symphony Orchestra behind him and the public of the Symphony Concerts before him. Again there are occasional relapses and it was such mischance that on Friday befell Mme. Homer—the more susceptible, perhaps, since she had three of her husband's songs among her numbers. Yet others more illustrious than she have experienced these disturbing tremors. Mme. Melba at the noon of her powers has confessed to them; the poised Mr. Kreisler does not deny them. Of such is the established prestige of the orchestra and the accepted prestige of the audiences—and there scrutiny may stop.

Mme. Homer's uneasiness disclosed itself in the usual fashion—in the dryness and even occasional sharpness, of tones that are normally warm, round and mellow, in sundry slips from the true pitch and in sedulous and unconcealed pains, especially with details, that deprived her singing of the customary freedom. In a sense she was herself, as the long and loud applause of that mistrusted audience testified, but it was an unstable, labering and somewhat overclouded herself. Perhaps, too, other numbers would, from two points of view, have lent her more confidence and more freedom. She does well to search out the airs of Bach: but her first choice—music of sombre meditation from "The Passion According to John"—little impresses ear or imagination out of its place in the course and circumstance of the whole oratorio. Interjected into the concert of yesterday, it did no more than serve the darker colors of Mme. Homer's tones and her practised skill with broad declamatory phrases. Her second number from Bach—the more familiar "My Heart Ever Faithful" out of one of his last church cantatas—bears ill transposition from a soprano to an alto voice. So shifted, the music loses ardor, elasticity; while Mme. Homer's singing itself was not exactly plastic and ardent with the gladsome progressions. Moreover, in spite of all her honest zest with them, Mr. Sydney Homer's songs are hardly distinguished pieces, with or without the orchestral decoration and over-decoration Mr. Stock has bestowed upon them. The swift, expansive upward progressions of "Sing to Me, Sing" are a well-tried means to a sure effect, no less effective because it happens to be only a blur racing past ear and fancy. "The Song of the Shirt," in turn, is too simple commonplace and reiterated a ballad to bear the tone-poem in little that Mr. Homer has erected upon it with a tingling modulation as often as the text gave him remotest warrant for it. In fact, the far less aspiring and labored song of the nightingale and the rose—melancholy musing upon the transitory nature of all created things—better proved him a composer of pleasant lyrical invention and sensibility. Wifely zeal and rising confidence warmed Mme. Homer's tones in these final songs, and once again she sang in rich and long-spanned phrases. Her audience heard kindly.

The other adventure of the concert was Mr. Edward Ballantine's tone-poem, "The Eve of St. Agnes," suggested and in some degree following the like-named verbal poetry of Keats. The verse teems with sensuous imagery, sensuous sensation, translated into streaming word, silver-splendent phrase and velvety or gleaming cadence. There are sensuous musics akin to it, such as Strauss, for example, has written in "Don Juan," or Stravinsky in parts of "The Fire-Bird" and "The Nightingale," or Wagner in the rites of the grail in "Parsifal." Keats's poetry, in and out of "The Eve of St. Agnes," may well tempt composers to translate the sensuous sensation that pulses endlessly through it into a medium that can be, at a tone-poet's hand, yet more sensuous. But the anomaly —repeated time and again in all the arts—is that the composer who essays the translation may be, so far as his work discloses him, obviously lacking in the essential sensuousness of mind and will, invention and imagination. Not by meditation alone, not by carefully considered means, not by expert application of them, may the suggestion of sensuous verse pass into the suggestion of sensuous tones. With the best will and the keenest application in the world, Mr. Ballantine seems not of the temperament that achieves "Don Juans," "Fire-Birds" or even "Eves of St. Agnes."

Thoughtfully the composer apprehends [illegible] etry, every image, every implication of which was to Keats a sensuous tremor undulating as sensuous a melody. Thoughtfully, he sets about the making of the design, the assembling and the working of the means by which these sensations shall pour through him into his music. He gains his end, as it seems by a curious mingling of insistent will and adroit procedure, at the beginning of the tone-poem in the music of the still, silvery, glinting cold; in the music that weaves the spell by which maidens on St. Agnes's Eve—this very night by the way—may vision their lovers. The means are ultra-modern in harmonic and instrumental color, in play with chord and progression; imagination utilizes them; the impression is keen, subtle, sensuous, mysterious. Thence forward, however, the tone-poem withers into thoughtful ingenuity, making discriminating use of artful resource. Madeline is appropriately defined rather than glowingly visioned in her white fires. There is large stress upon a conflict "of foemen" that is more of the composer's than of Keats's imagining, since the formula for a symphonic poem and of orthodoxy in music in general insists upon contrasting passages. There is final love-music, as of Madeline and her knight, but music that lacks tingling eagerness and piercing elation, that is of mental rather than spiritual process. (Besides, the figures of Keats's imagining were by no means bodiless). In a word, once past cold and spell, which praise him, Mr. Ballantine's music misses the moonlit shimmer, the silvery melody, the passion white and virginal in youth as well as maid that are the sensuous beauty, the sensuous thrill of "The Eve of St. Agnes." As he should he has written a finely-tempered and finely-fibred music—that for most of the way gives off cerebral, not sensuous impression. It lacks the molten silver which in the poem was Keats's ink.

There was no lack of sensuous quality in the repertory piece that began the concert, Schubert's Unfinished Symphony, or of sensual quality in the repertory piece that ended it, the abbreviated version of the overture to "Tannhauser" as Wagner joined it to his mature and Parisian music of the Venusberg. Neither, however, was played—as few are in Dr. Muck's day—after the manner of a repertory piece. In fact, the Unfinished Symphony, like Beethoven's eighth symphony of three weeks ago, deserves more to be counted among the finer virtuoso pieces of orchestra and conductor than three "Españas" or six "Spanish Caprices." Where in these virtuoso pieces with intention so to be, may the wood-wind choir play with such loveliness of translucent tone, with such perfection of euphonious phrase as they may through music of Schubert? Where may the strings flow in such perfectly rhythmed tone? Where may the conductor seem more the master who finds the animating and distinctive voice for motive and melody and then leads it, like some radiant figure of even Keats's imagining, through the lights and shades of Schubert's fancy and Schubert's feeling that welled on the instant into the making of music? A few have said that Dr. Muck's insistence upon the flawlessly exact phrase stays the flight of such a lyric music as Schubert's. Rather it mounts higher on such sure and gleaming wing.

Some like to flatter themselves—and impress others—with the belief that they have outgrown Schubert. As well outgrow the pleasures of spring sunshine, spring air, spring impulses, spring melancholy, for with all the undernote of passing passion and pain, the Unfinished Symphony sings a springtime music. Some also flatter themselves that they have outgrown the very different music of the Venusberg —conventional Wagner, conventional nineteenth-century romanticism, conventional eroticism of the opera house. But who before or who since has written such music of impulses and excitements that are not less human because even the arts usually hush them, or satiated them out of the imaginative power of music that first kindles and then burns them away? No: the Venusberg music is unique in a kind that even the super-sensual generation presumed to follow Wagner, has not remotely attained. And the Paris version is not a new one, as it was possible to hear in Symphony Hall yesterday afternoon, "made by the French on account of the war." And for thirty long years there has been a programme-book.

H. T. P.

From the Globe Jan.21,1917.

Last Tuesday evening a special concert was given at the Metropolitan Opera House for the benefit of the Vacation Association by Paderewski, Kreisler and the Boston Symphony Orchestra, and this is what Pitts Sanborn of the New York Globe says about "our band": I have been hearing the Boston Symphony Orchestra since childhood and am not likely to be bowled over now by any of its miracles. But last evening! In the three orchestral pieces and in the accompaniments to the violin concerto of Mendelssohn and the piano concerto of Schumann the performance of the orchestra was simply marvellous, amazing, astounding, bewildering, stunning, flabbergasting, dumfounding, electrifying, staggering, overwhelming, and the rest of them, suppose some would say the incomparable band played "on its mettle." Why spout further vocables in an effort to convey an impression which nothing but the Boston Symphony Orchestra can convey? After all these years of it I heard it as for the first time.

Tour of Symphony Orchestra

The Symphony Orchestra leaves tonight on its January trip of a week to the Middle West. Its first concert will be given in Syracuse tomorrow evening, then it will proceed in order to Buffalo, Pittsburg, Cleveland, Ann Arbor and Detroit. It will return direct from Detroit to Boston arriving here next Sunday evening.

From the Journal Jan.27,1917.

M'CORMACK TO BE STAR WITH THE SYMPHONY

Famous Tenor to Sing Classic Airs at Concerts Next Week.

John McCormack will make his first appearance as a soloist with the Symphony Orchestra at the concerts next Friday afternoon and Saturday evening.

As Mr. McCormack has long excelled in the singing of the suave music of the 18th century, it is but natural that he should go to Mozart and Handel for his selections. His first number will be an air from Mozart's little one-set opera, "Il Curioso Indiscreto," the words of which begin "Per Pieta non Ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing?" from Handel's Acis and Galatea."

The orchestral numbers will comprise the overture to Mozart's "Marriage of Figaro," Max Reger's "Variations and Fugue on a Merry Theme by Hiller," and Richard Strauss' tone poem, "Don Juan."

M'CORMACK WEEK

The week of Feb. 18 may well be considered, musically speaking, McCormack week, for the popular tenor is to give four concerts in eight days at Symphony Hall. These concerts will be given Sunday afternoon, Feb. 18, Tuesday evening, Feb. 20, Thursday evening, Feb. 22 and Sunday afternoon, Feb. 25. These will be McCormack's only appearances in Boston this season.

CAMBRIDGE CONCERT

The fifth Symphony concert in Cambridge will be given in Sanders Theatre next Thursday. The program comprises Cesar Franck's symphony in D minor, Richard Wagner's "Siegfried Idyl" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

From the Monitor Jan.27.1917.

BOSTON MUSIC NOTES

John McCormack, tenor, will make his first appearance in Boston as a soloist with the Symphony Orchestra at the thirteenth pair of concerts, next Friday afternoon and Saturday evening. His first number will be an air from Mozart's one-act opera, "Il Curioso Indiscreto," the words of which begin "Per pietà non ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing?" from Handel's "Acis and Galatea." The orchestral numbers will comprise the overture to Mozart's "The Marriage of Figaro," Max Reger's variations and fugue on a merry theme by Hiller, and Richard Strauss' tone poem, "Don Juan."

The fifth Symphony concert in Cambridge will be given in Sanders Theater next Thursday evening at 8 o'clock. The program will comprise César Franck's symphony in D minor, Richard Wagner's "A Siegfried Idyl," and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

From the Record Jan. 26,1917.

The great event in the near future at Symphony Hall, however, is the sixth appearance of John McCormack, the Irish tenor. Mr. McCormack will sing as soloist with the Symphony Friday and Saturday of next week. He will sing arias by Mozart and Handel. The invitation to the Irish tenor is a well deserved honor, his friends think. He is so essentially the singer for the people—for whom he sings ballads which make an immediate and obvious appeal—that one is sometimes inclined to forget his rare artistry. Few singers on the stage today are blessed with a finer natural voice, few sing with more consideration of the rule of singing that Mr. McCormack.

He has often offended by choice of songs, but that one artistic sin should not ostracize him from occasional appearances with America's finest band of instrumentalists. His four other appearances will be on Sunday afternoon, Feb. 18; Tuesday evening, Feb. 20; Thursday evening, Feb. 22, and Sunday afternoon, Feb. 25. These will be McCormack's only recital appearances in Boston this season.

From the Globe Jan.27,1917.

John McCormack Soloist With Symphony Orchestra

John McCormack, the popular tenor, will make his first appearance in Boston as a soloist with the Symphony Orchestra at the concerts next Friday afternoon and Saturday evening. As Mr McCormack has long excelled in the singing of the suave music of the 18th century, it is but natural that he should go to Mozart and Handel for his composers.

His first number will be an air from Mozart's little one-act opera, "Il Curioso Indiscreto," the words of which begin, "Per Pieta non Ricercate." His second number will be the recitative, "Stay, Shepherd, Stay," followed by the air, "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea."

The orchestral numbers will comprise the overtures to Mozart's "The Marriage of Figaro," Max Reger's Variations and Fugue on a "Merry Theme," by Hiller, and Richard Strauss' tone poem, "Don Juan."

ENQUIRER

ess: Buffalo, N. Y.

[illegible] 1917

BOSTON SYMPHONY ORCHESTRA PLEASES LARGE AUDIENCE

Under the able direction of Dr. Karl Muck, pronounced by many critics as the world's foremost orchestral conductor, the company of accomplished musicians comprising the Boston Symphony orchestra, delighted a capacity audience of music lovers in Elmwood Music hall last evening.

Symphony No. 1, in E minor, Op. 39, an elaborate composition by Jan Sibelius, the Finnish composer, was the first number on the programme. This was in four parts. In the first was brought out the wonderful tonal qualities of Dr. Muck's organization. The strings, predominating in the initial passages, lead to a crescendo climax of the theme by full orchestra. Part two, Adante, E flat, major, contains a beautiful motive, with melody for horn, delicately assisted by violins and harp. In part three, the themes are treated capriciously. In the finale, most prominent of the movements is the mood of lamentation, followed by an overpowering climax, tempestously passionate.

The ovation accorded Dr. Muck at the conclusion of this Sibelius presentation must have warmed his heart. Such scenes as was that ovation are not common to Elmwood Music hall, and not typical of Buffalo audiences.

The second number on the programme, the overture to Richard Wagner's opera, "The Flying Dutchman," a familiar work, must have been selected as the chief medium for bringing out the full individual and collective talents of the Boston Symphony.

Brahm's "Variations on a theme of Josef Haydn, Op. 56-a", was no exception to the skillful presentation resulting from each effort. The theme, adopted by Brahms from Haydn's unpublished collection, is a masterly one of complex nature, and, as read by Dr. Muck last night, delighted every hearer.

Tte closing number was the overture to Von Weber's romantic opera, "Oberon." Violins predominate in the first part, and throughout the composition there is shown constantly that perfect execution, that instant response from lead instruments to smallest minor parts, to the direction of the conductor, and the thorough artistry of every cog in the Boston machine of classic music, that has always featured its concerts.

LEADER

ss: Pittsburgh, Pa.

Boston Symphony Orchestra Is Coming Here Soon

Two of the world's greatest orchestras are to visit Pittsburg this month, and noteworthy programs will be presented by each.

On Wednesday evening, January 24, the Boston Symphony orchestra of 100 players will give the closing concert in the Ellis series in Carnegie Music hall, and on Monday evening, January 29, and Tuesday afternoon, January 30, the Philadelphia orchestra, under Leopold Stokowski, will give the third pair of concerts in the Pittsburg Orchestra association series.

The coming of the Boston Symphony orchestra for its annual visit in January is always a notable event, and this season it promises to attract even greater interest than before owing to the exceptional program to be given by Dr. Karl Muck, which is announced here for the first time, and the following numbers are sure to arouse enthusiasm.

Sibelius .....

Symphony No. 1, in E minor, Op. 39

Beethoven.....

Overture to Goethe's "Egmont," Op. 84

Brahms .....Variations

on a Theme by Josef Haydn, Op. 56

Debussy .....

(Prelude to the Afeternoon of a Faun.)

Prelude a l'Apres-Midi d'un Faune.

Chabrier .....

... Espana," Rhapsody for Orchestra

[72]

m POST HAND

dress: Syracuse, N.

JAN 23 1917

PACK WIETING TO HEAR BOSTON SYMPHONISTS

Record Concert Crowd Delighted With Recital Conducted by Dr. Karl Muck.

NEUTRAL PROGRAMME GIVEN

One Number Is French; Others by Brahms and Wagner, Germans Noted for Their Musical Fued, and by Russian Borodin.

BY GEORGE L. MAC DONNELL.

IN a biting Arctic wind and falling snow more than 200 men, women and even children stood in line for nearly two hours last night waiting for the doors of the Wieting Opera House to open for the concert by the Boston Symphony Orchestra under the leadership of Dr. Karl Muck. And such a concert was worth waiting for, even in the shadow of an iceberg. It was the most expressive orchestral recital ever heard in Syracuse.

That good music in this city is no longer considered a luxury, but a necessity, was amply demonstrated by the attendance, which in numbers, applause and reverent attention paid an honor to Syracuse and showed its appreciation for the famous orchestra from the Hub. There was not a vacant seat in the house, and the attendance was said to be the largest ever seen at a similar concert here. That the alleged economic havoc caused by the high cost of living had any affect on the attendance was not discernible and emphasizes the former statement that the best in music is demanded by Syracuse.

A Neutral Programme.

The concert programme combined a symphony and overture from two of the most illustrious German composers, Brahms and Wagner, the parties to one of the most historic musical feuds on record and which continues even to the present time between the respective adherents of the composers. And it is a coincidence in referring to this feud that it arose over the appearance of the symphony of Brahms which was the premier number on last night's programme.

The two other numbers consisted of an overture by the French composer, Berlioz, and the almost unknown Russian, Borodin. It may have been a diplomatic stroke on the part of the Teuton, Dr. Muck, so to constitute the programme, two representing the allies and two the German empire, for it would seem the proper thing in a neutral country. On the other hand, some might take exception to the placing of Brahms and Wagner on the same programme for the reason that there was trouble between them. Wagner accused Brahms of plagiarism in his symphony No. 1, which was played last night.

Plagiarism Charged.

It was charged that he stole the theme from Beethoven's Ninth Symphony. While there is a striking similarity in some harmonies of both, those who have repeatedly heard and studied each find that the theme, construction and other elements of the symphony of Brahms are divergent. Wagner was simply jealous of Brahms, just as some of the modern musicians of smaller caliber cavil over their respective qualities and knowledge. These little ones, however, can take consolation in having for their prototypes such men as Wagner and Brahms.

Dr. Muck did not come to his rostrum on the stage until nearly 8.30 o'clock. All of his 100 performers were seated. Every eye in the vast audience was strained for several minutes, waiting to see the far-famed conductor of the wonderful organization. Some of the old-time opera goers and patrons of orchestral concerts must have been disap-

(Concluded from Page Six.)

pointed in his appearance. Dressed in the most conventional manner and looking physically like the son-in-law of President Wilson, Secretary McAdoo, Dr. Muck impressed the audience as being a man with a pronounced personality expressing the great mentality behind it. He seemed like a typical American business man as the audience broke into a storm of applause.

No Flowing Locks or Scarf.

He is clean shaven, short haired and well groomed. The old timers may have missed the long-haired conductor of the olden days who interlaced his rotund digits in a bristling pompadour and affected the poetic conceit of a flowing scarf. Slovenliness has no place to-day in art. It never did, but it almost became a custom among some of the great masters.

Dr. Muck is a conductor of the new school, but combines the best in the old. He typifies the raison d'etre for the incomparable excellence of his orchestra. From the descent of the baton every instrument becomes an integral part of one vast harmonious machine. He is the center which radiates the musical nerves which respond to his presence and whose ear is attuned to every chord, phrase and melody sounded by every individual instrument. He is a man with a message vitalized by his orchestra.

Gem of Musical Architecture.

The opening number on last night's programme, Brahms' Symphony No. 1 in C minor, Op. 68, was rendered with exquisite effects in each movement. This is regarded as one of the gems of musical architecture. It has even been styled architecture in motion, so intricate are the movements at times and so melting in its diminuendos and pianissimos. The first movement starts in an austere style and is a mine of pystique melodies that seem at first to confuse the ear, but to the initiated the movement is but a mystical prologue to the greatest harmonies that were ever brought into symphonic form.

Technicians may find loopholes for criticism in the merging of one movement into another and all such technical fault finding. They may talk of contrapuntal effects, nuances and musicianship, but it is the spirit of pedantry that makes such criticisms. To enjoy a symphony such as that of Brahms it is not necessary to take a dissecting table to the concert.

A Torrent of Harmony.

The real way to enjoy such productions is to sit and listen, become deluged with the torrent of harmony and do the dissecting afterward. It is as the beauty of some classic minster or cathedral, which must be seen as a whole to be enjoyed.

The third movement of the symphony was one of the brilliant features of last night's concert, closing with a triumphant flourish that simply electrified the audience. There were no explosive tones. The execution was marked by masterly graduations of tone, while the swells and decrescendos produced thrilling effects.

The Berlioz overture to the Corsair, Op. 2L, which has seldom if ever been heard here before, was typically a production of the master of programme music and to whom is attributed the genesis of modern orchestra instrumentation. Berlioz is considered one of the most illustrated of French composers, but his works are of the filligree kind, replete with beauty and color, and as some of his enemies claim, lack ideas or substance.

Founded on Byron's Poem.

Whether this is the case, it is certain that his overture to the Corsair, founded on Lord Byron's poem of that name, was rendered in a style that showed the work to be as full af animation, variety and color as a Parisian boulevard. It has almost an Italian tempo and, perhaps, too much of the staccato quality. But that may be justified by the theme on which the concert was constructed, for it has long been established that the rythm of Byron's poetry has always appealed more to Frenchmen and Celts than to his own fellow countrymen.

This number seemed to give an unusual pleasure to the audience, who were attracted by the tempo and the animation. It was thoroughly Berliosque. The third number, unheard of to nearly the entire audience, was an orchestral sketch entitled "On the Steppes of Middle Asia," by Borodin, a Russian. It was a charming insertion prior to the all-resounding overture of Wagner's "Flying Dutchman." It was a melange of Russian folk songs and Oriental melodies. The peasant's lute sounded far away, and soothing, and as the harmonious sounds drew closer and merged with the Asiatic melodies produced a wonderful and thrilling effect.

Wagner Number as Finale.

The concert closed with the Wagner number, which was rendered in a style that might have made Wagner himself envious. "The Flying Dutchman" is based on one of the most interesting and romantic sea legends on record. In the opening of the overture is seen in forcible style the claim that Wagnerites make for their master as the author of the "music of nature" and the "music of the future."

What the music of the future may be is as tangible just at present as is the nebular hypothesis, but that the music of nature is peculiarly Wagnerian there is no question. In the overture rendered last night there is produced by the drums, cymbals and all the instruments the loud-resounding sea as it beats on a rock-ribbed coast, the forests torn by the shrieking of the wind and a general cataclysmic effect in nature. The storm fantasy becomes almost realistic as one watches the forest of boughs as they bend, rush backward and forward like mighty elms or oaks in a forest. The music, like most of Wagner's, is wild, weird and wanton at times, but always full of elegant harmony. At times it may sound chaotic, but it is the chaos of melody and consonance. Some call it the dissonance of harmony, while Wagner calls it the "cry of the mind." Wagner, probably, expressed the idea better than anybody else. The overture was a fitting close to an unusual musical evening.

That such concerts have an enlightening influence on the public must not be forgotten. The public is indebted to the Morning Musicals and the Salon Musicals for bringing such organizations as the Boston Symphony to Syracuse. It was one of the many that have come here this winter and there are more coming.

To Miss A. Kathleen King and Miss Laura Van Kuran must be given credit for their enterprise in the presentation of these concerts. Their enterprise is one of culture and refinement and makes for social security.

EVENING NEWS

Buffalo, N. Y.

JAN 20 1917

BOSTON SYMPHONY ORCHESTRA ANNUAL BUFFALO CONCERT TUESDAY NIGHT AT MUSIC HALL

Noted Conductor of Community Singing at Hutchinson High School Saturday Night, January 27—Solo Quartet for Elijah Performance at May Festival—Cleveland Organist at Free Organ Concert—Damrosch to Play Lenore Raff Symphony at February Concert—Henry Zeintz and William Walsh Give Tomorrow's Recital at South Park High School—Shattuck-Glenn Concert at Twentieth Century Club January 30—Church Choir Music—Ratan Devi Sings Thursday Afternoon Next at Twentieth Century Club.

The annual concert of the Boston Symphony orchestra wil be given in Elmwood Music hall next Tuesday evening, January 23, at 8:15. This is the third of the very interesting series of subscription concerts which Mrs. Mai Davis Smith arranged for the current season. Since October, 1905, when the orchestra returned after an absence of 12 years, it has been an annual visitor in this city and its coming (which almost goes without saying) is always welcome. Whatever may be the character of a series of concerts, when one is by the Boston Symphony orchestra that must always make the climax, for with this wonderful organization one reaches the perfection of ensemble playing, which in the end is the highest point attainable in music.

The orchestra gives in Buffalo the second concert of its annual Western trip this year, the other cities visited being Syracuse, Pittsburgh, Cleveland, Ann Arbor and Detroit. It brings its entire personnel and, of course, its great conductor, Dr. Karl Muck, will come with it.

The program is one which should give great pleasure to the patrons of the concerts. It comprises the First Symphony in E Minor of the Finnish composor, Sibelius; Wagner's Overture to "The Flying Dutchman"; Brahms' variations on a theme by Haydn, and Weber's "Oberon" overture.

Sibelius is a most interesting figure in contemporary music. He is a master musician and a man of very unusual imagination. He is a follower of none of the schools of today. True, he casts his early symphonies in the classic form, but the material which he uses and the manner in which he treats it are entirely his own. Like all musicians who come from the far north of Europe, his music reflects to a certain degree the characteristics of his land and his people.

Much sea music has been written but it is doubtful whether any composer has so caught the feeling of the sea as Wagner. Wagner undoubtedly rose to his highest point when he was translating the moods of Nature into tone. So far as sea music is concerned one has only to recall the opening act of "Tristan and Isolde" and the overture to "The Flying Dutchman." The early part of his great love tragedy he is writing of a summer sea, glinting in the sunshine. In the "Flying Dutchman" overture he has still in mind that dreadful voyage he made from Riga to London through the storms of the Baltic and North seas. The overture, in a sense, like most of his overtures, and preludes, is an epitome of the entire opera which follows and through it we see the restless spirit of the Dutchman flying from the storms, offset by the serene beauty of "Das Ewig-Weibliche" as personified by Senta.

Ordinarily variations are used to display the learning of musical pedants and have as little interest as such music naturally might have. The great exception to the rule was Brahms who delighted in this form of composition and succeeded in it as no other composer has. On the quaint Chorale of St. Anthony written by Haydn, Brahms has built a series of variations which hold the attention most closely and incidentally demand the utmost virtuosity on the part of the orchestra.

The final number, the "Oberon" overture of Weber, is familiar to all concert-goers. It is one of the three great overtures written by this genius which are among the most precious legacies of the past.

The program in its entirety is as follows:

Sibelius. Symphony No. 1 in E-Minor
Wagner. Overture to the opera, "The Flying Dutchman"
Brahms. Variations on a theme by Josef Haydn, Opus 56a
Weber. Overture to the opera, "Oberon"

m GAZETTE TIMES

dress: Pittsburg, Pa.

e JAN 21 1917

Orchestra Treats in Store.

The annual visit of the Boston Symphony Orchestra of 100 players, January 24, will mark the close of the fourth season of Ellis Concerts in Carnegie Music Hall. Again on January 29 and 30, the Philadelphia Orchestra under Conductor Leopold Stokowski will give the third pair of concerts in the Pittsburgh Orchestra Association series. A concert by the Boston Symphony Orchestra is

Heinrich Warnke.
First Cellist with Boston Symphony Orchestra.

always an unusual treat, and the program announced here for the first time, promises even greater pleasure than any previous visit during the past three seasons. The works to be performed represent five of the most favorite composers. They follow:

Sibelius..Symphony No. 1, in E minor, Op. 39
Beethoven .....
Overture to Goethe's "Egmont," Op. 84
Brahms ..... Variations on a Theme by Josef Haydn, Op. 56
Debussy.....Prelude a l'Apres-Midi d'un Faune—(The Afternoon of a Faun)
Chabrier..."Espana." Rhapsody for Orchestra

EXPRESS

ess: Buffalo, N. Y.

JAN 20

Boston Symphony Orchestra's seat sale opens this morning

The Boston Symphony Orchestra will play in Buffalo next Tuesday night, giving the third in Mrs. Mai Davis Smith's annual series of six concerts in the Elmwood Music hall. The seat sale opens this morning at Denton, Cottier & Daniels.

In many respects the coming of the Boston Symphony Orchestra is the most notable event in the subscription series, for it brings to Buffalo the complete orchestra, the greatest symphonic organization in America and one of the greatest in the world.

Leaving Boston next Sunday night the orchestra will start its midwinter tour, giving the second concert of this tour in Buffalo. Dr. Muck will conduct. From Buffalo the orchestra will go to Pittsburgh, Cleveland, Detroit and other cities farther west.

Jou

JAN 20 1917

ess: Syracuse, N. Y.

MUSIC

BOSTON SYMPHONY ORCHESTRA.

The eagerly expected concert by the Boston Symphony Orchestra comes next Monday evening at the Wieting. One of the largest and most brilliant audiences of the season will greet these "gentlemen from Boston," as the New York critics are fond of calling the orchestra. The orchestra is leaving Boston to-morrow (Sunday) night, arriving here Monday morning. It will spend the night here and the next day go on to Buffalo for its concert on Tuesday night. As is the custom on all its tours the orchestra is bringing its entire personnel and there will be 108 in the party, which arrives by special train. This includes the musicians, Dr. Muck and the members of the administrative staff. The orchestra was last heard here in January, 1914, and Syracuse is getting its concert this year in the regular order for the schedule of the orchestra calls for a visit to this city once every three years. The program which Dr. Muck has arranged is decidedly a tribute to the musical perception of this city. At the particular request of a great many of the musicians here he is including the First Symphony of Brahms, that in C minor, which Hans von Buelow once called 'The Tenth Symphony," as though it were (as it is) the true successor to the immortal nine of Beethoven. It is quite the greatest contribution to symphonic literature since Beethoven wrote his Ninth Symphony, and has won its way into the esteem of musicians as one of the immortal master works of the world.

COURIER

ss Buffalo, N. Y.

The third in the series of subscription concerts under the management of Mrs. Mai Davis Smith will beg vine in the Elmwood Music hall on Tuesday evening of this week by the Boston Symphony Orchestra. This is the twelfth consecutive season that Boston's great orchestra has been an annual visitor to this city. It has appeared in that time under three conductors, Gericke once, Fiedler four times, and this is Dr. Muck's seventh visit. Thus largely due to the enterprise of Mrs. Smith Buffalo is enabled each year to keep in touch with the best that music offers in this country.

The programme is one which should give great pleasure to the patrons of the concerts. It comprises the first Symphony in E minor of the Finnish composer, Sibelius; Wagner's Overture to "The Flying Dutchman"; Brahams's Variations on a Theme by Haydn, and Weber's "Oberon" Overture.

Sibelius is a most interesting figure in contemporary music. He is a master musician and a man of very unusual imagination. He is a follower of none of the schools of today. True, he casts his early symphonies in the classic form, but the material which he uses and the manner in which he treats it are entirely his own. He is not a slave to the folk-music of his country, as Grieg, for example, was to the folk-music of Norway, yet in his programme music he has been influenced chiefly by the legends of Finland and in them and in his symphonies one always feels the tragic history of his nation. In this First Symphony one realizes in the music the stark, rugged contour of his native country, the stark, rugged nature of its people, and the smoldering embers of revolt which have filled Finland for over a century. It is great music, that holds the attention of the auditor from first to last.

Much sea music has been written but it is doubtful whether any composer has so caught the feeling of the sea as Wagner. Wagner undoubtedly rose to his highest point when he was translating the moods of nature into tone. The early part of his great love tragedy he is writing of a summer sea, glinting in the sunshine. In the "Flying Dutchman" Overture he has still in mind that dreadful voyage he made from Riga to London through the storms of the Baltic and North seas. The Overture, in a sense like most of his overtures and preludes, is an epitome of the entire opera which follows and through it we see the restless spirit of the Dutchman flying from the storms, offest by the serene beauty of "Das Ewig-Weibliche" as personified by Senta.

On the quaint chorale to St. Anthony, written by Haydn, Brahms has built a series of Variations which holds the attention most closely and incidentally demand the utmost virtuosity on the part of the orchestra.

The final number, the "Oberon" overture of Weber, is familiar to all concertgoers.

The programme follows:
Sibelius—Symphony No. 1 in E minor.
Wagner—Overture to the opera, "The Flying Dutchman."
Brahms—Variations on a Theme by Josef Haydn, Opus 56a.
Weber—Overture to the opera, "Oberon."

m POST JAN

dress: Syracuse, N.

JAN 23 1917

PACK WIETING TO HEAR BOSTON SYMPHONISTS

Record Concert Crowd Delighted With Recital Conducted by Dr. Karl Muck.

NEUTRAL PROGRAMME GIVEN

One Number Is French; Others by Brahms and Wagner, Germans Noted for Their Musical Fued, and by Russian Borodin.

BY GEORGE L. MAC DONNELL.

IN a biting Arctic wind and falling snow more than 200 men, women and even children stood in line for nearly two hours last night waiting for the doors of the Wieting Opera House to open for the concert by the Boston Symphony Orchestra under the leadership of Dr. Karl Muck. And such a concert was worth waiting for, even in the shadow of an iceberg. It was the most expressive orchestral recital ever heard in Syracuse.

That good music in this city is no longer considered a luxury, but a necessity, was amply demonstrated by the attendance, which in numbers, applause and reverent attention paid an honor to Syracuse and showed its appreciation for the famous orchestra from the Hub. There was not a vacant seat in the house, and the attendance was said to be the largest ever seen at a similar concert here. That the alleged economic havoc caused by the high cost of living had any affect on the attendance was not discernible and emphasizes the former statement that the best in music is demanded by Syracuse.

A Neutral Programme.

The concert programme combined a symphony and overture from two of the most illustrious German composers, Brahms and Wagner, the parties to one of the most historic musical feuds on record and which continues even to the present time between the respective adherents of the composers. And it is a coincidence in referring to this feud that it arose over the appearance of the symphony of Brahms which was the premier number on last night's programme.

The two other numbers consisted of an overture by the French composer, Berlioz, and the almost unknown Russian, Borodin. It may have been a diplomatic stroke on the part of the Teuton, Dr. Muck, so to constitute the programme, two representing the allies and two the German empire, for it would seem the proper thing in a neutral country. On the other hand, some might take exception to the placing of Brahms and Wagner on the same programme for the reason that there was trouble between them. Wagner accused Brahms of plagiarism in his symphony No. 1, which was played last night.

Plagiarism Charged.

It was charged that he stole the theme from Beethoven's Ninth Symphony. While there is a striking similarity in some harmonies of both, those who have repeatedly heard and studied each find that the theme, construction and other elements of the symphony of Brahms are divergent. Wagner was simply jealous of Brahms, just as some of the modern musicians of smaller caliber cavil over their respective qualities and knowledge. These little ones, however, can take consolation in having for their prototypes such men as Wagner and Brahms.

Dr. Muck did not come to his rostrum on the stage until nearly 8.30 o'clock. All of his 100 performers were seated. Every eye in the vast audience was strained for several minutes, waiting to see the far-famed conductor of the wonderful organization. Some of the old-time opera goers and patrons of orchestral concerts must have been disap-

(Concluded from Page Six.)

pointed in his appearance. Dressed in the most conventional manner and looking physically like the son-in-law of President Wilson, Secretary McAdoo, Dr. Muck impressed the audience as being a man with a pronounced personality expressing the great mentality behind it. He seemed like a typical American business man as the audience broke into a storm of applause.

No Flowing Locks or Scarf.

He is clean shaven, short haired and well groomed. The old timers may have missed the long-haired conductor of the olden days who interlaced his rotund digits in a bristling pompadour and affected the poetic conceit of a flowing scarf. Slovenliness has no place to-day in art. It never did, but it almost became a custom among some of the great masters.

Dr. Muck is a conductor of the new school, but combines the best in the old. He typifies the raison d'etre for the incomparable excellence of his orchestra. From the descent of the baton every instrument becomes an integral part of one vast harmonious machine. He is the center which radiates the musical nerves which respond to his presence and whose ear is attuned to every chord, phrase and melody sounded by every individual instrument. He is a man with a message vitalized by his orchestra.

Gem of Musical Architecture.

The opening number on last night's programme, Brahms' Symphony No. 1 in C minor, Op. 68, was rendered with exquisite effects in each movement. This is regarded as one of the gems of musical architecture. It has even been styled architecture in motion, so intricate are the movements at times and so melting in its diminuendos and pianissimos. The first movement starts in an austere style and is a mine of pystique melodies that seem at first to confuse the ear, but to the initiated the movement is but a mystical prologue to the greatest harmonies that were ever brought into symphonic form.

Technicians may find loopholes for criticism in the merging of one movement into another and all such technical fault finding. They may talk of contrapuntal effects, nuances and musicianship, but it is the spirit of pedantry that makes such criticisms. To enjoy a symphony such as that of Brahms it is not necessary to take a dissecting table to the concert.

A Torrent of Harmony.

The real way to enjoy such productions is to sit and listen, become deluged with the torrent of harmony and do the dissecting afterward. It is as the beauty of some classic minster or cathedral, which must be seen as a whole to be enjoyed.

The third movement of the symphony was one of the brilliant features of last night's concert, closing with a triumphant flourish that simply electrified the audience. There were no explosive tones. The execution was marked by masterly graduations of tone, while the swells and decrescendos produced thrilling effects.

The Berlioz overture to the Corsair, Op. 2L, which has seldom if ever been heard here before, was typically a production of the master of programme music and to whom is attributed the genesis of modern orchestra instrumentation. Berlioz is considered one of the most illustrated of French composers, but his works are of the filligree kind, replete with beauty and color, and as some of his enemies claim, lack ideas or substance.

Founded on Byron's Poem.

Whether this is the case, it is certain that his overture to the Corsair, founded on Lord Byron's poem of that name, was rendered in a style that showed the work to be as full af animation, variety and color as a Parisian boulevard. It has almost an Italian tempo and, perhaps, too much of the staccato quality. But that may be justified by the theme on which the concert was constructed, for it has long been established that the rythm of Byron's poetry has always appealed more to Frenchmen and Celts than to his own fellow countrymen.

This number seemed to give an unusual pleasure to the audience, who were attracted by the tempo and the animation. It was thoroughly Berliosque. The third number, unheard of to nearly the entire audience, was an orchestral sketch entitled "On the Steppes of Middle Asia," by Borodin, a Russian. It was a charming insertion prior to the all-resounding overture of Wagner's "Flying Dutchman." It was a melange of Russian folk songs and Oriental melodies. The peasant's lute sounded far away, and soothing, and as the harmonious sounds drew closer and merged with the Asiatic melodies produced a wonderful and thrilling effect.

Wagner Number as Finale.

The concert closed with the Wagner number, which was rendered in a style that might have made Wagner himself envious. "The Flying Dutchman" is based on one of the most interesting and romantic sea legends on record. In the opening of the overture is seen in forcible style the claim that Wagnerites make for their master as the author of the "music of nature" and the "music of the future."

What the music of the future may be is as tangible just at present as is the nebular hypothesis, but that the music of nature is peculiarly Wagnerian there is no question. In the overture rendered last night there is produced by the drums, cymbals and all the instruments the loud-resounding sea as it beats on a rock-ribbed coast, the forests torn by the shrieking of the wind and a general cataclamic effect in nature. The storm fantasy becomes almost realistic as one watches the forest of boughs as they bend, rush backward and forward like mighty elms or oaks in a forest. The music, like most of Wagner's, is wild, weird and wanton at times, but always full of elegant harmony. At times it may sound chaotic, but it is the chaos of melody and consonance. Some call it the dissonance of harmony, while Wagner calls it the "cry of the mind." Wagner, probably, expressed the idea better than anybody else. The overture was a fitting close to an unusual musical evening.

That such concerts have an enlightening influence on the public must not be forgotten. The public is indebted to the Morning Musicals and the Salon Musicals for bringing such organizations as the Boston Symphony to Syracuse. It was one of the many that have come here this winter and there are more coming.

To Miss A. Kathleen King and Miss Laura Van Kuran must be given credit for their enterprise in the presentation of these concerts. Their enterprise is one of culture and refinement and makes for social security.

EVENING NEWS

Buffalo, N. Y.

JAN 20 1917

BOSTON SYMPHONY ORCHESTRA ANNUAL BUFFALO CONCERT TUESDAY NIGHT AT MUSIC HALL

Noted Conductor of Community Singing at Hutchinson High School Saturday Night, January 27—Solo Quartet for Elijah Performance at May Festival—Cleveland Organist at Free Organ Concert—Damrosch to Play Lenore Raff Symphony at February Concert—Henry Zeintz and William Walsh Give Tomorrow's Recital at South Park High School—Shattuck-Glenn Concert at Twentieth Century Club January 30—Church Choir Music—Ratan Devi Sings Thursday Afternoon Next at Twentieth Century Club.

The annual concert of the Boston Symphony orchestra wil be given in Elmwood Music hall next Tuesday evening, January 23, at 8:15. This is the third of the very interesting series of subscription concerts which Mrs. Mai Davis Smith arranged for the current season. Since October, 1905, when the orchestra returned after an absence of 12 years, it has been an annual visitor in this city and its coming (which almost goes without saying) is always welcome. Whatever may be the character of a series of concerts, when one is by the Boston Symphony orchestra that must always make the climax, for with this wonderful organization one reaches the perfection of ensemble playing, which in the end is the highest point attainable in music.

The orchestra gives in Buffalo the second concert of its annual Western trip this year, the other cities visited being Syracuse, Pittsburgh, Cleveland, Ann Arbor and Detroit. It brings its entire personnel and, of course, its great conductor, Dr. Karl Muck, will come with it.

The program is one which should give great pleasure to the patrons of the concerts. It comprises the First Symphony in E Minor of the Finnish composor, Sibelius; Wagner's Overture to "The Flying Dutchman"; Brahms' variations on a theme by Haydn, and Weber's "Oberon" overture.

Sibelius is a most interesting figure in contemporary music. He is a master musician and a man of very unusual imagination. He is a follower of none of the schools of today. True, he casts his early symphonies in the classic form, but the material which he uses and the manner in which he treats it are entirely his own. Like all musicians who come from the far north of Europe, his music reflects to a certain degree the characteristics of his land and his people.

Much sea music has been written but it is doubtful whether any composer has so caught the feeling of the sea as Wagner. Wagner undoubtedly rose to his highest point when he was translating the moods of Nature into tone. So far as sea music is concerned one has only to recall the opening act of "Tristan and Isolde" and the overture to "The Flying Dutchman." The early part of his great love tragedy he is writing of a summer sea, glinting in the sunshine. In the "Flying Dutchman" overture he has still in mind that dreadful voyage he made from Riga to London through the storms of the Baltic and North seas. The overture, in a sense, like most of his overtures, and preludes, is an epitome of the entire opera which follows and through it we see the restless spirit of the Dutchman flying from the storms, offset by the serene beauty of "Das Ewig-Weibliche" as personified by Senta.

Ordinarily variations are used to display the learning of musical pedants and have as little interest as such music naturally might have. The great exception to the rule was Brahms who delighted in this form of composition and succeeded in it as no other composer has. On the quaint Chorale of St. Anthony written by Haydn, Brahms has built a series of variations which hold the attention most closely and incidentally demand the utmost virtuosity on the part of the orchestra.

The final number, the "Oberon" overture of Weber, is familiar to all concert-goers. It is one of the three great overtures written by this genius which are among the most precious legacies of the past.

The program in its entirety is as follows:

Sibelius. Symphony No. 1 in E-Minor
Wagner. Overture to the opera, "The Flying Dutchman"
Brahms. Variations on a theme by Josef Haydn, Opus 56a.
Weber, Overture ... era, "Oberon"

m GAZETTE TIMES

dress: Pittsburg, Pa.

e ... 1917

Orchestra Treats in Store.

The annual visit of the Boston Symphony Orchestra of 100 players, January 24, will mark the close of the fourth season of Ellis Concerts in Carnegie Music Hall. Again on January 29 and 30, the Philadelphia Orchestra under Conductor Leopold Stokowski will give the third pair of concerts in the Pittsburgh Orchestra Association series. A concert by the Boston Symphony Orchestra is always an unusual treat, and the program announced here for the first time, promises even greater pleasure than any previous visit during the past three seasons. The works to be performed represent five of the most favorite composers. They follow:

Sibelius..Symphony No. 1, in E minor, Op. 39
Beethoven .....
Overture to Goethe's "Egmont," Op. 84
Brahms ..... Variations on a Theme by Josef Haydn, Op. 56
Debussy.....Prelude a l'Apres-Midi d'un Faune—(The Afternoon of a Faun)
Chabrier..."Espana," Rhapsody for Orchestra

Heinrich Warnke.
First Cellist with Boston Symphony Orchestra.

EXPRESS

ess: Buffalo, N. Y.

JAN 20

Boston Symphony Orchestra's seat sale opens this morning

The Boston Symphony Orchestra will play in Buffalo next Tuesday night, giving the third in Mrs. Mai Davis Smith's annual series of six concerts in the Elmwood Music hall. The seat sale opens this morning at Denton, Cottier & Daniels.

In many respects the coming of the Boston Symphony Orchestra is the most notable event in the subscription series, for it brings to Buffalo the complete orchestra, the greatest symphonic organization in America and one of the greatest in the world.

Leaving Boston next Sunday night, the orchestra will start its midwinter tour, giving the second concert of this tour in Buffalo. Dr. Muck will conduct. From Buffalo the orchestra will go to Pittsburgh, Cleveland, Detroit and other cities farther west.

Jou

JAN 20 1917

ess: Syracuse, N. Y.

MUSIC

BOSTON SYMPHONY ORCHESTRA.

The eagerly expected concert by the Boston Symphony Orchestra comes next Monday evening at the Wieting. One of the largest and most brilliant audiences of the season will greet these "gentlemen from Boston," as the New York critics are fond of calling the orchestra. The orchestra is leaving Boston to-morrow (Sunday) night, arriving here Monday morning. It will spend the night here and the next day go on to Buffalo for its concert on Tuesday night. As is the custom on all its tours the orchestra is bringing its entire personnel and there will be 108 in the party, which arrives by special train. This includes the musicians, Dr. Muck and the members of the administrative staff. The orchestra was last heard here in January, 1914, and Syracuse is getting its concert this year in the regular order for the schedule of the orchestra calls for a visit to this city once every three years. The program which Dr. Muck has arranged is decidedly a tribute to the musical perception of this city. At the particular request of a great many of the musicians here he is including the First Symphony of Brahms, that in C minor, which Hans von Buelow once called 'The Tenth Symphony," as though it were (as it is) the true successor to the immortal nine of Beethoven. It is quite the greatest contribution to symphonic literature since Beethoven wrote his Ninth Symphony, and has won its way into the esteem of musicians as one of the immortal master works of the world.

so
Or
Su

COURIER

ss ..... Buffalo, N. Y.

JAN 21

The third in the series of subscription concerts under the management of Mrs. Mai Davis Smith will beg vine in the Elmwood Music hall on Tuesday evening of this week by the Boston Symphony Orchestra. This is the twelfth consecutive season that Boston's great orchestra has been an annual visitor to this city. It has appeared in that time under three conductors, Gericke once, Fiedler four times, and this is Dr. Muck's seventh visit. Thus largely due to the enterprise of Mrs. Smith Buffalo is enabled each year to keep in touch with the best that music offers in this country.

The programme is one which should give great pleasure to the patrons of the concerts. It comprises the first Symphony in E minor of the Finnish composer, Sibelius; Wagner's Overture to "The Flying Dutchman"; Brahams's Variations on a Theme by Haydn, and Weber's "Oberon" Overture.

Sibelius is a most interesting figure in contemporary music. He is a master musician and a man of very unusual imagination. He is a follower of none of the schools of today. True, he casts his early symphonies in the classic form, but the material which he uses and the manner in which he treats it are entirely his own. He is not a slave to the folk-music of his country, as Grieg, for example, was to the folk-music of Norway, yet in his programme music he has been influenced chiefly by the legends of Finland and in them and in his symphonies one always feels the tragic history of his nation. In this First Symphony one realizes in the music the stark, rugged contour of his native country, the stark, rugged nature of its people, and the smoldering embers of revolt which have filled Finland for over a century. It is great music, that holds the attention of the auditor from first to last.

Much sea music has been written but it is doubtful whether any composer has so caught the feeling of the sea as Wagner. Wagner undoubtedly rose to his highest point when he was translating the moods of nature into tone. The early part of his great love tragedy he is writing of a summer sea, glinting in the sunshine. In the "Flying Dutchman" Overture he has still in mind that dreadful voyage he made from Riga to London through the storms of the Baltic and North seas. The Overture, in a sense like most of his overtures and preludes, is an epitome of the entire opera which follows and through it we see the restless spirit of the Dutchman flying from the storms, offset by the serene beauty of "Das Ewig-Weibliche" personified by Senta.

...n the quaint chorale to St. Anthony, ...ten by Haydn, Brahms has built a ...s of Variations which holds the at... most closely and incidentally de... the utmost virtuosity on the part of ...hestra.

...al number, the "Oberon" overture ..., is familiar to all concertgoers. ...gramme follows:

...ymphony No. 1 in E minor.
...verture to the opera, "The Fly...man."
...riations on a Theme by Josef ...us 56a.
...ture to the opera, "Oberon."

TIMES
ess: New York City
JAN 2 1917

THE PHILHARMONIC AGAIN.

Daniel Gregory Mason Asks if Old Ideals Have Been Maintained.

To the Editor of The New York Times:

The celebration during the past week of the seventy-fifth anniversary of the founding of the Philharmonic Society of New York, the oldest orchestra in the country, brings up questions as to the opportunities and duties of such an organization which cannot without grave danger to our musical life be ignored. The President of the society, Oswald Garrison Villard, by statements in his address at the jubilee concert of Jan. 11 challenged the large body of discriminating music-lovers who feel that the society has in recent years lamentably failed to maintain its ancient standard to express themselves. "Whether profits came or not," he said, the Philharmonic Society "had kept the faith. It had "maintained high artistic standards." It was "the most dignified musical organization in the American metropolis."

Unfortunately these statements do not seem to be borne out by the practice of the society in the last few years; its policy has only too evidently considered the profits unduly, or short-sightedly its artistic standards have been lowered and its dignity has in consequence seriously suffered. Even in cities as large as New York, where the minority of real music-lovers is numerous enough to support organizations which aim at only the best, (as is shown by the success for instance, of the Boston Symphony Orchestra, and of the Flonzaley and Kneisel Quartet,) the great majority quite naturally prefer the non-musical aspects of music such as the physical power of fascination of great or subtly varied volumes of tone, the interest of novelty or oddity, or the satisfaction of curiosity as to the personalities of soloists, &c. What may be called the box-office view of music, therefore, tends to cultivate these things at the expense of music itself. To what extent the recent policies of the Philharmonic have been guided by this view I should not presume to say, but the following facts seem to me as indicative as they are undeniable.

First, the music chosen for performance is that which appeals rather by rich modern sonorities (Wagner, Liszt, Strauss) or by dramatic effect verging on sensationalism (Strauss, Tschaikowsky) or by mere prettiness (Delibes) than that which nourishes and delights the sense of beauty. Thus, in the first thirteen concerts of the present season we find sixteen works of Wagner, eight of Tschaikowsky, four of Liszt, three or Strauss, against only four of Beethoven, one of Schubert, two of Schumann, and none of Bach, Haydn, or Mozart, nor of Brahms or Franck.

It may be answered that this strange choice (a fair sample of that of preceding years) was to some extent dictated by the will of Joseph Pulitzer, which, in making the society a large bequest, asked that recognition be given his favorite composers, Beethoven, Wagner, and Liszt, and that the programs should not be "too severely classical." But in the first place, without stopping to consider how the society could square the acceptance of a gift on these terms with the statements officially made by its President, we may note that it is not to Beethoven, but only to Wagner and Liszt, that such disproportionate representation is given, as if the appeal of sonority to the crowd had something to do with it. And what curiously corroborates this view is that when classic works make their infrequent appearances they sometimes seem to be chosen for reasons other than their beauty. Of the two pieces of Schumann mentioned above, for example, one was the overture "Julius Caesar," written in the time of its composer's mental collapse, and apparently selected solely for its novelty, without regard to the good reason for the neglect which makes it novel. But indeed, the search for novelty will go to strange lengths, as in these programs, where we find an overture by Volkmann, some pretty ballet music by Delibes, and even a symphony by Gade—and no Brahms! Mr. Villard in his remarks compared the Philharmonic Society to the Metropolitan Museum of Art and to the Public Library. How would he like to see the Watteaus crowd out the Titians, or give up to Rogers, Austin Dobson, and Tupper the shelf space of Wordsworth?

As for the appeal to curiosity and to interest in personalities, the evidence may be cited as corroborative of the weightier points rather than as proving very much in itself. Of the thirteen concerts under consideration, ten had soloists, one was an "all-Wagner program," and one brought forward an important novelty—Strauss's "Alpine" symphony. One only had no attraction except that of music. I cannot forget what a young man said to me as we sat on the floor of the dress circle among a crowd of more than a hundred people at a recent Boston Symphony concert in Carnegie Hall. To my remark that it was encouraging to see so many assembled, even when there was no soloist, he replied: "Oh, you don't need a soloist when it's the Boston Symphony."

Now, to conclude, why is it that you do need a soloist when it is the Philharmonic? Briefly, because the directors no longer give the best music or give it at its best. It is hardly fair to blame Mr. Stransky for this, as some musicians do. It is true that he evidently does not care for the classics, which he conducts in a perfunctory and characterless way. It is precisely in the qualities most needed by classic music—clear, forcible, eloquent molding of the phrase, rhythmic power, the instinctive sense of the rhythmic and dynamic balance of a complex movement, that he is most con-

n TRIBUNE
ress: Providence, R. I.
JAN 21

Fourth Concert of the Boston Symphon Orchestra.

Dr. Muck has arranged an unusually attactive program for the fourth Boston Symphony concert, which will be given in Infantry Hall Tuesday evening, Feb. 6. The soloist will be Ossip Gabrilowitsch, the great Russian pianist, who will play Rachmaninoff's Concerto for Piano in C-minor, No. 2. The orchestral numbers will be Schumann's "Rhenish" symphony, Debussy's exquisite "Afternoon of a Faun" and Brahmn's "Academic Festival" overture.

At the dinner to be given by the Rhode Island State Federation of Women's Clubs at the Turk's Head Club on Tuesday evening, Miss Helen Bissell Pettis, a pupil of Miss Harriot E. Barrows, will be the soloist, and the Mathews Trio, Miss Hope Mathews, violinist; Miss Helen Mathews, 'cellist, and Miss Lydia Reil, pianist, will play.

UNION TIMES
Buffalo, N. Y.
JAN 18 1917

The Boston Symphony Orchestra.

The red-letter night of Buffalo's musical season comes next Tuesday evening with the annual concert by the Boston Symphony Orchestra, third in Mrs. Mai Davis Smith's annual series of six concerts in Elmwood Music Hall.

America's greatest orchestra, numbering nearly 100 men, under the splendid leadership of Dr. Karl Muck, leaves Boston next Sunday night on its annual mid-winter tour. Since 1905 its coming to Buffalo on this tour has been the gala event of the musical year. The present generation of concert-goers have heard the Boston Symphony under three of its conductors, Wilhelm Gericke, Max Fiedler and Dr. Muck. This will be Dr. Muck's seventh visit to Buffalo.

In choosing her attractions each season, Mrs. Smith includes the Boston Symphony in her series, feeling that the winter would be incomplete without at least one visit from the greatest symphonic organization in the country, and, in the opinion of most musical critics, the greatest in the world.

The seat sale opens on Saturday morning at Denton, Cottier & Daniels.

om EXPRESS
ddress: Buffalo, N. Y.
te

Boston Symphony Orchestra in Buffalo next Tuesday night.

Next Tuesday evening the Boston Symphony Orchestra will pay its annual visit to Buffalo, giving the third in Mrs. Mai Davis Smith's season series of six concerts in the Elmwood Music hall. This always is the crowning musical event of the midwinter and one of the gala nights of the entire musical year.

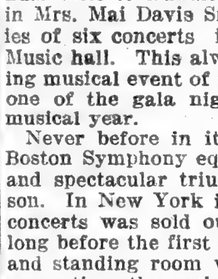
Never before in its history has the Boston Symphony equaled the brilliant and spectacular triumphs of this season. In New York its entire series of concerts was sold out by subscription long before the first concert took place and standing room was at a premium every time the orchestra played. For the midwinter tour, which starts next Monday, including the Buffalo concert on Tuesday, the orchestra might have played twenty engagements where one booking was made, so insistent was the demand for dates. Next Tuesday's concert will be the seventh that the Boston Symphony has played in Buffalo under Dr. Karl Muck's direction and Dr. Muck promises a particularly beautiful and striking programme.

The seat sale opens on Saturday morning at Denton, Cottier & Daniels, but mail orders sent now to Mrs. Mai Davis Smith, No. 26 Irving place, accompanied by check payable to her, will be filled in advance of the public sale.

rom ENQUIRER
Address: Buffalo, N. Y.
ate Jan 20 17

MUSIC NOTES.

The red-letter night in Buffalo's musical season comes next Tuesday evening with the annual visit of the Boston Symphony orchestra, which will give the third concert in Mrs. Mai Davis Smith's season series of six in Elmwood Music hall. Since 1905 the orchestra has been an annual visitor in Buffalo and for the last seven years has been under the leadership of Dr. Karl Muck.



KARL MUCK.

The programme, which is one of rare beauty and striking effects, reads:

Symphony No. 1, in E. Minor, Opus 39 ..... Sibelius
I. Andante ma non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantosia): Andante; Allegro molto.
Overture to the opera, "The Flying Dutchman" ..... Wagner
Variations on a Theme by Josef Haydn, Opus 56a ..... Brahms
Overture to the opera, "Oberon"...Weber

A most interesting figure in contemporary music is Sibelius, a master musician and a man of unusual imagination. Like all musicians who come from the north of Europe, his music reflects the characteristics of his land and his people.

No composer has caught the feeling of the sea as has Wagner, who rose to his supreme heights when translating into tone the moods of nature. "The Flying Dutchman" overture is an epitome of the entire opera and through it one gets the restless spirit of the Dutchman flying from the storms, offset by the serene beauty of Das Ewig-Weibliche, as personified by Senta.

COMMERCIAL
ss: Buffalo, N. Y.
JAN 24 1917

SPLENDID CONCERT

Annual Visit of the Boston Symphony Orchestra Very Much Enjoyed.

ELMWOOD MUSIC HALL

Dr. Karl Muck and His Players Presented Fine Program Last Evening.

The third in the series of six subscription concerts, under the direction of Mrs. Mai Davis Smith, was given at Elmwood Music Hall last evening by the Boston Symphony Orchestra, Dr. Karl Muck, conductor.

The anual visit of this famous organization to Buffalo is always a musical event of much importance to music lovers and music students in Buffalo and vicinity. The fame of the Boston Symphony Orchestra has spread to every quarter of this country and it was not surprising to see a capacity audience at Elmwood Music Hall last evening.

The playing by the members of the Boston Symphony Orchestra is without doubt just a little better than any other orchestra. The men understand each other so well they present an almost perfect ensemble and the various choirs are composed of the best orchestra musicians in the world.

Dr. Muck must be regarded as one of the greates conductors of the present time. He reads his scores in a scholarly maner and he has his men under complete control every minute. Some of the effects he produces are wonderful and he reads the innermost thoughts of the composer. Everything he does is highly artistic and very enjoyable.

The program last evening was very interesting. Symphony in E minor by Jan Sibelius was heard here for the first time and it created a fine impression. The many sweet, simple melodies, the wonderful working out of the themes and the splendid orchestration held the interest of the listeners every minute.

The first movement is full of fire and dash and the second part contains some lovely melodies. The humorous third movement captured the audience immediately.

The overture to Wagner's The Flying Dutchman was beautifully performed and Dr. Muck and his musicians were heartily applauded after this number.

Variations on a Theme of Josef Haydn by Brahms and overture to Oberon by Weber were the other program numbers and these were very much enjoyed by the large an appreciative audience. Dr. Muck received a grand ovation at the close of the concert and he had the whole orchestra stand and share honors with him.

COURIER
Buffalo, N. Y.

BOSTON ORCHESTRA TO PAY ANNUAL VISIT TO BUFFALO

Next Tuesday evening the Boston Symphony orchestra will pay its annual visit to Buffalo, giving the third in Mrs. Mai Davis Smith's season series of six concerts in Elmwood Music hall. This always is the crowning musical event of the midwinter and one of the gala nights of the musical year.

Never before has the Boston Symphony equaled the brilliant and spectacular triumphs of this season. In New York its series of concerts was sold out by subscription long before the first concert took place, and standing room was at a premium every time the orchestra played.

For the midwinter tour, starting next Monday, including the Buffalo concert on Tuesday, the orchestra might have played twenty engagements where one booking was made, so insistent were the demand for dates.

Tuesday's concert will be the seventh the Boston Symphony has played in Buffalo under Dr. Karl Muck's direction, and Dr. Muck promises a particularly beautiful programme.

The seat sale will open Saturday morning at Denton, Cottier & Daniels, but mail orders sent to Mrs. Mai Davis Smith, No. 26 Irving place, accompanied by check payable to her, will be filled in advance of the public sale.

[74]

om COMMERCIAL
ddress: Buffalo, N. Y.
te JAN 18

SYMPHONY CONCERT.

The Famous Boston Orchestra Will Be Heard in Buffalo Next Tuesday Evening.

The Boston Symphony Orchestra will pay its annual visit to Buffalo next Tuesday night, January 23d, giving the third in Mrs. Mai Davis Smith's annual series of six concerts in the Elmwood Music Hall. This is always the crowning musical achievement of the mid-winter season and one of the gala events of the entire musical year.

Never before in its history has the Boston Symphony equaled the brilliant and spectacular triumphs of this season. In New York its entire series of concerts was sold out by subscription long before the first concert took place. Next Tuesday's concert will be the seventh that the Boston Symphony has played in Buffalo under Dr. Muck's direction and Dr. Muck promises a particularly beautiful and striking program.

The seat sale opens on Saturday morning at Denton, Cottier & Daniels, but mail orders sent now to Mrs. Mai Davis Smith, 26 Irving place, accompanied by check payable to her, will be filled in advance of the public sale.

TRIBUNE
: New York City
18 1917

Meanwhile the artists, those who are such by grace of genius, and those who are such only in desire and their own conceit, must rest content, and if they cannot themselves supply the reviewer with interesting material for discourse be glad when others do it. Only one out of five or ten of the concerts of the Philharmonic Society give a topic to the newspaper writer; only one out of fifty pianoforte players. Dr. Muck and his Boston Orchestra, drive him to brief reiteration of platitudes about the excellence of their performance, or to impatient complaint because the equally good orchestras of New York do not make equally good music. And then the indignant champion of Mr. Walter Damrosch or Mr. Stransky rushes to the rescue and unwisely makes plain what had been veiled under implication. The first recital of a singer, violinist, 'cellist, what not, receives a mere mention, is damned by faint praise, is ignored or frankly told that the recital added nothing to the sum of the season's interest; and immediately the protests begin to flow into the newspaper offices from the friends of the singer, violinist, 'cellist or what not. To them the incident was of vast and vital importance, and they impugn the motives of the reviewer, cast reflections on his honesty and intelligence or slander his digestive apparatus, because in having no selfish interest in the recital estimated its newspaper value by that of a hundred recitals which had preceded it, and tried to fix its place in a scheme which will embrace a hundred more before the season ends.

EXPRESS
ess: Buffalo, N. Y.
JAN 19

Paderewski scowled, D. Muck smiled, the stage cat purred.

Those who recall Paderewski's temperamental exit on the occasion of his last Buffalo concert, when the lights were suddenly switched on before he completed his last number, will appreciate what must have been his state of mind at the Metropolitan Opera-house in New York on Tuesday night, when the stage cat strolled across the stage during Paderewski's concerto with the Boston Symphony orchestra and contentedly settled herself in the footlights to enjoy the performance.

"With the best of intentions, but to the great annoyance of the pianist and the evident amusement of Dr. Muck," says the Herald, "the animal that makes its home beneath the stage, crawled up through the prompter's box, just to prove that a cat may look at a king of pianists.

"Mr. Paderewski scowled. Dr. Muck smiled. Anton Witek, concert master, tried to push away the intruder with the bow of his violin, but all to no avail. Pussy, snuggled comfortably among the unused footlights, purred peacefully through the three movements of the concerto."

Incidentally this concert by the Boston Symphony orchestra, with Paderewski and Kreisler as soloists, broke all concert records for New York and netted $25,000 for the Vacation association. Orchestra seats sold for $10 each and the standees were limited only by the fire laws.

om EVENING NEWS
dress: Buffalo, N. Y.
te JAN 21 1917

BOSTON SYMPHONY GIVES NOTABLE PERFORMANCE

Sibellius' Remarkable Work Is Rendered With Eloquent and Impelling Interpretation.

A concert of absorbing interest and great beauty took place last night, when the Boston symphony orchestra made its annual appearance in Buffalo, under the local management of Mrs. Mai Davis Smith. A word of gratitude must be expressed for the program, made notable by Sibelius' first symphony, while in addition were Brahms' variations on a Haydn theme, the overtures to the "Flyin Dutchman," and to "Oberon." The orchestra must have felt the response of the audience to the interest of the music, which was such a vivid contrast to the fluffy trifles usually served up by visiting organizations.

The works of Sibelius in four movements, is marked by great individuality of thematic material, different subjects being stamped by the power and distinctive character of the famous symphonic writers of the past century. To the development of this material, Sibelius brings consummate skill, a notable mastery being evident always in the use of parts of themes worked up in a manner impossible to describe, but fascinating to the listener.

With all his wealth of skill, Sibelius never uses his gorgeous orchestration, in which color is a reality, as anything but means to an end; there is no exploiting of mere mechanism and control of orchestral medium. The wonderful performance of this very fine work was one of the most eloquent and impelling interpretations ever given here by Dr. Muck. This great conductor possesses the power of translating the very soul of music into speech in a way that one can but marvel at, and look for almost in vain, certainly at present in this country, to see equaled.

The orchestra last night, under his direction, played with a clarity of delineation, a beauty of tone, and power as a whole that must be given the highest praise.

Noable among the other program numbers were the Brams variations, the performance of which was unalloyed joy. The clear cut, poetic characterizing of each separate variation was a tribute alike to player and to composer, and the entire work was received with some of the greatest enthusiasm of the evening.

Announcement is made of the engagement of Mme. Galli-Curci, the justly celebrated colorature singer, to appear at Mrs. Smith's next concert, Feb. 12.

om EVENING NEWS
ldress: Buffalo, N. Y.
te 19 19

SEATS ON SALE TOMORROW FOR SYMPHONY CONCERT

The seat sale will open tomorrow for the Boston Symphony orchestra's annual concert in Buffalo which takes place Tuesday evening in the Elmwood Music hall. This is the third in Mrs. Mai Davis Smith's season series of six concerts, and, in many respects, the most notable musical attraction of the entire series, for it brings to Buffalo the greatest symphony orchestra in America and one of the greatest in the world.

The entire orchestra will come to Buffalo for its annual concert, which will be the second of its mid-winter tour. Dr. Karl Muck conducting. The orchestra leaves Boston next Sunday night, playing in Syracuse on Monday, Buffalo on Tuesday, then going to Pittsburgh, Cleveland, Detroit and other cities further west.

om EVENING NEWS
dress: Buffalo, N. Y.
te Jan 21 JAN

BOSTON SYMPHONY HERE FOR CONCERT TONIGHT

The far famed Boston Symphony orchestra arrived this morning for its concert this evening in the Elmwood Music hall, the third in Mrs. Mai Davis Smith's annual series of six.

The orchestra, with its librarian and other attaches numbering over 100, left Boston on Sunday night on its annual mid-winter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; C. A. Ellis, manager of the Boston Symphony orchestra, and William H. Brennan, its business manager.

Fresh from the greatest triumph of its career, its $25,000 audience last Tuesday night in New York at the Metropolitan opera house, the orchestra is in superb condition and Dr. Muck has prepared a program of novelty and charm for this evening's concert, which begins at 8:15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing and latecomers will lose much of the beauty on the opening movement in the Sibelius symphony.

om LIFE
dress: Brooklyn, N. Y.
e JAN 20 1917

Gala Concert at Metropolitan for Vacation Association.

One was deeply impressed Tuesday evening at the Metropolitan Opera House when the Boston Symphony Orchestra, assisted by Paderewski and Kreisler, gave a remarkable concert for the benefit of the Vacation Association, by the way this worthy enterprise so dear to the heart of Miss Anne Morgan, its treasurer, has developed since the days of its modest beginning in 1911. To look over the audience which packed the Metropolitan from orchestra to gallery was to realize that it was not only a tribute to the wonderful musical talent assembled but a tribute to Miss Morgan and her staff of assistants who had organized the "Gala Concert" to replenish the funds of the organization. Their success may be imagined by the receipts, which totaled $25,000. Persons distinguished in society, philanthropy and professional circles occupied seats in the orchestra and other parts of the house and many hundreds of "Vacation Girls" took advantage of the opportunity to hear the concert from the moderate priced locations.

h ENQUIRER
ress: Buffalo, N. Y.
JAN 23 19

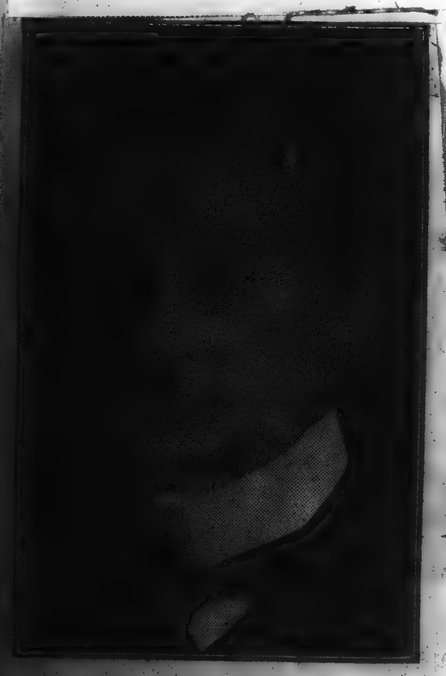
BOSTON ORCHESTRA HERE FOR CONCERT

Shortly before noon today a long special train rolled into the Central station, brining to Buffalo the far-famed Boston Symphony orchestra for its concert this evening in Elmwood Music hall, the third in Mrs. Mai Davis Smith's annual series of six.

The orchestra, with its librarian and other attaches, numbering over 100, left Boston on Sunday night on its annual midwinter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; C. A. Ellis, manager of the Boston Symphony orchestra, and William H. Brennan, its business manager.

Fresh from the greatest triumph of its career, its $25,000 audience last Tuesday night in New York, at the Metropolitan Opera house, the orchestra is in superb condition, and Dr. Muck has prepared a programme of novelty and charm for this evening's concert which begins at 8:15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing, and late-comers will lose much of the beauty of the opening movement of the Sibelius symphony.

EXPRESS
s: Buffalo, N. Y.
JAN 21 19



DR. KARL MUCK.
Conductor of the Boston Symphony Orchestra, which will give a concert at Elmwood Music Hall on Tuesday, January 23d, the third in Mrs. Mai Davis Smith's series of concerts.

om ENQUIRER
dress: Buffalo, N. Y.
JAN 19

SEAT SALE FOR BOSTON CONCERT

Tomorrow morning at Denton, Cottier & Daniels, the seat sale will open for the Boston Symphony orchestra's annual concert in Buffalo, which takes place next Tuesday evening in Elmwood Music hall. This is the third in Mrs. Mai Davis Smith's season series of six concerts and, in many respects, the most notable musical attraction of the entire series, for it brings to Buffalo the greatest symphony orchestra in America and one of the greatest in the world.

The entire orchestra will come to Buffalo for its annual concert, which will be the second of its midwinter tour, Dr. Karl Muck conducting. The orchestra leaves Boston next Sunday evening, playing in Syracuse on Monday, Cleveland on Tuesday, then going to Pittsburgh, Detroit and other cities farther west.

rom COURIER
ddress Buffalo, N. Y.
JAN 2
ate

BOSTON ORCHESTRA TO PLAY IN BUFFALO NEXT TUESDAY

The Boston Symphony orchestra will play in Buffalo next Tuesday night, giving the third in Mrs. Mai Davis Smith's annual series of six concerts in the Elmwood Music hall. The seat sale opens this morning at Denton, Cottier & Daniels.

In many respects the coming of the Boston Symphony orchestra is the most notable event in the subscription series, for it brings to Buffalo the complete orchestra, which is the greatest symphonic organization in America and one of the greatest in the world.

Leaving Boston next Sunday night, the orchestra will start its midwinter tour, giving the second concert of this tour in Buffalo. Dr. Karl Muck will conduct. From Buffalo the orchestra will go to Pittsburgh, Cleveland, Detroit and other cities farther west.

m TIMES
Buffalo, N
ress:
Jan 23 17 JAN

FAR-FAMED BOSTON SYMPHONY ORCHESTRA PLAYS HERE TONIGHT

Shortly before noon today a long special train rolled into the Central Station, bringing to Buffalo the far-famed Boston Symphony Orchestra for its concert this evening in the Elmwood Music Hall, the third in Mrs. Mai Davis Smith's annual series of six.

The orchestra, with its librarian and other attaches numbering over 100, left Boston on Sunday night on its annual midwinter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; C. A. Ellis, manager of the Boston Symphony Orchestra, and William H. Brennan, its business manager.

Fresh from the greatest triumph of its career, its $25,000 audience last Tuesday night in New York at the Metropolitan Opera House, the orchestra is in superb condition and Dr. Muck has prepared a program of novelty and charm for this evening's concert, which begins at 8:15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing and late-comers will lose much of the beauty of the opening movement in the Sibelius symphony.

m EXPRESS
lress: Buffalo, N. Y.
JAN 23

BOSTON ORCHESTRA TONIGHT

Will play in Elmwood Music hall, Dr. Karl Muck conducting.

Fresh from the greatest triumph in its history, the $25,000 audience at the Metropolitan Opera House, New York, last Tuesday, the Boston Symphony Orchestra arrives in Buffalo this morning and this evening in the Elmwood Music hall it will give the third concert in Mrs. Mai Davis Smith's annual series of six.

The men left Boston on Sunday night for their annual midwinter tour. On their big special train are more than 100 musicians and orchestra attaches, with Dr. Karl Muck, the conductor, who will conduct the concert tonight; C. A. Ellis, manager of the orchestra, and William H. Brennan, the business manager. From Buffalo they go to Pittsburgh where already the house is sold out for tomorrow night's concert.

Dr. Muck's programme for this evening is one of novelty and charm. The hour for the concert is 8.15 o'clock and promptness in arrival is urged, for no one will be seated while the orchestra is playing and late comers will lose much of the beauty of the opening movement in the Sibelius symphony.

Seats are on sale at Denton, Cottier & Daniels.

HERALD
Syracuse, N. Y.
Jan 23 17

Symphony Concert a Triumph for Dr. Muck and His Musicians

Peerless Orchestra Interprets Brahms' Number So That Every Person in Audience Understands and Appreciates.

It was not because the Wieting opera house was packed to the doors last evening that the concert of the Boston Symphony orchestra, given under the direction of the king of conductors, Dr. Karl Muck, was so overwhelming a success. It was not because the boxes, orchestra, chairs and entresol were filled to overflowing with men in evening dress and women robed in rich fabrics, with jewels sparkling from their hair and throats. The reason why last night's concert stands thus far in a place by itself in the annals of musical history in Syracuse is that every man, woman and child in the vast audience understood, appreciated and loved the music and paid earnest and heartfelt tribute to the genius of the players and their great leader.

Those who have thought it proper to class Brahms with the Neo-scholastic school—to declare that his works were far beyond the comprehension of the ordinary music lover and only to be appreciated by those who enjoy delving into the fields of musical mathematical equations—must have experienced a revulsion of feeling last night if they were present, to see 2,500 people hanging intent and comprehending on every note of the music, their faces changing as they listened, their ears and their hearts instruments on which the director played as he played on the strings and brass and wood winds of his hundred men with the rise and fall of his magic baton. There are no unfathomable mysteries in Johannes Brahms. He speaks to all who have ears to hear him and souls to comprehend—as he spoke to the Wieting audience last evening.

His Music Not the Fashion.

For the German composer is not one of those whose music is "the fashion." It never will be. Even Beethoven, noblest of masters, comes more under that category than he, for there are those to whom for generations the name of Beethoven has stood—as it does still—for great music which not to know and to appreciate ranks one as musically blind and deaf. With Brahms, it is different. It is more the fashion not to admire him and not to understand him and many, counted high among lovers of music, are willing to say quite simply that they can see no beauty in the works of Brahms.

That is why last night's concert was so notable a triumph for Dr. Muck and his musicians. They took the most scholastic of the four Brahms symphonies and gave its message to hundreds of people so that they understood—and, understanding, bowed in homage which had in it both love and reverence.

Hesitated Before Starting.

The composer was nearly fifty years old before he produced the C minor symphony. He had hesitated before undertaking it. He had told those who had urged him that if he wrote a symphony it would be in the key of C minor and that "there had been one C minor symphony and there was no need of another." But he finally wrote that other and it aroused among the musicians of the day such enthusiasm that von Bulow compared it with the nine symphonies of Beethoven by calling it the "Tenth symphony."

It would be hard to say which movement appealed most strongly to those who listened last night—the beautiful melancholy prelude with the violins singing the theme, and the chromatic phrase for the 'cellos and bassoons recurring now and again to preserve the unity—the hopeful aspiration of the allegro, enduring until the old unrest returns, and the long decrescendo leading up to a passage which begins almost in a whisper and is developed by degrees to the tremendous fortissimo—these made the first movement a marvellous revelation. And then the exquisitely melodious theme for the strings, followed by strains of intense passionate longing and at the close of the Andante the first melody divided as a solo between violin and flute with a beauty and romantic charm all its own. And the lovely "allegretto e grazioso" with its sweet and gentle song for the clarinet and the charming melodies for clarinet and flute and flute and oboe, the strings finally entering as a perfect accompaniment. And last of all the wonderful finale—the summary of the whole symphony—with its great dramatic fervor, its majestic Adagio, which seems to be an alernation between hope and fear—the voice of a spirit of restlessness and mystery—with the horns uttering a theme of passion and the trombones filling in a solid background of mysterious harmony. It was small wonder that the close of the mighty work left the listeners enthralled—almost breathless—in their places.

Each Has Its Charm.

It would not have been surprising if after this surpassing effort the remainder of the programme had come as an anti-climax. But it did not. Each number has its own charm. The overture to "The Corsair"—written during the most romantic period of the composer—Berlioz, eminent exponent of the romantic French school—delighted those who heard with its "free fantasie" and its stormy beauty. The Russian sketch, written by Borodin to depict the passing of a caravan through the steppes of Central Asia under the guardianship of an escort of Russian soldiers who mingle their songs of peace with the melancholy ballads of the Oriental pilgrims, was programme music of a kind rarely heard and the closing overture—"The Flying Dutchman," gave those who listened a comprehension of Wagner to which a thousand lecture recitals would not have contributed. Each of the "motifs" stands out so clearly and distinctly that a child, untrained in music, could distinguish them—the "Dutchman" theme with its stormy development in the basses, "Senta's" ballad—the "Sailors' Chorus"—all unite in making the overture one of the most beautiful and dramatic that Wagner ever wrote.

It would seem to be a foregone conclusion that the Boston symphony will return next year. And the thanks of the public are due to Miss King and Miss Van Kuran whose efforts aided in bringing out last night's wonderful audience.

From LEADER
Address: Pittsburgh, Pa.
JAN 21 1

Boston Symphony Orchestra Closing Attraction

The annual concert of the Boston Symphony orchestra, which marks the climax of the fourth season of Ellis' concerts, under the management of Miss May Beegle, will be given in Carnegie Music hall, next Wednesday evening, January 24, under the leadership of its famous conductor, Dr. Karl Muck.

This concert comes eight days after the most memorable concert New York has had in many years. On last Tuesday night the Boston Symphony orchestra, with Paderewski and Kreisler as soloists, gave a special concert in the Metropolitan Opera house, New York, at which the receipts ran over $25,000. This is the first time in 23 years that the orchestra has given a concert in New York outside of its regular subscription series.

It is impossible in New York to buy tickets for any of the regular Boston symphony concerts, owing to the fact that everything is sold by the season from year to year, and the desire of the musical public to take advantage of this single concert in the large Metropolitan Opera house was not to be wondered at.

Never in its history has this orchestra reached such a uniformly high level of achievement as it has during the present season.

The five years that Dr. Muck has had it in his charge have wrought wonders, and its success from every point of view has never been so great. At the concert next Wednesday evening the entire personnel of the orchestra will be used.

The program that Dr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius.

In sharp contrast to the symphony is the overture to Goethe's "Egmont," by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his rhapsody "Espana," one of the most brilliant pieces in the literature of the orchestra.

m EXPRESS
ress: Buffalo, N. Y.
JAN 21

MUSIC AND MUSICIANS

Fresh from one of the most remarkable triumphs it has ever had in its career, the Boston Symphony orchestra will make its twelfth visit to Buffalo on Tuesday evening of this week with a concert in Elmwood Music hall. Last Tuesday evening, with Paderewski and Kreisler as soloists, it gave a gala concert in the Metropolitan opera-house, New York, to the largest receipts that any orchestra ever had. In fact, only once or twice in its history has the Metropolitan opera house, to use the trade phrase, held more money, for the total receipts were far over $20,000. It was an astounding tribute to the orchestra and its playing aroused the utmost enthusiasm. The orchestra leaves Boston tonight on its regular midwinter western trip, in which it plays in Syracuse, Buffalo, Pittsburgh, Cleveland, Ann Arbor and Detroit, returning from the last place directly to Boston to resume its regular work. Its concert here is the third of the very satisfactory series of subscription concerts under the management of Mrs. Mai Davis Smith. It comes with its entire personnel of 100 men and with Dr. Karl Muck as conductor. The programme is one which should give great pleasure. It comprises the First Symphony in E minor of Sibelius, Wagner's overture to The Flying Dutchman, Brahms's Variations on a Theme by Haydn, and Weber's Oberon overture. Sibelius is a most interesting figure in contemporary music. He is a master musician and a man of very unusual imagination, a follower of none of the schools of today. True, his early symphonies are in classic form, but the material which he uses and the manner in which he treats it are entirely his own. Like most musicians who come from the far north of Europe, his music reflects to a certain degree the characteristics of his land and his people. In this first symphony one realizes in the music the stark, rugged contour of his native country, the stark, rugged nature of its people, and the smoldering embers of revolt which have filled Finland for over a century. It is great music and holds the attention of the auditor from first to last. Much sea music has been written, but it is doubtful whether any composer has so caught the feeling of the sea as Wagner. Wagner undoubtedly rose to his highest point when he was translating the moods of nature into tone. In the Flying Dutchman overture he has still in mind that dreadful voyage he made from Riga to London through the storms of the Baltic and North seas. The overture, like most of his overtures and preludes, is an epitome of the entire opera which follows and through it we see the restless spirit of the Dutchman flying from the storms, offset by the serene beauty of Das Ewig-Weibliche as personified by Senta. Ordinarily variations are used to display the learning of musical pedants and have as little interest as such music naturally might have. Brahms, however, delighted in this form of composition and succeeded in it. On the quaint chorale to Saint Anthony, written by Haydn, Brahms has built a series of variations which hold the attention most closely and incidentally demand the utmost virtuosity on the part of the orchestra. The final number, the Oberon overture of Weber, is familiar to all concert-goers. It is one of the three great overtures written by this genius, which are among the most precious legacies of the past. The programme in its entirety follows:

Symphony No. 1 in E minor.....Sibelius
Overture to The Flying Dutchman.....Wagner
Variations on a theme by Josef Haydn.....Brahms
Overture to Oberon.....Weber

The next regular rehearsal of the Guido chorus will be held tomorrow evening, instead of on Tuesday, at the Consistory hall.

Word has been received from Godfrey Morgan, president of the chorus, indicating that he will return from the Philippines in time for the next concert. The committee in charge is working on plans for another entertainment for the members, following the second concert, which it hopes to make fully as enjoyable as the previous meeting. Local interest is strong in the concert on February 1st, at which three of Buffalo's best soloists, Mrs. Agnese Preston Storck, Charles McCreary and Sidney Wertimer, will appear. The public sale of seats will open at Denton, Cottier & Daniels store on Monday morning, January 29th.

om LIFE

ddress: Buffalo, N. Y.

e

Gala Concert at Metropolitan for Vacation Association.

One was deeply impressed Tuesday evening at the Metropolitan Opera House when the Boston Symphony Orchestra, assisted by Paderewski and Kreisler, gave a remarkable concert for the benefit of the Vacation Association, by the way this worthy enterprise so dear to the heart of Miss Anne Morgan, its treasurer, has developed since the days of its modest beginning in 1911. To look over the audience which packed the Metropolitan from orchestra to gallery was to realize that it was not only a tribute to the wonderful musical talent assembled but a tribute to Miss Morgan and her staff of assistants who had organized the "Gala Concert" to replenish the funds of the organization. Their success may be imagined by the receipts, which totaled $25,000. Persons distinguished in society, philanthropy and professional circles occupied seats in the orchestra and other parts of the house and many hundreds of "Vacation Girls" took advantage of the opportunity to hear the concert from the moderate priced locations.

h ENQUIRER

ress: Buffalo, N. Y.

JAN 22 19

BOSTON ORCHESTRA HERE FOR CONCERT

Shortly before noon today a long special train rolled into the Central station, brining to Buffalo the far-famed Boston Symphony orchestra for its concert this evening in Elmwood Music hall, the third in Mrs. Mai Davis Smith's annual series of six.

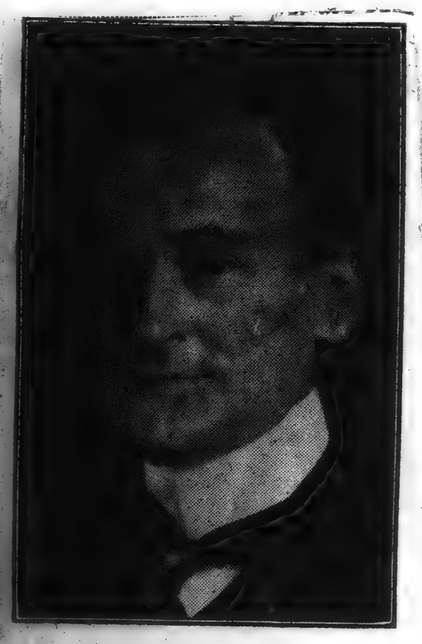
The orchestra, with its librarian and other attaches, numbering over 100, left Boston on Sunday night on its annual midwinter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; C. A. Ellis, manager of the Boston Symphony orchestra, and William H. Brennan, its business manager.

Fresh from the greatest triumph of its career, its $25,000 audience last Tuesday night in New York, at the Metropolitan Opera house, the orchestra is in superb condition, and Dr. Muck has prepared a programme of novelty and charm for this evening's concert which begins at 8:15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing, and late-comers will lose much of the beauty of the opening movement in the Sibelius symphony.

EXPRESS

s: Buffalo, N. Y.

JAN 21



DR. KARL MUCK.

Conductor of the Boston Symphony Orchestra, which will give a concert at Elmwood Music Hall on Tuesday, January 23d, the third in Mrs. Mai Davis Smith's series of concerts.

om ENQUIRER

dress: Buffalo, N. Y.

JAN 19

SEAT SALE FOR BOSTON CONCERT

Tomorrow morning at Denton, Cottier & Daniels, the seat sale will open for the Boston Symphony orchestra's annual concert in Buffalo, which takes place next Tuesday evening in Elmwood Music hall. This is the third in Mrs. Mai Davis Smith's season series of six concerts and, in many respects, the most notable musical attraction of the entire series, for it brings to Buffalo the greatest symphony orchestra in America and one of the greatest in the world.

The entire orchestra will come to Buffalo for its annual concert, which will be the second of its midwinter tour, Dr. Karl Muck conducting. The orchestra leaves Boston next Sunday night, playing in Syracuse on Monday, Buffalo on Tuesday, then going to Pittsburgh, Cleveland, Detroit and other cities further west.

rom COURIER

ddress Buffalo, N. Y.

JAN 2

ate

BOSTON ORCHESTRA TO PLAY IN BUFFALO NEXT TUESDAY

The Boston Symphony orchestra will play in Buffalo next Tuesday night, giving the third in Mrs. Mai Davis Smith's annual series of six concerts in the Elmwood Music hall. The seat sale opens this morning at Denton, Cottier & Daniels.

In many respects the coming of the Boston Symphony orchestra is the most notable event in the subscription series. For it brings to Buffalo the complete orchestra, which is the greatest symphonic organization in America and one of the greatest in the world.

Leaving Boston next Sunday night, the orchestra will start its midwinter tour, giving the second concert of this tour in Buffalo. Dr. Karl Muck will conduct. From Buffalo the orchestra will go to Pittsburgh, Cleveland, Detroit and other cities further west.

m TIMES

Buffalo, N

lress:

Jan 23 17 JAN

e

FAR-FAMED BOSTON SYMPHONY ORCHESTRA PLAYS HERE TONIGHT

Shortly before noon today a long special train rolled into the Central Station, bringing to Buffalo the far-famed Boston Symphony Orchestra for its concert this evening in the Elmwood Music Hall, the third in Mrs. Mai Davis Smith's annual series of six.

The orchestra, with its librarian and other attaches numbering over 100, left Boston on Sunday night on its annual midwinter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; G. A. Ellis, manager of the Boston Symphony Orchestra, and William H. Brennan, its business manager.

Fresh from the greatest triumph of its career, its $25,000 audience last Tuesday night in New York ot the Metropolitan Opera House, the orchestra is in superb condition and Dr. Muck has prepared a program of novelty and charm for this evening's concert, which begins at 8:15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing and late-comers will lose much of the beauty of the opening movement in the Sibelius symphony.

m EXPRESS

lress: Buffalo, N. Y.

BOSTON ORCHESTRA TONIGHT

Will play in Elmwood Music hall, Dr. Karl Muck conducting.

Fresh from the greatest triumph in its history, the $25,000 audience at the Metropolitan Opera House, New York, last Tuesday, the Boston Symphony Orchestra arrives in Buffalo this morning and this evening in the Elmwood Music hall it will give the third concert in Mrs. Mai Davis Smith's annual series of six.

The men left Boston on Sunday night for their annual midwinter tour. On their big special train are more than 100 musicians and orchestra attaches, with Dr. Karl Muck, the conductor, who will conduct the concert tonight; C. A. Ellis, manager of the orchestra, and William H. Brennan, the business manager. From Buffalo they go to Pittsburgh where already the house is sold out for tomorrow night's concert.

Dr. Muck's programme for this evening is one of novelty and charm. The hour for the concert is 8.15 o'clock and promptness in arrival is urged, for no one will be seated while the orchestra is playing and late comers will lose much of the beauty of the opening movement in the Sibelius symphony.

Seats are on sale at Denton, Cottier & Daniels.

Syracuse, N. Y.

Symphony Concert a Triumph for Dr. Muck and His Musicians

Peerless Orchestra Interprets Brahms' Number So That Every Person in Audience Understands and Appreciates.

It was not because the Wieting opera house was packed to the doors last evening that the concert of the Boston Symphony orchestra, given under the direction of the king of conductors, Dr. Karl Muck, was so overwhelming a success. It was not because the boxes, orchestra, chairs and entresol were filled to overflowing with men in evening dress and women robed in rich fabrics, with jewels sparkling from their hair and throats. The reason why last night's concert stands thus far in a place by itself in the annals of musical history in Syracuse is that every man, woman and child in the vast audience understood, appreciated and loved the music and paid earnest and heartfelt tribute to the genius of the players and their great leader.

Those who have thought it proper to class Brahms with the Neo-scholastic school—to declare that his works were far beyond the comprehension of the ordinary music lover and only to be appreciated by those who enjoy delving into the fields of musical mathematical equations—must have experienced a revulsion of feeling last night if they were present, to see 2,500 people hanging intent and comprehending on every note of the music, their faces changing as they listened, their ears and their hearts instruments on which the director played as he played on the strings and brass and wood winds of his hundred men with the rise and fall of his magic baton. There are no unfathomable mysteries in Johannes Brahms. He speaks to all who have ears to hear him and souls to comprehend—as he spoke to the Wieting audience last evening.

His Music Not the Fashion.

For the German composer is not one of those whose music is "the fashion." It never will be. Even Beethoven, noblest of masters, comes more under that category than he, for there are those to whom for generations the name of Beethoven has stood—as it does still—for great music which not to know and to appreciate ranks one as musically blind and deaf. With Brahms, it is different. It is more the fashion not to admire him and not to understand him and many, counted high among lovers of music, are willing to say quite simply that they can see no beauty in the works of Brahms.

That is why last night's concert was so notable a triumph for Dr. Muck and his musicians. They took the most scholastic of the four Brahms symphonies and gave its message to hundreds of people so that they understood—and, understanding, bowed in homage which had in it both love and reverence.

Hesitated Before Starting.

The composer was nearly fifty years old before he produced the C minor symphony. He had hesitated before undertaking it. He had told those who had urged him that if he wrote a symphony it would be in the key of C minor and that "there had been one C minor symphony and there was no need of another." But he finally wrote that other and it aroused among the musicians of the day such enthusiasm that von Bulow compared it with the nine symphonies of Beethoven by calling it the "Tenth symphony."

It would be hard to say which movement appealed most strongly to those who listened last night—the beautiful, melancholy prelude with the violins singing the theme, and the chromatic phrase for the 'cellos and bassoons recurring now and again to preserve the unity—the hopeful aspiration of the allegro, enduring until the old unrest returns, and the long decrescendo leading up to a passage which begins almost in a whisper and is developed by degrees to the tremendous fortissimo—these made the first movement a marvellous reveiation. And then the exquisitely melodious theme for the strings, followed by strains of intense passionate longing and at the close of the Andante the first melody divided as a solo between violin and flute with a beauty and romantic charm all its own. And the lovely "allegretto e grazioso" with its sweet and gentle song for the clarinet and the charming melodies for clarinet and flute and flute and oboe, the strings finally entering as a perfect accompaniment. And last of all the wonderful finale—the summary of the whole symphony—with its great dramatic fervor, its majestic Adagio, which seems to be an alernation between hope and fear—the voice of a spirit of restlessness and mystery—with the horns uttering a theme of passion and the trombones filling in a solid background of mysterious harmony. It was small wonder that the close of the mighty work left the listeners enthralled—almost breathless—in their places.

Each Has Its Charm.

It would not have been surprising if after this surpassing effort the remainder of the programme had come as an anti-climax. But it did not. Each number has its own charm. The overture to "The Corsair"—written during the most romantic period of the composer—Berlioz, eminent exponent of the romantic French school—delighted those who heard with its "free fantasie" and its stormy beauty. The Russian sketch, written by Borodin to depict the passing of a caravan through the steppes of Central Asia under the guardianship of an escort of Russian soldiers who mingle their songs of peace with the melancholy ballads of the Oriental pilgrims, was programme music of a kind rarely heard and the closing overture—"The Flying Dutchman," gave those who listened a comprehension of Wagner to which a thousand lecture recitals would not have contributed. Each of the "motifs" stands out so clearly and distinctly that a child, untrained in music, could distinguish them—the "Dutchman" theme with its stormy development in the basses, "Senta's" ballad—the "Sailors' Chorus"—all unite in making the overture one of the most beautiful and dramatic that Wagner ever wrote.

It would seem to be a foregone conclusion that the Boston symphony will return next year. And the thanks of the public are due to Miss King and Miss Van Kuran whose efforts aided in bringing out last night's wonderful audience.

From LEADER

Address: Pittsburgh, Pa.

JAN 21 1

Boston Symphony Orchestra Closing Attraction

The annual concert of the Boston Symphony orchestra, which marks the climax of the fourth season of Ellis' concerts, under the management of Miss May Beegle, will be given in Carnegie Music hall, next Wednesday evening, January 24, under the leadership of its famous conductor, Dr. Karl Muck.

This concert comes eight days after the most memorable concert New York has had in many years. On last Tuesday night the Boston Symphony orchestra, with Paderewski and Kreisler as soloists, gave a special concert in the Metropolitan Opera house, New York, at which the receipts ran over $25,000. This is the first time in 23 years that the orchestra has given a concert in New York outside of its regular subscription series.

It is impossible in New York to buy tickets for any of the regular Boston symphony concerts, owing to the fact that everything is sold by the season from year to year, and the desire of the musical public to take advantage of this single concert in the large Metropolitan Opera house was not to be wondered at.

Never in its history has this orchestra reached such a uniformly high level of achievement as it has during the present season.

The five years that Dr. Muck has had it in his charge have wrought wonders, and its success from every point of view has never been so great. At the concert next Wednesday evening the entire personnel of the orchestra will be used.

The program that Dr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius.

In sharp contrast to the symphony is the overture to Goethe's "Egmont," by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his rhapsody "Espana," one of the most brilliant pieces in the literature of the orchestra.

m EXPRESS

ress: Buffalo, N. Y.

MUSIC AND MUSICIANS

Fresh from one of the most remarkable triumphs it has ever had in its career, the Boston Symphony orchestra will make its twelfth visit to Buffalo on Tuesday evening of this week with a concert in Elmwood Music hall. Last Tuesday evening, with Paderewski and Kreisler as soloists, it gave a gala concert in the Metropolitan opera-house, New York, to the largest receipts that any orchestra ever had. In fact, only once or twice in its history has the Metropolitan opera house, to use the trade phrase, held more money, for the total receipts were far over $20,000. It was an astounding tribute to the orchestra and its playing aroused the utmost enthusiasm. The orchestra leaves Boston tonight on its regular midwinter western trip, in which it plays in Syracuse, Buffalo, Pittsburgh, Cleveland, Ann Arbor and Detroit, returning from the last place directly to Boston to resume its regular work. Its concert here is the third of the very satisfactory series of subscription concerts under the management of Mrs. Mai Davis Smith. It comes with its entire personnel of 100 men and with Dr. Karl Muck as conductor. The programme is one which should give great pleasure. It comprises the First Symphony in E minor of Sibelius, Wagner's overture to The Flying Dutchman, Brahms's Variations on a Theme by Haydn, and Weber's Oberon overture. Sibelius is a most interesting figure in contemporary music. He is a master musician and a man of very unusual imagination, a follower of none of the schools of today. True, his early symphonies are in classic form, but the material which he uses and the manner in which he treats it are entirely his own. Like most musicians who come from the far north of Europe, his music reflects to a certain degree the characteristics of his land and his people. In this first symphony one realizes in the music the stark, rugged contour of his native country, the stark, rugged nature of its people, and the smoldering embers of revolt which have filled Finland for over a century. It is great music and holds the attention of the auditor from first to last. Much sea music has been written, but it is doubtful whether any composer has so caught the feeling of the sea as Wagner. Wagner undoubtedly rose to his highest point when he was translating the moods of nature into tone. In the Flying Dutchman overture he has still in mind that dreadful voyage he made from Riga to London through the storms of the Baltic and North seas. The overture, like most of his overtures and preludes, is an epitome of the entire opera which follows and through it we see the restless spirit of the Dutchman flying from the storms, offset by the serene beauty of Das Ewig-Weibliche as personified by Senta. Ordinarily variations are used to display the learning of musical pedants and have as little interest as such music naturally might have. Brahms, however, delighted in this form of composition and succeeded in it. On the quaint chorale to Saint Anthony, written by Haydn, Brahms has built a series of variations which hold the attention most closely and incidentally demand the utmost virtuosity on the part of the orchestra. The final number, the Oberon overture of Weber, is familiar to all concert-goers. It is one of the three great overtures written by this genius, which are among the most precious legacies of the past. The programme in its entirety follows:

Symphony No. 1 in E minor.....Sibelius
Overture to The Flying Dutchman.....Wagner
Variations on a theme by Josef Haydn.....Brahms
Overture to Oberon.....Weber

The next regular rehearsal of the Guido chorus will be held tomorrow evening, instead of on Tuesday, at the Consistory hall.

Word has been received from Godfrey Morgan, president of the chorus, indicating that he will return from the Philippines in time for the next concert. The committee in charge is working on plans for another entertainment for the members, following the second concert, which it hopes to make fully as enjoyable as the previous meeting. Local interest is strong in the concert on February 1st, at which three of Buffalo's best soloists, Mrs. Agnese Preston Storck, Charles McCreary and Sidney Wertimer, will appear. The public sale of seats will open at Denton, Cottier & Daniels store on Monday morning, January 29th.

[75]

COMMERCIAL

ress: Buffalo, N. Y.

JAN 23 19

ailing bricks.

BOSTON SYMPHONY ORCHESTRA HERE

Will Give a Concert This Evening at Elmwood Music Hall—Splendid Program.

Shortly before noon today a long special train rolled into the Central station, bringing to Buffalo the far-famed Boston Symphony Orchestra for its concert this evening in the Elmwood Music Hall, the third in Mrs. Mai Davis Smith's annual series of six.

The orchestra, with its librarian and other attaches numbering over 100, left Boston on Sunday night on its annual midwinter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; C. A. Ellis, manager of the Boston Symphony Orchestra, and William H. Brennan, its business manager.

The orchestra is in superb condition and Dr. Muck has prepared a program of novelty and charm for this evening's concert, which begins at 8.15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing and late comers will lose much of the beauty of the opening movement in the Sibelius symphony.

GAZETTE TIMES

: Pittsburg, Pa.

JAN

Coming of the Boston Symphony.

The annual concert of the Boston Symphony Orchestra, which marks the climax of the fourth season of Ellis concerts under the management of Miss May Beegle, will be given in Carngie Music Hall next Wednesday

Dr. Karl Muck,
Conductor.

evening, under the leadership of its famous conductor, Dr. Karl Muck. This concert comes eight days after the most memorable concert New York has had in many years. On last Tuesday night the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, gave a special concert in the Metropolitan Opera House, New York, at which the receipts ran over $25,000. This is the first time in 23 years that the Orchestra has given a concert in New York outside of its regular subscription series.

At the concert next Wednesday evening the entire personnel of the orchestra will be used. The program that Mr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius. In sharp contrast to the Symphony is the Overture to Goethe's "Egmont" by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his Rhapsody "Espana," one of the most brilliant pieces in the literature of the orchestra.

CHRONICLE TELEGRAM

ess: Pittsburgh, Pa.

JA

BOSTON ORCHESTRA TO GIVE VARIED PROGRAM

The Boston Symphony Orchestra in Carnegie Music Hall next Wednesday night, January 24, will give a program of great variety. The entire personnel of the orchestra will be used, numbering 100 players. The symphony will be the first of the series written by the Finnish composer, Jean Sibelius. In contrast to this symphony is the overture to Goethe's "Egmont," by Beethoven, and Debussy's "L'Apres Midi d'un Faun." The final number on the program will be the "Espana" Rhapsody by Emanuel Chabrier.

PRESS

Pittsburg, Pa.

JAN 21 1917

BOSTON SYMPHONY ORCHESTRA TO COME HERE WEDNESDAY

Annual Concert Will Be Given in Carnegie Music Hall

The annual concert of the Boston Symphony orchestra, which marks the climax of the fourth season of Ellis concerts under the management of Miss May Beegle, will be given in Carnegie Music hall next Wednesday evening, Jan. 24, under the leadership of its famous conductor, Dr. Karl Muck. This concert comes eight days after the most memorable concert New York has had in many years. On last Tuesday night the Boston Symphony orchestra, with Paderewski and Kreisler as soloists, gave a special concert in the Metropolitan Opera house, New York, at which the receipts ran over $25,000. This is the first time in 23 years that the orchestra has given a concert in New York outside of its regular subscription series and while it had the greatest pianist and greatest violinist a soloists, it is the general concensus of opinion that the star attraction was the orchestra. It is impossible in New York to buy tickets for any of the regular Boston Symphony concerts, owing to the fact that everything is sold by the season from year to year, and the desire on the part of the musical public to take advantage of this single concert in the large Metropolitan Opera house, was not to be wondered at.

Never in its history has this orchestra reached such a uniformly high level of achievement as it has during the present season. Its position as the foremost orchestra of the world was never so firmly established as it is today. The five years that Dr. Muck has had it in his charge have wrought wonders, and its success from every point of view has never been so great. At the concert next Wednesday evening the entire personnel of the orchestra will be used. The program that Dr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius. In sharp contrast to the symphony is the overture to Goethe's "Egmont" by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his rhapsody "Espana," one of the most brilliant pieces in the literature of the orchestra.

COURIER

Buffalo, N. Y.

JAN 24 1917

BOSTON ORCHESTRA SCORES TRIUMPH

The annual visit of the Boston Symphony orchestra is always the most brilliant event in Buffalo's musical season and last evening's concert at Elmwood Music hall proved no exception to the rule, for a large and fashionable audience was in attendance, and Dr. Kark Muck and his splendid band of musicians were received with the greatest enthusiasm, which deepened in fervor as the programme progressed.

Under the spell of music so magnificently interpreted, Dr. Muck, who so superbly revealed this vision of musical beauty, stands forth as a conductor of unsurpassed powers, and his readings brought out the full tone of the orchestra, revealing perfection of the separate choirs. The programme was a blending of the classic and modern composers, the latter being represented by the opening work, Symphony No. 1 in E minor, Op. 39, by Sibelius, which created a profound impression, and at the hands of Dr. Muck fairly glowed in its vivid and changeful prismatic colors. It is a work which stirs the blood and strikes a peculiar chord of intensity and poetic feeling, particularly in the first movement, which is continued in more subdued but equally beautiful form in the Andante of the succeeding movement, while the delicate charm of the Allegro led to the imposing Finale, which swept on with crashing melodies like a rushing wind. At the close of this performance both conductor and musicians were tendered flattering appreciation.

The overture to "The Flying Dutchman" revealed Dr. Muck's genius as a Wagnerian conductor, and was weirdly beautiful and masterful in its presentation. In variations on a theme of Josef Hayden, Op. 56a, Dr. Muck once more displayed his breadth and brilliant equipment, for during this presentation there was not a wearisome moment, new life and fresh thoughts animating every measure of this delightful number.

The programme closed with the overture to Wagner's "Oberon," in which marked individuality and a dominating vitality were striking features, Dr. Muck reading it as one who knows the very inner spirit of the music and is therefore able to elucidate it for the joy and pleasure of his hearers. At the close he was recalled and paid a graceful tribute to the members of his orchestra by having them rise and share in the applause.

This was the third subscription concert given under the local management of Mrs. Mai Davis Smith.

COURIER

Buffalo, N. Y.

JAN 23 191

SYMPHONY ORCHESTRA GIVES CONCERT HERE TONIGHT

Fresh from the greatest triumph in its history, the $25,000 audience at the Metropolitan Opera House, New York, last Tuesday, the Boston Symphony orchestra arrives in Buffalo this morning and this evening in the Elmwood Music hall it will give the third concert in Mrs. Mai Davis Smith's annual series of six.

The men left Boston on Sunday night for their annual midwinter tour. On their big special train are more than 100 musicians and orchestra attaches, with Dr. Karl Muck, the conductor, who will conduct the concert tonight; C. A. Ellis, manager of the orchestra, and William H. Brennan, the business manager. From Buffalo they go to Pittsburgh, where already the house is sold out for tomorrow night's concert.

Dr. Muck's programme for this evening is one of novelty and charm. The hour for the concert is 8:15 o'clock and promptness in arrival is urged, for no one will be seated while the orchestra is playing and late comers will lose much of the beauty of the opening movement in the Sibelius symphony.

Seats are on sale at Denton, Cottier & Daniels.

SUN

ess: Pittsburgh, Pa.

JAN 20 1917

BOSTON SYMPHONY.

The Boston Symphony Orchestra, whose concert in Carnegie Music Hall next Wednesday evening, January 24, marks the climax of the fourth season of Ellis concerts, will give a program of great variety, full of contrasts, and each work a masterpiece of its kind. The entire personnel of the orchestra will be used, numbering 100 players. The symphony will be the first of the series of four written by the Finnish composer, Jean Sibelius. In sharp contrast to this symphony is the overture to Goethe's "Egmont," by Beethoven. An exquisite bit of tone-painting will be given in Debussy's "L'Apres Midi d'un Faun." The final number will be the "Espana" rhapsody by Emanuel Chabrier.

TRIBUNE

ess: Detroit, Mich.

JAN 28 1917

BOSTON BAND IN WAYNE PROGRAM

Dr. Karl Muck directed the Boston Symphony orchestra in the annual Wagner program of the Detroit Orchestral association, Saturday evening in Arcadia. The usual house, the largest of the orchestral season, greeted the band which is reputed to be the finest in America; and if it did not outshine, on this occasion, the orchestras which have preceded it in the course, it was due to the improvements in those organizations and to the nature of the program.

It cannot be said that Dr. Muck is the foremost interpreter of Wagner. That honor, if the memory of past performances holds good, still belongs to Mr. Damrosch, whose readings may almost be said to have standardized Wagner for the concert hall in America. Dr. Muck's direction differed materially from that of Mr. Damrosch in many instances, and did not improve upon it. He failed to give Lohengrin prelude, for example, that upper ether interpretation in which the conductor of the New York Symphony band is so wonderful, but played it with a much fuller tone, nor was the Tannhaeuser overture as impressive under Dr. Muck's baton. It may be that familiarity has accustomed Detroit audiences to Mr. Damrosch to such an extent that another style of rendition sounds queer; but certainly there was not the enthusiasm which the New Yorker has always been so successful in evoking.

This difference must not be allowed to detract from the excellence of Dr. Muck's conducting. He made the Dienzi overture very beautiful and decidedly more interesting than it sometimes sounds, and the Siegfried idyl was wonderfully played. It may have been the arrangement of the "Siegfried" and "Gotterdammerung" selections that made that number a bit too ponderous; but the great music from "Die Meistersinger" was masterfully played. On the whole, the strings did not seem to be up to the usual standard, and the brass was occasionally overpowering to those who sat on that side of hall, but Arcadia is not the best place in the world, or even in Detroit, for an orchestra which carries the number of men and the tone-producing power which the Boston band possesses. The wood-winds were at all times excellent. When the proper balance of choirs was maintained, as it usually was, the fine organ-quality demanded of so much of Wagner's work was notably present. Dr. Muck conducted with whole-souled enthusiasm. He has lost much of the pedantic manner which was once remarked in him, and seems to put himself more in sympathy with his audience.

Beethoven lovers will be glad to hear that the Cincinnati orchestra, which plays in the Orchestral course, Feb. 6, will give his seventh symphony.

W. K. KELSEY.

PRESS

Cleveland, Ohio

JAN 26 1917

SYMPHONY CONCERT.

Whether it is the artistic ukase of Director Muck, or the expense attending the visitation of the Bostonians being too great to permit the interpolation of a soloist in Thursday night's program, is a matter of inconsequence; the fact remains that we had an exclusively symphonic concert.

Another item worthy of chronicle is that the latees were not allowed to disturb affairs until after the completion of the symphony; an indication that we are becoming metropolitanized, and mayhap in the future we may attain reformation—that is some of us.

Thursday night's program was one of distinct neutral cast, the honors of representation being divided among France, Russian and Germany; and Dr. Muck's presentation of it gave ample evidence that in art there are no belligerent lines of division.

It hardly seems necessary to dilate upon the super-excellence of the Boston orchestra. In the matter of absolute balance and refinement in nuance, it leads them all. The perfect blend of the several orchestra choirs, whether antiphonal or in ensemble, is refinement in the highest degree.

Muck Similar to Thomas.

Muck in his handling of his players reminds one of Theo Thomas; the same mental and physical poise, a self containment that infects his players and gives such unity of effort and effect as is found only in a perfectly drilled organization.

A simple indication of the baton, an inclination of the head, or a glance of the eye, is all sufficient to compel the subtlest nuance or the most elemental of climaxes.

That Muck has the best of material to work with is an assured fact, but it is his conservative poise and restrained emotionalism that makes of his orchestra a machine perfect in its component parts.

The exotic atmosphere and orientalism of Borodin's Steppes sketch was realized quite as fully as was the fantastic and grotesque character of the Strauss "Eulenspiegel" poem. Both were splendid realizations of the composer's intent, and served to display the technical virtuosity and nuance capabilities of his orches-

CHRONICLE TELEGRAM

: Pittsburgh, Pa.

JAN 25 1917

Boston Orchestra Is Given Warm Reception

Large, Representative and Appreciative Audience Pleased With Music and Orchestra Leader.

The fifth concert of the Ellis series was given by the Boston Symphony Orchestra last night at Carnegie Music Hall. The audience was large, representative and appreciative. Dr. Karl Muck added to his fame as conductor, for his direction was conspicuously intelligent and resulted in a ready response from his musicians. The program began with an unusual composition—Symphony No. 1, by Sibelius. Its complexity of form and rhythm did not prevent its thorough enjoyment. The leading themes were most interestingly worked out. While the symphony is thoroughly classical in form, it gave a pleasing touch of the best of modern music to the program. The second movement—andante, ma non troppo lento—was especially melodious.

The intermission followed the symphony, and immediately afterward, Beethoven's Overture to Goethe's "Egmont" was given—a work always lovely in its classical simplicity. Then came Brahms' Variations on a Theme by Haydn, followed by Debussy's Prelude to "The Afternoon of a Faun." This was pleasing, not alone for its own sake, but also because it recalled to many in the audience the Russian dancers who appeared here last year. It is very restful and fanciful. Chabrier's "Espana," a rhapsody for orchestra, brought a thoughtful and decidedly intellectual program to a close, with its merry Spanish folk dances. The simplicity of the waltz was maintained during the complicated orchestration.

Syracuse, N. Y.

JAN 2 8 1917

FOR BOSTON SYMPHONY PLAUDITS

Exquisite Perfection Features Orchestral Concert by Dr. Muck's Men.

RED LETTER MUSICAL DAY

When Syracuse Filled Wieting Right to Eaves—And Enjoyed It.

There has probably been no more exquisitely perfect concert in the history of Syracuse music than that of the Boston Symphony Orchestra at the Wieting last night, whatever may be said of concerts where there was more sustained enthusiasm and response. Dr. Karl Muck has the Boston Symphony tradition in appreciative and intellectual direction, and under his baton he has made the orchestra probably the most perfect machine of the kind in the country to-day. The renditions are most worth, musical transcripts of the score, poetic where the composer is poetic; pictures where the composer is picturesque, and so on—faithful, wonderful, ennobling. You feel when you applaud the work of Dr. Muck and his talented men, as if you were also applauding the composer. They have read you the composer's message exactly and have not trespassed by their own individuality—the interpretation is always one of musical brains, not poetic or musical license.

These statements were especially true last night in the rendition of Brahm's wonderful Symphony No. 1 in C Minor, Op. 68 and the Berlioz overture to "The Corsair," Op. 21. There is much upon the history of both compositions, but little as regards meanings and thought except what is expressed in the music itself. That is melodiously rich and to each a message, according to lights and temperament of the hearer. Who shall say what that message was for the other?

It is doubtful if there was ever heard here a more exquisite and perfect string ensemble or sympathetic wood wind. Probably more hearts were reached by the picturesque Borodin sketch, "On the Steppes of Middle Asia," and more feeling was stirred by the Wagner overture to "The Flying Dutchman," but the evening will be remembered in the musical records of Syracuse as the "night we heard Brahm's Symphony."

Dr. Muck showed Syracuse why he stands in the first rank of conductors of the present time. He is a master of phrase; he has taught sensibility and is remarkable in the securing of perfect rhythm. It is interesting to recall that it was with this Brahm's Symphony that Dr. Muck made his first great success in this country and first fully revealed—this in the season of 1906—his supreme qualities as an interpreter of the masterpieces of orchestral music.

It has been the fashion in Syracuse when there were excellent concerts but sparsely attended to scold the music-loving public. Now it is up to somebody to reverse action, for the Wieting last night had every seat taken to the eaves and the audience was warn in its appreciation.

POST

ess: Pittsburgh, Pa.

JAN 21

Boston Symphony Orchestra.

The annual concert of the Boston symphony orchestra will be given in Carnegie Music Hall Wednesday evening under the leadership of its conductor, Dr. Karl Muck. Never in the history has this orchestra reached such a uniformly high level of achievement as it has during the present season. The five years that Dr. Muck has had it in his charge have wrought wonders and its success from every point of view has never been so great. At the concert next Wednesday evening the entire personnel of the orchestra will be used. The program that Dr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius. In sharp contrast to the symphony is the overture to Goethe's "Egmont" by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his rhapsody, "Espana," one of the most brilliant pieces in the literature of the orchestra.

[76]

COMMERCIAL

ress: Buffalo, N. Y.

JAN 23 19

alling bricks.

BOSTON SYMPHONY ORCHESTRA HERE

Will Give a Concert This Evening at Elmwood Music Hall—Splendid Program.

Shortly before noon today a long special train rolled into the Central station, bringing to Buffalo the far-famed Boston Symphony Orchestra for its concert this evening in the Elmwood Music Hall, the third in Mrs. Mai Davie Smith's annual series of six.

The orchestra, with its librarian and other attaches numbering over 100, left Boston on Sunday night on its annual midwinter tour. On the special train with the men are Dr. Karl Muck, who will conduct this evening; C. A. Ellis, manager of the Boston Symphony Orchestra, and William H. Brennan, its business manager.

The orchestra is in superb condition and Dr. Muck has prepared a program of novelty and charm for this evening's concert, which begins at 8.15 o'clock. Promptness in reaching the hall is urged, for no one will be seated while the orchestra is playing and late comers will lose much of the beauty of the opening movement in the Sibelius symphony.

GAZETTE TIMES

: Pittsburg, Pa.

Coming of the Boston Symphony.

The annual concert of the Boston Symphony Orchestra, which marks the climax of the fourth season of Ellis concerts under the management of Miss May Beegle, will be given in Carngie Music Hall next Wednesday

Dr. Karl Muck,
Conductor.

evening, under the leadership of its famous conductor, Dr. Karl Muck. This concert comes eight days after the most memorable concert New York has had in many years. On last Tuesday night the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists, gave a special concert in the Metropolitan Opera House, New York, at which the receipts ran over $25,000. This is the first time in 23 years that the Orchestra has given a concert in New York outside of its regular subscription series.

At the concert next Wednesday evening the entire personnel of the orchestra will be used. The program that Dr. Muck has arranged is one of

reat variety, full of contrasts, and ach separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius. In sharp contrast to the Symphony is the Overture to Goethe's "Egmont" by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his Rhapsody "Espana," one of the most brilliant pieces in the literature of the orchestra.

CHRONICLE TELEGRAM

ess: Pittsburgh, Pa.

BOSTON ORCHESTRA TO GIVE VARIED PROGRAM

The Boston Symphony Orchestra in Carnegie Music Hall next Wednesday night, January 24, will give a program of great variety. The entire personnel of the orchestra will be used, numbering 100 players. The symphony will be the first of the series written by the Finnish composer, Jean Sibelius. In contrast to this symphony is the overture to Goethe's "Egmont," by Beethoven, and Debussy's "L'Apres Midi d'un Faun." The final number on the program will be the "Espana" Rhapsody, by Emanuel Chabrier.

PRESS

Pittsburg, Pa.

JAN 21 1917

BOSTON SYMPHONY ORCHESTRA TO COME HERE WEDNESDAY

Annual Concert Will Be Given in Carnegie Music Hall

The annual concert of the Boston Symphony orchestra, which marks the climax of the fourth season of Ellis concerts under the management of Miss May Beegle, will be given in Carnegie Music hall next Wednesday evening, Jan. 24, under the leadership of its famous conductor, Dr. Karl Muck. This concert comes eight days after the most memorable concert New York has had in many years. On last Tuesday night the Boston Symphony orchestra, with Paderewski and Kreisler as soloists, gave a special concert in the Metropolitan Opera house, New York, at which the receipts ran over $25,000. This is the first time in 23 years that the orchestra has given a concert in New York outside of its regular subscription series and while it had the greatest pianist and greatest violinist a ssoloists, it is the general concensus of opinion that the star attraction was the orchestra. It is impossible in New York to buy tickets for any of the regular Boston Symphony concerts, owing to the fact that everything is sold by the season from year to year, and the desire on the part of the musical public to take advantage of this single concert in the large Metropolitan Opera house, was not to be wondered at.

Never in its history has this orchestra reached such a uniformly high level of achievement as it has during the present season. Its position as the foremost orchestra of the world was never so firmly established as it is today. The five years that Dr. Muck has had it in his charge have wrought wonders, and its success from every point of view has never been so great. At the concert next Wednesday evening the entire personnel of the orchestra will be used. The program that Dr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius. In sharp contrast to the symphony is the overture to Goethe's "Egmont" by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his rhapsody "Espana," one of the most brilliant pieces in the literature of the orchestra.

COURIER

Buffalo, N. Y.

JAN 2 : 1917

BOSTON ORCHESTRA SCORES TRIUMPH

The annual visit of the Boston Symphony orchestra is always the most brilliant event in Buffalo's musical season and last evening's concert at Elmwood Music hall proved no exception to the rule, for a large and fashionable audience was in attendance, and Dr. Kark Muck and his splendid band of musicians were received with the greatest enthusiasm, which deepened in fervor as the programme progressed.

Under the spell of music so magnificently interpreted, Dr. Muck, who so superbly revealed this vision of musical beauty, stands forth as a conductor of unsurpassed powers, and his readings brought out the full tone of the orchestra, revealing perfection of the separate choirs. The programme was a blending of the classic and modern composers, the latter being represented by the opening work, Symphony No. 1 in E minor, Op. 39, by Sibelius, which created a profound impression, and at the hands of Dr. Muck fairly glowed in its vivid and changeful prismatic colors. It is a work which stirs the blood and strikes a peculiar chord of intensity and poetic feeling, particularly in the first movement, which is continued in more subdued but equally beautiful form in the Andante of the succeeding movement, while the delicate charm of the Allegro led to the imposing Finale, which swept on with crashing melodies like a rushing wind. At the close of this performance both conductor and musicians were tendered flattering appreciation.

The overture to "The Flying Dutchman" revealed Dr. Muck's genius as a Wagnerian conductor, and was weirdly beautiful and masterful in its presentation. In variations on a theme of Josef Hayden, Op. 56a, Dr. Muck once more displayed his breadth and brilliant equipment, for during this presentation there was not a wearisome moment, new life and fresh thoughts animating every measure of this delightful number.

The programme closed with the overture to Wagner's "Oberon," in which marked individuality and a dominating vitality were striking features, Dr. Muck reading it as one who knows the very inner spirit of the music and is therefore able to elucidate it for the joy and pleasure of his hearers. At the close he was recalled and paid a graceful tribute to the members of his orchestra by having them rise and share in the applause.

This was the third subscription concert given under the local management of Mrs. Mai Davis Smith.

COURIER

Buffalo, N. Y.

JAN 23 191

SYMPHONY ORCHESTRA GIVES CONCERT HERE TONIGHT

Fresh from the greatest triumph in its history, the $25,000 audience at the Metropolitan Opera House, New York, last Tuesday, the Boston Symphony orchestra arrives in Buffalo this morning and this evening in the Elmwood Music hall it will give the third concert in Mrs. Mai Davis Smith's annual series of six.

The men left Boston on Sunday night for their annual midwinter tour. On their big special train are more than 100 musicians and orchestra attaches, with Dr. Karl Muck, the conductor, who will conduct the concert tonight; C. A. Ellis, manager of the orchestra, and William H. Brennan, the business manager. From Buffalo they go to Pittsburgh, where already the house is sold out for tomorrow night's concert.

Dr. Muck's programme for this evening is one of novelty and charm. The hour for the concert is 8:15 o'clock and promptness in arrival is urged, for no one will be seated while the orchestra is playing and late comers will lose much of the beauty of the opening movement in the Sibelius symphony.

Seats are on sale at Denton, Cottier Daniels.

SUN

ess: Pittsburgh, Pa.

JAN 2

BOSTON SYMPHONY.

The Boston Symphony Orchestra, whose concert in Carnegie Music Hall next Wednesday evening, January 24, marks the climax of the fourth season of Ellis concerts, will give a program of great variety, full of contrasts, and each work a masterpiece of its kind. The entire personnel of the orchestra will be used, numbering 100 players. The symphony will be the first of the series of four written by the Finnish composer, Jean Sibelius. In sharp contrast to this symphony is the overture to Goethe's "Egmont," by Beethoven. An exquisite bit of tone-painting will be given in Debussy's "L'Apres Midi d'un Faun." The final number willbe the "Espana" rhapsody by Emanuel Chabrier.

TRIBUNE

ss: Detroit, Mich.

JAN 28 1917

BOSTON BAND IN WAYNE PROGRAM

Dr. Karl Muck directed the Boston Symphony orchestra in the annual Wagner program of the Detroit Orchestral association, Saturday evening in Arcadia. The usual house, the largest of the orchestral season, greeted the band which is reputed to be the finest in America; and if it did not outshine, on this occasion, the orchestras which have preceded it in the course, it was due to the improvements in those organizations and to the nature of the program.

It cannot be said that Dr. Muck is the foremost interpreter of Wagner. That honor, if the memory of past performances holds good, still belongs to Mr. Damrosch, whose readings may almost be said to have standardized Wagner for the concert hall in America. Dr. Muck's direction differed materially from that of Mr. Damrosch in many instances, and did not improve upon it. He failed to give Lohengrin prelude, for example, that upper ether interpretation in which the conductor of the New York Symphony band is so wonderful, but played it with a much fuller tone, nor was the Tannhaeuser overture as impressive under Dr. Muck's baton. It may be that familiarity has accustomed Detroit audiences to Mr. Damrosch to such an extent that another style of rendition sounds queer; but certainly there was not the enthusiasm which the New Yorker has always been so successful in evoking.

This difference must not be allowed to detract from the excellence of Dr. Muck's conducting. He made the Dienzi overture very beautiful and decidedly more interesting than it sometimes sounds, and the Siegfried idyl was wonderfully played. It may have been the arrangement of the "Siegfried" and "Gotterdammerung" selections that made that number a bit too ponderous; but the great music from "Die Meistersinger" was masterfully played. On the whole, the strings did not seem to be up to the usual standard, and the brass was occasionally overpowering to those who sat on that side of hall, but Arcadia is not the best place in the world, or even in Detroit, for an orchestra which carries the number of men and the tone-producing power which the Boston band possesses. The wood-winds were at all times excellent. When the proper balance of choirs was maintained, as it usually was, the fine organ-quality demanded of so much of Wagner's work was notably present. Dr. Muck conducted with whole-souled enthusiasm. He has lost much of the pedantic manner which was once remarked in him, and seems to put himself more in sympathy with his audience.

Beethoven lovers will be glad to hear that the Cincinnati orchestra, which plays in the Orchestral course, Feb. 6, will give his seventh symphony.

W. K. KELSEY.

PRESS

Cleveland, Ohio

JAN 26 1917

SYMPHONY CONCERT.

Whether it is the artistic ukase of Director Muck, or the expense attending the visitation of the Bostonians being too great to permit the interpolation of a soloist in Thursday night's program, is a matter of inconsequence; the fact remains that we had an exclusively symphonic concert.

Another item worthy of chronicle is that the latees were not allowed to disturb affairs until after the completion of the symphony; an indication that we are becoming metropolitanized, and mayhap in the future we may attain reformation—that is some of us.

Thursday night's program was one of distinct neutral cast, the honors of representation being divided among France, Russian and Germany; and Dr. Muck's presentation of it gave ample evidence that in art there are no belligerent lines of division.

It hardly seems necessary to dilate upon the super-excellence of the Boston orchestra. In the matter of absolute balance and refinement in nuance, it leads them all. The perfect blend of the several orchestra choirs, whether antiphonal or in ensemble, is refinement in the highest degree.

Muck Similar to Thomas.

Muck in his handling of his players reminds one of Theo Thomas; the same mental and physical poise, a self containment that infects his players and gives such unity of effort and effect as is found only in a perfectly drilled organization.

A simple indication of the baton, an inclination of the head, or a glance of the eye, is all sufficient to compel the subtlest nuance or the most elemental of climaxes.

That Muck has the best of material to work with is an assured fact, but it is his conservative poise and restrained emotionalism that makes of his orchestra a machine perfect in its component parts.

The exotic atmosphere and orientalism of Borodin's Steppes sketch was realized quite as fully as was the fantastic and grotesque character of the Strauss "Eulenspiegel" poem. Both were splendid realizations of the composer's intent, and served to display the technical virtuosity and nuance capabilities of his orchestra.

CHRONICLE TELEGRAM

Pittsburgh, Pa.

JAN 25 1917

Boston Orchestra Is Given Warm Reception

Large, Representative and Appreciative Audience Pleased With Music and Orchestra Leader.

The fifth concert of the Ellis series was given by the Boston Symphony Orchestra last night at Carnegie Music Hall. The audience was large, representative and appreciative. Dr. Karl Muck added to his fame as conductor, for his direction was conspicuously intelligent and resulted in a ready response from his musicians. The program began with an unusual composition—Symphony No. 1, by Sibelius. Its complexity of form and rhythm did not prevent its thorough enjoyment. The leading themes were most interestingly worked out. While the symphony is thoroughly classical in form, it gave a pleasing touch of the best of modern music to the program. The second movement—andante, ma non troppo lento—was especially melodious.

The intermission followed the symphony, and immediately afterward, Beethoven's Overture to Goethe's "Egmont" was given—a work always lovely in its classical simplicity. Then came Brahms' Variations on a Theme by Haydn, followed by Debussy's Prelude to "The Afternoon of a Faun." This was pleasing, not alone for its own sake, but also because it recalled to many in the audience the Russian dancers who appeared here last year. It is very restful and fanciful. Chabrier's "Espana," a rhapsody for orchestra, brought a thoughtful and decidedly intellectual program to a close, with its merry Spanish folk dances. The simplicity of the waltz was maintained during the complicated orchestration.

Syracuse, N. Y.

JAN 2 8 1917

FOR BOSTON SYMPHONY PLAUDITS

Exquisite Perfection Features Orchestral Concert by Dr. Muck's Men.

RED LETTER MUSICAL DAY

When Syracuse Filled Wieting Right to Eaves—And Enjoyed It.

There has probably been no more exquisitely perfect concert in the history of Syracuse music than that of the Boston Symphony Orchestra at the Wieting last night, whatever may be said of concerts where there was more sustained enthusiasm and response. Dr. Karl Muck has the Boston Symphony tradition in appreciative and intellectual direction, and under his baton he has made the orchestra probably the most perfect machine of the kind in the country to-day. The renditions are most worth, musical transcripts of the score, poetic where the composer is poetic; pictures where the composer is picturesque, and so on—faithful, wonderful, ennobling. You feel when you applaud the work of Dr. Muck and his talented men, as if you were also applauding the composer. They have read you the composer's message exactly and have not trespassed by their own individuality—the interpretation is always one of musical brains, not poetic or musical license.

These statements were especially true last night in the rendition of Brahm's wonderful Symphony No. 1 in C Minor, Op. 68 and the Berlioz overture to "The Corsair," Op. 21. There is much upon the history of both compositions, but little as regards meanings and thought except what is expressed in the music itself. That is melodiously rich and to each a message, according to lights and temperament of the hearer. Who shall say what that message was for the other?

It is doubtful if there was ever heard here a more exquisite and perfect string ensemble or sympathetic wood wind. Probably more hearts were reached by the picturesque Borodin sketch, "On the Steppes of Middle Asia," and more feeling was stirred by the Wagner overture to "The Flying Dutchman," but the evening will be remembered in the musical records of Syracuse as the "night we heard Brahm's Symphony."

Dr. Muck showed Syracuse why he stands in the first rank of conductors of the present time. He is a master of phrase; he has taught sensibility and is remarkable in the securing of perfect rhythm. It is interesting to recall that it was with this Brahm's Symphony that Dr. Muck made his first great success in this country and first fully revealed—this in the season of 1906—his supreme qualities as an interpreter of the masterpieces of orchestral music.

It has been the fashion in Syracuse when there were excellent concerts but sparsely attended to scold the music-loving public. Now it is up to somebody to reverse action, for the Wieting last night had every seat taken to the eaves and the audience was warn in its appreciation.

POST

ess: Pittsburgh, Pa.

Boston Symphony Orchestra.

The annual concert of the Boston symphony orchestra will be given in Carnegie Music Hall Wednesday evening under the leadership of its conductor, Dr. Karl Muck. Never in the history has this orchestra reached such a uniformly high level of achievement as it has during the present season. The five years that Dr. Muck has had it in his charge have wrought wonders and its success from every point of view has never been so great. At the concert next Wednesday evening the entire personnel of the orchestra will be used. The program that Dr. Muck has arranged is one of great variety, full of contrasts, and each separate work must be regarded as a masterpiece of its kind. The symphony will be the first of the four written by the Finnish composer, Jean Sibelius. In sharp contrast to the symphony is the overture to Goethe's "Egmont" by Beethoven. Then will come that exquisite bit of tone painting, Debussy's "L'Apres Midi d'un Faun." The final number will be by another Frenchman, Emanuel Chabrier, his rhapsody, "Espana," one of the most brilliant pieces in the literature of the orchestra.

[76]

m POST STANDARD
dress: Syracuse, N. Y.
e JAN 25 1917

Syracuse, January 23.

Music and Color.

To the Editor of The Post-Standard:

While listening to the Boston Symphony Orchestra on Monday night a question came into my mind. 1884

If a musician who was also a lover of the other arts were placed before the great canvases of Zuloaga, for example, could he concentrate his thoughts upon their beauty, however great his natural appreciation, if at the same time a chorus of discordant notes issuing from a variety of instruments hideously unadapted to each other, and all out of tune, were pounding upon his ears?

I think we will all agree that if he could ignore these sounds and drink in the glory of the canvases before him till his soul thrilled with the wonder of it all, he was either superhuman or deaf.

Yet some of us who are workers in the arts and lovers of music, though not musicians, while attempting to open our minds to the subtle suggestion of a Brahms symphony, were forced to see atrocities of color and design in the stage setting before us, the like of which cannot be portrayed in words.

Was it possible to ignore all this, and unhampered, steep our souls in the beauty of the musical harmonies?

Perhaps, if we had been blind! But we were not.

Why should the public be tortured thus unjustly? Unfortunately there are no laws against combinations of color and design such as were afforded us in the stage setting of Monday night. Cannot public opinion do something?

The Boston Symphony Orchestra, with the setting to which I have just referred, reminded one of a pearl necklace displayed against a background of rags!

Is it not time that we in America—in Syracuse—begin to recognize the relationship and interdependence of the arts?

How can we hope to create a right appreciation for music where color discords are allowed to shriek at musical harmonies, while the latter seek in vain to make their proper appeal, and the innocent victim of it all cries out in despair, "How long, O Lord, how long?"

A SUBSCRIBER.

Syracuse, January 24.

NEWS TRIBUNE
ss: Detroit, Mich.
JAN 28 191

BOSTON BAND IN WAYNE PROGRAM

Dr. Karl Muck directed the Boston Symphony orchestra in the annual Wagner program of the Detroit Orchestral association, Saturday evening in Arcadia. The usual house, the largest of the orchestral season, greeted the band which is reputed to be the finest in America; and if it did not outshine, on this occasion, the orchestras which have preceded it in the course, it was due to the improvements in those organizations and to the nature of the program.

It cannot be said that Dr. Muck is the foremost interpreter of Wagner. That honor, if the memory of past performances holds good, still belongs to Mr. Damrosch, whose readings may almost be said to have standardized Wagner for the concert hall in America. Dr. Muck's direction differed materially from that of Mr. Damrosch in many instances, and did not improve upon it. He failed to give Lohengrin prelude, for example, that upper ether interpretation in which the conductor of the New York Symphony band is so wonderful, but played it with a much fuller tone, nor was the Tannhaeuser overture as impressive under Dr. Muck's baton. It may be that familiarity has accustomed Detroit audiences to Mr. Damrosch to such an extent that another style of rendition sounds queer; but certainly there was not the enthusiasm which the New Yorker has always been so successful in evoking.

This difference must not be allowed to detract from the excellence of Dr. Muck's conducting. He made the Dienzi overture very beautiful and decidedly more interesting than it sometimes sounds, and the Siegfried idyl was wonderfully played. It may have been the arrangement of the "Siegfried" and "Gotterdammerung" selections that made that number a bit too ponderous; but the great music from "Die Meistersinger" was masterfully played. On the whole, the strings did not seem to be up to the usual standard, and the brass was occasionally overpowering to those who sat on that side of hall, but Arcadia is not the best place in the world, or even in Detroit, for an orchestra which carries the number of men and the tone-producing power which the Boston band possesses. The wood-winds were at all times excellent. When the proper balance of choirs was maintained, as it usually was, the fine organ-quality demanded of so much of Wagner's work was notably present. Dr. Muck conducted with whole-souled enthusiasm. He has lost much of the pedantic manner which was once remarked in him, and seems to put himself more in sympathy with his audience.

Beethoven lovers will be glad to hear that the Cincinnati orchestra, which plays in the Orchestral course, Feb. 6, will give his seventh symphony.

W. K. KELSEY.

POST STANDARD
n Syracuse, N. Y.
ress:
JAN 20 1917

SYMPHONY TO PLAY NUMBERS NOT GIVEN HERE PREVIOUSLY

Boston Orchestra, 108 Strong, Coming to Wieting Monday Fresh from New York Triumph.

The Boston Symphony Orchestra, one of the leading musical organizations of the country, comes to the Wieting on Monday night for one concert performance under the auspices of the Morning Salon and Morning Musicals. The orchestra has not been here in three years and its advent at this time is due to the efforts of Miss Laura Van Kuran and Miss A. Kathleen King, representing the two clubs.

Fresh from triumphs in New York and all the large Eastern cities, the orchestra comes to Syracuse with 108 persons, including its famous German conductor, Dr. Karl Muck. The programme comprises some numbers that have never been heard here before, but have been received with great pleasure wherever presented.

The orchestra will leave Boston to-morrow night by special train and will arrive in Syracuse Monday morning. It will remain here over Monday night and start for Buffalo Tuesday morning, where it is scheduled for a concert that evening.

By request of a large number of music lovers here Conductor Muck has agreed to have the First Symphony of Brahms in C minor No. 1 played as the opening number. This is regarded as one of the finest contributions to symphonic literature since Beethoven wrote his Ninth Symphony. It is in this Brahms composition that Conductor Muck made his name and fame in this country when he arrived here in 1906. His power of interpretation in this composition has won the applause of all the leading musical journals and critics in the United States.

The programme for Monday night is as follows:

Brahms—Symphony in C minor No. 1.
Berlioz—Overture to "The Corsair," Opus 21.
Borodin—Orchestral sketch, "On the Steppes of Middle Asia."
Wagner—Overture to the opera, "The Flying Dutchman."

Providence, R. I.
ss:
JAN 28

ANOTHER week with but little music of importance is at hand, and aside from to-day's offerings and the week's club meetings, there will not be much of especial interest in comparison with the succeeding seven days during which will come the second in the series of Steinert concerts, next Sunday afternoon, at which Mme. Louise Homer is expected to appear, and the fourth concert of the Boston Symphony Orchestra the following Tuesday evening, when Ossip Gabrilowitsch, the Russian pianist, will be the soloist.

Of this week's offerings the most important is expected to be the violin recital in Memorial Hall this afternoon, by Josef Sleczynski, who is a pupil of Ysaye and of Willie Burmester. The rehearsal of the Community Chorus, this afternoon, and the usual Sunday evening concerts will give what has come to be the customary amount of Sunday music.

Providence musicians have frequently proved their generosity by giving their services for the benefit of local institutions, and a concert is now being planned for the benefit of the Providence Rescue Home and Mission, which will be given in Memorial Hall on Thursday evening, Feb. 15, when Amy Woodford Finden's song cycle, "A Pagoda of Flowers," will be sung here for the first time by Miss Inez Harrison and Stephen E. Hopkins, who will be assisted by Mrs. Merwin White, George L. Claflin, Miss Helen Tyler Grant, 'cellist; Leroy Armstrong and Miss Jeane Crum, accompanists. The cycle will be preceded by a brief foreword on "The Art of India" by Dr. John Shapley.

* * *

CHRONICLE TELEGRAM
ess: Pittsburgh, Pa.
JAN 23 1917

BOSTON ORCHESTRA TO PLAY TOMORROW NIGHT

The Boston Symphony Orchestra of 100 players, with Conductor Karl Muck, will arrive here tomorrow for the fifth concert in the Ellis series tomorrow night in Carnegie Music Hall. The program for tomorrow night includes Symphony No. 1 in E Minor, by Sibelius; Beethoven's Overture to Goethe's "Egmont"; Brahm's "Variations on a Theme by Haydn"; Debussy's "Prelude to the Afternoon of a Faun," and the "Espana" Rhapsody by Chabrier.

n SUN
ess: Pittsburgh, Pa.
JAN 25 1917

SIBELIUS SYMPHONY HAS LOCAL PREMIERE

Boston Orchestra Plays Finnish Work in Last Concert of Ellis Series.

Pittsburgh was given its first hearing of the Sibelius Symphony No. 1 in E minor, Opus 39, last night, when the Boston Symphony Orchestra, Dr. Karl Muck conducting, performed the work in the concluding concert of this season's Ellis series, in Carnegie Music hall. A throng that filled the auditorium expressed warm appreciation, recalling the conductor repeatedly after each half of the program, and paying especial tribute to the orchestra itself.

The first half of the program was devoted entirely to the symphony, and the last to four numbers of Beethoven, Brahms, Debussy and Charbrier. Greatest interest centered in the Sibelius composition, first heard here 18 years after it was composed. Imbued with somber mystery and passionate fire closely akin to the content of Slav music, the symphony is marked by a broad and almost universal vision, untrammeled by the purely personal and unalloyed by the morbid.

Romantic in its character, inspired by vitality of spirit and vigor of rhythm, the work is built upon themes of fertile melodic invention, ingeniously developed, and recalled from movement to movement until they bind the symphony into unusual unity. The chief theme, sounded upon a clarinet at the opening of the first movement, recurs again and again, until it is taken up with the broad sustained effect of full orchestra in the last movement. And here the themes are woven together in a masterly piece of orchestral writing.

Dr. Muck and his men played the symphony with superb finish. He brought out the contrasting rhythms, and the interplay of themes with finesse. The orchestra measured to the highest standard set in former performances, a standard that is matched by few orchestras in the world.

Beethoven's "Egmont" overture was presented with appreciation of its classic quality. The Brahms variations on a theme by Josef Haydn, were especially pleasing, revealing the rich invention and orchestral resources of the composer, applied in a creative way to the basic theme. Delicate tonal coloring and atmosphere characterized the interpretation of Debussy's "Prelude a l'Apres-Midi d'un Faune." A tempo somewhat slower than is called for by the breathless abandon of the "Espana" rhapsody by Charbrier, which closed the program, robbed this number of some of its fire.

n
lress: Providence, R. I.
JAN 28 19
e

Nest." Horatio Parker.

* * *

Dr. Muck has provided a wide variety of works for the fourth Boston Symphony concert, which will be given in Infantry Hall a week from next Tuesday evening, Feb. 6. The symphony, which will be Schumann's "Rhenish," the third by the master of the German romantic school, has in recent years been more or less neglected for the first in D-minor and the fourth in B-flat. In the music Schumann sought to portray the "Gemuethlichkeit," the life along the Rhine region, as it was lived in the middle of the 19th century. As announced last Sunday, the second part of the programme will comprise Debussy's prelude to "The Afternoon of a Faun," Rachmaninoff's second concerto for piano and orchestra in C-minor and Brahms's "Academic Festival" overture. The soloist will be Ossip Gabrilowitsch, the distinguished Russian pianist.

LEADER
s: Pittsburgh, Pa.
JAN 25 1917

A Fine Concert

Renewed proof of Pittsburg's interest in orchestral music was given last night when the Boston Symphony orchestra packed the Carnegie music hall from pit to roof, for the concluding Ellis concert.

The orchestra, under the leadership of Dr. Karl Muck, gave the Pittsburg premiere of the first symphony of Jean Sibelius, the great Finnish composer.

THE PITTS

While familiar to Pittsburg audiences in some of his smaller compositions, the E minor symphony has never been heard here before and played by the Boston orchestra it was the crowning attraction of the musical season.

From DISPATCH
Address: Pittsburg, Pa.
Date JAN 21 1917

ANNUAL CONCERT

Boston Orchestra to Be Heard Under Fine Auspices

With a program of unusual variety and brilliance, with its personnel of 100 musicians under the inspired leadership of its great conductor, Dr Karl Muck, the Boston Symphony Orchestra will give its annual concert in Pittsburg in Carnegie Music Hall next Wednesday evening, January 24. This will make the closing concert in the fourth season of Ellis subscription concerts under the management of Miss May Beegle, and, as in previous seasons, the Boston Symphony concert is the climax of the season.

The program is full of contrasts, and each separate work is a masterpiece of its kind. The symphony is the first of a series of four written by the Finnish composer, Joan Sibelius. In sharp con-

Dr Karl Muck

trast is the second part of the program, the overture to Goethe's "Egmont," by Beethoven; Brahms' fascinating set of variations on Haydn's Choral to St Anthony; Debussy's "L'Apres Midi d'un Faun," and the final number will be by another Frenchman, Emanuel Chabrier, his rhapsody, "Espana."

om LEADER
ldress: Pittsburgh, Pa.
te JAN 21 1917

BOSTON ORCHESTRA CONCERT THIS EVENING

The Boston Symphony orchestra of 100 players and Conductor Dr. Karl Muck arrived in Pittsburg by special train this afternoon from Buffalo, where they gave a concert last night. This celebrated organization will give the closing concert in the fourth season of Ellis concerts in Carnegie Music hall tonight. The program has made strong appeal, and the largest audience ever in attendance at a Boston Symphony concert in Pittsburg is expected.

om
dress: Syracuse, N. Y.
FEB 1 1917
e

Scenery.

To the Editor of The Post-Standard:

In summing up what has recently been stated by your correspondents about the conditions at the Boston Symphony Orchestra, I discover a certain method in the madness.

After the usual "asbestos" appears a curtain featuring Mr. Beeman, highly magnified, and a package of his gum, likewise magnified. This curtain deadens all artistic feeling to such an extent that when the stage setting provided for the musicians is exposed, one has not yet recovered sufficiently from the first atrocity to grasp the second in all its hideousness. After such a series of shocks what artistic sensibilities the audience may have had are successfully benumbed—a condition which I grant to be highly desirable as a preparation for a certain type of entertainment—but hardly necessary for a concert by the Boston Symphony Orchestra. M. E. C.

Syracuse, January 31.

[77]

m POST STANDARD

dress: Syracuse, N. Y.

e 5 1917

Syracuse, January 25.

Music and Color.

To the Editor of The Post-Standard:

While listening to the Boston Symphony Orchestra on Monday night a question came into my mind. 1884

If a musician who was also a lover of the other arts were placed before the great canvases of Zuloaga, for example, could he concentrate his thoughts upon their beauty, however great his natural appreciation, if at the same time a chorus of discordant notes issuing from a variety of instruments hideously unadapted to each other, and all out of tune, were pounding upon his ears?

I think we will all agree that if he could ignore these sounds and drink in the glory of the canvases before him till his soul thrilled with the wonder of it all, he was either superhuman or deaf.

Yet some of us who are workers in the arts and lovers of music, though not musicians, while attempting to open our minds to the subtle suggestion of a Brahms symphony, were forced to see atrocities of color and design in the stage setting before us, the like of which cannot be portrayed in words.

Was it possible to ignore all this, and unhampered, steep our souls in the beauty of the musical harmonies?

Perhaps, if we had been blind! But we were not.

Why should the public be tortured thus unjustly? Unfortunately there are no laws against combinations of color and design such as were afforded us in the stage setting of Monday night. Cannot public opinion do something?

The Boston Symphony Orchestra, with the setting to which I have just referred, reminded one of a pearl necklace displayed against a background of rags!

Is it not time that we in America—in Syracuse—begin to recognize the relationship and interdependence of the arts?

How can we hope to create a right appreciation for music where color discords are allowed to shriek at musical harmonies, while the latter seek in vain to make their proper appeal, and the innocent victim of it all cries out in despair, "How long, O Lord, how long?"

A SUBSCRIBER.

Syracuse, January 24.

NEWS TRIBUNE

ss: Detroit, Mich.

JAN 28 191

BOSTON BAND IN WAYNE PROGRAM

Dr. Karl Muck directed the Boston Symphony orchestra in the annual Wagner program of the Detroit Orchestral association, Saturday evening in Arcadia. The usual house, the largest of the orchestral season, greeted the band which is reputed to be the finest in America; and if it did not outshine, on this occasion, the orchestras which have preceded it in the course, it was due to the improvements in those organizations and to the nature of the program.

It cannot be said that Dr. Muck is the foremost interpreter of Wagner. That honor, if the memory of past performances holds good, still belongs to Mr. Damrosch, whose readings may almost be said to have standardized Wagner for the concert hall in America. Dr. Muck's direction differed materially from that of Mr. Damrosch in many instances, and did not improve upon it. He failed to give Lohengrin prelude, for example, that upper ether interpretation in which the conductor of the New York Symphony band is so wonderful, but played it with a much fuller tone, nor was the Tannhaeuser overture as impressive under Dr. Muck's baton. It may be that familiarity has accustomed Detroit audiences to Mr. Damrosch to such an extent that another style of rendition sounds queer; but certainly there was not the enthusiasm which the New Yorker has always been so successful in evoking.

This difference must not be allowed to detract from the excellence of Dr. Muck's conducting. He made the Dienzi overture very beautiful and decidedly more interesting than it sometimes sounds, and the Siegfried idyl was wonderfully played. It may have been the arrangement of the "Siegfried" and "Gotterdammerung" selections that made that number a bit too ponderous; but the great music from "Die Meistersinger" was masterfully played. On the whole, the strings did not seem to be up to the usual standard, and the brass was occasionally overpowering to those who sat on that side of hall, but Arcadia is not the best place in the world, or even in Detroit, for an orchestra which carries the number of men and the tone-producing power which the Boston band possesses. The wood-winds were at all times excellent. When the proper balance of choirs was maintained, as it usually was, the fine organ-quality demanded of so much of Wagner's work was notably present. Dr. Muck conducted with whole-souled enthusiasm. He has lost much of the pedantic manner which was once remarked in him, and seems to put himself more in sympathy with his audience.

Beethoven lovers will be glad to hear that the Cincinnati orchestra, which plays in the Orchestral course, Feb. 6, will give his seventh symphony.

W. K. KELSEY.

POST STANDARD

Syracuse, N. Y.

ress:

JAN 20 1917

SYMPHONY TO PLAY NUMBERS NOT GIVEN HERE PREVIOUSLY

Boston Orchestra, 108 Strong, Coming to Wieting Monday Fresh from New York Triumph.

The Boston Symphony Orchestra, one of the leading musical organizations of the country, comes to the Wieting on Monday night for one concert performance under the auspices of the Morning Salon and Morning Musicals. The orchestra has not been here in three years and its advent at this time is due to the efforts of Miss Laura Van Kuran and Miss A. Kathleen King, representing the two clubs.

Fresh from triumphs in New York and all the large Eastern cities, the orchestra comes to Syracuse with 108 persons, including its famous German conductor, Dr. Karl Muck. The programme comprises some numbers that have never been heard here before, but have been received with great pleasure wherever presented.

The orchestra will leave Boston to-morrow night by special train and will arrive in Syracuse Monday morning. It will remain here over Monday night and start for Buffalo Tuesday morning, where it is scheduled for a concert that evening.

By request of a large number of music lovers here Conductor Muck has agreed to have the First Symphony of Brahms in C minor No. 1 played as the opening number. This is regarded as one of the finest contributions to symphonic literature since Beethoven wrote his Ninth Symphony. It was in this Brahms composition that Conductor Muck made his name and fame in this country when he arrived here in 1906. His power of interpretation in this composition has won the applause of all the leading musical journals and critics in the United States.

The programme for Monday night is as follows:

Brahms—Symphony in C minor No. 1.

Berlioz—Overture to "The Corsair," Opus 21.

Borodin—Orchestral sketch, "On the Steppes of Middle Asia."

Wagner—Overture to the opera, "The Flying Dutchman."

Providence, R. I.

ss:

ANOTHER week with but little music of importance is at hand, and aside from to-day's offerings and the week's club meetings, there will not be much of especial interest in comparison with the succeeding seven days during which will come the second in the series of Steinert concerts, next Sunday afternoon, at which Mme. Louise Homer is expected to appear, and the fourth concert of the Boston Symphony Orchestra the following Tuesday evening, when Ossip Gabrilowitsch, the Russian pianist, will be the soloist.

Of this week's offerings the most important is expected to be the violin recital in Memorial Hall this afternoon, by Josef Sleczynski, who is a pupil of Ysaye and of Willie Burmester. The rehearsal of the Community Chorus, this afternoon, and the usual Sunday evening concerts will give what has come to be the customary amount of Sunday music.

Providence musicians have frequently proved their generosity by giving their services for the benefit of local institutions, and a concert is now being planned for the benefit of the Providence Rescue Home and Mission, which will be given in Memorial Hall on Thursday evening, Feb. 15, when Amy Woodford Finden's song cycle, "A Pagoda of Flowers," will be sung here for the first time by Miss Inez Harrison and Stephen E. Hopkins, who will be assisted by Mrs. Merwin White, George L. Claflin, Miss Helen Tyler Grant, 'cellist; Leroy Armstrong and Miss Jeane Crum, accompanists. The cycle will be preceded by a brief foreword on "The Art of India" by Dr. John Shapley.

* * *

CHRONICLE TELEGRAM

ess: Pittsburgh, Pa.

JAN 23 1917

BOSTON ORCHESTRA TO PLAY TOMORROW NIGHT

The Boston Symphony Orchestra of 100 players, with Conductor Karl Muck, will arrive here tomorrow for the fifth concert in the Ellis series tomorrow night in Carnegie Music Hall. The program for tomorrow night includes Symphony No. 1 in E Minor, by Sibelius; Beethoven's Overture to Goethe's "Egmont"; Brahm's "Variations on a Theme by Haydn"; Debussy's "Prelude to the Afternoon of a Faun," and the "Espana" Rhapsody by Chabrier.

n SUN

ess: Pittsburgh, Pa. JAN 2 0 1917

SIBELIUS SYMPHONY HAS LOCAL PREMIERE

Boston Orchestra Plays Finnish Work in Last Concert of Ellis Series.

Pittsburgh was given its first hearing of the Sibelius Symphony No. 1 in E minor, Opus 39, last night, when the Boston Symphony Orchestra, Dr. Karl Muck conducting, performed the work in the concluding concert of this season's Ellis series, in Carnegie Music hall. A throng that filled the auditorium expressed warm appreciation, recalling the conductor repeatedly after each half of the program, and paying especial tribute to the orchestra itself.

The first half of the program was devoted entirely to the symphony, and the last to four numbers of Beethoven, Brahms, Debussy and Charbrier. Greatest interest centered in the Sibelius composition, first heard here 18 years after it was composed. Imbued with somber mystery and passionate fire closely akin to the content of Slav music, the symphony is marked by a broad and almost universal vision, untrammeled by the purely personal and unalloyed by the morbid.

Romantic in its character, inspired by vitality of spirit and vigor of rhythm, the work is built upon themes of fertile melodic invention, ingeniously developed, and recalled from movement to movement until they bind the symphony into unusual unity. The chief theme, sounded upon a clarinet at the opening of the first movement, recurs again and again, until it is taken up with the broad sustained effect of full orchestra in the last movement. And here the themes are woven together in a masterly piece of orchestral writing.

Dr. Muck and his men played the symphony with superb finish. He brought out the contrasting rhythms, and the interplay of themes with finesse. The orchestra measured to the highest standard set in former performances, a standard that is matched by few orchestras in the world.

Beethoven's "Egmont" overture was presented with appreciation of its classic quality. The Brahms variations on a theme by Josef Haydn, were especially pleasing, revealing the rich invention and orchestral resources of the composer, applied in a creative way to the basic theme. Delicate tonal coloring and atmosphere characterized the interpretation of Debussy's "Prelude a l'Apres-Midi d'un Faune." A tempo somewhat slower than is called for by the breathless abandon of the "Espana" rhapsody by Charbrier, which closed the program, robbed this number of some of its fire.

n

ress: Providence, R. I. JAN 28 1917

e

Nest" Horatio Parker.

* * *

Dr. Muck has provided a wide variety of works for the fourth Boston Symphony concert, which will be given in Infantry Hall a week from next Tuesday evening, Feb. 6. The symphony, which will be Schumann's "Rhenish," the third by the master of the German romantic school, has in recent years been more or less neglected for the first in D-minor and the fourth in B-flat. In the music Schumann sought to portray the "Gemuethlichkeit," the life along the Rhine region, as it was lived in the middle of the 19th century. As announced last Sunday, the second part of the programme will comprise Debussy's prelude to "The Afternoon of a Faun," Rachmaninoff's second concerto for piano and orchestra in C-minor and Brahms's "Academic Festival" overture. The soloist will be Ossip Gabrilowitsch, the distinguished Russian pianist.

LEADER

s: Pittsburgh, Pa. JAN 2 3 1917

A Fine Concert

Renewed proof of Pittsburg's interest in orchestral music was given last night when the Boston Symphony orchestra packed the Carnegie music hall from pit to roof, for the concluding Ellis concert.

The orchestra, under the leadership of Dr. Karl Muck, gave the Pittsburg premiere of the first symphony of Jean Sibelius, the great Finnish composer.

THE PITTS

While familiar to Pittsburg audiences in some of his smaller compositions, the E minor symphony has never been heard here before and played by the Boston orchestra it was the crowning attraction of the musical season.

From DISPATCH

Address: Pittsburg, Pa.

Date JAN 21 1917

ANNUAL CONCERT

Boston Orchestra to Be Heard Under Fine Auspices

With a program of unusual variety and brilliance, with its personnel of 100 musicians under the inspired leadership of its great conductor, Dr Karl Muck, the Boston Symphony Orchestra will give its annual concert in Pittsburg in Carnegie Music Hall next Wednesday evening, January 24. This will make the closing concert in the fourth season of Ellis subscription concerts under the management of Miss May Beegle, and, as in previous seasons, the Boston Symphony concert is the climax of the season.

The program is full of contrasts, and each separate work is a masterpiece of its kind. The symphony is the first of a series of four written by the Finnish composer, Joan Sibelius. In sharp con-

Dr Karl Muck

trast is the second part of the program, the overture to Goethe's "Egmont," by Beethoven; Brahms' fascinating set of variations on Haydn's Choral to St Anthony; Debussy's "L'Apres Midi d'un Faun," and the final number will be by another Frenchman, Emanuel Chabrier, his rhapsody, "Espana."

om LEADER

ldress: Pittsburgh, Pa.

te JAN 21 1917

BOSTON ORCHESTRA CONCERT THIS EVENING

The Boston Symphony orchestra of 100 players and Conductor Dr. Karl Muck arrived in Pittsburg by special train this afternoon from Buffalo, where they gave a concert last night. This celebrated organization will give the closing concert in the fourth season of Ellis concerts in Carnegie Music hall tonight. The program has made strong appeal, and the largest audience ever in attendance at a Boston Symphony concert in Pittsburg is expected.

om

dress: Syracuse, N. Y. FEB 1 1917

e

Scenery.

To the Editor of The Post-Standard:

In summing up what has recently been stated by your correspondents about the conditions at the Boston Symphony Orchestra, I discover a certain method in the madness.

After the usual "asbestos" appears a curtain featuring Mr. Beeman, highly magnified, and a package of his gum, likewise magnified. This curtain deadens all artistic feeling to such an extent that when the stage setting provided for the musicians is exposed, one has not yet recovered sufficiently from the first atrocity to grasp the second in all its hideousness. After such a series of shocks what artistic sensibilities the audience may have had are successfully benumbed—a condition which I grant to be highly desirable as a preparation for a certain type of entertainment—but hardly necessary for a concert by the Boston Symphony Orchestra. M. E. C.

Syracuse, January 31.

[77]

TRIBUNE EVE.
s: Providence, R. I.
FEB 7 1917

FOURTH CONCERT OF HIGH ORDER

Brilliant Program by Boston Symphony Orchestra and Pianist.

There was the usual large audience at Infantry Hall last night at the fourth concert by the Boston Symphony Orchestra with Ossip Gabrilowitsch, the noted young pianist as the soloist. The combination of this musical organization of high character and the soloist, who is regarded as one of the most eminent of the younger group of famous artists upon the piano, with a program that was brilliant and capably rendered promised a concert of the highest excellence and enjoyment and that promise was fulfilled. Once more Dr. Muck, the director, had prepared a list of numbers calculated to please all tastes among the regular attendants upon these concerts and the audience left no doubt that it appreciated what was offered to the fullest extent. Arranged in its proper order the program was as follows:

Schumann..Symphony in E-flat major, No. 3, "Rhenish," Op. 97.
Lebhaft,
Sahr massig,
Nicht schnell,
Feierlich,
Lebhaft.
Debussy .....
..."Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff .....
..Second Concerto for Pianoforte with orchestra. Op. 18.
Moderato,
Adagio sostenuto,
Allegro scherzando.
Brahms ..Academis Festival Overture, (
Brahms .....
....Academic Festival Overture, Op. 80

The symphony is the third in the series of four works in symphonic form left by Schumann in which he endeavored to express the feelings and hopes of the Rhenish people. This selection is not so familiar to many as others by this composer, but it is more than ordinarily rich in melody and consideration of the most characteristic of the works of this master. It was his own people whose sentiments and aspirations he sought to express through this symphony, for he sprang from the dwellers in the lower Rhine region and his thoughts often turned thither in his musical work. The music is full of tenderness, sympathy and strong feeling and what might be expected from a great composer inspired with a desire to put into musical form the emotions of the people he loved. The most impressive episode is the fourth movement based upon a festival in the great cathedral of Cologne.

Debussy's prelude to "The Afternoon of a Faun," though one of the earlier works of this composer, seems to have had greater permanence than any other of his productions. It is comparatively brief but exquisite in form and melody and reminiscent of the Greek feeling that is the basisis of the poem that inspired the musical setting. There are few selections better adapted to a program of the highest quality and it was rendered in a manner that left nothing to be desired.

The final orchestral number, the overture to Brahm's "Academic Festival," is quite familiar to regular attendants upon Boston Symphony Orchestra concerts, but always enjoyable. It is built upon traditional student songs, the occasion for its composition being the reception by Brahms of his doctor's degree from Breslau University. It is typical of the sort of music that formed its basis, being spirited and lively.

The concerto by Rachminoff was played by Mr. Gabrilowitsch in a brilliant and forceful manner. It offers special opportunity to reveal mastery of technique as well as skill of execution and that opportunity was fully embraced by the pianist. With the fine accompaniment by the orchestra the number was one of the best ever heard at one of these concerts.

om TOWN & COUNTRY
ddress: New York City
FEB 1 1917
ate

A GALA concert was given at the Metropolitan Opera House on the evening of January sixteenth by the Boston Symphony Orchestra under the auspices of the Vacation Association, the organization of working girls headed by Miss Anne Morgan. This concert was distinctly out of the ordinary course of events, for the Bostonians had not played outside their own series of concerts in a great many years. Ignace Paderewski and Fritz Kreisler were the soloists. Mr. Paderewski played Schumann's concerto for pianoforte in his most lyric and imaginative style, and Mr. Kreisler's performance of the Mendelssohn concerto for violin was delightful in tone and expression. The orchestral numbers were Smetana's overture to "The Bartered Bride," Strauss's "Till Eulenspiegel," and Enesco's Rumanian Rhapsody, Op. 11, No. 1. Dr. Muck conducted and the orchestra has rarely been heard to better advantage. The opera house was filled to its utmost capacity and the results were highly satisfactory, the total receipts being about $25,000. In the sale of seats preference was given to the working girls, but there was no lack of brilliancy in the horseshoe as society was well represented in the boxes.

ess: Providence, R. I.
FEB 7 1917

DR. MUCK DIRECTS BOSTON SYMPHONY IN CONCERT HERE

Gabrilowitsch, Pianist, Soloist of Infantry Hall Programme, Plays in Brilliant Fashion. Accompaniments Are in Excellent Accord.

The Boston Symphony Orchestra, Dr. Muck conducting, gave its fourth concert in this city at Infantry Hall last evening. Ossip Gabrilowitsch was the soloist. The famous pianist played Rachmaninoff's Second Concerto in brilliant style. With the exception of the solo number, the Debussy "Prelude a l'Apres-Midi d'un Faune," aroused the greatest interest. Schumann's "Rhenish" symphony, while a fine work, is not one calculated to enthuse the hearer. It was interestingly if not brilliantly performed.

The programme was played as follows:

Schumann..Symphony in E-flat Major, No. 3, "Rhenish," Op. 97.
Lebhaft.
Sehr massig.
Nicht schnell,
Feierlich.
Lebhaft.
Debussy..."Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff..Second Concerto for Pianoforte with Orchestra, Op. 18.
Moderato.
Adagio sostenuto.
Allegro scherzando.
Brahms....Academic Festival Overture, Op. 80

Schumann's Symphony, No. 3, known as the "Rhenish," depicts the life of the folk along the Rhine. Although it is by no means the composer's best symphonic work, Schumann was particularly fond of it, possibly for the reason that it was an intimate reminder of scenes that he loved. The orchestra played it in splendid fashion, the last movement's joyous character being admirably portrayed.

Dr. Muck's clear and beautiful reading of Debussy's highly imaginative tone-picture was a feature of the programme. Needless to say it was played with faultless technique. Debussy's music gives a remarkably realistic impression of the imaginative flights of the poem by Stephane Mallarme. Its ever-changing color and spontaneous floating melodies fascinate and delight the ear.

In the concerto by Rachmaninoff Mr. Gabrilowitsch displayed a brilliant technique and abounding fire. This, of course, was true in the playing of the first and third movements, the second being calm and sustained in character. In such a work the pianist has little enough opportunity to show all round ability. It is largely a battle with superior numbers and fortunate indeed is he who can smite with sufficient power to be heard above the orchestral storm.

But there were many less strenuous occasions last evening when the soloist had a chance to delight his hearers with a beautiful tone, singing phrase and wonderfully clear finger work. Dr. Muck's accompaniment was in splendid accord with the solo part, and the fine performance was greeted with tremendous and deserved applause.

Brahm's "Academic Festival Overture" is academic in name only, as it is a work of decided melodic worth, built upon a number of student songs. It brought the concert to a brilliant close.

NORTH AMERICAN
s: Philadelphia, Pa.

MADAME STOKOWSKI IN HOSPITAL; ANKLE SPRAINED

Orchestra Leader's Wife Injured in New York While on Way to Boston

Leopold Stokowski, conductor of the Philadelphia Orchestra, had authorities in several cities yesterday searching for Mrs. Stokowski, who, as Olga Samaroff, the celebrated pianist, is known internationally.

Upon his return from the orchestra concert in the Academy of Music to his home, in Merion, yesterday, Mr. Stokowski became alarmed when he found his wife was not there. Word was sent to police in this city and in New York, who sent descriptions of Mrs. Stokowski broadcast.

Last night Mr. Stokowski was relieved when she wired to him from New York. Mrs. Stokowski has a concert engagement in Boston today with the Boston Symphony Orchestra, and left home on a train earlier than the one she had planned to take, but in New York she sprained an ankle and went to the Roosevelt Hospital. She will not be able to fulfill her Boston engagement, as it will be several days before she can leave the hospital.

Journal
Providence, R. I.
FEB 7 1917

DR. MUCK CONDUCTS BOSTON SYMPHONY

Gabrilowitsch, Pianist, is Soloist at Infantry Hall.

PLAYS IN BRILLIANT STYLE

Famous Organization Gives Its Fourth Concert in This City. Tone Picture is Feature of Programme.—Accompaniments Are in Splendid Accord with Solos.

The Boston Symphony Orchestra, Dr. Muck conducting, gave its fourth concert in this city at Infantry Hall last evening. Ossip Gabrilowitsch was the soloist. The famous pianist played Rachmaninoff's Second Concerto in brilliant style. With the exception of the solo number, the Debussy "Prelude a l'Apres-Midi d'un Faune," aroused the greatest interest. Schumann's "Rhenish" symphony, while a fine work, is not one calculated to enthuse the hearer. It was interestingly if not brilliantly performed.

The programme was played as follows:

Schumann..Symphony in E-flat Major, No. 3, "Rhenish," Op. 97.
Lebhaft.
Sehr massig.
Nicht schnell.
Feierlich.
Lebhaft.
Debussy..."Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff..Second Concerto for Pianoforte with Orchestra, Op. 18.
Moderato.
Adagio sostenuto.
Allegro scherzando.
Brahms....Academic Festival Overture, Op. 80

Schumann's Symphony, No. 3, known as the "Rhenish," depicts the life of the folk along the Rhine. Although it is by no means the composer's best symphonic work, Schumann was particularly fond of it, possibly for the reason that it was an intimate reminder of scenes that he loved. The orchestra played it in splendid fashion, the last movement's joyous character being admirably portrayed.

Dr. Muck's clear and beautiful reading of Debussy's highly imaginative tone-picture was a feature of the programme. Needless to say it was played with faultless technique. Debussy's music gives a remarkably realistic impression of the imaginative flights of the poem by Stephane Mallarme. Its ever-changing color and spontaneous floating melodies fascinate and delight the ear.

In the concerto by Rachmaninoff Mr. Gabrilowitsch displayed a brilliant technique and abounding fire. This, of course, was true in the playing of the first and third movements, the second being calm and sustained in character. In such a work the pianist has little enough opportunity to show all round ability. It is largely a battle with superior numbers and fortunate indeed is he who can smite with sufficient power to be heard above the orchestral storm.

But there were many less strenuous occasions last evening when the soloist had a chance to delight his hearers with a beautiful tone, singing phrase and wonderfully clear finger work. Dr. Muck's accompaniment was in splendid accord with the solo part, and the fine performance was greeted with tremendous and deserved applause.

Brahm's "Academic Festival Overture" is academic in name only, as it is a work of decided melodic worth, built upon a number of student songs. It brought the concert to a brilliant close.

rom Journal
Address: Providence, R. I.
ate

OSSIP GABRILOWITSCH TO PLAY WITH SYMPHONY

Attractive Programme Arranged for Concert Next Tuesday.

The Boston Symphony Orchestra will give its fourth concert here this year next Tuesday night in Infantry Hall. Ossip Gabrilowitsch, the young pianist, will be the soloist, and an unusually attractive programme will be played by the orchestra.

Dr. Muck has arranged for Schuman's Third Symphony, known as the "Rhenish" symphony, for the long piece of the programme. The symphony is called Rhenish because Schuman sought to make it an expression of the people of the lower Rhine region, from which he had sprung, and of whom he was always so fond. It is the symphony that contains the impressive episode inspired by a festival in the cathedral of Cologne, this being the fourth movement. Debussy's fanciful prelude to "The Afternoon of a Faun" will be an interesting selection, as will be Brahm's "Academic Festival" built on a foundation of traditional student songs.

Mr. Gabrilowitsch will play Rachmanoff's Concerto, great music in matter and method.

rom News
Address: Providence, R. I.
FEB 6 1917

Boston Symphony Orchestra

The fourth concert of the Boston Symphony Orchestra will be given in Infantry Hall this (Tuesday) evening beginning at 8.15. The soloist will be Ossip Gabrilowitsch, the Russian pianist. The program is as follows:

Schuman, Symphony in E-flat Major No. 3, "Rhenish"; Debussy, Prelude to "The Afternoon of a Faun"; Rachmaninoff, Concert for piano and orchestra in C-Minor, No. 2; Brahms, Overture "Academic Festival." Soloist—Ossip Gabrilowitsch.

rom News
ddress: Providence.
FEB 7 1

FOURTH SMYPHONY CONCERT PROVES VERY DELIGHTFUL

With their usual fire and deftness the Boston Symphony orchestra gave its fourth concert of this season in the present series in Infantry Hall last evening to a large and spontaneously responsive audience. The soloist of the evening was Ossip Gabrilowitsch who enthused his hearers with several characteristic selections allowing an excellent opportunity for the celebrated Russian to display his power and varied moods.

The orchestra was under the direction of Dr. Karl Muck which is always a criterion for a uniform interpretation even if slightly individualistic at times. The whole is more pleasing than otherwise.

Aside from the pianist's work, the number which aroused the most enthusism was the tone poem of Debussy which is haunting in its melody with a combination intermingling human emotions from faltering laughter to a sob, all so melancholy set forth and once in awhile awakened and superceded by boisterous romantic laughter. Debussy's prelude will always remain a favorite, not because of its wonderful soothing melody but because it stirs the imagination and softens and moulds it into an imagistic concept of wondrous unrealities. It was the best rendered number on the program.

The program follows:

Schuman .....
..... Symphony in E-flat Major No. 3, "Rhenish," Op. 97.
Lebhaft.
Sehr massig.
Nicht schnell.
Feierlich.
Lebhaft.
Debussy .....
"Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff .....
Second Concerto for Pianoforte with Orchestra, Op. 18.
Moderato.
Adagio sostenuto.
Allegro scherzando.
Brahms .....
Academic Festival Overture, Op. 80.

Schumann's symphony in E-flat, major, while it is a stirring and wholesome work has not the spirit and power of Debussy's composition and for this reason fails to secure an interpretive understanding from a homogeneous audience. There was nothing the matter with Dr. Muck's interpretation and the piece satisfied.

Mr. Gabrilowitsch gave the final two pieces on the program with his customary excellence with perhaps a better opportunity to display his wares in Brahm's overture. His touch is sure, he is certain of his own powers and this makes for a complet and satisfying interpretation of the works at hand. He can draw forth the thunreding power of a heavy storm as well as the velvet tread of lovers. He was warmly received and was forced to give an encore.

n Journal
ress: Providence, R. I.
FEB 1 1917

Ossip Gabrilowitsch, the Russian pianist who married the daughter of Mark Twain, is to be the soloist with the Boston Symphony Orchestra at the fourth concert of the series to be given in Infantry Hall on next Tuesday evening. It is nearly a dozen years since he first came to this country and the exquisite delicacy of his art at that time is said to be still preserved. He will play the concerto in C-minor by Sergei Rachmaninoff. The seat sale will begin on Saturday at Seddon's news stand in the Butler Exchange.

From Monitor
Feb 3, 1917.

JOHN McCORMACK IS SOLOIST WITH BOSTON SYMPHONY

Boston Symphony Orchestra in thirteenth program of thirty-sixth season Feb. 2 and 3, Dr. Karl Muck conducting. John McCormack, tenor, soloist. The program: Mozart, overture to "Le Nozze Figaro"; Mozart, rondo, "Per Pieta, Ricercate," written for Anfossi's opera "Il Curioso Indiscreto"; Reger, variations and fugue on a merry theme of J. A. Hiller, op. 100; Handel, recitative, "Stay, Shepherd, Stay," and air, "Shepherd, What Art Thou Pursuing," from "Acis and Galatea"; Strauss, "Don Juan," tone poem (after Nicolaus Lenau), op. 20.

The advent of an artist into the ranks of those selected to appear before a Boston Symphony audience is always an occasion of interest, and especially when the artist is one who has, like Mr. McCormack, achieved immense popular acclaim. There is always a challenge in the polite applause of greeting and in the settling into places preparatory to listening to and estimating the value of the new message. Likewise there is on the part of the artist a pardonable anxiety to do his best, for here is no easy approbation to win. Of one thing he may be sure, and that is the help and support he will receive from conductor and orchestra.

So Mr. McCormack, appearing at these concerts for the first time, may be pardoned for his evident solicitude that he make a favorable impression on an audience of somewhat different caliber from those made up of the cheering throngs that are swept to their feet at his popular concerts. That the audience of Friday afternoon was not swept to its feet, but on the contrary took what was offered with rather perfunctory approval, may well afford the popular tenor, used to adulation, a chance to take stock of himself, and see whether he is measuring up to the standards of which he is capable, and which his ability and his reputation warrant an audience in expecting.

In one sense the arias which Mr. McCormack essayed to sing Friday may not have been a fair test of his artistry, for deprived of the opportunity to set forth the sentiments of a ballad through his matchless enunciation—no artist on our concert stage does more than he for the cause of songs in English—he had to fall back on beauty of tone, facility of phrasing, musical understanding or personal appeal. However, against the background of the orchestra his tone lacked sweetness, smoothness and volume. No one expects notable phrasing in a florid Handel air, but Mr. McCormack was more concerned in fitting syllables to notes and making sure that he came out even than in taking account of the words he sang. Indeed, he seemed handicapped by a lack of words that he could put emotion into. Occasionally in the Mozart aria he rose to an understanding adequate to present the music, for he sings Mozart unusually well; most of the time, however, he remained outside what he was singing. As to his personal appeal, he seemed singularity ill at ease and lacking in animation and notably cold to the assistance he was receiving from Dr. Muck. So he was rather coldly received by the audience, which was not a ballad audience.

There can be nothing but praise for the work of Dr. Muck and his men in the Reger variations and the Strauss tone poem. For many, the value of the entire set of variations lies in the glorious fugue at the end. There are few loose passages in the whole work, however, for though not parsimonious with ideas, Reger worked economically with his material. The Strauss piece as usual received an exact and illuminating reading, with no attempt to show the rascally Don Juan in any other guise than that belonging to him. Like a scintillant jewel the oboe solo of Mr. Longy stood out, calling attention again to the great value of the wood wind choir in this orchestra.

[78]

TRIBUNE EVE.
s: Providence, R. I.

FOURTH CONCERT OF HIGH ORDER

Brilliant Program by Boston Symphony Orchestra and Pianist.

There was the usual large audience at Infantry Hall last night at the fourth concert by the Boston Symphony Orchestra with Ossip Gabrilowitsch, the noted young pianist as the soloist. The combination of this musical organization of high character and the soloist, who is regarded as one of the most eminent of the younger group of famous artists upon the piano, with a program that was brilliant and capably rendered promised a concert of the highest excellence and enjoyment and that promise was fulfilled. Once more Dr. Muck, the director, had prepared a list of numbers calculated to please all tastes among the regular attendants upon these concerts and the audience left no doubt that it appreciated what was offered to the fullest extent. Arranged in its proper order the program was as follows:

Schumann..Symphony in E-flat major, No. 3, "Rhenish," Op. 97.
Lebhaft,
Sahr massig,
Nicht schnell,
Feierlich,
Lebhaft.
Debussy .....
..."Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff .....
..Second Concerto for Pianoforte with orchestra. Op. 18.
Moderato,
Adagio sostenuto,
Allegro scherzaudo.
Brahms ..Academis Festival Overture, (
Brahms .....
.....Academic Festival Overture, Op. 80

The symphony is the third in the series of four works in symphonic form left by Schumann in which he endeavored to express the feelings and hopes of the Rhenish people. This selection is not so familiar to many as others by this composer, but it is more than ordinarily rich in melody and consideration of the most characteristic of the works of this master. It was his own people whose sentiments and aspirations he sought to express through this symphony, for he sprang from the dwellers in the lower Rhine region and his thoughts often turned thither in his musical work. The music is full of tenderness, sympathy and strong feeling and what might be expected from a great composer inspired with a desire to put into musical form the emotions of the people he loved. The most impressive episode is the fourth movement based upon a festival in the great cathedral of Cologne.

Debussy's prelude to "The Afternoon of a Faun," though one of the earlier works of this composer, seems to have had greater permanence than any other of his productions. It is comparatively brief but exquisite in form and melody and reminiscent of the Greek feeling that is the basisis of the poem that inspired the musical setting. There are few selections better adapted to a program of the highest quality and it was rendered in a manner that left nothing to be desired.

The final orchestral number, the overture to Brahm's 'Academic Festival," is quite familiar to regular attendants upon Boston Symphony Orchestra concerts, but always enjoyable. It is built upon traditional student songs, the occasion for its composition being the reception by Brahms of his doctor's degree from Breslau University. It is typical of the sort of music that formed its basis, being spirited and lively.

The concerto by Rachminioff was played by Mr. Gabrilowitsch in a brilliant and forceful manner. It offers special opportunity to reveal mastery of technique as well as skill of execution and that opportunity was fully embraced by the pianist. With the fine accompaniment by the orchestra the number was one of the best ever heard at one of these concerts.

om TOWN & COUNTRY
ddress: New York City
ate

A GALA concert was given at the Metropolitan Opera House on the evening of January sixteenth by the Boston Symphony Orchestra under the auspices of the Vacation Association the organization of working girls headed by Miss Anne Morgan. This concert was distinctly out of the ordinary course of events, for the Bostonians had not played outside their own series of concerts in a great many years. Ignace Paderewski and Fritz Kreisler were the soloists. Mr. Paderewski played Schumann's concerto for piano forte in his most lyric and imaginative style, and Mr. Kreisler's performance of the Mendelssohn concerto for violin was delightful in tone and expression. The orchestral numbers were Smetana's overture to "The Bartered Bride," Strauss's "Till Eulenspiegel," and Enesco's Rumanian Rhapsody, Op. 11, No. 1. Dr. Muck conducted and the orchestra has rarely been heard to better advantage. The opera house was filled to its utmost capacity and the results were highly satisfactory, the total receipts being about $25,000. In the sale of seats preference was given to the working girls, but there was no lack of brilliancy in the horseshoe as society was well represented in the boxes.

Bulletin
ess: Providence, R. I.
1917

DR. MUCK DIRECTS BOSTON SYMPHONY IN CONCERT HERE

Gabrilowitsch, Pianist, Soloist of Infantry Hall Programme, Plays in Brilliant Fashion. Accompaniments Are in Excellent Accord.

The Boston Symphony Orchestra, Dr. Muck conducting, gave its fourth concert in this city at Infantry Hall last evening. Ossip Gabrilowitsch was the soloist. The famous pianist played Rachmaninoff's Second Concerto in brilliant style. With the exception of the solo number, the Debussy "Prelude a l'Apres-Midi d'un Faune," aroused the greatest interest. Schumann's "Rhenish" symphony, while a fine work, is not one calculated to enthuse the hearer. It was interestingly if not brilliantly performed.

The programme was played as follows:

Schumann..Symphony in E-flat Major, No. 3, "Rhenish," Op. 97.
Lebhaft.
Sehr massig.
Nicht schnell.
Feierlich.
Lebhaft.
Debussy..."Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff..Second Concerto for Pianoforte with Orchestra, Op. 18.
Moderato.
Adagio sostenuto.
Allegro scherzando.
Brahms....Academic Festival Overture, Op. 80

Schumann's Symphony, No. 3, known as the "Rhenish," depicts the life of the folk along the Rhine. Although it is by no means the composer's best symphonic work, Schumann was particularly fond of it, possibly for the reason that it was an intimate reminder of scenes that he loved. The orchestra played it in splendid fashion, the last movement's joyous character being admirably portrayed.

Dr. Muck's clear and beautiful reading of Debussy's highly imaginative tone-picture was a feature of the programme. Needless to say it was played with faultless technique. Debussy's music gives a remarkably realistic impression of the imaginative flights of the poem by Stephane Mallarme. Its ever-changing color and spontaneous floating melodies fascinate and delight the ear.

In the concerto by Rachmaninoff Mr. Gabrilowitsch displayed a brilliant technique and abounding fire. This, of course, was true in the playing of the first and third movements, the second being calm and sustained in character. In such a work the pianist has little enough opportunity to show all round ability. It is largely a battle with superior numbers and fortunate indeed is he who can smite with sufficient power to be heard above the orchestral storm.

But there were many less strenuous occasions last evening when the soloist had a chance to delight his hearers with a beautiful tone, singing phrase and wonderfully clear finger work. Dr. Muck's accompaniment was in splendid accord with the solo part, and the fine performance was greeted with tremendous and deserved applause.

Brahm's "Academic Festival Overture" is academic in name only, as it is a work of decided melodic worth, built upon a number of student songs. It brought the concert to a brilliant close.

NORTH AMERICAN
s: Philadelphia, Pa.

MADAME STOKOWSKI IN HOSPITAL; ANKLE SPRAINED

Orchestra Leader's Wife Injured in New York While on Way to Boston

Leopold Stokowski, conductor of the Philadelphia Orchestra, had authorities in several cities yesterday searching for Mrs. Stokowski, who, as Olga Samaroff, the celebrated pianist, is known internationally.

Upon his return from the orchestra concert in the Academy of Music to his home, in Merion, yesterday, Mr. Stokowski became alarmed when he found his wife was not there. Word was sent to police in this city and in New York, who sent descriptions of Mrs. Stokowski broadcast.

Last night Mr. Stokowski was relieved when she wired to him from New York. Mrs. Stokowski has a concert engagement in Boston today with the Boston Symphony Orchestra, and left home on a train earlier than the one she had planned to take, but in New York she sprained an ankle and went to the Roosevelt Hospital. She will not be able to fulfill her Boston engagement, as it will be several days before she can leave the hospital.

Journal
s: Providence, R. I.
1917

DR. MUCK CONDUCTS BOSTON SYMPHONY

Gabrilowitsch, Pianist, is Soloist at Infantry Hall.

PLAYS IN BRILLIANT STYLE

Famous Organization Gives Its Fourth Concert in This City. Tone Picture is Feature of Programme.—Accompaniments Are in Splendid Accord with Solos.

The Boston Symphony Orchestra, Dr. Muck conducting, gave its fourth concert in this city at Infantry Hall last evening. Ossip Gabrilowitsch was the soloist. The famous pianist played Rachmaninoff's Second Concerto in brilliant style. With the exception of the solo number, the Debussy "Prelude a l'Apres-Midi d'un Faune," aroused the greatest interest. Schumann's "Rhenish" symphony, while a fine work, is not one calculated to enthuse the hearer. It was interestingly if not brilliantly performed.

The programme was played as follows:

Schumann..Symphony in E-flat Major, No. 3, "Rhenish," Op. 97.
Lebhaft.
Sehr massig.
Nicht schnell.
Feierlich.
Lebhaft.
Debussy..."Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff..Second Concerto for Pianoforte with Orchestra, Op. 18.
Moderato.
Adagio sostenuto.
Allegro scherzando.
Brahms....Academic Festival Overture, Op. 80

Schumann's Symphony, No. 3, known as the "Rhenish," depicts the life of the folk along the Rhine. Although it is by no means the composer's best symphonic work, Schumann was particularly fond of it, possibly for the reason that it was an intimate reminder of scenes that he loved. The orchestra played it in splendid fashion, the last movement's joyous character being admirably portrayed.

Dr. Muck's clear and beautiful reading of Debussy's highly imaginative tone-picture was a feature of the programme. Needless to say it was played with faultless technique. Debussy's music gives a remarkably realistic impression of the imaginative flights of the poem by Stephane Mallarme. Its ever-changing color and spontaneous floating melodies fascinate and delight the ear.

In the concerto by Rachmaninoff Mr. Gabrilowitsch displayed a brilliant technique and abounding fire. This, of course, was true in the playing of the first and third movements, the second being calm and sustained in character. In such a work the pianist has little enough opportunity to show all round ability. It is largely a battle with superior numbers and fortunate indeed is he who can smite with sufficient power to be heard above the orchestral storm.

But there were many less strenuous occasions last evening when the soloist had a chance to delight his hearers with a beautiful tone, singing phrase and wonderfully clear finger work. Dr. Muck's accompaniment was in splendid accord with the solo part, and the fine performance was greeted with tremendous and deserved applause.

Brahm's "Academic Festival Overture" is academic in name only, as it is a work of decided melodic worth, built upon a number of student songs. It brought the concert to a brilliant close.

rom
ddress: Providence, R. I.
ate

OSSIP GABRILOWITSCH TO PLAY WITH SYMPHONY

Attractive Programme Arranged for Concert Next Tuesday.

The Boston Symphony Orchestra will give its fourth concert here this year next Tuesday night in Infantry Hall. Ossip Gabrilowitsch, the young pianist, will be the soloist, and an unusually attractive programme will be played by the orchestra.

Dr. Muck has arranged for Schuman's Third Symphony, known as the "Rhenish" symphony, for the long piece of the programme. The symphony is called Rhenish because Schuman sought to make it an expression of the people of the lower Rhine region, from which he had sprung, and of whom he was always so fond. It is the symphony that contains the impressive episode inspired by a festival in the cathedral of Cologne, this being the fourth movement. Debussy's fanciful prelude to "The Afternoon of a Faun" will be an interesting selection, as will be Brahm's "Academic Festival" built on a foundation of traditional student songs.

Mr. Gabrilowitsch will play Rachmaninoff's Concerto, great music in matter and method.

rom
ddress: Providence, R. I.
ate

FOURTH SMYPHONY CONCERT PROVES VERY DELIGHTFUL

With their usual fire and deftness the Boston Symphony orchestra gave its fourth concert of this season in the present series in Infantry Hall last evening to a large and spontaneously responsive audience. The soloist of the evening was Ossip Gabrilowitsch who enthused his hearers with several characteristic selections allowing an excellent opportunity for the celebrated Russian to display his power and varied moods.

The orchestra was under the direction of Dr. Karl Muck which is always a criterion for a uniform interpretation even if slightly individualistic at times. The whole is more pleasing than otherwise.

Aside from the pianist's work, the number which aroused the most enthusism was the tone poem of Debussy which is haunting in its melody with a combination intermingling human emotions from faltering laughter to a sob, all so melancholy set forth and once in awhile awakened and superceded by boisterous romantic laughter. Debussy's prelude will always remain a favorite, not because of its wonderful soothing melody but because it stirs the imagination and softens and moulds it into an imagistic concept of wondrous unrealities. It was the best rendered number on the program.

The program follows:

Schuman .....
..... Symphony in E-flat Major No. 3, "Rhenish," Op. 97.
Lebhaft.
Sehr massig.
Nicht schnell.
Feierlich.
Lebhaft.
Debussy .....
"Prelude a l'Apres-Midi d'un Faune"
Rachmaninoff .....
Second Concerto for Pianoforte with Orchestra, Op. 18.
Moderato.
Adagio sostenuto.
Allegro scherzando.
Brahms .....
Academic Festival Overture, Op. 80.

Schumann's symphony in E-flat, major, while it is a stirring and wholesome work has not the spirit and power of Debussy's composition and for this reason fails to secure an interpretive understanding from a homogeneous audience. There was nothing the matter with Dr. Muck's interpretation and the piece satisfied.

Mr. Gabrilowitsch gave the final two pieces on the program with his customary excellence with perhaps a better opportunity to display his wares in Brahm's overture. His touch is sure, he is certain of his own powers and this makes for a complet and satisfying interpretation of the works at hand. He can draw forth the thunreding power of a heavy storm as well as the velvet tread of lovers. He was warmly received and was forced to give an encore.

1 .....
ess: Providence, R. I.

Ossip Gabrilowitsch, the Russian pianist who married the daughter of Mark Twain, is to be the soloist with the Boston Symphony Orchestra at the fourth concert of the series to be given in Infantry Hall on next Tuesday evening. It is nearly a dozen years since he first came to this country and the exquisite delicacy of his art at that time is said to be still preserved. He will play the concerto in C-minor by Sergei Rachmaninoff. The seat sale will begin on Saturday at Seddon's news stand in the Butler Exchange.

From
Monitor
Feb.3,1917.

JOHN M'CORMACK IS SOLOIST WITH BOSTON SYMPHONY

Boston Symphony Orchestra in thirteenth program of thirty-sixth season, Feb. 2 and 3, Dr. Karl Muck conducting. John McCormack, tenor, soloist. The program: Mozart, overture to "Le Nozze di Figaro"; Mozart, rondo, "Per Pieta, non Ricercate," written for Anfossi's opera, "Il Curioso Indiscreto"; Reger, variations and fugue on a merry theme of J. A. Hiller, op. 100; Handel, recitative, "Stay, Shepherd, Stay," and air, "Shepherd, What Art Thou Pursuing," from "Acis and Galatea"; Strauss, "Don Juan," tone poem (after Nicolaus Lenau), op. 20.

The advent of an artist into the ranks of those selected to appear before a Boston Symphony audience is always an occasion of interest, and especially when the artist is one who has, like Mr. McCormack, achieved immense popular acclaim. There is always a challenge in the polite applause of greeting and in the settling into places preparatory to listening to and estimating the value of the new message. Likewise there is on the part of the artist a pardonable anxiety to do his best, for here is no easy approbation to win. Of one thing he may be sure, and that is the help and support he will receive from conductor and orchestra.

So Mr. McCormack, appearing at these concerts for the first time, may be pardoned for his evident solicitude that he make a favorable impression on an audience of somewhat different caliber from those made up of the cheering throngs that are swept to their feet at his popular concerts. That the audience of Friday afternoon was not swept to its feet, but on the contrary took what was offered with rather perfunctory approval, may well afford the popular tenor, used to adulation, a chance to take stock of himself, and see whether he is measuring up to the standards of which he is capable, and which his ability and his reputation warrant an audience in expecting.

In one sense the arias which Mr. McCormack essayed to sing Friday may not have been a fair test of his artistry, for deprived of the opportunity to set forth the sentiments of a ballad through his matchless enunciation—no artist on our concert stage does more than he for the cause of songs in English—he had to fall back on beauty of tone, facility of phrasing, musical understanding or personal appeal. However, against the background of the orchestra his tone lacked sweetness, smoothness and volume. No one expects notable phrasing in a florid Handel air, but Mr. McCormack was more concerned in fitting syllables to notes and making sure that he came out even than in taking account of the words he sang. Indeed, he seemed handicapped by a lack of words that he could put emotion into. Occasionally in the Mozart aria he rose to an understanding adequate to present the music, for he sings Mozart unusually well; most of the time, however, he remained outside what he was singing. As to his personal appeal, he seemed singularity ill at ease and lacking in animation and notably cold to the assistance he was receiving from Dr. Muck. So he was rather coldly received by the audience, which was not a ballad audience.

There can be nothing but praise for the work of Dr. Muck and his men in the Reger variations and the Strauss tone poem. For many, the value of the entire set of variations lies in the glorious fugue at the end. There are few loose passages in the whole work, however, for though not parsimonious with ideas, Reger worked economically with his material. The Strauss piece as usual received an exact and illuminating reading, with no attempt to show the rascally Don Juan in any other guise than that belonging to him. Like a scintillant jewel the oboe solo of Mr. Longy stood out, calling attention again to the great value of the wood wind choir in this orchestra.

News
om Providence, R. I.
ddress:
te 191

Boston Symphony Orchestra

The fourth concert of the Boston Symphony Orchestra will be given in Infantry Hall this (Tuesday) evening beginning at 8:15. The soloist will be Ossip Gabrilowitsch, the Russian pianist. The program is as follows:

Schuman, Symphony in E-flat Major No. 3, "Rhenish"; Debussy, Prelude to "The Afternoon of a Faum"; Rachmaninoff, Concert for piano and orchestra in C-Minor, No. 2; Brahms, Overtures "Academic Festival." Soloist—Ossip Gabrilowitsch.

[78]

rom EVENING TRIBUNE

ddress: Providence, R. I.

ate

Boston Symphony Orchestra.

With Ossip Gabrilowitsch as soloist and with a program of unusual charm, the fourth concert of Boston Symphony Orchestra, which will be given in Infantry Hall next Tuesday evening, Feb. 6, holds the promise of being one of the most attractive of the present series. Gabrilowitsch is unquestionably pre-eminent among the younger generation of pianists. Now in his mid-thirties he has won a public in this country which is equalled in loyalty and numbers by few pianists of our time.

The program which Dr. Muck has arranged calls for the Third Symphony of Robert Schumann, the one which is called the "Rhenish" Symphony, Debussy's Prelude to "The Afternoon of a Faun," Rachmaninoff's Second Concerto in C-minor for piano and orchestra, and the "Academic Festival" overture of Brahms. While the "Rhenish" Symphony is not played so often as those in D minor and B-flat, it is regarded by many as the most characteristic utterance of the composer in this form, and certainly even for Schumann it is unusually rich in melody. It is called the "Rhenish" Symphony because Schumann himself wrote it with the idea of making it an expression of the people of the Lower Rhine region, from which he had sprung and of whom he was always so fond. He has undoutedly been most successful in his effort. Moreover, it is this symphony that contains the impressive episode inspired by a festival in the great Cathedral of Cologne, this being the fourth movement.

Of the many works which have made Claude Debussy not only the most notable figure in modern French music but one of the most notable figures in modern music of all nations, the prelude to "The Afternoon of a Faun" seems to have the greatest lasting qualities. It is an exquisite bit of fancy, the performance of which takes but nine minutes. Yet in it he has expresed in a remarkable fashion not merely the feeling in the poem of Mallarme but the actual Greek feeling which is back of that poem. It is program music at its very best.

Rachmaninoff's Concerto, which Mr. Gabrilowitsch will play, is decidedly great music, great in matter and great in method.

Brahms's "Academic Festival" overture is familiar to Boston Symphony patrons. Written when the composer received the degree of Doctor from Breslau University, he cunningly built it on a foundation of traditional student songs.

The program in its proper form is as follows:

Symphony in E-flat Major, No. 3 "Rhenish" ..... Schumann
Prelude to "The Afternoon of a Faun" ..... Debussy
Concerto for pianoforte No. 2 in C-minor ..... Rachmaninoff
Overture, "Academic Festival" .. Brahms
Soloist, Ossip Gabrilowitsch.

rom **TRIBUNE**

ddress: **New York City**

TWO SYMPHONIC CONCERTS PLEASE SUNDAY AUDIENCES

Damrosch and Stransky Neglect Opportunity to Furnish Patriotic Music

As usual, there were two symphonic concerts yesterday afternoon—one by the Philharmonic Society in Carnegie Hall, another by the Symphony Society in Aeolian Hall. The comparative interest of the two entertainments is sufficiently disclosed by a mention of the compositions which were performed.

Mr. Stransky and his orchestra brought forward Weber's overture to "Oberon," Schumann's concerto for pianoforte and orchestra, with Mr. Ernest Schelling as the solo performer; the nocturne and scherzo from Mendelssohn's incidental music for "A Midsummer Night's Dream," and Tschaikoffsky's fifth symphony. Mr. Walter Damrosch gave his audience César Franck's Symphony in D minor, two movements from Robert Fuchs's Serenade for strings, four movements from Dvorak's Suite, Op. 39, and two arias ("Ach, ich liebti," from Mozart's opera "Die Entführung aus dem Serail," and "Charmant Oiseau," from Félicien David's opera, "Le Perle de Brasil"), sung by Mabel Garrison.

The Schumann concerto, agreeably played by Mr. Schelling, would have commanded a greater interest from the professional listener probably if it had not followed so closely upon the heels of the remarkable performance which it received at the hands of Paderewski and the Boston Orchestra at the Metropolitan Opera House. But, of course, the professional listener's standard cannot be set up for the Philharmonic Society's audience, as was once the case. The "pink tea" standard is now the proper one. Miss Garrison exhibited a high degree of intelligence, taste and skill in the singing of the two florid arias with which she entertained the Aeolian Hall audience, and plainly demonstrated what place she is entitled to occupy in the Metropolitan Opera Company's forces.

On Friday and Saturday afternoons Mr. Damrosch began his concerts by playing the American national hymns, bringing his listeners to their feet and evoking an enthusiastic expression of patriotic feeling on each occasion. He did not do so yesterday; neither did Mr. Stransky. Were not both neglectful of an opportunity to do good—if not a duty? Every theatre and concert room in the country ought to resound to patriotic music every day, if music has the inspiriting power which is universally attributed to it. H. E. K.

From the Transcript Feb.3,1917.

THE SYMPHONY CONCERT

REGER, STRAUSS, McCORMACK AND MUCK

The "Hiller Variations" After Six Years —"Don Juan" and a Tale That Is Told —The Perennial Overture to "Figaro's Wedding"—The Tenor Sings Eighteenth-Century Airs with Eighteenth-Century Perfections

As the event will sometimes go—and for no obvious reason—the Symphony Concert of yesterday afternoon yielded less than the anticipated excitements. The eighteenth and the twentieth centuries, Händel and Mozart, Strauss and Reger, Dr. Muck and Mr. McCormack divided programme, interest, expectation. For the first time in six years, conductor and orchestra were to play Reger's Variations and Fugue on a Theme of Hiller, and the long sweeps, the mounting sonorities and the dynamic energy of the finale had of old stirred stage and auditorium. Perhaps because recollection ran too high, that celebrated Fugue seemed to go somewhat tamely; whereas more than one of the preceding Variations sounded with a songfulness of speech and an intensity of mood that tricky memory had overlooked. The fires of Strauss's "Don Juan"—the heat of idea and imagery, march and manipulation—are more familiar; yet, as it seemed Friday afternoon, they have burned brighter in some of Dr. Muck's previous performances of the piece. Finally, Mr. McCormack was to sing for the first time at the Symphony Concerts. With Mr. Caruso, he is the most admired tenor of this day in this land, but not exactly by the public he was now to encounter or in the circumstances he was now to try. The quality of his voice, his skill in the arts of song, his distinctions in eighteenth-century airs, proved often in his own concerts, all warranted the call. Those that anticipated some anomaly in his presence by Dr. Muck's side could discover hint of none. He was as much in place and manner as Mme. Melba when in her prime she used to grace the concerts and his old airs from Mozart and Händel were more in accord with the orthodoxies of the occasion than some of the operatic numbers she used to choose. The mischance was that, for better or for worse, Mr. McCormack made no appreciable sensation. He was cordially received and heartily applauded; he sang with his wonted intelligence, taste, artistry and intuition in this ancient music; but many another "assisting artist" in the round of the season has given in kind, equal pleasure to equal acknowledgment.

The one item of the programme surpassing all expectation was that which seemed in anticipation merely to begin the concert and serve as congenial preluding to one of Mr. McCormack's airs—Mozart's overture to his operatic comedy, "Figaro's Wedding." The opera is not heard so often in Boston—it is ten years since it was last represented here—as to make the overture familiar, nor does it recur so frequently in the Symphony Concerts as, for example, the overture to "The Magic Flute." Moreover, if ever there was music proof against time and change, it is these gay and artful measures, as illusory preluding to light and artificial lyric comedy, as though they had been written in these days when "atmosphere" is one of the magic words of music. No less it is the work of the skilled and ready symphonic composer that Mozart—in his thirties, when he wrote the opera—had long been. The melodies sing out of the music; the running figures glint above, below, beside them; the contrasts are high spirits themselves. Yet the formal progress of the overture is as elastic and elegant as the most exacting purist of the Vienna that first heard it could have wished; while the Mozartean freshness and fecundity, light energy and light fancy shine in material and process. The books say that in "Figaro," Mozart first began to characterize personages and incidents with his music. In the overture he has characterized the whole comedy of gay intrigue, sentimental encounter, merry contretemps and polished presences. As he wrote, so conductor and orchestra played—at light swift pace; in elastic phrase and figure; elegant of intonation and euphony, sprightly, sunny, songful always. Never, after all, are they so much the virtuosi as in their finesse—and also their freedom—with eighteenth-century music.

Reger's Variations, if not his Fugue, fared as well from band and conductor. They renewed the charm of the pretty, flowing, lightly rhythmed theme—a happy discovery in Hiller's musical plays—and they gave the more songful and musing Variations a richness of tone, a warmth of color, a glow of sustained mood, that seemed at last the true voice of a music over-easy to depreciate. The Reger of the more declamatory and restless Variations is the Reger of what, now that he is untimely dead, may become the tradition—the strenuous and strident composer, sometimes harsh of idea, often incessant of modulation, acrid not seldom in harmonic and instrumental color, somewhat coarse-fibred in his tonal weaving, more remarkable for a workmanship of the mind than for an imagery or an emotion of the spirit. This Reger, however, wrote relatively few of the "Hiller Variations" but wrote them none the less with his wonted heady energy. Many more of them are music of meditative, intensifying and songful mood, warm of invention, soberly ardent of progress, full-voiced, lustrous, with not a little of the sentiment that quickens some of Reger's later pieces, like the Romantic Suite, and that deepens on occasion into a characteristic poetry and passion.

Reger was not the talent or the temperament to write in Straussian expanses of glowing and climacteric instrumental song or to drench his music in all the colors of the harmonic and the orchestral rainbows. Yet he had faculty and feeling that could flow from him in the melodic warmth and even the melodic intensity of the first, the eighth and the final Variation for example; that could sustain the contemplative and songful mood and enrich it with many an expressive and imaginative stroke. The Reger of such music, though he tends to make it over-long and to hold it too steadily in subdued voice and cadence, does persuade the ear and illude to answering emotion; while, played as it was yesterday, it does rise to tonal beauty. Nor is a Reger, who could have his fancies and give them rein in his music, absent from the Variations in the dry snap of the tarantella or the scholarly playfulness of the minuet. As for the Fugue it is of the Reger of an inexhaustible dynamic energy, flinging about in "subjects" and fragments of "subjects," tossing Hiller's theme and his own variations in showers of scraps and then catching them all in the net of a workmanship and resource, that binds the music in march, unity, solidity and climax. Never was a Fugue stouter—or more "jumpy"; seldom is there one more sumptuous and sonorous. There is more fanciful artifice in the Serenade, more glamor in the Romantic and the Ballet Suites; but the "Hiller Variations" seem upon each repetition the most characteristic and eloquent of Reger's orchestral pieces.

The contrast, with which the audience lingered to applaud, whereas it had been luke-warm with the Variations, was the familiar splendor of Strauss's "Don Juan." To hear it anew is half to believe the legend of Munich that he wrote it in the belief that tuberculosis was upon him; that at twenty-four he had but a few years in which to live and work; that it was "now or never" for a mind and spirit quick with ambition; and so flung into the tone-poem the wealth of resource, the passion of imagination and the passion of expression already his. Hence a music that seems to create itself at a white heat, in molten measure upon molten measure; that holds integral unfaltering, undiminished, to the last bar; that not only sees the end from the beginning but that fills and accomplishes it with a superb prescience and prodigality. Hence again, the glowing tonal projection of Don Juan at the beginning against a harmonic background and amid flashing timbers as opulent as the colors of Titian or Veronese when their Venetians sit banqueting. Hence the sensuous beauty, the thrilling impulsion of the music in which Don Juan loves and idealizes and the sensual tang—for Strauss was already the youth of mind as well as the youth of temperament—of the music in which he pursues, is satiated—and disgusted. Hence the flaming horns that goad the music anew into the chromatic orgy, the sharper and sharper colors, the fiercer and fiercer progressions, the sensual confusion before the final snap and dissonance—a master stroke—of the end. At twenty-four to have written not only one of his own masterpieces but one of the masterpieces of the music of our time! And not to die of tuberculosis, after all, though as that same legend goes, Strauss was more than ever sure of his fate when he writhed and blazed a year later, through "Death and Transfiguration." Yet somehow, Dr. Muck and the orchestra hardly "let themselves go" yesterday, as they have sometimes done with a "Don Juan" in which for years security has been the spark to eloquence.

Mr. McCormack, finally, who has affectionate curiosities over eighteenth-century music and who likes to make his own discoveries in it, sang one almost unknown air—a piece by Mozart written to oblige a friend who wished to interpolate it in an unpromising opera by another hand—and a second, little more familiar, from a boy's part that Händel wrote into his masque of "Acis and Galatea." In spite of the tenor's liking for them, it was possible for the mere listener to find neither notably interesting in itself or characteristic of the composer. In spite of the illustrious signatures both might readily have been the one early, and the other late, eighteenth century music written by nobody in particular. Yet by those same tokens, they gave Mr. McCormack tempting room for the soft lustres, the pure timbre, the vibrant sweetness of his tenor tones, the clear nicety of his diction, the flow of his phrases into the unbroken current, and the gentle undulation of the melody, the aptness of his vocal ornament, the justness of his sentiment, the poise and elegance of his appropriate style. To hear his Mozart and his Händel was to recall what the eighteenth-century writers set down of the technique and taste, the felicity and charm of those that sang such music to them. H. T. P.

From the Transcript Feb.1,191?.

Programmes in Prospect

At the Symphony Concerts of next week, Dr. Muck will revive the suite that Mr. Busoni put together and expanded from his incidental music to Gozzi's Chinese play, "Turandot," when it was fantastically reproduced, some years ago, in Berlin. Four numbers from the suite, which is a picturial, exotic and not too intricate music, were played at the Symphony Concerts in Mr. Fiedler's time. Next week Dr. Muck will add the other four to them. One requires a chorus of women, which has been picked from the Choral Music Society and the Musical Art Club and trained by Mr. Townsend. For the rest of the concert, Mr. Gebhard, the pianist, will play with the orchestra Franck's "Symphonic Variations" and Strauss's "Burlesque," both relatively unfamiliar pieces. In all the seven years through which Dr. Muck has led the Symphony Orchestra in none has he so well maintained the interest of his programmes as in the current season.

From the Herald Feb.3,1917.

SYMPHONY ORCHESTRA'S 13TH CONCERT

John McCormack, Tenor Soloist, Makes Deep Impression—Overture to Mozart's "Marriage of Figaro" by Orchestra, Enjoyed by Audience—Dr. Karl Muck Conducts.

PROGRAM WILL HAVE REPETITION TONIGHT

By PHILIP HALE.

The 13th concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. John McCormack, tenor, was the soloist. The program was as follows:

Mozart, overture to "The Marriage of Figaro"; Mozart, Rondo "Per pieta, non Ricercate"; Reger, variations and Fugue on a Theme by Hiller; Handel, Recitative, "Stay, Shepherd," and Air, "Shepherd, What Are Thou Pursuing?" from "Acis and Galatea"; Strauss, Tone poem, "Don Juan."

The sparkling overture, which was played crisply, delicately and with great verve, recalled for some of the hearers delightful performances of this charming opera: the unforgettable singing of the Letter Duet by Mmes. Eames and Sembrich; more than one rogush Cherubino with her Armorous ditties, and the sight of Edouard de Reszke, elephantine as the gallant Count, not at all at ease with his music. The last performance, in which Mme. Eames unfortunately did not appear, was made conspicuous by the conducting of Felix Mottl.

The most hardened concert-goer turns pale and shudders when he sees on the program a set of orchestral variations. More than once we have suffered from works of this kind, relieved slightly by trying to find the theme in the complex and long winded variation. "Theme, theme, who's got the theme?" may be asked of the groups of instruments. There were those variations by Koessler in which the composer fondly thought he pictured the excellent Johannes Brahms communing with nature, in the restaurant, with his friends, also the mind and purposes of Johannes. Then there is Georg Schumann, another industrious weaver of portentous variations.

Yesterday it was Reger's turn. His thunder-and-lightning variations on a merry little theme of Hiller remind us of an improving and historical anecdote. The sailor King, William IV of England, heard a Fantasia played by Miss Blaketka at a concert in St James's Palace in 1836. He said to Sir George Smart, afterwards characterized by Thackeray in "The Ravenswing": "The queen requests me to say something civil to the young lady, but I cannot make out what she is playing. It sounds like 'God Save the King' but then it goes off into something else. What do you call it?" Sir George explained to him that it was the national melody with variations. "Damn variations!" said the monarch, and he immediately left the concert room.

There was a brilliant performance of "Don Juan." Would that Strauss had always written in this manner! Would that in his later works he had invented melodies like the love song for the oboe played beautifully by Mr. Longy.

Mr. McCormack sang for the first time at these concerts. He should have been associated with the orchestra long before this. We know of no one, man or woman, in this country, with the possible exception of Miss Hempel, who is so accomplished a singer of Mozart's music as Mr. McCormack.

To sing Mozart's music is the supreme test. Many of us remember with pleasure Mr. McCormack's Don Otavio at the Boston Opera House four years ago. His performance then enraptured Mr. Weingartner, who wished to take him to German opera houses. The war prevented Mr. McCormack from taking part in the Mozart Festival organized by Lilli Lehmann at Salzburg.

Yesterday he sang an unfamiliar Rondo by Mozart written to be interpolated in an opera by Anfossi. The air of Handel was also unfamiliar to many. Mr. McCormack phrased the Rondo as a rare musician among singers, singing it as Mozart would have liked to hear it. In Handel's air the roulades were remarkably clear and even and the command of breath was noteworthy. Here is a singer who has not merely a beautiful voice; his art is as conspicuous as the natural tonal charm. Nor did a slip of the orchestra at the beginning of the reprise, quickly remedied by Dr. Muck, disconcert him. Nor should the distinctness of the singer's enunciation in Italian and English pass unnoted.

The concert will be repeated tonight. The program of the concerts next week will be as follows: The whole of Busoni's "Turandot" Suite in which a female chorus will take part; Franck's Symphonic Variations for piano and orchestra, and Strauss's Burleske for piano and orchestra (Mr. Gebhard, pianist), and the overture to "The Sold Bride," by Smetana.

From the Journal Feb.3,1917.

M'CORMACK AS SYMPHONY STAR FOR FIRST TIME

Tenor Warmly Applauded For His Singing of Two Classic Numbers.

John McCormack made his first appearance as Symphony soloist yesterday in numbers reminiscent of his bygone operatic days. These two solos, manifestly chosen for the purpose of showing the best part of his voice and the grace with which he can adorn classic song, were the Mozart rondo, "Per pieta, non ricercate," and the recitative, "Stay, shepherd, stay," and air, "Shepherd, what art thou pursuing?"—from Handel's pastoral opera, "Acis and Galatea."

These are characteristic but not popular McCormack pieces. No doubt his admirers would much prefer to hear his melting voice in "Mavis" or "The Old Refrain" or some such heart-reaching work. But the two selections happened to be in his repertory and they also happened to suit Symphony traditions in the matter of song. No other tenor sings this archaic music in so felicitous a manner, with so smooth a flow of tone and a diction so admirable. This Mr. McCormack has demonstrated here repeatedly, but with especial success in the memorable performance of "Don Giovanni" given at the Boston Opera House four years ago this month under Weingartner's direction.

The applause yesterday was enthusiastic enough in the circumstances. There will be twice as much enthusiasm, and deservedly so, when the most popular tenor of the day sings "Reynardine" or some other delectable ballad at Symphony Hall during McCormack week; and he will put just as much artistry into the old folk song then as he did into the Handel air yesterday.

To introduce these ornate old-fashioned songs, Dr. Muck heads the program with the overture from Mozart's "Marriage of Figaro." The other orchestral numbers are Reger's "Variations and Fugue on a Merry Theme of J. A. Hiller"—a work almost as long as the average symphony, and pedagogic as well as long-winded—and one of the early Strauss tone poems, "Don Juan," which adds a very welcome pinch of spice to a conservative program.

Dr. Muck conducted the orchestra through the usual brilliant performance, and the students and nonagenarians present waxed enthusiastic.

Heinrich Gebhard will be the soloist at next week's concerts, when the program will comprise Busoni's "Turandot" suite, Cesar Franck's symphonic variations for piano and orchestra, Richard Strauss' burlesque in D minor for piano and orchestra and a Smetana overture, "The Sold Bride."

[79]

rom EVENING TRIBUNE

ddress: Providence, R. I.

ate FEB 1

Boston Symphony Orchestra.

With Ossip Gabrilowitsch as soloist and with a program of unusual charm, the fourth concert of Boston Symphony Orchestra, which will be given in Infantry Hall next Tuesday evening, Feb. 6, holds the promise of being one of the most attractive of the present series. Gabrilowitsch is unquestionably pre-eminent among the younger generation of pianists. Now in his mid-thirties he has won a public in this country which is equalled in loyalty and numbers by few pianists of our time.

The program which Dr. Muck has arranged calls for the Third Symphony of Robert Schumann, the one which is called the "Rhenish" Symphony, Debussy's Prelude to "The Afternoon of a Faun," Rachmaninoff's Second Concerto in C-minor for piano and orchestra, and the "Academic Festival" overture of Brahms. While the "Rhenish" Symphony is not played so often as those in D minor and B-flat, it is regarded by many as the most characteristic utterance of the composer in this form, and certainly even for Schumann it is unusually rich in melody. It is called the "Rhenish" Symphony because Schumann himself wrote it with the idea of making it an expression of the people of the Lower Rhine region, from which he had sprung and of whom he was always so fond. He has undoutedly been most successful in his effort. Moreover, it is this symphony that contains the impressive episode inspired by a festival in the great Cathedral of Cologne, this being the fourth movement.

Of the many works which have made Claude Debussy not only the most notable figure in modern French music but one of the most notable figures in modern music of all nations, the prelude to "The Afternoon of a Faun" seems to have the greatest lasting qualities. It is an exquisite bit of fancy, the performance of which takes but nine minutes. Yet in it he has expresed in a remarkable fashion not merely the feeling in the poem of Mallarme but the actual Greek feeling which is back of that poem. It is program music at its very best.

Rachmaninoff's Concerto, which Mr. Gabrilowitsch will play, is decidedly great music, great in matter and great in method.

Brahms's "Academic Festival" overture is familiar to Boston Symphony patrons. Written when the composer received the degree of Doctor from Breslau University, he cunningly built it on a foundation of traditional student songs.

The program in its proper form is as follows:

Symphony in E-flat Major, No. 3 "Rhenish" ..... Schumann
Prelude to "The Afternoon of a Faun" ..... Debussy
Concerto for pianoforte No. 2 in C-minor ..... Rachmaninoff
Overture, "Academic Festival"..Brahms
Soloist, Ossip Gabrilowitsch.

rom **TRIBUNE**

ddress: **New York City**

TWO SYMPHONIC CONCERTS PLEASE SUNDAY AUDIENCES

Damrosch and Stransky Neglect Opportunity to Furnish Patriotic Music

As usual, there were two symphonic concerts yesterday afternoon—one by the Philharmonic Society in Carnegie Hall, another by the Symphony Society in Aeolian Hall. The comparative interest of the two entertainments is sufficiently disclosed by a mention of the compositions which were performed.

Mr. Stransky and his orchestra brought forward Weber's overture to "Oberon," Schumann's concerto for pianoforte and orchestra, with Mr. Ernest Schelling as the solo performer; the nocturne and scherzo from Mendelssohn's incidental music for "A Midsummer Night's Dream," and Tschaikoffsky's fifth symphony. Mr. Walter Damrosch gave his audience César Franck's Symphony in D minor, two movements from Robert Fuchs's Serenade for strings, four movements from Dvorak's Suite, Op. 39, and two arias ("Ach, ich liebti," from Mozart's opera "Die Entführung aus dem Serail," and "Charmant Oiseau," from Félicien David's opera, "Le Perle de Brasil"), sung by Mabel Garrison.

The Schumann concerto, agreeably played by Mr. Schelling, would have commanded a greater interest from the professional listener probably if it had not followed so closely upon the heels of the remarkable performance which it received at the hands of Paderewski and the Boston Orchestra at the Metropolitan Opera House. But, of course, the professional listener's standard cannot be set up for the Philharmonic Society's audience, as was once the case. The "pink tea" standard is now the proper one. Miss Garrison exhibited a high degree of intelligence, taste and skill in the singing of the two florid arias with which she entertained the Aeolian Hall audience, and plainly demonstrated what place she is entitled to occupy in the Metropolitan Opera Company's forces.

On Friday and Saturday afternoons Mr. Damrosch began his concerts by playing the American national hymns, bringing his listeners to their feet and evoking an enthusiastic expression of patriotic feeling on each occasion. He did not do so yesterday; neither did Mr. Stransky. Were not both neglectful of an opportunity to do good—if not a duty? Every theatre and concert room in the country ought to resound to patriotic music every day, if music has the inspiriting power which is universally attributed to it. H. E. K.

From the Transcript Feb.3,1917.

THE SYMPHONY CONCERT

REGER, STRAUSS, McCORMACK AND MUCK

The "Hiller Variations" After Six Years —"Don Juan" and a Tale That Is Told —The Perennial Overture to "Figaro's Wedding"—The Tenor Sings Eighteenth-Century Airs with Eighteenth-Century Perfections

As the event will sometimes go—and for no obvious reason—the Symphony Concert of yesterday afternoon yielded less than the anticipated excitements. The eighteenth and the twentieth centuries, Händel and Mozart, Strauss and Reger, Dr. Muck and Mr. McCormack divided programme, interest, expectation. For the first time in six years, conductor and orchestra were to play Reger's Variations and Fugue on a Theme of Hiller, and the long sweeps, the mounting sonorities and the dynamic energy of the finale had of old stirred stage and auditorium. Perhaps because recollection ran too high, that celebrated Fugue seemed to go somewhat tamely; whereas more than one of the preceding Variations sounded with a songfulness of speech and an intensity of mood that tricky memory had overlooked. The fires of Strauss's "Don Juan"—the heat of idea and imagery, march and manipulation—are more familiar; yet, as it seemed Friday afternoon, they have burned brighter in some of Dr. Muck's previous performances of the piece. Finally, Mr. McCormack was to sing for the first time at the Symphony Concerts. With Mr. Caruso, he is the most admired tenor of this day in this land, but not exactly by the public he was now to encounter or in the circumstances he was now to try. The quality of his voice, his skill in the arts of song, his distinctions in eighteenth-century airs, proved often in his own concerts, all warranted the call. Those that anticipated some anomaly in his presence by Dr. Muck's side could discover hint of none. He was as much in place and manner as Mme. Melba when in her prime she used to grace the concerts and his old airs from Mozart and Händel were more in accord with the orthodoxies of the occasion than some of the operatic numbers she used to choose. The mischance was that, for better or for worse, Mr. McCormack made no appreciable sensation. He was cordially received and heartily applauded; he sang with his wonted intelligence, taste, artistry and intuition in this ancient music; but many another "assisting artist" in the round of the season has given in kind, equal pleasure to equal acknowledgment.

The one item of the programme surpassing all expectation was that which seemed in anticipation merely to begin the concert and serve as congenial preluding to one of Mr. McCormack's airs—Mozart's overture to his operatic comedy, "Figaro's Wedding." The opera is not heard so often in Boston—it is ten years since it was last represented here—as to make the overture familiar, nor does it recur so frequently in the Symphony Concerts as, for example, the overture to "The Magic Flute." Moreover, if ever there was music proof against time and change, it is these gay and artful measures, as illusory preluding to light and artificial lyric comedy, as though they had been written in these days when "atmosphere" is one of the magic words of music. No less it is the work of the skilled and ready symphonic composer that Mozart—in his thirties, when he wrote the opera—had long been. The melodies sing out of the music; the running figures glint above, below, beside them; the contrasts are high spirits themselves. Yet the formal progress of the overture is as elastic and elegant as the most exacting purist of the Vienna that first heard it could have wished; while the Mozartean freshness and fecundity, light energy and light fancy shine in material and process. The books say that in "Figaro," Mozart first began to characterize personages and incidents with his music. In the overture he has characterized the whole comedy of gay intrigue, sentimental encounter, merry contretemps and polished presences. As he wrote, so conductor and orchestra played—at light swift pace; in elastic phrase and figure; elegant of intonation and euphony, sprightly, sunny, songful always. Never, after all, are they so much the virtuosi as in their finesse—and also their freedom—with eighteenth-century music.

Reger's Variations, if not his Fugue, fared as well from band and conductor. They renewed the charm of the pretty, flowing, lightly rhythmed theme—a happy discovery in Hiller's musical plays—and they gave the more songful and musing Variations a richness of tone, a warmth of color, a glow of sustained mood, that seemed at last the true voice of a music over-easy to depreciate. The Reger of the more declamatory and restless Variations is the Reger of what, now that he is untimely dead, may become the tradition—the strenuous and strident composer, sometimes harsh of idea, often incessant of modulation, acrid not seldom in harmonic and instrumental color, somewhat coarse-fibred in his tonal weaving, more remarkable for a workmanship of the mind than for an imagery or an emotion of the spirit. This Reger, however, wrote relatively few of the "Hiller Variations" but wrote them none the less with his wonted heady energy. Many more of them are music of meditative, intensifying and songful mood, warm of invention, soberly ardent of progress, full-voiced, lustrous, with not a little of the sentiment that quickens some of Reger's later pieces, like the Romantic Suite, and that deepens on occasion into a characteristic poetry and passion.

Reger was not the talent or the temperament to write in Straussian expanses of glowing and climacteric instrumental song or to drench his music in all the colors of the harmonic and the orchestral rainbows. Yet he had faculty and feeling that could flow from him in the melodic warmth and even the melodic intensity of the first, the eighth and the final Variation for, example; that could sustain the contemplative and songful mood and enrich it with many an expressive and imaginative stroke. The Reger of such music, though he tends to make it over-long and to hold it too steadily in subdued voice and cadence, does persuade the ear and illude to answering emotion; while, played as it was yesterday, it does rise to tonal beauty. Nor is a Reger, who could have his fancies and give them rein in his music, absent from the Variations in the dry snap of the tarantella or the scholarly playfulness of the minuet. As for the Fugue it is of the Reger of an inexhaustible dynamic energy, flinging about in "subjects" and fragments of "subjects," tossing Hiller's theme and his own variations in showers of scraps and then catching them all in the net of a workmanship and resource, that binds the music in march, unity, solidity and climax. Never was a Fugue stouter—or more "jumpy"; seldom is there one more sumptuous and sonorous. There is more fanciful artifice in the Serenade, more glamor in the Romantic and the Ballet Suites; but the "Hiller Variations" seem upon each repetition the most characteristic and eloquent of Reger's orchestral pieces.

The contrast, with which the audience lingered to applaud, whereas it had been luke-warm with the Variations, was the familiar splendor of Strauss's "Don Juan." To hear it anew is half to believe the legend of Munich that he wrote it in the belief that tuberculosis was upon him; that at twenty-four he had but a few years in which to live and work; that it was "now or never" for a mind and spirit quick with ambition; and so flung into the tone-poem the wealth of resource, the passion of imagination and the passion of expression already his. Hence a music that seems to create itself at a white heat, in molten measure upon molten measure; that holds integral unfaltering, undiminished, to the last bar; that not only sees the end from the beginning but that fills and accomplishes it with a superb prescience and prodigality. Hence again, the glowing tonal projection of Don Juan at the beginning against a harmonic background and amid flashing timbers as opulent as the colors of Titian or Veronese when their Venetians sit banqueting. Hence the sensuous beauty, the thrilling impulsion of the music in which Don Juan loves and idealizes and the sensual tang—for Strauss was already the youth of mind as well as the youth of temperament—of the music in which he pursues, is satiated—and disgusted. Hence the flaming horns that goad the music anew into the chromatic orgy, the sharper and sharper colors, the fiercer and fiercer progressions, the sensual confusion before the final snap and dissonance—a master stroke—of the end. At twenty-four to have written not only one of his own masterpieces but one of the masterpieces of the music of our time! And not to die of tuberculosis, after all, though as that same legend goes, Strauss was more than ever sure of his fate when he writhed and blazed a year later, through "Death and Transfiguration." Yet somehow, Dr. Muck and the orchestra hardly "let themselves go" yesterday, as they have sometimes done with a "Don Juan" in which for years security has been the spark to eloquence.

Mr. McCormack, finally, who has affectionate curiosities over eighteenth-century music and who likes to make his own discoveries in it, sang one almost unknown air—a piece by Mozart written to oblige a friend who wished to interpolate it in an unpromising opera by another hand—and a second, little more familiar, from a boy's part that Händel wrote into his masque of "Acis and Galatea." In spite of the tenor's liking for them, it was possible for the mere listener to find neither notably interesting in itself or characteristic of the composer. In spite of the illustrious signatures both might readily have been the one early, and the other late, eighteenth century music written by nobody in particular. Yet by those same tokens, they gave Mr. McCormack tempting room for the soft lustres, the pure timbre, the vibrant sweetness of his tenor tones, the clear nicety of his diction, the flow of his phrases into the unbroken current, and the gentle undulation of the melody, the aptness of his vocal ornament, the justness of his sentiment, the poise and elegance of his appropriate style. To hear his Mozart and his Händel was to recall what the eighteenth-century writers set down of the technique and taste, the felicity and charm of those that sang such music to them. H. T. P.

From the Transcript Feb.1,1917.

Programmes in Prospect

At the Symphony Concerts of next week, Mr. Muck will revive the suite that Mr. Busoni put together and expanded from his incidental music to Gozzi's Chinese play, "Turandot," when it was fantastically reproduced, some years ago, in Berlin. Four numbers from the suite, which is a picturial, exotic and not too intricate music, were played at the Symphony Concerts in Mr. Fiedler's time. Next week Dr. Muck will add the other four to them. One requires a chorus of women, which has been picked from the Choral Music Society and the Musical Art Club and trained by Mr. Townsend. For the rest of the concert, Mr. Gebhard, the pianist, will play with the orchestra Franck's "Symphonic Variations" and Strauss's "Burlesque," both relatively unfamiliar pieces. In all the seven years through which Dr. Muck has led the Symphony Orchestra in none has he so well maintained the interest of his programmes as in the current season.

From the Herald Feb.3,1917.

SYMPHONY ORCHESTRA'S 13TH CONCERT

John McCormack, Tenor Soloist, Makes Deep Impression—Overture to Mozart's "Marriage of Figaro" by Orchestra, Enjoyed by Audience—Dr. Karl Muck Conducts.

PROGRAM WILL HAVE REPETITION TONIGHT

By PHILIP HALE.

The 13th concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. John McCormack, tenor, was the soloist. The program was as follows:

Mozart, overture to "The Marriage of Figaro"; Mozart, Rondo "Per pieta, non Ricercate"; Reger, variations and Fugue on a Theme by Hiller; Handel, Recitative, "Stay, Shepherd," and Air, "Shepherd, What Are Thou Pursuing?" from "Acis and Galatea"; Strauss, Tone poem, "Don Juan."

The sparkling overture, which was played crisply, delicately and with great verve, recalled for some of the hearers delightful performances of this charming opera: the unforgettable singing of the Letter Duet by Mmes. Eames and Sembrich; more than one rogush Cherubino with her Armorous ditties, and the sight of Edouard de Reszke, elephantine as the gallant Count, not at all at ease with his music. The last performance, in which Mme. Eames unfortunately did not appear, was made conspicuous by the conducting of Felix Mottl.

The most hardened concert-goer turns pale and shudders when he sees on the program a set of orchestral variations. More than once we have suffered from works of this kind, relieved slightly by trying to find the theme in the complex and long winded variation. "Theme, theme, who's got the theme?" may be asked of the groups of instruments. There were those variations by Koessler in which the composer fondly thought he pictured the excellent Johánnes Brahms communing with nature, in the restaurant, with his friends, also the mind and purposes of Johannes. Then there is Georg Schumann, another industrious weaver of portentous variations.

Yesterday it was Reger's turn. His thunder-and-lightning variations on a merry little theme of Hiller remind us of an improving and historical anecdote. The sailor King, William IV. of England, heard a Fantasia played by Miss Blaketka at a concert in St. James's Palace in 1836. He said to Sir George Smart, afterwards characterized by Thackeray in "The Ravenswing": "The queen requests me to say something civil to the young lady, but I cannot make out what she is playing. It sounds like 'God Save the King' but then it goes off into something else. What do you call it?" Sir George explained to him that it was the national melody with variations. "Damn variations!" said the monarch, and he immediately left the concert room.

There was a brilliant performance of "Don Juan." Would that Strauss had always written in this manner! Would that in his later works he had invented melodies like the love song for the oboe played beautifully by Mr. Longy.

Mr. McCormack sang for the first time at these concerts. He should have been associated with the orchestra long before this. We know of no one, man or woman, in this country, with the possible exception of Miss Hempel, who is so accomplished a singer of Mozart's music as Mr. McCormack.

To sing Mozart's music is the supreme test. Many of us remember with pleasure Mr. McCormack's Don Otavio at the Boston Opera House four years ago. His performance then enraptured Mr. Weingartner, who wished to take him to German opera houses. The war prevented Mr. McCormack from taking part in the Mozart Festival organized by Lilli Lehmann at Salzburg.

Yesterday he sang an unfamiliar Rondo by Mozart written to be interpolated in an opera by Anfossi. The air of Handel was also unfamiliar to many. Mr. McCormack phrased the Rondo as a rare musician among singers, singing it as Mozart would have liked to hear it. In Handel's air the roulades were remarkably clear and even and the command of breath was noteworthy. Here is a singer who has not merely a beautiful voice; his art is as conspicuous as the natural tonal charm. Nor did a slip of the orchestra at the beginning of the reprise; quickly remedied by Dr. Muck, disconcert him. Nor should the distinctness of the singer's enunciation in Italian and English pass unnoted.

The concert will be repeated tonight. The program of the concerts next week will be as follows: The whole of Busoni's "Turandot" Suite in which a female chorus will take part; Franck's Symphonic Variations for piano and orchestra, and Strauss's Burleske for piano and orchestra (Mr. Gebhard, pianist), and the overture to "The Sold Bride," by Smetana.

From the Journal Feb.3,1917.

M'CORMACK AS SYMPHONY STAR FOR FIRST TIME

Tenor Warmly Applauded For His Singing of Two Classic Numbers.

John McCormack made his first appearance as Symphony soloist yesterday in numbers reminiscent of his bygone operatic days. These two solos, manifestly chosen for the purpose of showing the best part of his voice and the grace with which he can adorn classic song, were the Mozart rondo, "Per pieta, non ricercate," and the recitative, "Stay, shepherd, stay," and air, "Shepherd, what art thou pursuing?"—from Handel's pastoral opera, "Acis and Galatea."

These are characteristic but not popular McCormack pieces. No doubt his admirers would much prefer to hear his melting voice in "Mavis" or "The Old Refrain" or some such heart-reaching work. But the two selections happened to be in his repertory and they also happened to suit Symphony traditions in the matter of song. No other tenor sings this archaic music in so felicitous a manner, with so smooth a flow of tone and a diction so admirable. This Mr. McCormack has demonstrated here repeatedly, but with especial success in the memorable performance of "Don Giovanni" given at the Boston Opera House four years ago this month under Weingartner's direction.

The applause yesterday was enthusiastic enough in the circumstances. There will be twice as much enthusiasm, and deservedly so, when the most popular tenor of the day sings "Reynardine" or some other delectable ballad at Symphony Hall during McCormack week; and he will put just as much artistry into the old folk song then as he did into the Handel air yesterday.

To introduce these ornate old-fashioned songs, Dr. Muck heads the program with the overture from Mozart's "Marriage of Figaro." The other orchestral numbers are Reger's "Variations and Fugue on a Merry Theme of J. A. Hiller"—a work almost as long as the average symphony, and pedagogic as well as long-winded—and one of the ly Strauss tone poems, "Don Juan," ch adds a very welcome pinch of to a conservative program.

Muck conducted the orchestra h the usual brilliant performance, students and nonagenarians it? vaxed enthusiastic.

Gebhard will be the soloist as to k's concerts, when the pro- today mprise Busoni's "Turandot" ranck's symphonic varia- and orchestra, Richard rger in ue in D minor for piano and a Smetana overture, Bride."

[79]

From the Record Feb.3,1917.

M'CORMACK STARS AT THE SYMPHONY

CHARMS IN ENGLISH AND ITALIAN ARIAS

Tenor Shows Himself More Versatile Than Is Generally Imagined

By LOUIS C. ELSON

Programme.

Mozart—"Marriage of Figaro." Overture.
Mozart—Aria from "Il Curioso Indiscreto."
Soloist—Mr. John McCormack.
...ger—Variations and Fugue on a Hiller Theme.
Handel Air from "Acis and Galatea."
Strauss—"Don Juan," Tone-poem.

When John McCormack appears with a Symphony Orchestra it is likely to become a vocal recital, with instrumental numbers added. He was undoubtedly the chief attraction yesterday afternoon in Symphony Hall. His delightful Irish folk-songs were, however, laid aside, and he appeared in an Italian and an English Aria, both works rather unfamiliar at that. Our recollections of this great tenor in Italian work are connected with stage performances of opera.

We prefer him on the concert platform, for his histrionic ability is not on a par with his vocal attainment. But, in his own field of folk-song and ballad, McCormack stands alone, while in this Italian and contrapuntal school he has at least many equals.

Musicians will look in vain for "Il Curioso Indiscreto" in a list of Mozart's operas. The work was by Anfossi, and Mozart obligingly added three arias to it when it was performed in Vienna in 1785. This particular aria, however, was not sung at the performance. Its title is "Per pieta non ricercate." It displayed Mr. McCormack's vocal technique very finely, but both this and the Handelian aria obscured the charm which lies in this singer's emotional power and the naivete of his direct simplicity. Nevertheless, it showed Mr. McCormack as more versatile than is generally imagined.

From "Acis and Galatea" we generally get the soprano "As when the Dove," and especially the bass, "O, Ruddier than the Cherry," but "Shepherd what art thou Pursuing?" is more rarely heard. If it were not for that long roulade on "Pleasure," it might be made a fairly simple melody, but the Handelian fireworks must needs come in at least once. The vocalist executed the difficult passage with clearness and did not dismember it, in spite of its length. To cut a Handelian phrase is, to the Englishman, as wicked as to cut an oyster, and Mr. McCorwack gave the long phrases with splendid breath-control. In all his work there was surety and fine tone quality. He was recalled after each number with great enthusiasm, and many regretted the stern non-encore rule of the concerts.

And now, having dismissed the singer, we may speak of the orchestra, which also appeared. All of its music had a jocund flavor. The pretty little sonatina-form overture to the "Marriage of Figaro" is as sprightly as anything in the overture repertoire. We should like a little less of whipping-up the pace in this, even though Mozart did mark it "Presto," and after all a Mozart Presto is not to be taken as a Strauss one. It was a delightful interpretation, however, a bright introduction to a lively concert.

Richard Strauss' "Don Juan" scarcely wears so well. His "Death and Transfiguration" and his "Till Eulenspiegel" gain steadily on repeated hearing, possibly also "Zarathustra," but "Don Juan" becomes somewhat weaker in spots, after one has become used to the glitter of its tone-colors. But this work also attempts joviality, at least during the moments of the Don's dissipation, even if the end preaches a sermon which even Billy Sunday would endorse.

Supposedly bright, also, were Reger's Variations on a 'Merry Theme,' by Hiller, but Reger's learning took some of the merriment out of it. The composition shows Reger in the zenith of his ingenuity and contrapuntal powers. These variations are a vastly different matter from the usual orchestral dress parade which takes place when this form is used. Generally each instrument is exploited in turn, from flutes to contra-basses. But Reger's work is on a much broader plane, and he makes a short symphonic movement out of each treatment. Everything is broadly planned even if it is not exactly as merry as old Hiller might have expected. The 7th, 10th and 11th variations seemed especially strong, but all were worthy. The fourth was a veritable canon foundry. But the most astonishing feat of all is the final fugue. It is possibly the finest modern fugue in existence. A splendid Exposition with a long and very characteristic subject, is followed by stretto after stretto, a monument to Reger's contrapuntal skill. In the final Coda the trombones fairly blow their lips off. It is all far more exciting than one would deem a fugue to be, and we imagine that if Browning could have heard it he would at once have revised his "Master Hugues, of Saxe-Gotha," in which he sneers at the complexities of fugal work

The work was gloriously played and it was well worth hearing again. It is better that the public should study such a great composition than be ever fed up on novelties. It was greatly applauded.

From the POST Feb.3,1917.

M'CORMACK SINGS WITH SYMPHONY

Tenor Heard in Arias From Mozart and Handel

BY OLIN DOWNES

John McCormack, tenor, was soloist at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall. The announcement of his appearance caused the "rush line" to grow to proportions greatly exceeding the numbers of the lucky 525 who can be admitted to the 25-cent seats in the upper balcony. At the box office hundreds of requests for seats at any price were refused hours before the performance began.

MOZART AND HANDEL

Mr. McCormack sang Mozart's Rondo, "Pes Pieta, von Ricercate," written for Anfossi's opera, "Il Curioso Indiscreto," and Handel's recitative, "Stay, Shepherd, Stay," and aria, "Shepherd, What Are Thou Pursuing?" from "Acis and Galatea." The characteristic qualities of his voice have been long admired. Mr. McCormack is one of the few tenors now before the public who has the requisite flexibility and fluency in the delivery of florid music to do justice to the schools of vocal composition represented by Mozart and Handel. In the latter piece his clearness of enunciation was thrice admirable and he showed musicianship in his treatment of long phrases. How grateful is this music to the ear! Mozart's aria is effective in a rather modern manner, and the beautiful style of Handel is a thing which will long delight audiences of the 20th century.

The most delightful of all the orchestral compositions was the sparkling overture to Mozart's "Marriage of Figaro," which was played in a superbly brilliant and vivacious manner. Probably, also, the crispness of the weather had its due effect in giving an added glow and vibrancy to the tone of the strings.

More remarkable, of course, from a technical point of view, was the performance of Max Reger's "Variations on a Merry Theme" of Hiller of 100. To say that these variations are of uniform interest and value would be mistating the fact. One is conscious a part of the time of the composer doing "stunts." The merry theme is manhandled. It is stretched and twisted without mercy. But there is in this work much of a beauty that is curiously and incongruously characteristic of Reger in his more lyrical moods, and by contrast a lusty humor, which in the fugue is a splendid development and accumulation of music over the booming B's in the bass has a very inspiring effect. But we like the "Don Juan" of Richard Strauss better when it is more sumptuously colored.

REPUBLICAN

ess: Springfield, Mass.

FEB 4 19

Boston Symphony Here the 20th

The fourth and final concert of the very successful series of subscription concerts inaugurated in Springfield this year by O. A. Ellis of Boston will be given in the city Auditorium Tuesday evening, the 20th. This will bring the second visit of the season by the Boston symphony orchestra under Dr Karl Muck. Particular importance is attached to this concert because the program will be devoted entirely to the music of Richard Wagner. All orchestras in the course of a season play more or less Wagner and all are sure to give a certain number of Wagner concerts, but a Wagner concert given by the Boston symphony orchestra, which is unquestionably the best orchestra in the world, with Karl Muck, the greatest living conductor of Wagner's music is an event of much more than ordinary importance. The program which he has arranged for Springfield calls for the "Rienzi" overture, the "Siegfried Idyl," the prelude to "Lohengrin," selections from "Siegfried" and "Gotterdaemmerung," selections from "Die Meistersinger" and the overture to "Tannhauser."

New York City

3 1917

Defense of the Philharmonic's Aims—A Letter from the President.

To the Editor of The New York Times:

In your last Sunday's edition, under the caption, "The Philharmonic Again," there appeared a long letter signed by Daniel Gregory Mason. It was a letter of criticism. Its main purpose was to point out that the President of the Philharmonic Society was not justified in declaring, as he had recently done before the members of the society on the occasion of their first jubilee concert, that the Philharmonic "had maintained high artistic standards." The letter objected to some other phrases of commendation which had been bestowed upon the society and declared in a general way that the society's programs were chosen with a view to increasing the box office receipts rather than to presenting the best music available and that its tendency was "to lower rather than to raise the standard of musical taste."

Without attempting here to point out the numerous contradictory statements in Mr. Mason's rather obviously biased letter, I would preface this brief rejoinder with an assurance to him as to all New York music lovers that the directors of the Philharmonic welcome at all times fair and intelligent criticism of the work of its orchestra and of the programs which it presents. It is unnecessary to remind a musical public that in the matter of the musical education of a great metropolis such as that for which the Philharmonic is laboring, opinions are as many as there are educated men to voice them, and Mr. Mason's rather positive views will be judged by this fact. My excuse for this reply is to supplement the data which he has given and to point out that he has drawn his illustrations from inadequate information. For example, he states that "only four works of Beethoven, one of Schubert, two of Schumann, and none of Bach, Haydn, or Mozart, nor of Brahms, or Franck, have been played," and this declaration is based upon the first thirteen programs of the season, which is less than one-third of the total number of programs (46) up to date. Now, on these forty-six programs the name of Bach has appeared three times; Beethoven, eleven times; Brahms, four; Saint-Saëns, three; Schubert, five, Schumann four; Weber, four, and in addition we find the names of Bruch, Cesar Franck, Tschaikowsky, Wagner, Liszt, Haydn, Gluck, Chabrier, Debussy, Delibes, Dukas, Gade, Glazounow, Goldmark, Grieg, Reger, Rimsky-Korsakoff, Sibelius, Smetana, Volkman, and the works of five American composers. Can any fair critic question the catholicity of Philharmonic programs?

Mr. Mason further questions "Why is it that you need a soloist when it is a Philharmonic?" This is a rather large question and the form of the inquiry is vague. For the sake of accuracy and general information, it should be known that the Philharmonic has steadily reduced the number of its soloists. On Sunday last its all-Wagner concert to a capacity house was given without a soloist. All its recent jubilee concerts were given without soloists. It is evident that the directors are not biased against this form of program, but it is also evident that they would not be prepared to adopt Mr. Mason's dictum of wholesale exclusion of soloists from their programs. The growth of musical taste in the metropolis is a matter of extreme importance to the community and to the country. Many factors and diverse interests play their part. None can without regret be lost to metropolitan life.

To come back to Mr. Mason, it might interest your readers to know that Mr. Stransky has received the following letter from Professor Cornelius Rubner, Head Professor of Music in Columbia, from which it would hardly appear the music department of that university shares the opinions of this all-knowing young composer:

"My Dear Mr. Stransky: Referring to the article D. G. Mason wrote against the Philharmonic in today's TIMES, I wish herewith to state to you that although Mr. Mason is Associate Professor in my department I have had nothing whatever to do with his article, and the first I have seen or known of it was today in the paper.

"I am very sorry that the article was written by one of my associates, and, assuring you of my continued esteem, I remain,

"Very cordially yours,
"CORNELIUS RUBNER.

"Jan. 28, 1917."

Finally, may I call your attention to the fact that the Kneisel Quartet to which Mr. Mason refers has recently on the occasion of our jubilee, sent us the following telegram, from which it may surely be deduced that these great artists do not share Mr. Mason's views as to the Philharmonic?

"Allow us to join the multitude of those who on today's festival occasion wish to express their admiration and respect for the present and past workers in the cause of music united as the Philharmonic Society of New York. With their never-ceasing striving for the highest ideals in art, they have made a matchless record in the world's history of music. KNEISEL QUARTET."

This dispatch is all the more significant in view of the fact that the leading members of this quartet are graduates of the Boston Symphony Orchestra.

OSWALD GARRISON VILLARD,
President the Philharmonic Society.
New York, Jan. 30, 1917.

ORCHESTRA AND SOLOISTS.

To the Editor of The New York Times:

It would seem as if the cold, clear facts so boldly and so ably set forth by Daniel Gregory Mason in his recent letter to THE NEW YORK TIMES could be disputed by none among the musical public who read it with interest last Sunday, save perhaps by those few who never feel disposed to question or take exception to anything that is done by such individuals or societies as stand out because they are pioneers.

Mr. Mason draws one conclusion from a fact that he states, however, which calls for comment from those "music lovers" who, in their logic, go a step further than he does. He writes:

"I cannot forget what a young man said to me as we sat on the floor of the dress circle among a crowd of more than a hundred people at a recent Boston Symphony concert in Carnegie Hall. To my remark that it was encouraging to see so many assembled, even when there was no soloist, he replied: 'Oh, you don't need a soloist when it's the Boston Symphony.' Now to conclude, why is it that you do need a soloist when it is the Philharmonic? Briefly, because the directors no longer give the best music or give it at its best."

Would the Boston Symphony Orchestra be able to continue to play to such overfilled houses without resorting to the added attraction of great soloists on its programs if that organization came to New York for as many concerts as both the New York Symphony Society and the Philharmonic are won to give in their home town each Winter.

Should not the question also be considered here, even were our own high class orchestras quite as able, both artistically and financially speaking, to give the same number of concerts with an orchestra during its New York season, where would our many great and enjoyable artists come in, who need the very best orchestras to help them bring before the public their highest endeavors in the interpretation of concertos, arias, &c.?

In the judgment of genuine music lovers, any conductor and orchestra which prove themselves to be sufficiently artistic to give absolute satisfaction and joy to the soloists whom they accompany, as well as to their audiences, hold fully as high a place as does that orchestra with its conductor which stands out and shines only as chief performer on its programs.

To such of us, then, as reason from different premises than Mr. Mason evidently does, the ability of an orchestra to "go it alone" without the co-operation of other artists as soloists would not seem to be dependent alone upon the excellence of its work but also upon the demands made by its public.

Therefore, the Boston Symphony Orchestra, with but comparatively few concerts in New York City, can risk doing without the added attractions of high-class soloists in connection with its work, our home orchestras, notwithstanding the fact that each has much that is enjoyable to its credit, with more than forty concerts during their respective New York seasons, must satisfy the natural desire of their patrons for variety of perfection in art if they wish to hold the interest of an appreciative and a versatile public.

A NEW YORK "MUSIC LOVER."
New York, Jan. 29, 1917.

AN OLD SUBSCRIBER.

To the Editor of The New York Times:

The able article of Daniel Gregory Mason, that eminent musical authority and splendid musician, relative to the Philharmonic Society, that appeared in yesterday's edition of your valuable paper, commands respect for its candid statement of facts.

The article was much discussed by the audience at the Philharmonic concert yesterday afternoon. Unfortunately, the standards of genuine musical taste are partially sunk into oblivion. What is essentially required is a first-class conductor. Further, the elimination, in an advisory capacity for choosing conductors, of the ladies on the committee would be desirable.

Former members of the Philharmonic orchestra, like Henry Schmitt, ex-concert master, and Franz Kaltenborn, first violinist, most excellent musicians, protégés of the late lamented Anton Seidl, are all musically the equal of the present conductor, but unfortunately they were not made in Bohemia and imported, but born and reared in New York City. They had years and years of experience under those great masters of the baton, and have shown their competency, but they had no chance.

The New York critics have been very charitable toward the present conductor, for his conducting has been at times pedantic and perfunctory, such as one finds in the leader of a Sängerfest or Männergesangverein.

If it were not for the concert master, Mr. Pilzer; the first cellist, Mr. Schulz; the first hornist, Mr. Reiter, and numerous other masters of their instruments that constitute the beautiful orchestra it would be "bonne nuit."

Let us hope, for the benefit of the musical public at large, that a new policy and other imperative changes will see the re-establishing of the Philharmonic of yore; that a new era will dawn so that one can say, "Yes, the Philharmonic is not slumbering any more, the new standard of musical taste has been enunciated."

An old subscriber of the Philharmonic, with no ulterior motive in view, who has but the welfare of the society at heart but no voice in correcting its shortcomings, seeks this method through your columns to confirm facts and elucidate material questions overlooked by Daniel Gregory Mason, to whom great credit must be given for taking the bull by the horns.

JORGE MAURER.
New York, Jan. 29, 1917.

ONE SEASON'S PROGRAMS.

To the Editor of The New York Times:

The feeling aroused in some musical quarters by the recent Philharmonic Jubilee—an innocent enough diversion, surely, if not of much importance—would be amusing if it were not so unworthy. Only one phase of the criticisms made is considered in this letter—that concerning the programs. Mr. Mason, in his contribution to the subject, in THE TIMES of last Sunday, takes for his basis the "first thirteen concerts of the present season." This is as unfair as to take a few phrases from the works of a writer. Why not take the entire list of compositions played during, say, the seventy-third season? It is true Wagner's works are the most numerous; they are short. A whole evening of Wagner will mean ten or twelve numbers, while three by Beethoven will fill the same time. Liszt's name appeared on the programs twenty-one times to Beethoven's thirty-eight. Mr. Stransky did not play the suite, "In a Perambulator," or the "Cape Cod Pageant," but he did give Beethoven's Fifth Symphony six times.

ELIZABETH REMINGTON.
New York, Jan. 29, 1917.

Providence, R. I.

Boston Symphony Orchestra

With Gabrilowitsch as soloist and with a program of unusual charm the fourth concert of the Boston Symphony Orchestra which will be given in Infantry Hall next Tuesday evening, Feb. 6, holds the promise of being one of the most attractive of the present series. Gabrilowitsch is unquestionably preeminent among the younger generation of pianists. Now in his mid-thirties he has won a public in this country which is equalled in loyalty and numbers by few pianists of our time.

The program which Dr. Muck has arranged calls for the third Symphony of Robert Schumann, the one which is called the "Rhenish" Symphony, Debussy's Prelude to "The Afternoon of a Faun," Rachmaninoff's second concerto in C-minor for piano and orchestra, and the "Academic Festival" overture of Brahms While the "Rhenish" symphony is not played so often as those in D-minor and B-flat, it is regarded by many as the most characteristic utterance of the composer in this form, and certainly even for Schumann it is unusually rich in melody. It is called the "Rhenish" symphony because Schumann himself wrote it with the idea of making it an expression of the people of the Lower Rhine region from which he had sprung and of whom he was always so fond. He has undoubtedly been most successful in his effort. Moreover, it is this symphony that contains the impressive episode inspired by a festival in the great cathedral of Calonge, this being the fourth movement.

Of the many works which have made Claude Debussy not only the most notable figure in modern French music but one of the most notable figures in modern music of all nations, the prelude to "The Afternoon of a Faun" seems to have the greatest lasting qualities. It is an esquisite bit of fancy, the performance of which takes but nine minutes. Yet in it he has expressed in a remarkable fashion not merely feeling in the poem of Mallarme but the actual Greek feeling which is back of that poem. It is program music at its very best.

Rachmaninoff's concerto, which Mr. Gabrilowitsch will play, is decidedly music, great in matter and great in method.

Brahms's "Academic Festival" overture is familiar to Boston Symphony patrons. Written when the composer received the degree of doctor from Breslau University, he cunningly built it on a foundation of traditional student songs.

The program in its proper form is as follows:

Schumann, Symphony in E-flat Major, No. 3, "Rhenish;" Debussy, prelude to The Afternoon of a Faun;" Rachmaninoff, concerto for pianoforte No. 2, in C-minor; Brahms, overture, "Academic Festival" soloists, Ossip Gabrilowitsch.

From the Journal Feb.8,1917.

WOMEN'S CHORUS AT SYMPHONY CONCERTS

The Symphony program for this week calls for two solo numbers and the employment of a women's chorus in the principal orchestral number. This will be the suite taken from the music written by Ferruccio Busoni for Goetz's fairy drama, "Turandot." All eight movements of the suite will be played, and in the sixth movement a women's chorus from the Musical Art Club and the Choral Music Society will be heard.

Heinrich Gebhard, the soloist, will play the symphonic variations of Cesar Franck and Richard Strauss' "Burleske." The final number will be Smetana's overture, "The Sold Bride."

From the Feb.1,1917 Traveler

IN THE WORLD OF MUSIC

At the Symphony concert in Sanders Theatre, Cambridge, tonight, the program will include the Cesar Franck Symphony in D-Minor, Wagner's "A Siegfried Idyl" and Richard Strauss's "Till Eulenspiegel's Merry Pranks."

John McCormack makes his debut as soloist with the Boston Symphony orchestra at the concerts tomorrow afternoon and Saturday evening. The program comprises Mozart's Overture to "The Marriage of Figaro," the air, "Per Pieta non ricercate," from Mozart's "Il Curioso Indiscreto"; Reger's Variations and Fugue on a Theme by Hiller; the Recitative, "Stay, Shepherd, Stay," and air, "Shepherd, What Art Thou Pursuing," from "Acis and Galatea," and Strauss's tone-poem, "Don Juan."

[80]

EVENING POST
New York City

SOME years ago a gang of musical cranks and rowdies in Paris demonstrated their artistic principles by going to orchestral concerts and indulging in persistent hisses and other noises whenever a soloist appeared. "No concertos!" was their war-cry; but, as ninety-nine per cent. of the concert-goers disagreed with them, they were soon taught better manners.

Anybody, of course, has a right to avoid concerts at which soloists appear, or to write to the newspapers and argue that it is discreditable to engage them. Daniel Gregory Mason has written to this effect, and, as he is associate professor of music at Columbia University and the author of some excellent books, his words deserve attention. To fully appreciate his candor, one must remember that he also writes the programme notes for the concerts of Walter Damrosch and the New York Symphony Society. Now here is what this eminent professor-author-annotator said in last Sunday's *Times*:

"Walter Damrosch, although he has free access to the purse of a multi-millionaire, seldom gives a concert without a soloist. In the prospectuses sent to the newspapers special emphasis is always placed on these soloists, and in the advertisements their names are conspicuously printed in large, fat type. The Boston Symphony Orchestra, also, seldom gives a concert in Boston without a soloist; this year, I have read, the number of soloists is larger than ever. Now, why is it that Damrosch and Muck need so many soloists? The answer is, briefly, because their organizations no longer give the best music or give it at its best. On the other hand, the New York Philharmonic frequently gives concerts without soloists, and yet to full houses."

: : :

NO, no, no! This is not what Professor Mason wrote. I simply read it that way, having, like Siegfried, just tasted a drop of the dragon's blood. The professor is silent about the Damrosch and Boston orchestras, but sneers at the Philharmonic for doing precisely what each of those other orchestras does in its home town! In New York, to be sure, no soloists seem to be forthcoming this season (for the first time) at the Boston Orchestra's concerts; but neither the newspapers nor the subscribers were informed of this in advance; the patrons renewed their subscriptions in the happy belief that the manager of that admirable organization would, as usual, generously throw in a few Paderewskis and Kreislers and great prima donnas, all of whom originally helped him to secure sold-out houses. I, for one, should feel extremely sorry, for myself and for the subscribers, if hereafter no more opportunities were to be offered to hear the world's greatest artists with the superb orchestral background supplied by Dr. Muck and his players. Will Mr. Ellis dare to repeat this experiment—to serve notice on the New York patrons of the Boston Orchestra that if they wish hereafter to hear Paderewski play his own concerto or Schumann's, Kreisler the Beethoven or Brahms, Hofmann the Chopin, Grainger the Grieg, Gabrilowitsch the Tchaikovsky, and so on, they will have to go to the concerts of the Philharmonic or the Symphony Society?

: : :

THE engagement of world-famed artists to play concertos by the greatest masters is not the only heinous crime charged against the New York Philharmonic. Another dastardly offence is the playing of more pieces of the sonorous, highly colored, and dramatic modern type than of the old classics, and playing them better too, *horribile dictu*. Professor Mason was disconsolate because he could not find the name of Bach, Haydn, Mozart, Brahms, or Franck on the first thirteen of this year's programmes. Had he looked up the Philharmonic records for last season he would have found these figures: Bach, 5 works; Beethoven, 8; Brahms, 3; Haydn, 2; Mendelssohn, 5; Schubert, 2; Schumann, 3; Weber, 5; Franck, 2. Comparing these figures with those of the Boston Symphony Orchestra at home (in both cases for orchestral works and concertos) we find: Bach, 3; Beethoven, 10; Brahms, 4; Haydn, 3; Mendelssohn, 2; Mozart, 5; Schumann, 2; Schubert, 1; Weber, 4; Franck, 2. Summing up, we have in the New York list 35 works by these nine composers of the "classical" persuasion; and in the Boston list, 36! Yet Professor Mason complains that the music played by the Philharmonic is not that "which nourishes and delights the sense of beauty"—which seems rather hard on the classics just named, and on the Boston Symphony Orchestra!

In his eagerness to demonstrate the degradation of the Philharmonic, Professor Mason notes that of its first thirteen concerts this season, "one only had no attraction except that of music"—that is, no soloist. But before the date of his letter three pairs of concerts and three single concerts had been given without soloists, and to crowded houses—which takes all the wind out of his sails.

It is not to be imagined for the fraction of a second that Professor Mason's eagerness to pummel the Philharmonic is in any way connected with his duties as the programme annotator of a rival orchestra. There is a deeper—a much deeper—reason: Brahms. He is a Brahmsite.

Time was when the worst nuisance in the musical world was the Wagnerite (I was one myself). Now it is the Brahmsite. The Philharmonic does not play the works of the god-like Brahms as often or as affectionately as those of the Romantic Liszt—*hinc illæ lachrymæ!* However, cheer up! On February 8 and 9 Stransky will conduct Brahms's fourth symphony, his reading of which even Richard Aldrich has praised. Then all will be forgiven and forgotten.

From the
Globe
Feb.3,1917.

SYMPHONY CONCERT

Brilliant Performance of Reger's Variations

The performance of Max Reger's variations on the theme from Hiller's operetta at the 13th Symphony concert yesterday afternoon by Dr Muck and the orchestra was euphonious, brilliant, sympathetic to the best qualities of the music, that of the concluding fugue one of supreme virtuosity. And yet how many of these 11 variations are a kind epitaph to the late composer? They are in many respects typical. There is the bluster, the boisterous haste, as though notes were flung upon the paper, without true perception, without reconsideration. Then there are the passages, as in the fifth, as in the graceful intermezzo, and particularly the finely serious, even poetic vein of the 11th and last, music in this which brings regret at the interruption of the noisy fugue at first clever, then stupendous.

Mozart's overture to "Figaro's Marriage" sparkled like champagne. The whirling opening figure went at a magical breath-taking pace, and all with a transforming spirit of lightness and zest, an illuminating testimonial to the fleet virtuosity of the strings. A performance of "Don Juan," which was more reflective than participative, brought the concert to a close.

Dividing these numbers, John McCormack, a singer who in ballads has given pleasure to many and who is remembered agreeably in lyric operatic music, sang twice, a rondo by Mozart, interpolated in Anfossi's opera, "Il Curioso Indiscreto," and the recitative, "Stay, Shepherd, Stay," with the air "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea." Mozart's music is amiable, but if not wholly distinctive, is of more dramatic character than it appeared yesterday. Handel's shepherd, whether he stays or pursues, is equally a harmless person, nor did Mr McCormack's singing disturb him. A clear enunciation is still a feature of the tenor's singing. He was warmly applauded.

The program next week will be as follows: Busoni's "Turandot" suite, Cesar Franck's Symphonic Variations and Strauss' Burleske in D minor, both for piano and orchestra (Heinrich Gebhard, soloist), Smetana's overture to "The Sold Bride."

From the
Traveler
Feb.3,1917.

Next Week's Symphony.

A work dedicated to Dr. Muck will feature next week's Symphony program, the suite from the music composed by Ferrucio Busoni for Gozzi's Chinese drama, "Turandot." It calls for a woman's chorus which will consist of 80 voices from the Musical Art Club and Choral Music Society. The soloist will be Heinrich Gebhardt, pianist, who will play Cesar Franck, "Symphonic Variations," and Richard Strauss, "Burleske." The final number will be "The

PRESS
ress: Philadelphia, Pa.

FEB 11 19

NO NOVELTY appears on the fourth program of the Boston Symphony Orchestra, which will be played in the Academy of Music to-morrow evening, February 12. All the works are well tried favorites whose popularity has long since been certain. The soloist will be that admirable virtuoso, Anton Witek, who occupies the post of concert-master in the orchestra. Mr. Witek has appeared in the last five years several times as soloist with the orchestra and Philadelphia is well aware of his very unusual gifts as a violinist. He will play the Scotch Fantasy for violin and orchestra of Max Bruch.

The orchestral numbers will be Smetana's Overture "The Sold Bride," Richard Strauss' "Don Juan" and Beethoven's Eighth Symphony. The Boston Symphony Orchestra at the great gala concert in the Metropolitan Opera House, New York, January 16 last, when the receipts ran close to $25,000, played as one of its numbers Smetana's brilliant Overture, and Dr. Muck and his men simply swept the audience off its feet with the breathless pace with which they took it and the clarity with which every part came out.

From the
Transcript
Feb.10,1917.

THE SYMPHONY CONCERT

ONE DULL PIECE, AND THREE FOR PLEASURE

The Blank "Burleske" of Strauss' Youth Revived — The Contrasting Charm and Fancy of Franck's Variations — Mr. Busoni's Suite of Stage Music; "Turandot" for New Revelation of His Qualities as Composer—The Vividness, Fancy and Humor of the Pieces—Dr. Muck and His Public

WITH two items in the Symphony Concert of yesterday afternoon precedent was piquantly reversed. For once Strauss, who is usually interesting, however sharply the hearer may quarrel with his music, was downright dull. For once, also, Mr. Busoni, who is often baffling or barren when he sets pen to music-paper, was amusing, stimulating, gay. The occasion of Strauss's mischance was the revival of his "Burleske" for piano and orchestra, which Mr. Gebhard, the "assisting artist" of the day, elected to play anew with the band as he had played it originally in 1903. The occasion of Mr. Busoni's happy fortunes was the first performance in Boston in entirety of the Suite for orchestra that he wove out of his incidental music to Gozzi's play of Chinese fantasy, "Turandot." Since one division of it requires momentarily a chorus of women, Dr. Muck, loyal to the slightest obligation a composer or his own artistic conscience may impose, had it assembled, eighty strong, from the Musical Art Club and the Choral Music Society, and trained to the minute by Mr. Townsend, even though its participation in the concert was of the briefest. Relatively light, too, were the other pieces of the afternoon—Franck's Symphonic Variations for pianoforte and orchestra, again for Mr. Gebhard, and the racing, smiling, almost gesticulating overture to Smetana's opera of "The Bartered Bride." A programme to pleasure the audience in all but the "Burleske"; a pianist whom it knew familiarly, heard gladly and rewarded heartily, and a concert without incident outside music and performance, except in the applause that seemed to single out the conductor as he came to his place and to testify to the good will of his public toward him. A week ago the audience of Saturday evening similarly and even more heartily received him. In view of this clear and sincere mood of his audiences at a time when the town simmers with anti-German feeling, is it quite wise or even tactful on his part to persist in the concert that he and Miss Gerhardt purpose to give a fortnight hence for the fund to despatch an American surgical unit to the armies of the empire? For those who must deal with the public, however intense their personal loyalties or however honorable and laudable their purpose, there is a discretion in times and seasons. The present—and in a perfervid and self-centred New England city—seems hardly such for a concert in behalf of a German war charity. By a single error of tact it would be a pity to see Dr. Muck lose in an evening even a measure of the respect, admiration and good will that shield him against many a gust of anti-Germany sentiment or folly.

The misfortune of the "Burleske" is to burlesque nothing an attentive ear can discover in performance; while the pianists who occasionally venture the piece would probably admit, did they open their secret hearts, that they only persuade themselves by a kind of auto-intoxication to find travesty in it. Even scrutiny of the score is no more enlightning. "With humor" or the like phrase Strauss time and again labels a measure; but few readers, for the life of them, can discover any "humor" in it. The truth is that the undated piece, which Strauss probably wrote in his nineteenth or his twentieth year, is no more than an excuse in which like a stripped and sinewy athlete, he shows his "development" in the resources and the processes of music-making on the academic model. Here and there, indeed, in the "Burleske"—to continue the figure—he is straining for the start into his own courses of imagination and expression, into the free play of his personality, that was to sweep him soon into "Don Juan," "Till" and "Death and Transfiguration"; but for the most part the piece of yesterday might have been written by any able youngster of the eighties with his Brahms and his lessons in the conservatory well in mind. Indeed it might have been written more brightly and amusingly and less dryly and laboriously by many a youth who was to prove no Strauss or even a shadow of a Strauss. Such a one, perhaps, would not have expected an audience to be diverted by tweaks of the piccolo, sudden stranglings of a motive or portentous interpositions of the kettle-drum

Yet, as chance would have it, Mr. Gebhard played this dull and clumsy piece more animatedly and eloquently than he did the lovely and enkindling Symphonic Variations of Franck, which were his other number. In them he was strangely dry and expository, unfolding theme and metamorphoses in the white light of pure precision with far too little suggestion of the airy and enwreathing motion with which the Parisian propels his music or the endless play of pianistic and orchestral color with which he glamors it. For the Symphonic Variations are a marvellously fluid music, in incessant motion upon the piano and through the orchestra. The separate variations comb and curl wave-like into the design of the piece; currents and cross-currents, eddies and momentary pools dapple them; while over them all and variously rippling them play the sunshine and the

[81]

Smetana's overture may be taken granted like a cocktail before dinner—the more because, in the flying pace, sharpened accents and the flashing pr sion in which Dr. Muck has schooled orchestra to play the piece, it has bec to the frequenters of the concerts lik cocktail of Czech melodies and rhyt swallowed in one tingling gulp. Perh however, there might be keener appre tion of the contributing Czech liqueurs spirits did the palate of the ear have more time to savor them. To whip overture forward a shade faster and snappingly at each repetition has now come one of the obligatory feats of ductor and band. So it was that ou the Franckian variations, the lively p ure of the concert sprang from Mr. Busoni's Suite. Of course, even in assemblage and adaptation for the concert-hall, it remains intrinsically music of the theatre, to be heard at particular moments, under particular circumstance and against particular scenic backgrounds upon the stage. Even the lights in the Deutsches Theater—Mr. Busoni used to say—contributed to the illusion of the music. The more the pity, then, that the programme-book, instead of heaping up chronological tables of the composer's appearances in Boston as pianist and lists of his published pieces, did not attempt to reconstitute a play known to the contemporary German, English and American stages and to describe the incidents or the personages—for which purpose there is much readily accessible material—that the music accompanies or suggests. As it was, the listener, even with the hints of Mr. Busoni's programme, needed lively imagination to feel the pictorial quality, the warmth, the fancy, the whole gay or graphic illusion of the music.

The play—Gozzi's, Schiller's, Vollmöller's MacKaye's "Turandot"—retells the Persian legend of the remote, proud, perverse and cerebrally wanton Chinese princess, who bade her lovers guess three riddles that she propounded, and if they so much as failed in one despatched them forthwith to execution. Upon a day there came so to woo her Kalaf, Prince of Astrakhan, youthful, but wise; high-hearted, but wary; comely as Turandot herself. And lo! he guessed the riddles; whereat the princess was perturbed, and the more since she could learn neither his name nor nativity. But already she loved him and was conquered, and so at last, after more ruses as is the way of women, he possessed her. In the Suite Mr. Busoni first sets the stage and preludes to the succeeding dramatic narrative. Distant drum beats in reiterated rhythms, entering instruments in Oriental interval hint the fantastic scene. Trumpets proclaim a prince come to a trial of amorous fate. Foreboding, sombre are the auspices; confused, menacing the tumult at the city gate, with the heads of the executed lovers stark upon it.

So, with the music, into the palace, where first it sketches Truffaldino, chief eunuch and also comic figure out of Italian commedia dell' arte, pittipatting and leering over his preparations for the trial of wits or teetering with his fellow-eunuchs through a squeaking march. Next the formidable fanfares that bring upon the stage that venerable emperor, Altoum, but he is by no means such a stupendous sovereign as the sonorous brass and the rolling drums would make him, but really a wabbling and comic old fellow (as a kind of intermezzo in the march hints) somewhat pensive of this new "crisis" in the amatory adventures of his daughter. Then Turandot herself in music that stirs out of hushed and mysterious preludings into the slow, still march of a gliding train of women; that swells into the stately clangors of august presence and ceremonial state; and then droops into dark-hued and sharp-set melody, yet with soft and pulsing underbody, as though Mr. Busoni would so delineate the moody and perverse princess, remote, self-absorbed, implacable, yet not insensitive to gentler impulses of passion. Mystery shrouds her in the advancing music; yet ceremony still attends her.

Forthwith from day and the great hall where Kalaf has guessed the riddles, into the night and the langurous and perfumed solitude of the women's apartments. Lusciously yet monotonously Mr. Busoni's suggests the scene; his rhythm is quasi-Oriental; his melody is quasi-Italianate—by sheer dint of blood in spite of scholarly resolution not to forsake his eastern motives and modulation. A dance of the women, titillating through monotonous repetitions; a song of the woman above it in the high range of their voices, in interrupted and sensuous phrases—both intensify atmosphere. Then in sudden shift to the chamber of the prince, where in ominous and sinister waltz of broken and lugubrious measures, darkling phantoms haunt his shallow sleep. For in and out of the chamber flit the emissaries of Turandot with ears pointed to hear him mutter his name. Measures, next, for her final ruse—the feigning of woe in the trappings of woe—music of melodious melancholy that harsh and dissonant instruments begin to mock; that professes wistfulness and then whips it and the deceit away for a wild and whirling, snapping, scintillant and sonorous Finale alla Turca, with all the personages clearly dancing down to the footlights with the orchestra twisting them in rhythms and festooning them with color, as though it were flinging confetti. After all this is a merry world.

A vivid music to [illegible] especially with a little knowledge of the course of legend and play and enough imagination withal to visualize setting, episode, personage upon a stage on which orchestra, chorus and piano hardly left room even for segments of fancy—a music quick with invention, instant (as it seemed) with means and procedure, bright with color, graphic with delineative suggestion, vibrant with implication of atmosphere. Throughout Mr. Busoni has courted oriental intervals, rhythms, melodies, and deployed no little scholarship in the search, the choice and the treatment of them; but steadfastly he has manipulated, colored, contrasted them as a composer of the West who did but seek Eastern suggestion and illusion. Where the circumstance of the stage bids he writes with shrewd, yet vivacious humor as in the music of the teetering eunuch, the senile emperor, the scintillant and snapping finale. His ceremonial music, though it is haunted by march rhythms, runs in energetically sonorous pomps of tone. Mystery, then sentiment and characterization always speak out of the music of Turandot, with little need or aid from extraneous suggestion. Yet more mysterious and fantastic are the broken phrases and rhythms of the nocturnal phantoms. Wholly atmospheric is the music of the harem in the soft and sensuous night. Yet through the whole Suite goes the capriciousness of mood, invention, method, means that is spice to a half-Chinese, half-Italian (and perhaps not a little German) fantasy. For once—to bring back beginnings—Mr. Busoni has been not only a singular but a stimulating composer. Largely and justly his hearers applauded him.

H. T. P.

EVENING POST
New York City

SOME years ago a gang of musical cranks and rowdies in Paris demonstrated their artistic principles by going to orchestral concerts and indulging in persistent hisses and other noises whenever a soloist appeared. "No concertos!" was their war-cry; but, as ninety-nine per cent. of the concert-goers disagreed with them, they were soon taught better manners.

Anybody, of course, has a right to avoid concerts at which soloists appear, or to write to the newspapers and argue that it is discreditable to engage them. Daniel Gregory Mason has written to this effect, and, as he is associate professor of music at Columbia University and the author of some excellent books, his words deserve attention. To fully appreciate his candor, one must remember that he also writes the programme notes for the concerts of Walter Damrosch and the New York Symphony Society. Now here is what this eminent professor-author-annotator said in last Sunday's *Times*:

"Walter Damroseh, although he has free access to the purse of a multi-millionaire, seldom gives a concert without a soloist. In the prospectuses sent to the newspapers special emphasis is always placed on these soloists, and in the advertisements their names are conspicuously printed in large, fat type. The Boston Symphony Orchestra, also, seldom gives a concert in Boston without a soloist; this year, I have read, the number of soloists is larger than ever. Now, why is it that Damrosch and Muck need so many soloists? The answer is, briefly, because their organizations no longer give the best music or give it at its best. On the other hand, the New York Philharmonic frequently gives concerts without soloists, and yet to full houses."

: : :

NO, *no, no!* This is not what Professor Mason wrote. I simply read it that way, having, like Siegfried, just tasted a drop of the dragon's blood. The professor is silent about the Damrosch and Boston orchestras, but sneers at the Philharmonic for doing precisely what each of those other orchestras does in its home town! In New York, to be sure, no soloists seem to be forthcoming this season (for the first time) at the Boston Orchestra's concerts; but neither the newspapers nor the subscribers were informed of this in advance; the patrons renewed their subscriptions in the happy belief that the manager of that admirable organization would, as usual, generously throw in a few Paderewskis and Kreislers and great prima donnas, all of whom originally helped him to secure sold-out houses. I, for one, should feel extremely sorry, for myself and for the subscribers, if hereafter no more opportunities were to be offered to hear the world's greatest artists with the superb orchestral background supplied by Dr. Muck and his players. Will Mr. Ellis dare to repeat this experiment—to serve notice on the New York patrons of the Boston Orchestra that if they wish hereafter to hear Paderewski play his own concerto or Schumann's, Kreisler the Beethoven or Brahms, Hofmann the Chopin, Grainger the Grieg, Gabrilowitsch the Tchaikovsky, and so on, they will have to go to the concerts of the Philharmonic or the Symphony Society?

: : :

THE engagement of world-famed artists to play concertos by the greatest masters is not the only heinous crime charged against the New York Philharmonic. Another dastardly offence is the playing of more pieces of the sonorous, highly colored, and dramatic modern type than of the old classics, and playing them better too, *horribile dictu*. Professor Mason was disconsolate because he could not find the name of Bach, Haydn, Mozart, Brahms, or Franck on the first thirteen of this year's programmes. Had he looked up the Philharmonic records for last season he would have found these figures: Bach, 5 works; Beethoven, 8; Brahms, 3; Haydn, 2; Mendelssohn, 5; Schubert, 2; Schumann, 3; Weber, 5; Franck, 2. Comparing these figures with those of the Boston Symphony Orchestra at home (in both cases for orchestral works and concertos) we find: Bach, 3; Beethoven, 10; Brahms, 4; Haydn, 3; Mendelssohn, 2; Mozart, 5; Schumann, 2; Schubert, 1; Weber, 4; Franck, 2. Summing up, we have in the New York list 35 works by these nine composers of the "classical" persuasion; and in the Boston list, 36! Yet Professor Mason complains that the music played by the Philharmonic is not that "which nourishes and delights the sense of beauty"—which seems rather hard on the classics just named, and on the Boston Symphony Orchestra!

In his eagerness to demonstrate the degradation of the Philharmonic, Professor Mason notes that of its first thirteen concerts this season, "one only had no attraction except that of music"—that is, no soloist. But before the date of his letter three pairs of concerts and three single concerts had been given without soloists, and to crowded houses—which takes all the wind out of his sails.

It is not to be imagined for the fraction of a second that Professor Mason's eagerness to pummel the Philharmonic is in any way connected with his duties as the programme annotator of a rival orchestra. There is a deeper—a much deeper—reason: Brahms. He is a Brahmsite.

Time was when the worst nuisance in the musical world was the Wagnerite (I was one myself). Now it is the Brahmsite. The Philharmonic does not play the works of the god-like Brahms as often or as affectionately as those of the satanic Liszt—*hinc illæ lachrymæ!* However, cheer up! On February 8 and Stransky will conduct Brahms's fourth symphony, his reading of which even Richard Aldrich has praised. Then all will be forgiven and forgotten.

From the
Globe
Feb.3,1917.

SYMPHONY CONCERT

Brilliant Performance of Reger's Variations

The performance of Max Reger's variations on the theme from Hiller's operetta at the 13th Symphony concert yesterday afternoon by Dr Muck and the orchestra was euphonious, brilliant, sympathetic to the best qualities of the music, that of the concluding fugue one of supreme virtuosity. And yet how many of these 11 variations are a kind epitaph to the late composer? They are in many respects typical. There is the bluster, the boisterous haste, as though notes were flung upon the paper, without true perception, without reconsideration. Then there are the passages, as in the fifth, as in the graceful intermezzo, and particularly the finely serious, even poetic vein of the 11th and last, music in this which brings regret at the interruption of the noisy fugue at first clever, then stupendous.

Mozart's overture to "Figaro's Marriage" sparkled like champagne. The whirling opening figure went at a magical breath-taking pace, and all with a transforming spirit of lightness and zest, an illuminating testimonial to the fleet virtuosity of the strings. A performance of "Don Juan," which was more reflective than participative, brought the concert to a close.

Dividing these numbers, John McCormack, a singer who in ballads has given pleasure to many and who is remembered agreeably in lyric operatic music, sang twice, a rondo by Mozart, interpolated in Anfossi's opera, "Il Curioso Indiscreto," and the recitative, "Stay, Shepherd, Stay," with the air "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea." Mozart's music is amiable, but if not wholly distinctive, is of more dramatic character than it appeared yesterday. Handel's shepherd, whether he stays or pursues, is equally a harmless person, nor did Mr McCormack's singing disturb him. A clear enunciation is still a feature of the tenor's singing. He was warmly applauded.

The program next week will be as follows: Busoni's "Turandot" suite, Cesar Franck's Symphonic Variations and Strauss' Burleske in D minor, both for piano and orchestra (Heinrich Gebhard, soloist). Smetana's overture to "The Sold Bride."

From the
Traveler
Feb.3,1917.

Next Week's Symphony.

A work dedicated to Dr. Muck will feature next week's Symphony program, the suite from the music composed by Ferrucio Busoni for Gozzi's Chinese drama, "Turandot." It calls for a woman's chorus which will consist of 80 voices from the Musical Art Club and Choral Music Society. The soloist will be Heinrich Gebhardt, pianist, who will play Cesar Franck, "Symphonic Variations," and Richard Strauss, "Burleske." The final number will be "The

n PRESS

ress: Philadelphia, Pa.

FEB 11 19

NO NOVELTY appears on the fourth program of the Boston Symphony Orchestra, which will be played in the Academy of Music to-morrow evening, February 12. All the works are well tried favorites whose popularity has long since been certain. The soloist will be that admirable virtuoso, Anton Witek, who occupies the post of concert-master in the orchestra. Mr. Witek has appeared in the last five years several times as soloist with the orchestra and Philadelphia is well aware of his very unusual gifts as a violinist. He will play the Scotch Fantasy for violin and orchestra of Max Bruch.

The orchestral numbers will be Smetana's Overture "The Sold Bride," Richard Strauss' "Don Juan" and Beethoven's Eighth Symphony. The Boston Symphony Orchestra at the great gala concert in the Metropolitan Opera House, New York, January 16 last, when the receipts ran close to $25,000, played as one of its numbers Smetana's brilliant Overture, and Dr. Muck and his men simply swept the audience off its feet with the breathless pace with which they took it and the clarity with which every part came out.

From the
Transcript
Feb.10,1917.

THE SYMPHONY CONCERT

ONE DULL PIECE, AND THREE FOR PLEASURE

The Blank "Burleske" of Strauss' Youth Revived — The Contrasting Charm and Fancy of Franck's Variations — Mr. Busoni's Suite of Stage Music; "Turandot" for New Revelation of His Qualities as Composer—The Vividness, Fancy and Humor of the Pieces—Dr. Muck and His Public

WITH two items in the Symphony Concert of yesterday afternoon precedent was piquantly reversed. For once Strauss, who is usually interesting, however sharply the hearer may quarrel with his music, was downright dull. For once, also, Mr. Busoni, who is often baffling or barren when he sets pen to music-paper, was amusing, stimulating, gay. The occasion of Strauss's mischance was the revival of his "Burleske" for piano and orchestra, which Mr. Gebhard, the "assisting artist" of the day, elected to play anew with the band as he had played it originally in 1903. The occasion of Mr. Busoni's happy fortunes was the first performance in Boston in entirety of the Suite for orchestra that he wove out of his incidental music to Gozzi's play of Chinese fantasy, "Turandot." Since one division of it requires momentarily a chorus of women, Dr. Muck, loyal to the slightest obligation a composer or his own artistic conscience may impose, had it assembled, eighty strong, from the Musical Art Club and the Choral Music Society, and trained to the minute by Mr. Townsend, even though its participation in the concert was of the briefest. Relatively light, too, were the other pieces of the afternoon—Franck's Symphonic Variations for pianoforte and orchestra, again for Mr. Gebhard, and the racing, smiling, almost gesticulating overture to Smetana's opera of "The Bartered Bride." A programme to pleasure the audience in all but the "Burleske"; a pianist whom it knew familiarly, heard gladly and rewarded heartily, and a concert without incident outside music and performance, except in the applause that seemed to single out the conductor as he came to his place and to testify to the good will of his public toward him. A week ago the audience of Saturday evening similarly and even more heartily received him. In view of this clear and sincere mood of his audiences at a time when the town simmers with anti-German feeling, is it quite wise or even tactful on his part to persist in the concert that he and Miss Gerhardt purpose to give a fortnight hence for the fund to despatch an American surgical unit to the armies of the empire? For those who must deal with the public, however intense their personal loyalties or however honorable and laudable their purpose, there is a discretion in times and seasons. The present—and in a perfervid and self-centred New England city—seems hardly such for a concert in behalf of a German war charity. By a single error of tact it would be a pity to see Dr. Muck lose in an evening even a measure of the respect, admiration and good will that shield him against many a gust of anti-Germany sentiment or folly.

The misfortune of the "Burleske" is to burlesque nothing an attentive ear can discover in performance; while the pianists who occasionally venture the piece would probably admit, did they open their secret hearts, that they only persuade themselves by a kind of auto-intoxication to find travesty in it. Even scrutiny of the score is no more enlightning. "With humor" or the like phrase Strauss time and again labels a measure; but few readers, for the life of them, can discover any "humor" in it. The truth is that the undated piece, which Strauss probably wrote in his nineteenth or his twentieth year, is no more than an excuse in which like a stripped and sinewy athlete, he shows his "development" in the resources and the processes of music-making on the academic model. Here and there, indeed, in the "Burleske"—to continue the figure—he is straining for the start into his own courses of imagination and expression, into the free play of his personality, that was to sweep him soon into "Don Juan," "Till" and "Death and Transfiguration"; but for the most part the piece of yesterday might have been written by any able youngster of the eighties with his Brahms and his lessons in the conservatory well in mind. Indeed it might have been written more brightly and amusingly and less dryly and laboriously by many a youth who was to prove no Strauss or even a shadow of a Strauss. Such a one, perhaps, would not have expected an audience to be diverted by tweaks of the piccolo, sudden stranglings of a motive or portentous interpositions of the kettledrum

Yet, as chance would have it, Mr. Gebhard played this dull and clumsy piece more animatedly and eloquently than he did the lovely and enkindling Symphonic Variations of Franck, which were his other number. In them he was strangely dry and expository, unfolding theme and metamorphoses in the white light of pure precision with far too little suggestion of the airy and enwreathing motion with which the Parisian propels his music or the endless play of pianistic and orchestral color with which he glamors it. For the Symphonic Variations are a marvellously fluid music, in incessant motion upon the piano and through the orchestra. The separate variations comb and curl wave-like into the design of the piece; currents and cross-currents, eddies and momentary pools dapple them; while over them all and variously rippling them play the sunshine and the breeze of Franck's fancy, bright and fle... capricious and lyric. Or, to shift the figu... here is music of arabesque that ever fin... new convolutions of graceful and elega... line, while over it falls a whole palette ... gleaming color. Theme and variations a... of the very voice of the piano when ... sounds as no mere serviceable box of fe... and wires but speaks in fleeting loveline... of phrase and figure, in glints and glov... of color, in fantasies of run and rhyth... The music may be of the minor and not t... major Franck, but it teems with lyr... fancy and lyric ardor perfectly express... in a medium that it makes of like poe... voice and glamor. More than once Fran... in his graver music seems to fall short ... his aspiring purposes. The Symphor... Variations are completeness itself of m... ter, method and means. If Mr. Gebh... and Dr. Muck played a little masterpi... yesterday, it is none the less so becaus... is short, swift, luminous.

Smetana's overture may be taken ... granted like a cocktail before dinner—... the more because, in the flying pace, ... sharpened accents and the flashing pr... sion in which Dr. Muck has schooled ... orchestra to play the piece, it has bec... to the frequenters of the concerts lik... cocktail of Czech melodies and rhyt... swallowed in one tingling gulp. Perh... however, there might be keener appr... tion of the contributing Czech liqueurs ... spirits did the palate of the ear have ... more time to savor them. To whip ... overture forward a shade faster and ... snappingly at each repetition has now ... come one of the obligatory feats of ... ductor and band. So it was that ou... the Franckian variations, the lively p... ure of the concert sprang from Mr. Bu... soni's Suite. Of course, even in assemblage and adaptation for the concert-hall, it remains intrinsically music of the theatre, to be heard at particular moments, under particular circumstance and against particular scenic backgrounds upon the stage. Even the lights in the Deutsches Thea er—Mr. Busoni used to say—contributed to the illusion of the music. The more the pity, then, that the programme-book, instead of heaping up chronological tables of the composer's appearances in Boston as pianist and lists of his published pieces, did not attempt to reconstitute a play known to the contemporary German, English and American stages and to describe the incidents or the personages—for which purpose there is much readily accessible material—that the music accompanies or suggests. As it was, the listener, even with the hints of Mr. Busoni's programme, needed lively imagination to feel the pictorial quality, the warmth, the fancy, the whole gay or graphic illusion of the music.

The play—Gozzi's, Schiller's, Vollmöller's MacKaye's "Turandot"—retells the Persian legend of the remote, proud, perverse and cerebrally wanton Chinese princess, who bade her lovers guess three riddles that she propounded, and if they so much as failed in one despatched them forthwith to execution. Upon a day there came so to woo her Kalaf, Prince of Astrakhan, youthful, but wise; high-hearted, but wary; comely as Turandot herself. And lo! he guessed the riddles; whereat the princess was perturbed, and the more since she could learn neither his name nor nativity. But already she loved him and was conquered, and so at last, after more ruses as is the way of women, he possessed her. In the Suite Mr. Busoni first sets the stage and preludes to the succeeding dramatic narrative. Distant drum beats in reiterated rhythms, entering instruments in Oriental interval hint the fantastic scene. Trumpets proclaim a prince come to a trial of amorous fate. Foreboding, sombre are the auspices; confused, menacing the tumult at the city gate, with the heads of the executed lovers stark upon it.

So, with the music, into the palace, where first it sketches Truffaldino, chief eunuch and also comic figure out of Italian commedia dell' arte, pittipatting and leering over his preparations for the trial of wits or teetering with his fellow-eunuchs through a squeaking march. Next the formidable fanfares that bring upon the stage that venerable emperor, Altoum, but he is by no means such a stupendous sovereign as the sonorous brass and the rolling drums would make him, but really a wabbling and comic old fellow (as a kind of intermezzo in the march hints) somewhat pensive of this new "crisis" in the amatory adventures of his daughter. Then Turandot herself in music that stirs out of hushed and mysterious preludings into the slow, still march of a gliding train of women; that swells into the stately clangors of august presence and ceremonial state; and then droops into dark-hued and sharp-set melody, yet with soft and pulsing underbody, as though Mr. Busoni would so delineate the moody and perverse princess, remote, self-absorbed, implacable, yet not insensitive to gentler impulses of passion. Mystery shrouds her in the advancing music; yet ceremony still attends her.

Forthwith from day and the great hall, where Kalaf has guessed the riddles, into the night and the langurous and perfumed solitude of the women's apartments. Lusciously yet monotonously Mr. Busoni's suggests the scene; his rhythm is quasi-Oriental; his melody is quasi-Italianate—by sheer dint of blood in spite of scholarly resolution not to forsake his eastern motives and modulation. A dance of the women, titillating through monotonous repetitions; a song of the women above it in the high range of their voices, in interrupted and sensuous phrases—both intensify atmosphere. Then in sudden shift to the chamber of the prince, where in ominous and sinister waltz of broken and lugubrious measures, darkling phantoms haunt his shallow sleep. For in and out of the chamber flit the emissaries of Turandot with ears pointed to hear him mutter his name. Measures, next, for her final ruse—the feigning of woe in the trappings of woe—music of melodious melancholy that harsh and dissonant instruments begin to mock; that professes wistfulness and then whips it and the deceit away for a wild and whirling, snapping, scintillant and sonorous Finale alla Turca, with all the personages clearly dancing down to the footlights with the orchestra twisting them in rhythms and festooning them with color, as though it were flinging confetti. After all this is a merry world.

A vivid music to hear, especially with a little knowledge of the course of legend and play and enough imagination withal to visualize setting, episode, personage upon a stage on which orchestra, chorus and piano hardly left room even for figments of fancy—a music quick with invention, instant (as it seemed) with means and procedure, bright with color, graphic with delineative suggestion, vibrant with implication of atmosphere. Throughout Mr. Busoni has courted oriental intervals, rhythms, melodies, and deployed no little scholarship in the search, the choice and the treatment of them; but steadfastly he has manipulated, colored, contrasted them as a composer of the West who did but seek Eastern suggestion and illusion. Where the circumstance of the stage bids he writes with shrewd, yet vivacious humor as in the music of the teetering eunuch, the senile emperor, the scintillant and snapping finale. His ceremonial music, though it is haunted by march rhythms, runs in energetically sonorous pomps of tone. Mystery, then sentiment and characterization always speak out of the music of Turandot, with little need or aid from extraneous suggestion. Yet more mysterious and fantastic are the broken phrases and rhythms of the nocturnal phantoms. Wholly atmospheric is the music of the harem in the soft and sensuous night. Yet through the whole Suite goes the capriciousness of mood, invention, method, means that is spice to a half-Chinese, half-Italian (and perhaps not a little German) fantasy. For once—to bring back beginnings—Mr. Busoni has been not only a singular but a stimulating composer. Largely and justly his hearers applauded him.

H. T. P.

[81]

EVENING POST
New York City

SOME years ago a gang of musical cranks and rowdies in Paris demonstrated their artistic principles by going to orchestral concerts and indulging in persistent hisses and other noises whenever a soloist appeared. "No concertos!" was their war-cry; but, as ninety-nine per cent. of the concert-goers disagreed with them, they were soon taught better manners.

Anybody, of course, has a right to avoid concerts at which soloists appear, or to write to the newspapers and argue that it is discreditable to engage them. Daniel Gregory Mason has written to this effect, and, as he is associate professor of music at Columbia University and the author of some excellent books, his words deserve attention. To fully appreciate his candor, one must remember that he also writes the programme notes for the concerts of Walter Damrosch and the New York Symphony Society. Now here is what this eminent professor-author-annotator said in last Sunday's *Times*:

"Walter Damroseh, although he has free access to the purse of a multi-millionaire, seldom gives a concert without a soloist. In the prospectuses sent to the newspapers special emphasis is always placed on these soloists, and in the advertisements their names are conspicuously printed in large, fat type. The Boston Symphony Orchestra, also, seldom gives a concert in Boston without a soloist; this year, I have read, the number of soloists is larger than ever. Now, why is it that Damrosch and Muck need so many soloists? The answer is, briefly, because their organizations no longer give the best music or give it at its best. On the other hand, the New York Philharmonic frequently gives concerts without soloists, and yet to full houses."

: : :

NO, no, no! This is not what Professor Mason wrote. I simply read it that way, having, like Siegfried, just tasted a drop of the dragon's blood. The professor is silent about the Damrosch and Boston orchestras, but sneers at the Philharmonic for doing precisely what each of those other orchestras does in its home town! In New York, to be sure, no soloists seem to be forthcoming this season (for the first time) at the Boston Orchestra's concerts; but neither the newspapers nor the subscribers were informed of this in advance; the patrons renewed their subscriptions in the happy belief that the manager of that admirable organization would, as usual, generously throw in a few Paderewskis and Kreislers and great prima donnas, all of whom originally helped him to secure sold-out houses. I, for one, should feel extremely sorry, for myself and for the subscribers, if hereafter no more opportunities were to be offered to hear the world's greatest artists with the superb orchestral background supplied by Dr. Muck and his players. Will Mr. Ellis dare to repeat this experiment—to serve notice on the New York patrons of the Boston Orchestra that if they wish hereafter to hear Paderewski play his own concerto or Schumann's, Kreisler the Beethoven or Brahms, Hofmann the Chopin, Grainger the Grieg, Gabrilowitsch the Tchaikovsky, and so on, they will have to go to the concerts of the Philharmonic or the Symphony Society?

: : :

THE engagement of world-famed artists to play concertos by the greatest masters is not the only heinous crime charged against the New York Philharmonic. Another dastardly offence is the playing of more pieces of the sonorous, highly colored, and dramatic modern type than of the old classics, and playing them better too, *horribile dictu*. Professor Mason was disconsolate because he could not find the name of Bach, Haydn, Mozart, Brahms, or Franck on the first thirteen of this year's programmes. Had he looked up the Philharmonic records for last season he would have found these figures: Bach, 5 works; Beethoven, 8; Brahms, 3; Haydn, 2; Mendelssohn, 5; Schubert, 2; Schumann, 3; Weber, 5; Franck, 2. Comparing these figures with those of the Boston Symphony Orchestra at home (in both cases for orchestral works and concertos) we find; Bach, 3; Beethoven, 10; Brahms, 4; Haydn, 3; Mendelssohn, 2; Mozart, 5; Schumann, 2; Schubert, 1; Weber, 4; Franck, 2. Summing up, we have in the New York list 35 works by these nine composers of the "classical" persuasion; and in the Boston list, 36! Yet Professor Mason complains that the music played by the Philharmonic is not that "which nourishes and delights the sense of beauty"—which seems rather hard on the classics just named, and on the Boston Symphony Orchestra!

In his eagerness to demonstrate the degradation of the Philharmonic, Professor Mason notes that of its first thirteen concerts this season, "one only had no attraction except that of music"—that is, no soloist. But before the date of his letter three pairs of concerts and three single concerts had been given without soloists, and to crowded houses—which takes all the wind out of his sails.

It is not to be imagined for the fraction of a second that Professor Mason's eagerness to pummel the Philharmonic is in any way connected with his duties as the programme annotator of a rival orchestra. There is a deeper—a much deeper—reason: Brahms. He is a Brahmsite.

Time was when the worst nuisance in t musical world was the Wagnerite (I w one myself). Now it is the Brahmsi The Philharmonic does not play t works of the god-like Brahms as eff or as affectionately as those of the s tanic Liszt—*hinc illæ lachrymæ!* How ever, cheer up! On February 8 and Stransky will conduct Brahms's four symphony, his reading of which eve Richard Aldrich has praised. Then will be forgiven and forgotten.

From the
Globe
Feb.3,1917.

SYMPHONY CONCERT

Brilliant Performance of Reger's Variations

The performance of Max Reger's variations on the theme from Hiller's operetta at the 13th Symphony concert yesterday afternoon by Dr Muck and the orchestra was euphonious, brilliant, sympathetic to the best qualities of the music, that of the concluding fugue one of supreme virtuosity. And yet how many of these 11 variations are a kind epitaph to the late composer? They are in many respects typical. There is the bluster, the boisterous haste, as though notes were flung upon the paper, without true perception, without reconsideration. Then there are the passages, as in the fifth, as in the graceful intermezzo, and particularly the finely serious, even poetic vein of the 11th and last, music in this which brings regret at the interruption of the noisy fugue at first clever, then stupendous.

Mozart's overture to "Figaro's Marriage" sparkled like champagne. The whirling opening figure went at a magical breath-taking pace, and all with a transforming spirit of lightness and zest, an illuminating testimonial to the fleet virtuosity of the strings. A performance of "Don Juan," which was more reflective than participative, brought the concert to a close.

Dividing these numbers, John McCormack, a singer who in ballads has given pleasure to many and who is remembered agreeably in lyric operatic music, sang twice, a rondo by Mozart, interpolated in Anfossi's opera, "Il Curioso Indiscreto," and the recitative, "Stay, Shepherd, Stay," with the air "Shepherd, What Art Thou Pursuing," from Handel's "Acis and Galatea." Mozart's music is amiable, but if not wholly distinctive, is of more dramatic character than it appeared yesterday. Handel's shepherd, whether he stays or pursues, is equally a harmless person, nor did Mr McCormack's singing disturb him. A clear enunciation is still a feature of the tenor's singing. He was warmly applauded.

The program next week will be as follows: Busoni's "Turandot" suite, Cesar Franck's Symphonic Variations and Strauss' Burleske in D minor, both for piano and orchestra (Heinrich Gebhard, soloist), Smetana's overture to "The Sold Bride."

From the
Traveler
Feb.3,1917.

Next Week's Symphony.

A work dedicated to Dr. Muck will feature next week's Symphony program, the suite from the music composed by Ferrucio Busoni for Gozzi's Chinese drama, "Turandot." It calls for a woman's chorus which will consist of 80 voices from the Musical Art Club and Choral Music Society. The soloist will be Heinrich Gebhardt, pianist, who will play Cesar Franck, "Symphonic Variations," and Richard Strauss, "Burleske." The final number will be "The

n PRESS

ress: Philadelphia, Pa.

FEB 11 19

NO NOVELTY appears on the fourth program of the Boston Symphony Orchestra, which will be played in the Academy of Music to-morrow evening, February 12. All the works are well tried favorites whose popularity has long since been certain. The soloist will be that admirable virtuoso, Anton Witek, who occupies the post of concert-master in the orchestra. Mr. Witek has appeared in the last five years several times as soloist with the orchestra and Philadelphia is well aware of his very unusual gifts as a violinist. He will play the Scotch Fantasy for violin and orchestra of Max Bruch.

The orchestral numbers will be Smetana's Overture "The Sold Bride," Richard Strauss' "Don Juan" and Beethoven's Eighth Symphony. The Boston Symphony Orchestra at the great gala concert in the Metropolitan Opera House, New York, January 16 last, when the receipts ran close to $25,000, played as one of its numbers Smetana's brilliant Overture, and Dr. Muck and his men simply swept the audience off its feet with the breathless pace with which they took it and the clarity with which every part came out.

From the
Transcript
Feb.10,1917.

THE SYMPHONY CONCERT

ONE DULL PIECE, AND THREE FOR PLEASURE

The Blank "Burleske" of Strauss' Youth Revived — The Contrasting Charm and Fancy of Franck's Variations — Mr. Busoni's Suite of Stage Music; "Turandot" for New Revelation of His Qualities as Composer—The Vividness, Fancy and Humor of the Pieces—Dr. Muck and His Public

WITH two items in the Symphony Concert of yesterday afternoon precedent was piquantly reversed. For once Strauss, who is usually interesting, however sharply the hearer may quarrel with his music, was downright dull. For once, also, Mr. Busoni, who is often baffling or barren when he sets pen to music-paper, was amusing, stimulating, gay. The occasion of Strauss's mischance was the revival of his "Burleske" for piano and orchestra, which Mr. Gebhard, the "assisting artist" of the day, elected to play anew with the band as he had played it originally in 1903. The occasion of Mr. Busoni's happy fortunes was the first performance in Boston in entirety of the Suite for orchestra that he wove out of his incidental music to Gozzi's play of Chinese fantasy, "Turandot." Since one division of it requires momentarily a chorus of women, Dr. Muck, loyal to the slightest obligation a composer or his own artistic conscience may impose, had it assembled, eighty strong, from the Musical Art Club and the Choral Music Society, and trained to the minute by Mr. Townsend, even though its participation in the concert was of the briefest. Relatively light, too, were the other pieces of the afternoon—Franck's Symphonic Variations for pianoforte and orchestra, again for Mr. Gebhard, and the racing, smiling, almost gesticulating overture to Smetana's opera of "The Bartered Bride." A programme to pleasure the audience in all but the "Burleske"; a pianist whom it knew familiarly, heard gladly and rewarded heartily, and a concert without incident outside music and performance, except in the applause that seemed to single out the conductor as he came to his place and to testify to the good will of his public toward him. A week ago the audience of Saturday evening similarly and even more heartily received him. In view of this clear and sincere mood of his audiences at a time when the town simmers with anti-German feeling, is it quite wise or even tactful on his part to persist in the concert that he and Miss Gerhardt purpose to give a fortnight hence for the fund to despatch an American surgical unit to the armies of the empire? For those who must deal with the public, however intense their personal loyalties or however honorable and laudable their purpose, there is a discretion in times and seasons. The present—and in a perfervid and self-centred New England city—seems hardly such for a concert in behalf of a German war charity. By a single error of tact it would be a pity to see Dr. Muck lose in an evening even a measure of the respect, admiration and good will that shield him against many a gust of anti-Germany sentiment or folly.

The misfortune of the "Burleske" is to burlesque nothing an attentive ear can discover in performance; while the pianists who occasionally venture the piece would probably admit, did they open their secret hearts, that they only persuade themselves by a kind of auto-intoxication to find travesty in it. Even scrutiny of the score is no more enlightning. "With humor" or the like phrase Strauss time and again labels a measure; but few readers, for the life of them, can discover any "humor" in it. The truth is that the undated piece, which Strauss probably wrote in his nineteenth or his twentieth year, is no more than an excuse in which like a stripped and sinewy athlete, he shows his "development" in the resources and the processes of music-making on the academic model. Here and there, indeed, in the "Burleske"—to continue the figure—he is straining for the start into his own courses of imagination and expression, into the free play of his personality, that was to sweep him soon into "Don Juan," "Till" and "Death and Transfiguration"; but for the most part the piece of yesterday might have been written by any able youngster of the eighties with his Brahms and his lessons in the conservatory well in mind. Indeed it might have been written more brightly and amusingly and less dryly and laboriously by many a youth who was to prove no Strauss or even a shadow of a Strauss. Such a one, perhaps, would not have expected an audience to be diverted by tweaks of the piccolo, sudden stranglings of a motive or portentous interpositions of the kettle-drum

Yet, as chance would have it, Mr. Gebhard played this dull and clumsy piece more animatedly and eloquently than he did the lovely and enkindling Symphonic Variations of Franck, which were his other number. In them he was strangely dry and expository, unfolding theme and metamorphoses in the white light of pure precision with far too little suggestion of the airy and enwreathing motion with which the Parisian propels his music or the endless play of pianistic and orchestral color with which he glamors it. For the Symphonic Variations are a marvellously fluid music, in incessant motion upon the piano and through the orchestra. The separate variations comb and curl wave-like into the design of the piece; currents and cross-currents, eddies and momentary pools dapple them; while over them all and variously rippling them play the sunshine and the breeze of Franck's fancy, bright and fl capricious and lyric. Or, to shift the figu here is music of arabesque that ever fin new convolutions of graceful and elega line, while over it falls a whole palette gleaming color. Theme and variations of the very voice of the piano when sounds as no mere serviceable box of fe and wires but speaks in fleeting lovelines of phrase and figure, in glints and glows of color, in fantasies of run and rhythm The music may be of the minor and not the major Franck, but it teems with lyric fancy and lyric ardor perfectly expressed in a medium that it makes of like poetic voice and glamor. More than once Franck in his graver music seems to fall short of his aspiring purposes. The Symphonic Variations are completeness itself of matter, method and means. If Mr. Gebhard and Dr. Muck played a little masterpiece yesterday, it is none the less so because it is short, swift, luminous.

Smetana's overture may be taken for granted like a cocktail before dinner—and the more because, in the flying pace, the sharpened accents and the flashing precision in which Dr. Muck has schooled the orchestra to play the piece, it has become to the frequenters of the concerts like a cocktail of Czech melodies and rhythms swallowed in one tingling gulp. Perhaps however, there might be keener appreciation of the contributing Czech liqueurs and spirits did the palate of the ear have a bit more time to savor them. To whip the overture forward a shade faster and more snappingly at each repetition has now become one of the obligatory feats of conductor and band. So it was that outside the Franckian variations, the lively pleasure of the concert sprang from Mr. Busoni's Suite. Of course, even in assemblage and adaptation for the concert-hall, it remains intrinsically music of the theatre, to be heard at particular moments, under particular circumstance and against particular scenic backgrounds upon the stage. Even the lights in the Deutsches Theater—Mr. Busoni used to say—contributed to the illusion of the music. The more the pity, then, that the programme-book, instead of heaping up chronological tables of the composer's appearances in Boston as pianist and lists of his published pieces, did not attempt to reconstitute a play known to the contemporary German, English and American stages and to describe the incidents or the personages—for which purpose there is much readily accessible material—that the music accompanies or suggests. As it was, the listener, even with the hints of Mr. Busoni's programme, needed lively imagination to feel the pictorial quality, the warmth, the fancy, the whole gay or graphic illusion of the music.

The play—Gozzi's, Schiller's, Vollmöller's MacKaye's "Turandot"—retells the Persian legend of the remote, proud, perverse and cerebrally wanton Chinese princess, who bade her lovers guess three riddles that she propounded, and if they so much as failed in one despatched them forthwith to execution. Upon a day there came so to woo her Kalaf, Prince of Astrakhan, youthful, but wise; high-hearted, but wary; comely as Turandot herself. And lo! he guessed the riddles; whereat the princess was perturbed, and the more since she could learn neither his name nor nativity. But already she loved him and was conquered, and so at last, after more ruses as is the way of women, he possessed her. In the Suite Mr. Busoni first sets the stage and preludes to the succeeding dramatic narrative. Distant drum beats in reiterated rhythms, entering instruments in Oriental interval hint the fantastic scene. Trumpets proclaim a prince come to a trial of amorous fate. Foreboding, sombre are the auspices; confused, menacing the tumult at the city gate, with the heads of the executed lovers stark upon it.

So, with the music, into the palace, where first it sketches Truffaldino, chief eunuch and also comic figure out of Italian commedia dell' arte, pittipatting and leering over his preparations for the trial of wits or teetering with his fellow-eunuchs through a squeaking march. Next the formidable fanfares that bring upon the stage that venerable emperor, Altoum, but he is by no means such a stupendous sovereign as the sonorous brass and the rolling drums would make him, but really a wabbling and comic old fellow (as a kind of intermezzo in the march hints) somewhat pensive of this new "crisis" in the amatory adventures of his daughter. Then Turandot herself in music that stirs out of hushed and mysterious preludings into the slow, still march of a gliding train of women; that swells into the stately clangors of august presence and ceremonial state; and then droops into dark-hued and sharp-set melody, yet with soft and pulsing underbody, as though Mr. Busoni would so delineate the moody and perverse princess, remote, self-absorbed, implacable, yet not insensitive to gentler impulses of passion. Mystery shrouds her in the advancing music; yet ceremony still attends her.

Forthwith from day and the great hall where Kalaf has guessed the riddles, into the night and the langurous and perfumed solitude of the women's apartments. Lusciously yet monotonously Mr. Busoni's suggests the scene; his rhythm is quasi-Oriental; his melody is quasi-Italianate by sheer dint of blood in spite of scholarly resolution not to forsake his eastern motives and modulation. A dance of the women, titillating through monotonous repetitions; a song of the women above it in the high range of their voices, in interrupted and sensuous phrases—both intensify atmosphere. Then in sudden shift to the chamber of the prince, where in ominous and sinister waltz of broken and lugubrious measures, darkling phantoms haunt his shallow sleep. For in and out of the chamber flit the emissaries of Turandot with ears pointed to hear him mutter his name. Measures, next, for her final ruse—the feigning of woe in the trappings of woe—music of melodious melancholy that harsh and dissonant instruments begin to mock; that professes wistfulness and then whips it and the deceit away for a wild and whirling, snapping, scintillant and sonorous Finale alla Turca, with all the personages clearly dancing down to the footlights with the orchestra twisting them in rhythms and festooning them with color, as though it were flinging confetti. After all this is a merry world.

A vivid music to hear, especially with a little knowledge of the course of legend and play and enough imagination withal to visualize setting, episode, personage upon a stage on which orchestra, chorus and piano hardly left room even for figments of fancy—a music quick with invention, instant (as it seemed) with means and procedure, bright with color, graphic with delineative suggestion, vibrant with application of atmosphere. Throughout Busoni has courted oriental intervals, hms, melodies, and deployed no little arship in the search, the choice and eatment of them; but steadfastly he anipulated, colored, contrasted them omposer of the West who did but astern suggestion and illusion. he circumstance of the stage bids with shrewd, yet vivacious in the music of the teetering e senile emperor, the scintillant g finale. His ceremonial music, haunted by march rhythms, rgetically sonorous pomps of y, then sentiment and char- always speak out of the andot, with little need or neous suggestion. Yet more fantastic are the broken hythms of the nocturnal olly atmospheric is the em in the soft and sensu- through the whole Suite sness of mood, invention, at is spice to a half- n (and perhaps not a sy. For once—to bring . Busoni has been not a stimulating com- justly his hearers ap-

H. T. P.

[81]

om AMERICAN
dress: New York City
FEB 16 191
te

Boston Orchestra's Inspiriting Playing Warmly Applauded

By MAX SMITH.

At the head of the Boston Symphony Orchestra, Dr. Karl Muck, disciple of Wagner, highly honored by the Kaiser, and unquestionably one of the most distinguished wielders of the baton now living, appeared in New York last night for the first time since diplomatic relations with his Fatherland were broken off.

He was greeted with great enthusiasm, as were the men who responded so inspiringly to his baton. On one occasion, in fact, some enthusiasts in the gallery gave clamorous approval. But Dr. Muck acknowledged the applause of one of the biggest crowds he had faced this season with even more reserve than usual. Dignified in his bearing, he was scrupulously polite in his manner. But evidently he desired to be as little in the limelight as his professional functions permitted.

Dr. Muck had chosen a programme that taxed the musical intelligence and concentration of his auditors. It is not easy to pay unflagging attention to Reger's lengthy variations and fugue on a merry theme of Hiller after listening to Beethoven's symphony in F major, No. 8.

But if the conductor offered the Boston orchestra's Manhattan subscribers a menu which not all of them could digest, neither did he spare himself or his men.

What the opening overture to Mozart's "Le Nozze di Figaro" and the closing overture to Smetana's "The Sold Bride," which was taken at a speed that must have well-nigh paralyzed the wrists of wielders of the bow, the concert surely put the orchestra and its virtuoso conductor to a physical as well as nervous strain.

To discuss the concert in detail seems hardly necessary. It may be said, however, that the Boston orchestra has not often given a more amazing exhibition of its bravura powers than it did last night in the extremely complicated and difficult Variations of Hiller; also that Dr. Muck has rarely revealed in a manner more striking his keen intelligence, his analytical penetration, his grasp of detail and his extraordinary command of the technique of the baton. No wonder that even his most violent political opponents in Boston are anxious to keep the German conductor in the "Hub" indefinitely. The only question is, "How long will he stay?"

rom POST
ddress: Washington, D. C.
FEB 14 191
ate

BOSTON PLAYERS SCORE IN CLASSIC

Symphony Orchestra, Under Dr. Muck, Wins Praise at National.

The following program was excellently gone through at the National yesterday afternoon by the Boston Symphony Orchestra, Dr. Karl Muck conducting: Beethoven's "Eroica," symphony, overture, Smetana's "The Bartered Bride," Debussy's "The Afternoon of a Faun" and Strauss' "Don Juan."

By reason of its strength, beauty and marked individuality and its historical significance, the "Eroica" will always stand out among symphonies. It is an imprishable monument to the genius of Beethoven and a magnificent dedication to the memory of Napoleon. In the reading of this composition, Dr. Muck emphasized his own genius, its glorious themes, superb musical thoughts and profound impressiveness.

The overture to Smetana's "The Bartered Bride" was characteristically played with all Bohemian national flavor, full of the gay spirit of holiday dancing and singing. Richard Strauss' magnificent tone poem, "Don Juan," marvelously effective in its extreme and highly colored instrumentation, contrasted curiously with the "impressionistic" Debussy's "Afternoon of a Faun." This music, made familiar to Washington by the recent visits of the Russian ballet, subtle and refined in outline, vague and haunting in its singular beauty, at times fantastic in an eerie sense, falls strangely on the casual ear. But its elusive loveliness nevertheless enthralls and the emotional impression it makes is deeply fascinating.

There was no soloist at yesterday's concert, but the beauty and variety of the program more than made up for this omission.

From the Post Feb.10,1917.

VOICES OF WOMEN AID SYMPHONY

Busoni's Suite, Dedicated to Dr. Muck, Given

BY OLIN DOWNES

Ferruccio Busoni's orchestral suite, "Turandot," made of incidental music composed for a play of Gozzi and first performed in 1905, was the novel item of the programme of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall.

The suite is dedicated to Dr. Muck. The 1st, 2d, 4th and 8th movements were played at these concerts, under the direction of Max Fiedler, Feb. 18, 1911.

WOMEN'S CHORUS AIDS

Yesterday the work was heard for the first time in its entirety, and the women's chorus in the sixth movement was sung by members of the Musical Art Club and the Choral Music Society, Stephen S. Townsend conductor. Heinrich Gebhard, pianist, was the soloist. He played the "Symphonic Variations" of Cesar Franck and Richard Strauss' "Burlesque" for piano and orchestra. Smetana's overture to "The Sold Bride" ended the concert.

Busoni has stated that he has employed oriental melodies as the sole melodic material of this suite. Curiously enough, one of the tunes has an exact resemblance to a familiar English folk-tune, "Greensleaves." but the origins of many folk-tunes are matters of mystery. They travel through many countries and are appropriated by various peoples, although usually modified in the process. The lyrical theme of Turandot's march is an adapted Chinese melody, and the song of the women in the movement "Dance and Song" is, according to the composers' statement, "the oldest known Arabian song."

Clever Yet Boresome

The first movement of Busoni's suite pleases because of the indubitable orientalism of the themes, the ingenuity and the characteristic quality of the orchestration, and also a more truly imaginative quality than is found in the later movements.

The second movement, "Truffaldivo," has a rather ordinary kind of humor. After this the music becomes "deucedly clever," and in its cleverness very much of a bore. Is this the best Mr. Busoni, a past master of the art of musical composition, and one of the greatest musical intellects in the world today—is this the best he could do with his material? The rhythms are monotonously alike. The orchestral combinations have a family resemblance which ultimately becomes irritating. What is the use in quoting themes if the themes awaken no response in the imagination of the composer—if, in other words, the themes do not call out in him that which is himself? Not only is the greater part of this score, with all its clever tricks, barren of anything but the most unrelieved literalism, but most of it is common in the last degree. Who has not marvelled at the sounds of the circus band as the ladies rode forth on the tigers and the Indian rajahs bestrode the elephants in high estate? Mr. Busoni's music would serve admirably for such an occasion. It would thus be in place.

FERRUCCIO BUSONI,
Composer of suite dedicated to Dr. Karl Muck and performed by the Boston Symphony Orchestra yesterday.

At the bottom of it all is a hideous lack of taste. But the difference between the first movement and the other seven is mainly a difference of detail and a lamentable difference in the amount of imagination displayed. The voices of the women give the offering a pretty effect. But by that time one has had nearly enough of effects, and hoped for a little inspired music—in vain. The performance, however, was a feat of virtuosity, and this, with the picturesqueness of the instrumentation and the jolly orientalism of the tunes, interested and amused the audience, which bestowed a tribute of applause well deserved by the orchestra, if not by the composition.

The other performances, too, were of exceptional brilliancy. Mr. Gebhard had never played more authoritatively, with more broad or a bigger, fuller tone. Not all pianists could understand so well at one and the same time Cesar Franck and Richard Strauss. Franck's charming variations need no comment at this time.

A welcome foil to this was the virtuoso performance of the delightful overture to "The Sold Bride," which was played with the utmost clearness and brilliancy at a breath-taking pace. In fact, a little too fast, in our opinion, for the composer's purpose. But if it was naughty, it was nice, and the open-air feeling and humor of the music made this an ideal concluding performance.

PRESS
ss: Philadelphia, Pa.
Feb. 12

BOSTON ORCHESTRA WITEK SOLOIST

Dr. Muck Presents a Delightful Program, Contrasting Old and Modern Composition.

PROGRAM.

Smetana ...Overture to "The Sold Bride"
Bruch.....Fantasia on Scottish Airs, for violin and orchestra, Op. 46.
Strauss..."Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.
Beethoven Symphony No. 8, F major, Op.93
Conductor ..... Dr. Karl Muck
Soloist .....Anton Witek

It seems unfortunate that there is no understanding among the directors of the various orchestras in the make-up of their programs, in order to avoid repetitions, as so frequently has been the case this season. And this might apply also in the engagement of the artists. The argument on the other side may be that it is interesting to contrast the different interpretations of the great works, and the hearing of eminent soloists in works of a widely different character.

This might be a laudable desire was the orchestra concert season not so limited. But there is a great library of symphonies, as well as other big orchestral works, which are forbidden a hearing on account of opportunity; while, as to the artists, it limits the number to appear, and there are at least sufficient great artists on the concert platform, so that, for the sake of variety, and to hear as many of them as possible, through a prearranged understanding, it would not be necessary to bring more than one of them in an orchestra concert each season.

The Boston Symphony Orchestra, last evening at the Academy of Music, presented Beethoven's Eighth Symphony, which was played here by the Philadelphia Orchestra at its pair of concerts last week. At the Boston Symphony's January concert the soloist was Gabrilowitsch, the pianist, who had been the soloist with the Philadelphia Orchestra at the previous concert but one. Similar duplications have not been infrequent and a co-operative spirit would be most gratifying to the public who are thirsting to get at least a partial quench of the musical flow from the masters during each season.

Brilliant Interpretation.

Dr. Muck and his Boston musicians were in uncommonly fine spirit last evening and gave a peerless reading of the Eighth, one which drove away the certain element of monotony which encompasses this great work in the sometimes handling. Especially was the second movement voluptuous in its dainty tonal quality. And to compensate in the way of newness, Strauss' "Don Juan" and Smetana's overture to the opera "The Sold Bride" suffiied in their modern scoring, and both numbers were encompassed with an unusual brilliance and a striking reading on the part of the conductor.

It is the absolute rounding out of all the choirs that made the playing of the Boston Symphony last evening so striking. There is never noticeable the absence of a required uniformity. The great volume of the violins is emphatic, but not more so than the 'cellos, the violas, or, in fact, any section. It was therefore that the second movement of the symphony—the tantalizingly tuneful section of the work—was played, as it probably never before has been here, with the fine emphasis of the 'cello section, which is always so reliable; and in the "Don Juan" there was a similar striking individuality in the response of the oboes, the French horn, the flutes, and, in fact, every collective or individual effort was given just the proper attention, and the large audience gave an appreciative response to every part of the program.

Bruch's Fantasia Not Brilliant.

This response was especially warm to the soloist, Anton Witek, not probably for the delight of his work, as for the years of satisfactory service he has given as the concertmeister of the orchestra. There is not much glory for the soloist in Bruch's "Fantasia on Scottish Airs," but Mr. Witek's substantial playing showed evidence that time has dealt leniently with his efforts, and in combination with the fine reading by Dr. Muck, it was a pleasant feature of the program.

The last concert of the season by the Boston Symphony will be given on March 12, with Elena Gerhardt the soloist.

From the Herald Feb.10,1917

SYMPHONY GIVES VARIED PERFORMANCE

Busoni's Suite from the Music for 'Turandot,' Though Aided by a Female Chorus, Fails to Please in Concert Because of Constant Straining After the Exotic.

MR. GEBHARD DELIGHTFUL IN PIANO SELECTIONS

By PHILIP HALE.

The 14th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. Heinrich Gebhard was the pianist. The program was as follows: Busoni, Suite from the music for Gozzi's play "Turandot"; Cesar Franck, Symphonic Variations for piano and orchestra; Strauss, Burleske for piano and orchestra; Smetana, overture to "The Sold Bride." A female chorus from the Musical Art Club and Choral Musical Society sang the little song in Busoni's Suite.

Four movements of this Suite were performed here six years ago. Yesterday the whole Suite was played. However effective the music may be in the theatre, as concert music the Suite suffers from the constant straining after the exotic. Busoni has been quoted as saying that all his thematic material was borrowed from Oriental melodies. Strange to say, one of the themes is wholly occidental in character; it bears a striking resemblance to an old English carol. The music as a whole excites at first curiosity, then surprise. The curiosity is soon satisfied; the surprise is not repeated. There are ingenious effects, but the chief end of music is not merely to display ingenuity. The compositions of Busoni that we have heard resemble his piano playing; the music is without heart and without imagination. Perhaps this Suite fits the play, which is fantastical. The song that accompanies the dancers, may be "the oldest known Arabian song"; it is certainly uninteresting, nor was this the fault of the singers who kept to it bravely in spite of the discordant and distracting music of the dances.

Smetana's overture was first played here 30 years ago. When it was performed the next season a music critic of the town declared that the overture would not stand intimate acquaintance. This shows the folly of prophecy and the vanity of criticism. The overture has been often heard at these concerts, always with pleasure, and not merely because the performance by this orchestra is a tour de force of surpassing brilliance.

Franck's variations were played for the first time at these concerts. Mr. Gebhard was the first to play them in Boston, at a Jordan Hall orchestral concert 10 years ago. He was also the first to play Strauss's Burleske in this city. Why he thought it worth while to revise the latter is a question not easily answered.

Strauss himself—he was then a sworn follower of Johannes Brahms—thought little of it, was unwilling to have it published, although a publisher stood consenting and Strauss needed the money. How changed from the Strauss of the later years! Buelow, for whom the piano part was intended, thought the piece ugly. Probably Mr. Gebhard found the Burleske a suitable companion as regards length for Franck's Variations.

These Variations are beautiful, and for once Franck did not write at undue length. Last Saturday, apropos of Reger's Variations on a theme of Hiller, we quoted a profane remark of England's Sailor King. The remark applies in general; but there are variations by Beethoven that might have pleased even the disgusted monarch. There are a few other sets—among them this of Franck's—that are beautiful in spite of their form; or it might be said that in these variations Franck had woven charming thoughts and varied them so skilfully that while the theme stands out in recognizable beauty the comment or the changes of costume enhance the natural loveliness. Mr. Gebhard played delightfully as musician and virtuoso. He even gave some importance to the Burleske. His performance might serve Strauss as a defence for having written the piece.

The concert will be repeated tonight. There will be no concerts next week. The program of Feb. 23, 24 will be as follows: Cherubini, overture to "The Abencerrages"; Brahms, Concerto for violin and violoncello (Messrs. Witek and Warnke); Mozart, "Jupiter" symphony.

[8a]

rom REPUBLICAN
ddress: Springfield, Mass.
ate FEB 11 1917

AN HISTORICAL SKETCH

Of the Wagner Pieces Which the Boston Symphony Orchestra is to Play in Springfield

It is a most comprehensive program which Dr Karl Muck has made for the Wagner concert, which the Boston symphony orchestra will give in the Auditorium Tuesday evening, the 20th, as the closing of the first series of subscription concerts in Springfield conducted by Charles A. Ellis of Boston. Wagner's activity as a composer is generally reckoned from the end of the '30s, when he wrote "Rienzi" to the first years of the '80s, when he finished "Parsifal." As a matter of fact, he had written considerable before "Rienzi," including a symphony and an opera called "Die Feen." These youthful works, however, have only an historical value and the great Wagner began with "Rienzi," the opera which he drew from Bulwer's popular novel.

It is the overture to "Rienzi" with which Dr Muck begins his program. It is characteristic of the real Wagner only in parts. Wagner at that time still used as his model the stilted form of grand opera which had become standardized (to use a modern word) by Meyerbeer, Auber and Rossini in the grand opera of Paris.

In "Tannhaeuser," the second opera after "Rienzi," Wagner decidedly found himself and "Tannhaeuser" is as characteristic of his genius as any of the music dramas of "The Ring." If he does not use the leit-motif in the same manner in which he uses it in his latest works, "Tannhaeuser" is filled with characteristic phrases full of significance.

Dr Muck has not arranged his program in historical order for the very obvious reason that such would detract from the musical interest of the evening. He begins it with "Rienzi" and ends it with the "Tannhaeuser" overture. He follows the "Rienzi" with the exquisite "Siegfried Idyl" which was written in 1870, 25 years after "Tannhaeuser." This charming piece for small orchestra exhibits Wagner in a very personal mood for he wrote it as a Christmas present for his wife following the birth of his son, Siegfried, and built it chiefly on the love music from the final scene of the music drama of "Siegfried."

It has always been the belief of Dr Muck that in the later music dramas of Wagner, the music, the action and the decoration are so firmly welded together that to transpose the music alone to a concert stage with the idea of reproducing in any measure its original success, is a hopeless task and he has consistently refused to play excerpts, particularly from any of the music dramas of "The Ring." He has, however, yielded so far as to play the very cunning arrangement of selections from "Siegfried and Goetterdaemmerung" which were made by the great Hans Richter. Richter has taken the opening of the final scene of "Siegfried" portraying Siegfried's passage through the wall of fire to the rock where lies the sleeping Brunnhilde, and joined to it the coming of dawn and Siegfried's Rhine journey from the prolog to "Goetterdaemmerung." In none of these selections in the music dramas themselves is the voice used and, in fact, through the greater part of them the stage is dark. In these selections, however, are heard many of the principal motifs of "The Ring" and they contain some of the most beautiful music that Wagner has written.

The other selection on the program is from the last act of "Die Meistersinger" and this music stands separation from the stage without much loss. It comprises the introduction to the third act, built on the solliloquy of Hans Sachs over the follies of humanity, the dance of the townspeople at the festival on the banks of the river Pegnitz, the entrance of the pompous mastersingers and finally the chorale-like homage paid to Hans Sachs, which virtually brings the opera to an end.

The other number on the program will be the prelude to "Lohengrin," which although written at the end of the '40s (the opera having been produced in 1850) contains the germ of mysticism and transcendentalism in Wagner which gave to the world 30 years later the wondrous drama of the Holy Grail, "Parsifal." Tickets for the Wagner concert go on sale at Otto Baab's music house Monday morning, February 12.

rom NORTH AMERICAN
ddress: Philadelphia, Pa.
ate FEB 11 1917

No novelty appears on the fourth program of the Boston Symphony Orchestra, which will be played in the Academy of Music tomorrow evening. All the works are well-tried favorites. The soloist will be Anton Witek, who occupies the post of concertmaster in the orchestra. Mr. Witek has appeared here as soloist several times in the last five years and Philadelphia is well aware of his gifts. He will play "The Scotch Fantasy" for violin and orchestra of Max Bruch, an unusual composition.

1884

om AMERICAN
dress: New York City
FEB 16 191
te

Boston Orchestra's Inspiriting Playing Warmly Applauded

By MAX SMITH.

At the head of the Boston Symphony Orchestra, Dr. Karl Muck, disciple of Wagner, highly honored by the Kaiser, and unquestionably one of the most distinguished wielders of the baton now living, appeared in New York last night for the first time since diplomatic relations with his Fatherland were broken off.

He was greeted with great enthusiasm, as were the men who responded so inspiringly to his baton. On one occasion, in fact, some enthusiasts in the gallery gave clamorous approval. But Dr. Muck acknowledged the applause of one of the biggest crowds he had faced this season with even more reserve than usual. Dignified in his bearing, he was scrupulously polite in his manner. But evidently he desired to be as little in the limelight as his professional functions permitted.

Dr. Muck had chosen a programme that taxed the musical intelligence and concentration of his auditors. It is not easy to pay unflagging attention to Reger's lengthy variations and fugue on a merry theme of Hiller after listening to Beethoven's symphony in F major, No. 8.

But if the conductor offered the Boston orchestra's Manhattan subscribers a menu which not all of them could digest, neither did he spare himself or his men.

What the opening overture to Mozart's "Le Nozze di Figaro" and the closing overture to Smetana's "The Sold Bride," which was taken at a speed that must have well-nigh paralyzed the wrists of wielders of the bow, the concert surely put the orchestra and its virtuoso conductor to a physical as well as nervous strain.

To discuss the concert in detail seems hardly necessary. It may be said, however, that the Boston orchestra has not often given a more amazing exhibition of its bravura powers than it did last night in the extremely complicated and difficult Variations of Hiller; also that Dr. Muck has rarely revealed in a manner more striking his keen intelligence, his analytical penetration, his grasp of detail and his extraordinary command of the technique of the baton. No wonder that even his most violent political opponents in Boston are anxious to keep the German conductor in the "Hub" indefinitely. The only question is, "How long will he stay?"

rom POST
ddress: Washington, D. C.
ate FEB 14 1917

BOSTON PLAYERS SCORE IN CLASSIC

Symphony Orchestra, Under Dr. Muck, Wins Praise at National.

The following program was excellently gone through at the National yesterday afternoon by the Boston Symphony Orchestra, Dr. Karl Muck conducting: Beethoven's "Eroica," symphony, overture, Smetana's "The Bartered Bride," Debussy's "The Afternoon of a Faun" and Strauss' "Don Juan."

By reason of its strength, beauty and marked individuality and its historical significance, the "Eroica" will always stand out among symphonies. It is an imprishable monument to the genius of Beethoven and a magnificent dedication to the memory of Napoleon. In the reading of this composition, Dr. Muck emphasized his own genius, its glorious themes, superb musical thoughts and profound impressiveness.

The overture to Smetana's "The Bartered Bride" was characteristically played with all Bohemian national flavor, full of the gay spirit of holiday dancing and singing. Richard Strauss' magnificent tone poem, "Don Juan," marvelously effective in its extreme and highly colored instrumentation, contrasted curiously with the "impressionistic" Debussy's "Afternoon of a Faun." This music, made familiar to Washington by the recent visits of the Russian ballet, subtle and refined in outline, vague and haunting in its singular beauty, at times fantastic in an eerie sense, falls strangely on the casual ear. But its elusive loveliness nevertheless enthralls and the emotional impression it makes is deeply fascinating.

There was no soloist at yesterday's concert, but the beauty and variety of the program more than made up for this omission.

From the Post Feb.10,1917.

VOICES OF WOMEN AID SYMPHONY

Busoni's Suite, Dedicated to Dr. Muck, Given

BY OLIN DOWNES

Ferruccio Busoni's orchestral suite, "Turandot," made of incidental music composed for a play of Gozzi and first performed in 1905, was the novel item of the programme of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall.

The suite is dedicated to Dr. Muck. The 1st, 2d, 4th and 8th movements were played at these concerts, under the direction of Max Fiedler, Feb. 18, 1911.

WOMEN'S CHORUS AIDS

Yesterday the work was heard for the first time in its entirety, and the women's chorus in the sixth movement was sung by members of the Musical Art Club and the Choral Music Society, Stephen S. Townsend conductor. Heinrich Gebhard, pianist, was the soloist. He played the "Symphonic Variations" of Cesar Franck and Richard Strauss' "Burlesque" for piano and orchestra. Smetana's overture to "The Sold Bride" ended the concert.

Busoni has stated that he has employed oriental melodies as the sole melodic material of this suite. Curiously enough, one of the tunes has an exact resemblance to a familiar English folk-tune, "Greensleaves." but the origins of many folk-tunes are matters of mystery. They travel through many countries and are appropriated by various peoples, although usually modified in the process. The lyrical theme of Turandot's march is an adapted Chinese melody, and the song of the women in the movement "Dance and Song" is, according to the composers' statement, "the oldest known Arabian song."

Clever Yet Boresome

The first movement of Busoni's suite pleases because of the indubitable orientalism of the themes, the ingenuity and the characteristic quality of the orchestration, and also a more truly imaginative quality than is found in the later movements.

The second movement, "Truffaldivo," has a rather ordinary kind of humor. After this the music becomes "deucedly clever," and in its cleverness very much of a bore. Is this the best Mr. Busoni, a past master of the art of musical composition, and one of the greatest musical intellects in the world today—is this the best he could do with his material? The rhythms are monotonously alike. The orchestral combinations have a family resemblance which ultimately becomes irritating. What is the use in quoting themes if the themes awaken no response in the imagination of the composer—if, in other words, the themes do not call out in him that which is himself? Not only is the greater part of this score, with all its clever tricks, barren of anything but the most unrelieved literalism, but most of it is common in the last degree. Who has not marvelled at the sounds of the circus band as the ladies rode forth on the tigers and the Indian rajahs bestrode the elephants in high estate? Mr. Busoni's music would serve admirably for such an occasion. It would thus be in place.

FERRUCCIO BUSONI,
Composer of suite dedicated to Dr. Karl Muck and performed by the Boston Symphony Orchestra yesterday.

At the bottom of it all is a hideous lack of taste. But the difference between the first movement and the other seven is mainly a difference of detail, and a lamentable difference in the amount of imagination displayed. The voices of the women give the offering a pretty effect. But by that time one has had nearly enough of effects, and hoped for a little inspired music—in vain. The performance, however, was a feat of virtuosity, and this, with the picturesqueness of the instrumentation and the jolly orientalism of the tunes, interested and amused the audience, which bestowed a tribute of applause well deserved by the orchestra, if not by the composition.

The other performances, too, were of exceptional brilliancy. Mr. Gebhard had never played more authoritatively, with more broad or a bigger, fuller tone. Not all pianists could understand so well at one and the same time Cesar Franck and Richard Strauss. Franck's charming variations need no comment at this time.

A welcome foil to this was the virtuoso performance of the delightful overture to "The Sold Bride," which was played with the utmost clearness and brilliancy at a breath-taking pace. In fact, a little too fast, in our opinion, for the composer's purpose. But if it was naughty, it was nice, and the open-air feeling and humor of the music made this an ideal concluding performance.

PRESS
ss: Philadelphia, Pa.
Feb. 2 1917

BOSTON ORCHESTRA WITEK SOLOIST

Dr. Muck Presents a Delightful Program, Contrasting Old and Modern Composition.

PROGRAM.

Smetana ...Overture to "The Sold Bride"
Bruch.....Fantasia on Scottish Airs, for violin and orchestra, Op. 46.
Strauss..."Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.
Beethoven Symphony No. 8, F major, Op.93
Conductor ..... Dr. Karl Muck
Soloist .....Anton Witek

It seems unfortunate that there is no understanding among the directors of the various orchestras in the make-up of their programs, in order to avoid repetitions, as so frequently has been the case this season. And this might apply also in the engagement of the artists. The argument on the other side may be that it is interesting to contrast the different interpretations of the great works, and the hearing of eminent soloists in works of a widely different character.

This might be a laudable desire was the orchestra concert season not so limited. But there is a great library of symphonies, as well as other big orchestral works, which are forbidden a hearing on account of opportunity; while, as to the artists, it limits the number to appear, and there are at least sufficient great artists on the concert platform, so that, for the sake of variety, and to hear as many of them as possible, through a prearranged understanding, it would not be necessary to bring more than one of them in an orchestra concert each season.

The Boston Symphony Orchestra, last evening at the Academy of Music, presented Beethoven's Eighth Symphony, which was played here by the Philadelphia Orchestra at its pair of concerts last week. At the Boston Symphony's January concert the soloist was Gabrilowitsch, the pianist, who had been the soloist with the Philadelphia Orchestra at the previous concert but one. Similar duplications have not been infrequent and a co-operative spirit would be most gratifying to the public who are thirsting to get at least a partial quench of the musical flow from the masters during each season.

Brilliant Interpretation.

Dr. Muck and his Boston musicians were in uncommonly fine spirit last evening and gave a peerless reading of the Eighth, one which drove away the certain element of monotony which encompasses this great work in the sometimes handling. Especially was the second movement voluptuous in its dainty tonal quality. And to compensate in the way of newness, Strauss' "Don Juan" and Smetana's overture to the opera "The Sold Bride" sufficed in their modern scoring, and both numbers were encompassed with an unusual brilliance and a striking reading on the part of the conductor.

It is the absolute rounding out of all the choirs that made the playing of the Boston Symphony last evening so striking. There is never noticeable the absence of a required uniformity. The great volume of the violins is emphatic, but not more so than the 'cellos, the violas, or, in fact, any section. It was therefore that the second movement of the symphony—the tantalizingly tuneful section of the work—was played, as it probably never before has been here, with the fine emphasis of the 'cello section, which is always so reliable; and in the "Don Juan" there was a similar striking individuality in the response of the oboes, the French horn, the flutes, and, in fact, every collective or individual effort was given just the proper attention, and the large audience gave an appreciative response to every part of the program.

Bruch's Fantasia Not Brilliant.

This response was especially warm to the soloist, Anton Witek, not probably for the delight of his work, as for the years of satisfactory service he has given as the [illegible]tmeister of the or- is not much glory for ch's "Fantasia on Mr. Witek's sub- owed evidence that ently with his ef- ation with the fine it was a pleasant ram.

the season by the will be given on Gerhardt the solo-

From the Herald Feb.10,1917

SYMPHONY GIVES VARIED PERFORMANCE

Busoni's Suite from the Music for 'Turandot,' Though Aided by a Female Chorus, Fails to Please in Concert Because of Constant Straining After the Exotic.

MR. GEBHARD DELIGHTFUL IN PIANO SELECTIONS

By PHILIP HALE.

The 14th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. Heinrich Gebhard was the pianist. The program was as follows: Busoni, Suite from the music for Gozzi's play "Turandot"; Cesar Franck, Symphonic Variations for piano and orchestra; Strauss, Burleske for piano and orchestra; Smetana, overture to "The Sold Bride." A female chorus from the Musical Art Club and Choral Musical Society sang the little song in Busoni's Suite.

Four movements of this Suite were performed here six years ago. Yesterday the whole Suite was played. However effective the music may be in the theatre, as concert music the Suite suffers from the constant straining after the exotic. Busoni has been quoted as saying that all his thematic material was borrowed from Oriental melodies. Strange to say, one of the themes is wholly occidental in character; it bears a striking resemblance to an old English carol. The music as a whole excites at first curiosity, then surprise. The curiosity is soon satisfied; the surprise is not repeated. There are ingenious effects, but the chief end of music is not merely to display ingenuity. The compositions of Busoni that we have heard resemble his piano playing; the music is without heart and without imagination. Perhaps this Suite fits the play, which is fantastical. The song that accompanies the dancers, may be "the oldest known Arabian song"; it is certainly uninteresting, nor was this the fault of the singers who kept to it bravely in spite of the discordant and distracting music of the dances.

Smetana's overture was first played here 30 years ago. When it was performed the next season a music critic of the town declared that the overture would not stand intimate acquaintance. This shows the folly of prophecy and the vanity of criticism. The overture has been often heard at these concerts, always with pleasure, and not merely because the performance by this orchestra is a tour de force of surpassing brilliance.

Franck's variations were played for the first time at these concerts. Mr. Gebhard was the first to play them in Boston, at a Jordan Hall orchestral concert 10 years ago. He was also the first to play Strauss's Burleske in this city. Why he thought it worth while to revise the latter is a question not easily answered.

Strauss himself—he was then a sworn follower of Johannes Brahms—thought little of it, was unwilling to have it published, although a publisher stood consenting and Strauss needed the money. How changed from the Strauss of the later years! Buelow, for whom the piano part was intended, thought the piece ugly. Probably Mr. Gebhard found the Burleske a suitable companion as regards length for Franck's Variations.

These Variations are beautiful, and for once Franck did not write at undue length. Last Saturday, apropos of Reger's Variations on a theme of Hiller, we quoted a profane remark of England's Sailor King. The remark applies in general; but there are variations by Beethoven that might have pleased even the disgusted monarch. There are a few other sets—among them this of Franck's—that are beautiful in spite of their form; or it might be said that in these variations Franck had woven charming thoughts and varied them so skilfully that while the theme stands out in recognizable beauty the comment or the changes of costume enhance the natural loveliness. Mr. Gebhard played delightfully as musician and virtuoso. He even gave some importance to the Burleske. His performance might serve Strauss as a defence for having written the piece.

The concert will be repeated tonight. There will be no concerts next week. The program of Feb. 23, 24 will be as follows: Cherubini, overture to "The Abencerrages"; Brahms, Concerto for violin and violoncello (Messrs. Witek and Warnke); Mozart, "Jupiter" symphony.

[82]

rom REPUBLICAN
ddress: Springfield, Mass.
ate FEB 11 1917

AN HISTORICAL SKETCH

Of the Wagner Pieces Which the Boston Symphony Orchestra is to Play in Springfield

It is a most comprehensive program which Dr Karl Muck has made for the Wagner concert, which the Boston symphony orchestra will give in the Auditorium Tuesday evening, the 20th, as the closing of the first series of subscription concerts in Springfield conducted by Charles A. Ellis of Boston. Wagner's activity as a composer is generally reckoned from the end of the '30s, when he wrote "Rienzi" to the first years of the '80s, when he finished "Parsifal." As a matter of fact, he had written considerable before "Rienzi," including a symphony and an opera called "Die Feen." These youthful works, however, have only an historical value and the great Wagner began with "Rienzi," the opera which he drew from Bulwer's popular novel.

It is the overture to "Rienzi" with which Dr Muck begins his program. It is characteristic of the real Wagner only in parts. Wagner at that time still used as his model the stilted form of grand opera which had become standardized (to use a modern word) by Meyerbeer, Auber and Rossini in the grand opera of Paris.

In "Tannhaeuser," the second opera after "Rienzi," Wagner decidedly found himself and "Tannhaueser" is as characteristic of his genius as any of the music dramas of "The Ring." If he does not use the leit-motif in the same manner in which he uses it in his latest works, "Tannhaeuser" is filled with characteristic phrases full of significance.

Dr Muck has not arranged his program in historical order for the very obvious reason that such would detract from the musical interest of the evening. He begins it with "Rienzi" and ends it with the "Tannhaeuser" overture. He follows the "Rienzi" with the exquisite "Siegfried Idyl" which was written in 1870, 25 years after "Tannhaeuser." This charming piece for small orchestra exhibits Wagner in a very personal mood for he wrote it as a Christmas present for his wife following the birth of his son, Siegfried, and built it chiefly on the love music from the final scene of the music drama of "Siegfried."

It has always been the belief of Dr Muck that in the later music dramas of Wagner, the music, the action and the decoration are so firmly welded together that to transpose the music alone to a concert stage with the idea of reproducing in any measure its original success, is a hopeless task and he has consistently refused to play excerpts, particularly from any of the music dramas of "The Ring." He has, however, yielded so far as to play the very cunning arrangement of selections from "Siegfried and Goetterdaemmerung" which were made by the great Hans Richter. Richter has taken the opening of the final scene of "Siegfried" portraying Siegfried's passage through the wall of fire to the rock where lies the sleeping Brunnhilde, and joined to it the coming of dawn and Siegfried's Rhine journey from the prolog to "Goetterdaemmerung." In none of these selections in the music dramas themselves is the voice used and, in fact, through the greater part of them the stage is dark. In these selections, however, are heard many of the principal motifs of "The Ring" and they contain some of the most beautiful music that Wagner has written.

The other selection on the program is from the last act of "Die Meistersinger" and this music stands separation from the stage without much loss. It comprises the introduction to the third act, built on the soliloquy of Hans Sachs over the follies of humanity, the dance of the townspeople at the festival on the banks of the river Pegnitz, the entrance of the pompous mastersingers and finally the chorale-like homage paid to Hans Sachs, which virtually brings the opera to an end.

The other number on the program will be the prelude to "Lohengrin," which although written at the end of the '40s (the opera having been produced in 1850) contains the germ of mysticism and transcendentalism in Wagner which gave to the world 30 years later the wondrous drama of the Holy Grail, "Parsifal." Tickets for the Wagner concert go on sale at Otto Baab's music house Monday morning, February 12.

rom NORTH AMERICAN
ddress: Philadelphia, Pa.
ate FEB 11 1917

No novelty appears on the fourth program of the Boston Symphony Orchestra, which will be played in the Academy of Music tomorrow evening. All the works are well-tried favorites. The soloist will be Anton Witek, who occupies the post of concertmaster in the orchestra. Mr. Witek has appeared here as soloist several times in the last five years and Philadelphia is well aware of his gifts. He will play "The Scotch Fantasy" for violin and orchestra of Max Bruch, an unusual composition.

1884

REDUCTION

RATIO

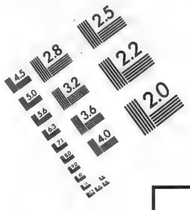
14x

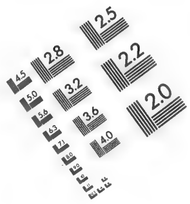
2.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

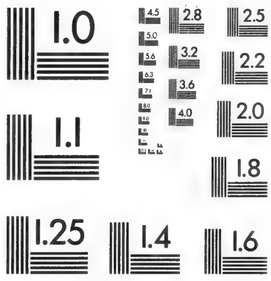
PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC





150 mm

100 mm



ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

1.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

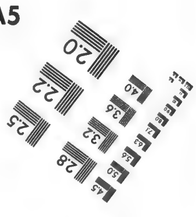
2.0 mm

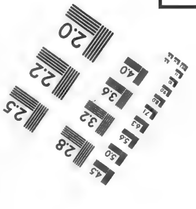
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

2.5 mm

A5

A4





PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

3.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

A Busoni Whom Audiences Seldom Hear

The Composer of Orchestral and Piano Pieces as Singular, Individual and Characteristic as His Familiar Playing

The performance at the Symphony Concerts yesterday afternoon and again this evening of the Suite that Mr. Busoni assembled from his incidental music to Gozzi's Chinese play of "Turandot" make one of the rare occasions on which an orchestral piece from his hand has been heard in Boston or, indeed, in all America. As a pianist of remarkable technical and mental power and of distinctive cast of imagination and emotion, he has more than once gone up and down the United States. As a composer of music for orchestra or for pianoforte of as singular voice and as personal quality, even the practised public of symphony concerts hardly knows him. Relatively seldom, unless he was the pianist, have such pieces from his pen been played in the Berlin that professes to set him high; while in New York, Chicago or Boston, performances have been still fewer. Even among the musically informed there is no more than a vague impression that Mr. Busoni is a composer with a theory, a practice and a substantial accomplishment of his own. The moment is ripe, then, for a brief survey of him as such and the glass is at hand in an article that Dr. Hugo Leichtentritt, the able and astute Berlinese writer about music, contributed to The Musical Quarterly for January last. By the generous permission of the editor, Dr. O. G. Sonneck of Washington, and the publishers, Messrs. Schirmer of New York, a considerable part of the essay is reprinted hereunder.

IT is a common experience in the history of arts that the world will fail to appreciate an artist, however famous he may be, as soon as he shows an ambition to distinguish himself in a field of activity alien to the one in which he acquired his first fame. Thus it happened to Franz Liszt. His pianistic genius was admired without reserve, unanimously, all the world over, but in his capacity as a composer he had to combat most serious opposition throughout his life, and even now there is a considerable divergence of opinion on this topic, although the importance of Liszt the composer has become sufficiently manifest. Similarly, Ferruccio Busoni is esteemed as a pianist of the first order, but his remarkable achievements as a composer are hardly appreciated at their full value. It is the purpose of the present essay to analyze the rather complicated character of Busoni the composer, to characterize his art, to show its development and to appraise its importance.

Ferruccio Benedetto Busoni

Beginnings

Dr. Leichtentritt then traverses various early music of Busoni for piano or other instruments and speedily reaches his first orchestral pieces. Two (he says) deserve special attention. The "Symphonic Tonepoem" (Symphonisches Tongedicht, Breitkopf & Härtel, Op. 32a,) dedicated to Arthur Nikisch, was written during the American sojourn of Busoni. I remember having heard the initial performance under Nikisch's direction at a concert of the Boston Symphony Orchestra in 1893. This date will help to explain the nature of the composition. Busoni's personality is hardly visible here. The score has a marked resemblance to the early works of Richard Strauss and this resemblance is perhaps less due to a direct influence, than to the models and starting-points at that time common to Busoni and Strauss: the traces of Berlioz, Liszt, Wagner are easily discernible in both. Busoni's work is not lacking in interesting traits, both in symphonic development and orchestral treatment: one may adjudge it, if not a "Meisterstück," at all events an excellent "Gesellenstück" which proves its author's fitness to be promoted to the dignity of a master in due time.

A decided step forward toward this magistral dignity is taken in the Second Orchestral Suite, Op. 34a (Breitkopf & Härtel). This "Geharnischte Suite," composed in 1895, shows (especially in its remodelled version of 1903) unmistakably the hand of Busoni. The four movements are dedicated to friends from Helsingfors, Jean Sibelius Adolf Paul, Armas Järnefelt, Eero Järnefelt. Recollections from northern shores are discernible in the spirit which breathes in these martial sounds, these rhythms full of obstinate northern energy, these austere, plastic melodies. Technically there is a great advance in the terse form, the economical use of harmonic and orchestral resources, the sureness with which the effects aimed at are reached, the clearness of construction and development. The whole manner of writing shows a considerable resemblance to Sibelius's symphonic work. In all four parts there is a power of working up to impressive climaxes which always assures the effect of this suite. The first piece, "Vorspiel" (Introduction), is severe in measured, march-like rhythms, rather dark in coloring. No. 2, "Kriegstanz" (War-dance), is perhaps the most original part of the whole suite; only the composer of the "Turandot" music could have written this brilliant piece. No. 3, "Grabdenkmal" (Funeral Monument), in the rhythms of a funeral-march, very northern in sentiment and coloring; the climax in the middle has a splendid effect, and no less impressive is the gradual descent from it to the close in softest pianissimo. The fourth part, "Ansturm" (Assault), is a finale of impetuous energy. The soft intermezzo is a wise trait. This Allegretto marziale, with its introduction, sounding as if it were a faint echo of far-off fighting, forms a happy contrast to the stormy motion and fiery energy of the close, at the same time preserving the unity of sentiment.

The Concertos

The violin concerto has of late become somewhat familiar through frequent performance. The young Hungarian violinists Szigeti and Telmanyi especially have played it often. The composition dates back to 1898; it was published years afterwards as Op. 35. The rather simple harmony, the less progressive treatment, compared with the piano concerto, and the influence of Brahms and Liszt, are the outward signs of the early date of composition. Of Brahms's violin concerto one is reminded by the key, D major, and the rather Brahms-like principal theme with its effective entrance in the highest octave after extended passagework on the organ-point of the dominant at the very beginning. In form the concerto follows the model of Liszt's concertos; though written in one movement only, the three sections of the sonata-form Allegro, Andante, Finale are marked clearly and the thematic material in all three parts flows from a common source. The second section, Quasi andante, a hymn-like piece of broad melodic outlines with an agitato intermezzo, is the most striking part of the whole, musically. It has the austere beauty characteristic of Busoni, an elevation of sentiment which approaches the splendid beginning of the piano concerto. The introductory allegro and the finale are brilliant, effective and spirited violin music, though hardly fully expressive of their author's individuality.

I have a vivid recollection of the first performance of Busoni's piano concerto in Berlin in 1904. Dr. Muck conducted the Philharmonic Orchestra, Busoni played the piano part. The public was dumbfounded at the startling "ugliness" of the music; the verdict of the press was almost unanimous against the composition, which was found barren in invention, a scandalous outgrowth of modernism. Ten years later, the same concerto was greeted with enthusiasm, its ugliness, its modernism seemed no longer offensive, a wealth of imagination was seen in it which contrasted strangely to the "barrenness" formerly attributed to it. In short, musical people saw that a rare masterpiece was laid before them which they could not understand a decade before, but which seemed intelligible now, after Strauss's "Salome," after Debussy, Skriabin and Schönberg had been heard and more or less appreciated. Nowadays it seems strange that one should ever have had a doubt about the value of this monumental composition, so convincing and logical does it seem. As a concerto this symphonic work forms a class for itself. It is not, like the Chopin concertos, a solo piece with orchestral accompaniment, nor does it resemble the Mozart or Beethoven concerto as a contest between piano and orchestra; while in spite of the importance of the orchestral part it cannot be called a symphony with piano obbligato, like Brahms's concertos. Busoni takes "concertos" in the older sense of the word, as a coöperation of several bodies of sound; the piano, a large orchestra, and a six-part male chorus collaborate to produce a symphonic whole.

The solo part is, of course, sparkling with virtuosity, yet without assuming the principal place in the ensemble; in an original, novel way it is rather of coloristic, ornamental effect. The thematic framework of this symphony in five movements is furnished by the orchestra. The piano throws over it a flexible, glittering, ample veil, dazzling, brilliant reflexes of light and color. The real character of piano style, constant motion, has nowhere been brought out in so brilliant a manner, except by Liszt. There is nothing massive, nothing inflexible, everything is resolved into motion, into flowing figuration. The artistico-technical motive of this style of writing is not the straight line, but the manifoldly broken line. Scale-figures, broken-chord figures, the tremolo, the trill in many new variations, are the elements of this figural technique. A second characteristic trait of Busoni's piano-treatment is his peculiar use of chord-playing, octaves and the martellato element, which is of prime importance in piano technique; herein the plastic expression, the sharply marked rhythm, has its source, being derived from chords, octaves, martellato, wristwork and armwork in contradistinction to the gliding manner of playing necessitated by the smooth flow of running passages. This combination of vertical and horizontal lines, this complicated design, obtains shades of colors by the extraordinary art of pedal treatment which this score demands. The ear hears much more than the notes show: long-sustained tones, the intermingling of different resounding chords, produce various new harmonic effects, a sonority rich in gradations of strength and color. The original sound-effects of this score come from the peculiar combination of piano and orchestra, from the manner in which the piano dives into the waves of the orchestra, works its way to the surface again and glides along, as it were, caressingly; then rushes on like a foaming mountain-stream, challenging the orchestra with an expression now imperious, now plaintive, or alluring, or sobbing, or imploring, or jubilant, while the orchestra pursues its way calmly.

The construction of the concerto is similar to that of a sonata. In place of the regular first "movement" form, a "prologo e introito" is put. The "pezzo giocoso" corresponds to the scherzo, the "pezzo serioso" to the adagio. The fourth movement, "All' italiana," has the character of a brilliant finale. To close the concerto with the entire bacchantic piece did not, however, agree with the idea of the entire composition. The serious groundtone of the whole was to be brought out yet more strongly, and so the composer added a fifth movement, a solemn male chorus (to pantheistic verses from Oehlenschläger's drama "Aladin"), this "cantico" corresponding to the calm and solemn "prologo."

Maturity and Innovation

Dr. Leichtentritt then describes Busoni's incidental music to Gozzi's Chinese fairy-play of "Turandot," heard at the Symphony Concerts yesterday and noted elsewhere in this paper; lingers over various piano pieces and so reaches the orchestral music of the composer's present innovating and sharply individualized years. Two such pieces, he says, the "Berceuse Elegiaque" and the "Nocturne Symphonique," show the fully developed, mature style of Busoni. The orchestral mass is dissolved here into individual elements. The intimacy, perspicuous clearness, delicacy of tone-colors desired necessitate the suppression of the massive, loud-sounding instruments, like trumpets and trombones. A new kind of "polyphonic harmony" is used. Not one part is written against the other, not one group of instruments balanced against another, but tone against tone, every single instrument against some other. The music looks very simple, but its proper performance demands an infinite subtlety, otherwise pieces of this kind are easily turned into caricatures. Different chords run into each other, major and minor are sounded at the same time, unexpected chord-combinations clash one upon another. In the "Berceuse," for instance, towards the end the celesta plays in A major and the harp at the same time in C minor. The resulting sonority is not, as in arithmetic, the simple sum of the component parts, but something new, totally different, due to the shading of the single values of colors, as the painters call it. As in the second Sonatina, new chords composed of seconds, fourths, sevenths abound here, showing that chord-effects are possible in ways different from the ordinary superposition of thirds.

The "Berceuse" is an elegiac piece of extremely delicate sound, in fact, perhaps the most delicate piece to be found in orchestral literature, more so, even Berlioz's "Queen Mab" scherzo, or o' the Wisp" minuet, although n sembling these pieces in the least wise. The melody is plaintive, sor frequently interrupted as if by sobbi moaning, here and there swelled by den, but quickly subdued outburst o These cries of woe wander from o strument to another; towards the clo piece exhales its breath, so to say dying. From beginning to end the r rhythm of the accompaniment fig maintained, calm in its monotonou tion. "Cradle-song of the man Coffin of His Mother" is the sub-t this extraordinary composition; it ser throw a light on the emotional atmo and suggestion poured forth from tones.

Different from the dusky, twilight of this piece are the still darker sha night which seem to envelop the to the "Nocturne Symphonique." The p

Within Busoni's Music a

Turandot, Princess of C

As Acted by Miss Evelyn d'Alroy, at St. James's Th

TIMES
ess: New York City

THE BOSTON ORCHESTRA.

Reger's Variations, Mozart, Beethoven and Smetana Heard.

The Boston Symphony Orchestra at its concert in Carnegie Hall last evening presented a program containing nothing unfamiliar to its audiences. It began with the overture to Mozart's opera, "Le Nozze di Figaro," which is in the season's repertory at the Metropolitan Opera House, and continued with Beethoven's eighth symphony, Max Reger's "Variations and Fugue on a Merry Theme of J. A. Hiller," Op. 100, and the overture to Smetana's opera, "The Bartered Bride," also in recent years played at the Metropolitan.

Reger's variations and fugue were first given in New York by the Boston orchestra, and seemed then, as they do now, one of his most important and successful compositions. It may be assumed that their performance was in some way a reminder of the composer's death, which occurred last Spring. It does not seem likely that Reger's fame will be a lasting one, but he was one of the curious products of the most modern developments of music, looking backward and at the same time forward. His command of the most recondite forms of contrapuntal art is nowhere more conspicuously or skillfully shown than in these variations, and especially in the double fugue at the end, with its imposing and elaborately wrought climax. The variations are of great length—too great—and there are pages that show the desultory, at times almost uncertain, manner of Reger's musical thinking. There are pages of real beauty, of felicitous expression, of mood evoked and sustained. He has a characteristic instrumental utterance of his own, not brilliant and highly colored, but often subtle and ingenious. It was well that these variations should be heard again, and they were listened to with interest. The performance was one of Dr. Muck's most remarkable ones in the perfection and finish with which Reger's involved score was set forth.

As to the transparent brilliancy and vivacity of the performance of Mozart's overture, the spirit and rhythmic buoyancy, the polished phrasing with which Beethoven's symphony was reproduced, they were characteristic of the fines things the Boston players do under Dr. Muck's conducting.

From TRIBUNE
Address: New York City
Date

Boston Symphony Gives Beethoven's Eighth Symphony

Crowded Carnegie Hall Receives Programme of Color, Variety and General Interest

The Boston Symphony's programme last night was, all things considered, a relief from some of Dr. Muck's recent offerings. It was far from being unconventional and it possessed no novelties, but it was not a bore. It possessed color, variety and general interest. It opened with the overtime to "Le Nozze di Figaro," in which Dr. Muck's understanding of the classic style was most grateful. Of it he gave a reading light as air, sparking as champagne.

The piece de resistance was the Beethoven Eighth Symphony and here again the band was altogether at home. It was a performance of exquisite dynamic adjustment, beautifully articulated, fanciful, yet free from exaggeration. The closing numbers were Reger's Variations and Fugue on a Merry Theme of J. A. Hiller and the overtime to "Smetana's "The Bartered Bride." It is not necessary to add that Carnegie Hall was filled to the limit. The New York musical public knows the highest in music, all the Jeremiahs in the land notwithstanding.

From STAATS-ZEITUNG
Address: New York City
Date FEB 1 6

Bostoner Symphonie-Konzert.

Die stets willkommenen Bostoner Gäste erfreuten uns gestern abend in Carnegie Hall mit den reifsten Proben ihrer herrlichen Kunst. Man kann sagen, daß Dr. Muck und seine Meisterspieler gestern einen „besonders guten Abend" hatten, denn sie strahlten in fast tadelloser Reinheit und farbigstem Glanz. Da gab es eine von allen Huldinnen der Anmut geküßte Aufführung von Mozarts Ouverture zur „Hochzeit des Figaro", deren feine Rokokograzie in lebhaftestem Kontakt stand zu der ursprünglichen Kraft und dem etwas derben Humor, der in Muck's Wiedergabe der Smetana'schen Ouverture zur „Verkauften Braut" zu Worte kam. Es waren Gegensätze in Stil und Farbigkeit, aber beides wirkliche Kunstwerke.

Muck's Wiedergabe von Beethovens Achter Symphonie war der Inbegriff unwiderstehlichen Humors, wirklichster Behaglichkeit, ja ausgelassenster Fröhlichkeit. Das Orchester folgte seinem Führer mit herzerquickender Frische und einer Klarheit der Form, die Bewunderung heischen mußte. Einen orchestralen Höhepunkt ohne Gleichen bedeutete die strahlend virtuos durchgeführte Wiedergabe von Regers „Variationen und Fuge" über ein Hiller'sches Thema. Namentlich die Fuge war mit einer durchsichtigen Klarheit ausgelegt, die einen stolzen Gipfel emotioneller Instrumental-Kunst bildete. Das Publikum konnte sich in Ovationen dem Dirigenten und dem Meisterorchester gegenüber nicht genug tun.

From SUN
dress: New York City

From HERALD
ddress: New York City

ate

BOSTONIANS HEARD.

Symphony Orchestra Well Received in Fourth Subscription Concert.

The Boston Symphony Orchestra gave the fourth of its evening subscription concerts in Carnegie Hall last evening. The programme comprised the overture to Mozart's "Marriage of Figaro," Beethoven's eighth symphony, Max Reger's variations and fugue on a theme by Hiller and Smetana's overture to "The Sold Bride."

It is difficult to determine what scheme was in the mind of the distinguished Dr. Muck when he arranged this list. Perhaps he offered the overture to "The Marriage of Figaro" as a delicate compliment to the local opera house for its recent revival of the opera. There are compliments and compliments of course, and one is that the Metropolitan orchestra can play the overture excellently.

The eighth symphony is always welcome. It is so familiar to music lovers that its simple and melodious measures bring with them a feeling of repose which so much modern music is not kind enough to give. Reger's variations too have been heard here several times, but are naturally not the common property of music lovers. They are good variations on a good theme and they belong to the kinds of music in which Dr. Muck and his virtuosi are very much at home.

Smetana's overture is a very old friend, and its brilliant, swinging measures, rushing along like a sparkling mountain torrent, served well to refresh minds which had been listening to somewhat more serious matters. The playing of the Boston orchestra is always good to hear. It does not call for special comment at this time. The audience was of the type always seen at these concerts and the applause betokened a lively satisfaction.

BOSTON ORCHESTRA CONCE

Despite the storm Carnegie Hall rowded last night for the Boston phony concert.

A spirit of comedy disp ved the n hat austerity is characteristic of a ton Orchestra programme. There fun in the overture to "Le Nozze d garo," wit and drollery in the overtu "The Bartered Bride." Beethoven's e symphony, too, is full of merry c Any one of these numbers would put audience into good humor. The delic the archness, the light-hearted and vacity with which they were played n say optimists of all present. As a ma f comedy, Dr. Karl Muck in his spark performances might rank with molier aristophanes.

The Beethoven symphony was supe ly played. All the precious qualities the orchestra came to the fore in serando and particularly in the a ro vivace. Exquisite in tone color for mand vigorous in rhythm, plastic phrasing, Dr. Muck's reading evo much praise. The overture to " Bartered Bride" was taken at a brea ss tempo.

In the rarely played Reger variati and fugue on a merry theme by Hil the harmonization was rich and color the technical resource of Reger—th were eleven variations—compelled a mination. The interweaving of melo with contra puntal elaborations was only skilful but interesting, a qual not always associated with Reger. Muck's reading was noteworthy for clarity and wealth of orchestral col ing. After it there was a great demo stration.

[83]

REDUCTION

RATIO

12x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

thin Busoni's Music and Gozzi's Play

Turandot, Princess of China

As Acted by Miss Evelyn d'Alroy, at St. James's Theatre, in London, in 1913

ent against some other. simple, but its proper is an infinite subtlety, this kind are easily res. Different chords major and minor are ne time, unexpected lash one upon another. for instance, towards plays in A major and time in C minor. The not, as in arithmetic, e component parts, but ly different, due to the e values of colors, as s in the second Sona- composed of seconds, bound here, showing re possible in ways ordinary superposition

s an elegiac piece of ound, in fact, perhaps iece to be found in orchestral literature, more so, even, than Berlioz's "Queen Mab" scherzo, or "Will o' the Wisp" minuet, although not resembling these pieces in the least otherwise. The melody is plaintive, sorrowful, frequently interrupted as if by sobbing and moaning, here and there swelled by a sudden, but quickly subdued outburst of grief. These cries of woe wander from one instrument to another; towards the close the piece exhales its breath, so to say, as if dying. From beginning to end the rocking rhythm of the accompaniment figures is maintained, calm in its monotonous motion. "Cradle-song of the man at the Coffin of His Mother" is the sub-title of this extraordinary composition; it serves to throw a light on the emotional atmosphere and suggestion poured forth from these tones.

Different from the dusky, twilight colors of this piece are the still darker shades of night which seem to envelop the tones of the "Nocturne Symphonique." The polyphonic texture of the nocturne is still denser. The breath of Southern skies pervades both pieces. The "Berceuse' 'is more in the manner of a monologue, the "Nocturne" more like a dialogue. Sad, low, trembling in painful emotion, is the speech of both. Just as the eye needs special adaptation in oorder to perceive gradually the contours of objects in the darkness, so the ear must get accustomed to the dense network of tone-threads which is spun around these melodic fragments, to the peculiar manner in which the tone-colors flow into each other.

To the same group of compositions of Busoni's latest phase belongs "The Indian Fantasy" for piano and orchestra. It is, however, of a much more popular stamp, despite its complexity. A brilliant piano-piece on genuine Indian motives, distinguished by a plastic clearness hard as steel. Three parts passing one into the other form the entire composition: A fantasy, a canzone (of a quite enchanting beauty), and a finale on three Indian motives and an original melody. The endless sweep of the North American prairies is placed before the imagination in this picturesque composition; the father of rivers, the mighty Mississippi; the melancholy of the vast plains; against the distant horizon the silhouettes of the redskins; we hear the trampling of horses onrushing in furious gallop, the war whoops; we see the glitter of menacing tomahawks; we almost smell the fresh breeze of the prairie, the cool morning air.

The One Opera

One of Busoni's most important and characteristic works is his opera "Die Brautwahl." The first performance took place at the Hamburg Opera, April 13, 1912. Afterwards it was heard in Mannheim, but in spite of these performances it is as yet almost unknown and did not meet with the success it deserves. This "musical-fantastic comedy" is still awaiting a sympathetic performance; only then can an adequate judgment be pronounced. All criticisms of the Hamburg première agreed in the opinion that a wealth of music was lavished on a subject which did not repay the labor spent on it. Busoni has his own ideas, however, about the nature of a dramatic text and its musical treatment, which differ from the commonly accepted opinions on this subject. At all events, it is certain that the text (by Busoni himself) also shows the hand of an unusual artist, a soulful and thoughtful poet. Perhaps the theatrical verve is not strong enough for the taste of the average theatre-goer, but its artistic qualities are beyond all doubt. What attracted Busoni in the story of E. T. A. Hoffmann, the Berlin romantic novelist of a century ago, is the atmosphere of a supernatural, fantastic element in its mixture with reality. The scene is laid in the Berlin of 1820, with its atmosphere of well-ordered rationalism; a bright, daylight scene with which the demoniac, mysterious, nocturnal visions of the characters engaged contrast strangely. Here Busoni has found an occasion to give vent to his strong sense for fantastic humor, grotesque, bizarre imagination. And in all these respects the score of the opera is a masterpiece of the first rank—in fact one of the most admirable of his orchestral scores in the exuberant wealth of original ideas, sounds of picturesque novelty, imagery of the most brilliant kind, powerful and enchanting in its mystic depth and the purity of its emotional strength.

The orchestral suite of five pieces, published separately, will give a good idea of the "Brautwahl" music when transferred to the concert room, No. 1, "Spukhaftes Stück," is the musical description of a magic trick played by the goldsmith Leonard. He bewitches the entire company, so that they begin a galop, dancing more and more wildly till they are completely exhausted. No. 2, "Lyrisches Stück," is a composition of Fouqué's poem, "Ein Flüstern, Rauschen, Klingen geht durch den Frühlingshain"—a most delicate melody, characteristic of Busoni's austere tenderness; in the opera it is sung by the heroine at her spinet. No. 3, "Mystisches Stück," comprises the mystic, solemn actions of the opera. It includes the apparition of the unknown bride to the bridegroom at midnight of a certain autumn day, a piece of music which is also included in the "Elegies" for piano. No. 4, "Hebräisches Stück," gives the portrait of Manasse, the mysterious old Jew who plays such a conspicuous part in Hoffmann's novel. The orthodox and demoniac traits of this fantastic character are expressed in the music, in which a complicated, meditative, sombre fantasy on Hebrew synagogue-melodies is particularly conspicuous, with its strange murmurings, groans, and wild, weird outcries. No. 5, "Heiteres Stück," is brimful of life and motion, descriptive of the first scene of the opera (which is laid in the Berlin park, the Thiergarten); the band playing jolly tunes, while the crowd is listening, drinking coffee and eating cake. To this is attached the brilliant "Feuergaukelspiel," which ends the first act, descriptive of magic tricks.

Another piece of the "Brautwahl" music, not contained in the suite, but nevertheless suitable for the concert-hall, is the prelude to the third act, to which may be joined the first scene: a sombre night by the frog pond in the Berlin Thiergarten; the desolate lover, about to end his life by jumping into the pond, is rescued at the last moment. There is a mixture of im-

Continued on Following Page

rived mainly from Mozart. Wagner has influenced him only during a limited period of his youth, less than all the other noted musicians of equal age. His artistic creed has later on rather put him into opposition towards Wagner, felt instinctively at first, expressed logically afterwards. From about 1890 the progressive tendencies become more and more manifest. Slowly Busoni turns towards a new horizon, yet never losing the ground under his feet, always remaining firmly rooted in the past. This circumstance gives a legitimate, natural aspect to his most daring innovations; they are a necessary growth, not whimsical, sensational, or forced.

The sense for new combinations of simultaneous tones, for delicate shadings of tone, is a peculiarity of our nervous age and its most salient characteristic. To this modern development of harmony Busoni has made some very important contributions. Step by step his innovations can be traced. The compositions up to about 1895 hardly go beyond the practice of modern chromatic harmony as we find it in Liszt's and Wagner's works. But from about 1900 new elements of harmony make their appearance in his music. He first exercises his ingenuity to find new effects within the system of chords generally accepted. Some of his processes are the following: Major and minor triad simultaneously, progressions of parallel fifths and fourths, different chords sounding together, different keys at the same time, chords formed by a conglomeration of seconds and fourths, new scales, new forms of cadence and modulation, a more liberal aspect of tonality, disregard for the commonly accepted idea of tonality, a striving aimed at evolving third-tones and quarter-tones.

Beside His Fellows

With the Finnish composers, especially Sibelius, the modern French school around Debussy, and Delius, Skriabin, Schönberg, Busoni has some traits in common. Though a superficial observer might perhaps consider him a follower of these musicians, still the differences between his way of writing and theirs are greater than the similarities. The most striking resemblance between Debussy and Busoni is their predilection for exotic scales. The possibilities of our major and minor scale in a melodic and harmonic way are apparently exhausted. Hence the desire of progressive minds to procure new material for music. The mediæval church scales have been utilized more or less by modern composers, Beethoven, Brahms, Chopin, Franck, the modern Russians and Frenchmen. As the music of the Oriental nations became more familiar in Europe, it exercised a certain influence. The Pentatonic scale of the Chinese, the ancient Scotch and the North American Indians, the whole-tone scale of the Siamese, found its way into French music, partly by the way of Russia. By experiment, Busoni has found out that there are more than a hundred scales possible, many of which have doubtless never yet been used in composition. Though Busoni and the modern French and Russian writers occasionally meet on common ground in the use of such scales, still, his manner of employing them, his thematic invention, his spiritual capacities and temperament are considerably, in fact fundamentally, different from theirs. Busoni is more austere, more masculine, more exalted and of greater energy, less enchanting, less soft and flexible than Debussy. From Schönberg and Skriabin, the two most radical modern musicians—apart from the futurists in Italy, who so far have not been accepted seriously—Busoni differs by his more organic and sounder art, by the stronger, more legitimate, broader basis, musically as well as spiritually and intellectually. He continues in a straight line the series of the older masters, whereas most of the radical modernists run the risk of losing their way in a side-path which leads into a wilderness. In musical erudition and polyphonic art, he surpasses all the other modernists, in fact, he deserves in all these respects the title of "master" in the sense in which it is commonly applied.

Goal and Gospel

Among these masters there has always existed, as the history of art shows, a marked difference as regards their attitude towards expression and means of expression. All real masters have always had to express something personal, unique, new. Many of them have found it possible to express their individual feelings within the range of the technical means in use at their time, or without considerable departure from this technical basis. Others have sought their ideal by trying to develop new means of expression, new harmonies, rhythms, forms, sounds. And among these again there are some who come to their discoveries in a naive way, by inspiration, others by a systematic, scientific investigation, by labor of the intellect. Busoni seems to belong to the last class, most emphatically. He meditates profoundly on the possibilities of a change, an advance in form, color, harmony, rhythm. Like a great inventor he experiments in all these directions, not at haphazard, but with superior intelligence—in this way far superior to revolutionary anarchists like Schönberg and Skriabin—with a certain end in view. With passionate energy he works at his problems. Occasionally, it may seem as if this intellectual labor overbalanced the emotional essence the soul, as if the means of expression were ahead of the inspiration. But always, so far, he has succeeded in mastering his own progressive ideas, so that his inspiration regains its due prominence; his invention, his ideas, become such that they need just those novel ways of expression. Thus the balance is restored, the basis is found which might be sufficient for a whole series of years. But his restless mind is not content with the result thus gained; he does not care to rest on his laurels; in his next work he is urged forward to try something new. Again he begins experimenting, his fertile mind finds new technical devices, and before long his creative imagination is enflamed, he breathes naturally in the new atmosphere.

Busoni's art has often been critised by superficial observers as being too intellectual, too cool, somewhat soulless. This criticism I consider altogether unjust. He is "problematic," no doubt, because he is in advance of the standard of the day. But his music ceases to be problematic as soon as his listeners have become familiar with his way of expression. He has written some eloquent words on feeling and emotion in his "Sketch of a New Esthetic of Music," and I quote a few of these sentences at the end of this essay, because they throw light on his ideas of art:

"In art, feeling is held to be the highest moral qualification. In music, however, feeling requires two consorts, taste and style. Now, in life, one encounters real taste as seldom as deep and true feeling: as for style, it is a province of art. 'Feeling' is generally understood to mean tenderness, pathos, and extravagance of expression. But how much more does the marvellous flower 'Emotion' unfold! Restraint and forbearance, renunciation, power, activity, patience, magnanimity, joyousness, and that all-controlling intelligence wherein feeling actually takes its rise. What the amateur and the mediocre artist attempt to express, is feeling in little, in detail, for a short stretch. Feeling on a grand scale is mistaken by the amateur, the semi-artist, the public (and the critics, too, unhappily) for a want of emotion, because they all are unable to hear the longer reaches as parts of a yet more extended whole. Feeling, therefore, is likewise economy. Hence, I distinguish feeling as Taste, as Style, as Economy. Each a whole in itself, and each one-third of the whole. Within and over them rules a subjective trinity: Temperament, Intelligence and the instinct of Equipoise. These six carry on a dance of such subtility in the choice of partners and intertwining of figures, in the bearing and the being borne, in advancing and curtseying, in motion and repose, that no loftier height of artistry is conceivable."

om HERALD

idress: New York City

ate

BOSTON ORCHESTRA CONCERT.

Despite the storm Carnegie Hall was crowded last night for the Boston Symphony concert.

A spirit of comedy disproved the notion that austerity is characteristic of a Boston Orchestra programme. There was fun in the overture to "Le Nozze di Figaro," wit and drollery in the overture to "The Bartered Bride." Beethoven's eighth symphony, too, is full of merry cheer. Any one of these numbers would put an audience into good humor. The delicacy the archness, the light-hearted and vivacity with which they were played made gay optimists of all present. As a master of comedy, Dr. Karl Muck in his sparkling performances might rank with moliere or aristophanes.

The Beethoven symphony was superbly played. All the precious qualities of the orchestra came to the fore in the scherando and particularly in the allegro vivace. Exquisite in tone coloring, fir mand vigorous in rhythm, plastic in phrasing, Dr. Muck's reading evoked much praise. The overture to "The Bartered Bride" was taken at a breathless tempo.

In the rarely played Reger variations and fugue on a merry theme by Hiller, the harmonization was rich and colorful. The technical resource of Reger—there were eleven variations—compelled admiration. The interweaving of melody with contra puntal elaborations was not only skilful but interesting, a quality not always associated with Reger. Dr. Muck's reading was noteworthy for its clarity and wealth of orchestral coloring. After it there was a great demonstration.

From the Traveler Feb. 10, 1917.

Not for many moons has a concert by the Boston Symphony Orchestra afforded more plesaure than that of yesterday afternoon. Dr. Muck was particularly happy in his choice of numbers, and as added attractions there was the chorus of women's voices from the ranks of the Musical Art Society and Choral Music Society and Heinrich Gebhard, pianist, as soloist. The program was: Busoni, Suite from the music for Gozzi's play "Turandot"; Cesar Franck, Symphonic Variations for piano and orchestra; Strauss, Burleske for piano and orchestra; Smetana, overture to "The Sold Bride."

The Busoni Suite was given here in its entirety for the first time and was played as probably no other orchestra in the world could play it. The selection affords grand opportunities for the various choirs of the orchestra and these choirs made the most of them. Notably fine was the work of Mr. Neumann with his array of "kettles." The comparatively small part falling to the women's chorus was in keeping with the high standard of their organization. Fortunate is Dr. Muck to have such talent as Mr. Townsend's singers to draw upon.

Mr. Gebhard, ever heard with pleasure, is never so much in his element as when playing as soloist with this orchestra.

Enthusiasm ran high throughout the afternoon.

[84]

[illegible] and Strauss's "Don Juan."

thin Busoni's Music and Gozzi's Play

Turandot, Princess of China

As Acted by Miss Evelyn d'Alroy, at St. James's Theatre, in London, in 1913

ent against some other. simple, but its proper s an infinite subtlety, this kind are easily res. Different chords major and minor are ne time, unexpected lash one upon another. for instance, towards plays in A major and time in C minor. The not, as in arithmetic, e component parts, but ly different, due to the le values of colors, as As in the second Sona- composed of seconds, abound here, showing are possible in ways ordinary superposition

s an elegiac piece of ound, in fact, perhaps iece to be found in orchestral literature, more so, even, than Berlioz's "Queen Mab" scherzo, or "Will o' the Wisp" minuet, although not resembling these pieces in the least otherwise. The melody is plaintive, sorrowful, frequently interrupted as if by sobbing and moaning, here and there swelled by a sudden, but quickly subdued outburst of grief. These cries of woe wander from one instrument to another; towards the close the piece exhales its breath, so to say, as if dying. From beginning to end the rocking rhythm of the accompaniment figures is maintained, calm in its monotonous motion. "Cradle-song of the man at the Coffin of His Mother" is the sub-title of this extraordinary composition; it serves to throw a light on the emotional atmosphere and suggestion poured forth from these tones.

Different from the dusky, twilight colors of this piece are the still darker shades of night which seem to envelop the tones of the "Nocturne Symphonique." The polyphonic texture of the nocturne is still denser. The breath of Southern skies pervades both pieces. The "Berceuse" is more in the manner of a monologue, the "Nocturne" more like a dialogue. Sad, low, trembling in painful emotion, is the speech of both. Just as the eye needs special adaptation in oorder to perceive gradually the contours of objects in the darkness, so the ear must get accustomed to the dense network of tone-threads which is spun around these melodic fragments, to the peculiar manner in which the tone-colors flow into each other.

To the same group of compositions of Busoni's latest phase belongs "The Indian Fantasy" for piano and orchestra. It is, however, of a much more popular stamp, despite its complexity. A brilliant piano-piece on genuine Indian motives, distinguished by a plastic clearness hard as steel. Three parts passing one into the other form the entire composition: A fantasy, a canzone (of a quite enchanting beauty), and a finale on three Indian motives and an original melody. The endless sweep of the North American prairies is placed before the imagination in this picturesque composition; the father of rivers, the mighty Mississippi; the melancholy of the vast plains; against the distant horizon the silhouettes of the redskins; we hear the trampling of horses onrushing in furious gallop, the war whoops; we see the glitter of menacing tomahawks; we almost smell the fresh breeze of the prairie, the cool morning air.

The One Opera

One of Busoni's most important and characteristic works is his opera "Die Brautwahl." The first performance took place at the Hamburg Opera, April 13, 1912. Afterwards it was heard in Mannheim, but in spite of these performances it is as yet almost unknown and did not meet with the success it deserves. This "musical-fantastic comedy" is still awaiting a sympathetic performance; only then can an adequate judgment be pronounced. All criticisms of the Hamburg première agreed in the opinion that a wealth of music was lavished on a subject which did not repay the labor spent on it. Busoni has his own ideas, however, about the nature of a dramatic text and its musical treatment, which differ from the commonly accepted opinions on this subject. At all events, it is certain that the text (by Busoni himself) also shows the hand of an unusual artist, a soulful and thoughtful poet. Perhaps the theatrical verve is not strong enough for the taste of the average theatre-goer, but its artistic qualities are beyond all doubt. What attracted Busoni in the story of E. T. A. Hoffmann, the Berlin romantic novelist of a century ago, is the atmosphere of a supernatural, fantastic element in its mixture with reality. The scene is laid in the Berlin of 1820, with its atmosphere of well-ordered rationalism; a bright, daylight scene with which the demoniac, mysterious, nocturnal visions of the characters engaged contrast strangely. Here Busoni has found an occasion to give vent to his strong sense for fantastic humor, grotesque, bizarre imagination. And in all these respects the score of the opera is a masterpiece of the first rank—in fact one of the most admirable of his orchestral scores in the exuberant wealth of original ideas, sounds of picturesque novelty, imagery of the most brilliant kind; powerful and expressiev landscape painting and plaintive humor in the tragi-comical situation. The post-horn, sounding from far off, opens the symphonic prelude in a romantic manner. Voices of the night accompany this post-horn melody; the sighing of the wind, the murmurings of the foliage, strange sounds of the rippling water and of animals, the croakings of frogs. A symphony in green, as one critic has fitly characterized this piece of music.

The Innovator

Dr. Leichtentritt then passes in review Busoni's transcriptions from Bach, his superhumanly intricate Fantasia Contrapunttistica—the completion and amplification of a fragment found among Bach's manuscripts; and other music which he has written in paraphrase or subjected to editorial revision. Surveying then—the essayist proceeds—the entire work of Busoni up to his fiftieth year, his development becomes clear. His main characteristics from the start are an Italian sense of clearness, of vivid rhythmical energy, form and proportion, combined with the German sense of architecture, of composition in the proper sense of the word, of endless striving after an ideal of perfection. The source of his creative ability is vivid, passionate southern temperament, an instinct of making music like a fanciful play, and combined with this a gift of profound meditation, an intelligence of the highest stamp, a tendency toward intricate speculation.

In a simple formula: Gay dance-rhythm and learned polyphony, light, graceful motion and weighty thought; Brahms, Liszt, Wagner, the last Beethoven, Bach—these are the masters whose influence is most marked in his earlier works. But his whole love and unbounded admiration from the start up to the present day has always belonged to Mozart. The clearness of form, the economical use of means, the power of presenting complicated things in the simplest possible manner, traits which strongly characterize Busoni's art, are derived mainly from Mozart. Wagner has influenced him only during a limited period of his youth, less than all the other noted musicians of equal age. His artistic creed has later on rather put him into opposition towards Wagner, felt instinctively at first, expressed logically afterwards. From about 1890 the progressive tendencies become more and more manifest. Slowly Busoni turns towards a new horizon, yet never losing the ground under his feet, always remaining firmly rooted in the past. This circumstance gives a legitimate, natural aspect to his most daring innovations; they are a necessary growth, not whimsical, sensational, or forced.

The sense for new combinations of simultaneous tones, for delicate shadings of tone, is a peculiarity of our nervous age and its most salient characteristic. To this modern development of harmony Busoni has made some very important contributions. Step by step his innovations can be traced. The compositions up to about 1895 hardly go beyond the practice of modern chromatic harmony as we find it in Liszt's and Wagner's works. But from about 1900 new elements of harmony make their appearance in his music. He first exercises his ingenuity to find new effects within the system of chords generally accepted. Some of his processes are the following: Major and minor triad simultaneously, progressions of parallel fifths and fourths, different chords sounding together, different keys at the same time, chords formed by a conglomeration of seconds and fourths, new scales, new forms of cadence and modulation, a more liberal aspect of tonality, disregard for the commonly accepted idea of tonality, a striving aimed at evolving third-tones and quarter-tones.

Beside His Fellows

With the Finnish composers, especially Sibelius, the modern French school around Debussy, and Delius, Skriabin, Schönberg, Busoni has some traits in common. Though a superficial observer might perhaps consider him a follower of these musicians, still the differences between his way of writing and theirs are greater than the similarities. The most striking resemblance between Debussy and Busoni is their predilection for exotic scales. The possibilities of our major and minor scale in a melodic and harmonic way are apparently exhausted. Hence the desire of progressive minds to procure new material for music. The mediæval church scales have been utilized more or less by modern composers, Beethoven, Brahms, Chopin, Franck, the modern Russians and Frenchmen. As the music of the Oriental nations became more familiar in Europe, it exercised a certain influence. The Pentatonic scale of the Chinese, the ancient Scotch and the North American Indians, the whole-tone scale of the Siamese, found its way into French music, partly by the way of Russia. By experiment, Busoni has found out that there are more than a hundred scales possible, many of which have doubtless never yet been used in composition. Though Busoni and the modern French and Russian writers occasionally meet on common ground in the use of such scales, still, his manner of employing them, his thematic invention, his spiritual capacities and temperament are considerably, in fact fundamentally, different from theirs. Busoni is more austere, more masculine, more exalted and of greater energy, less enchanting, less soft and flexible than Debussy. From Schönberg and Skriabin, the two most radical modern musicians—apart from the futurists in Italy, who so far have not been accepted seriously—Busoni differs by his more organic and sounder art, by the stronger, more legitimate, broader basis, musically as well as spiritually and intellectually. He continues in a straight line the series of the older masters, whereas most of the radical modernists run the risk of losing their way in a side-path which leads into a wilderness. In [illegible] musical erudition and polyphonic art, he surpasses all the other modernists, in fact, he deserves in all these respects the title of "master" in the sense in which it is commonly applied.

Goal and Gospel

Among these masters there has always existed, as the history of art shows, a marked difference as regards their attitude towards expression and means of expression. All real masters have always had to express something personal, unique, new. Many of them have found it possible to express their individual feelings within the range of the technical means in use at their time, or without considerable departure from this technical basis. Others have sought their ideal by trying to develop new means of expression, new harmonies, rhythms, forms, sounds. And among these again there are some who come to their discoveries in a naive way, by inspiration, others by a systematic, scientific investigation, by labor of the intellect. Busoni seems to belong to the last class, most emphatically. He meditates profoundly on the possibilities of a change, an advance in form, color, harmony, rhythm. Like a great inventor he experiments in all these directions, not at haphazard, but with superior intelligence—in this way far superior to revolutionary anarchists like Schönberg and Skriabin—with a certain end in view. With passionate energy he works at his problems. Occasionally, it may seem as if this intellectual labor overbalanced the emotional essence the soul, as if the means of expression were ahead of the inspiration. But always, so far, he has succeeded in mastering his own progressive ideas, so that his inspiration regains its due prominence; his invention, his ideas, become such that they need just those novel ways of expression. Thus the balance is restored, the basis is found which might be sufficient for a whole series of years. But his restless mind is not content with the result thus gained; he does not care to rest on his laurels; in his next work he is urged forward to try something new. Again he begins experimenting, his fertile mind finds new technical devices, and before long his creative imagination is enflamed, he breathes naturally in the new atmosphere.

Busoni's art has often been critised by superficial observers as being too intellectual, too cool, somewhat soulless. This criticism I consider altogether unjust. He is "problematic," no doubt, because he is in advance of the standard of the day. But his music ceases to be problematic as soon as his listeners have become familiar with his way of expression. He has written some eloquent words on feeling and emotion in his "Sketch of a New Esthetic of Music," and I quote a few of these sentences at the end of this essay, because they throw light on his ideas of art:

"In art, feeling is held to be the highest moral qualification. In music, however, feeling requires two consorts, taste and style. Now, in life, one encounters real taste as seldom as deep and true feeling; as for style, it is a province of art. 'Feeling' is generally understood to mean tenderness, pathos, and extravagance of expression. But how much more does the marvellous flower 'Emotion' unfold! Restraint and forbearance, renunciation, power, activity, patience, magnanimity, joyousness, and that all-controlling intelligence wherein feeling actually takes its rise. What the amateur and the mediocre artist attempt to express, is feeling in little, in detail, for a short stretch. Feeling on a grand scale is mistaken by the amateur, the semi-artist, the public (and the critics, too, unhappily) for a want of emotion, because they all are unable to hear the longer reaches as parts of a yet more extended whole. Feeling, therefore, is likewise economy. Hence, I distinguish feeling as Taste, as Style, as Economy. Each a whole in itself, and each one-third of the whole. Within and over them rules a subjective trinity: Temperament, Intelligence and the instinct of Equipoise. These six carry on a dance of such subtility in the choice of partners and intertwining of figures, in the bearing and the being borne, in advancing and curtseying, in motion and repose, that no loftier height of artistry is conceivable."

om HERALD

ddress: New York City

ate

BOSTON ORCHESTRA CONCERT.

Despite the storm Carnegie Hall was crowded last night for the Boston Symphony concert.

A spirit of comedy disproved the notion that austerity is characteristic of a Boston Orchestra programme. There was fun in the overture to "Le Nozze di Figaro," wit and drollery in the overture to "The Bartered Bride." Beethoven's eighth symphony, too, is full of merry cheer. Any one of these numbers would put an audience into good humor. The delicacy, the archness, the light-hearted and vivacity with which they were played made gay optimists of all present. As a master of comedy, Dr. Karl Muck in his sparkling performances might rank with moliere or aristophanes.

The Beethoven symphony was superbly played. All the precious qualities of the orchestra came to the fore in the scherando and particularly in the allegro vivace. Exquisite in tone coloring, fir mand vigorous in rhythm, plastic in phrasing, Dr. Muck's reading evoked much praise. The overture to "The Bartered Bride" was taken at a breathless tempo.

In the rarely played Reger variations and fugue on a merry theme by Hiller, the harmonization was rich and colorful. The technical resource of Reger—there were eleven variations—compelled admiration. The interweaving of melody with contra puntal elaborations was not only skilful but interesting, a quality not always associated with Reger. Dr. Muck's reading was noteworthy for its clarity and wealth of orchestral coloring. After it there was a great demonstration.

From the Traveler Feb. 10, 1917.

Not for many moons has a concert by the Boston Symphony Orchestra afforded more plesaure than that of yesterday afternoon. Dr. Muck was particularly happy in his choice of numbers, and as added attractions there was the chorus of women's voices from the ranks of the Musical Art Society and Choral Music Society and Heinrich Gebhard, pianist, as soloist. The program was: Busoni, Suite from the music for Gozzi's play "Turandot"; Cesar Franck, Symphonic Variations for piano and orchestra; Strauss, Burleske for piano and orchestra; Smetana, overture to "The Sold Bride."

The Busoni Suite was given here in its entirety for the first time and was played as probably no other orchestra in the world could play it. The selection affords grand opportunities for the various choirs of the orchestra and these choirs made the most of them. Notably fine was the work of Mr. Neumann with his array of "kettles." The comparatively small part falling to the women's chorus was in keeping with the high standard of their organization. Fortunate is Dr. Muck to have such talent as Mr. Townsend's singers to draw upon.

Mr. Gebhard, ever heard with pleasure, is never so much in his element as when playing as soloist with this orchestra.

Enthusiasm ran high throughout the afternoon.

[84]

From the Advertiser Feb. 10, 1917.

"TURANDOT" AT SYMPHONY CONCERT

Work by Busoni, Dedicated t Dr. Muck, Given in Its Entirety

ENTIRELY MODERN PROGRA[M] GIVEN

Music of International Char acter—Mr. Gebhardt Is the Soloist

By LOUIS C. ELSON

Program.

Busoni. Suite for Orchestra. "Turandot."
Franck. Symphonis Variations for Pian and Orchestra.
Strauss. Burleske, for Piano and Orchestra
Smetana. "The Sold Bride" Overture.
Pianist, Mr. Heinrich Gebhardt.

Italian, Belgian, German and Bohemian were the nationalities presented in this most modern program, and it showed the international character of music that no one could have discovered the nation of origin of any of the works save by consulting the program-book, except possibly in the case of the ponderous Burleske.

Busoni is an Italian, but even when masquerading as a Chinaman, as in the "Turandot" Suite, he might be judged a disciple and countryman of Reger. Six years ago we heard part of this suite, when the composer himself was present. Now Dr. Muck, to whom the work is dedicated, determined to give the composition in its entirety.

The present suite is not in the least akin to the music which Weber and Reissiger evolved from Schiller's play of "Turandot." (Schiller took his plot from Gozzi, the Italian). Weber went at once to original sources and used a Chinese melody for the substratum of his numbers, beginning his overture with it. Busoni also used Oriental melodies, but he idealizes them grandly. One finds the atmosphere of Oriental music, sometimes a touch of the pentatonic scale, which is the foundation of Chineses music, as Debussy's six-note scale is the essence of Siamese music; but the composer does not attempt a servile imitation, which would only have failed, but allows his imagination to suggest the Chinese phases of "Turandot, Princess of China." But he gives all the strongly rhythmic effects which are present in Oriental music, and he employs every possible kind of drum almost continuously.

It seems to us even more than that; it is one of the great triumphs of modern tone-coloring. By many this suite is considered Busoni's best work. It is of course scored for an extensive orchestra, but has not the prolixity of many modern scores. It may be considered a fault that there are four marches in the seven movements, but these marches are of different emotional content, all the way from a funeral march to a Marcia Grottesca. There is much that is bizarre in the composition and almost every part of it is exotic.

The first movement, "The Execution, the City Gate, Taking Leave," is sinister enough. A Masso Ostinato with wailing phrases above it and a very quaint bit of ascending and descending scale work at the close make a very original introduction to the subject; and the little drum begins what Falstaff would have call d "damnable iteration "even from the first.

The second movement, "Truffaldino," is grotesque. Here we have a march which is oddly scored, the wind instruments only against all kinds of drums, and bells and triangle. There is a thin, acid quality achieved here, and a constant bustle that speaks of a chattering busybody.

The third movement is a march of wholly different character; it ushers in the Emperor, and is appropriately solemn, even bombastic. But the fourth movement is the gem of the work, a picture of the Princess. It is another march, but so different from the preceding two that it seems as if Busoni had purposely set himself to show what variety he could achieve within a limited form. Majesty, caprice, tenderness, passion, are all displayed in this character sketch. Yet there is fascinating melody to be found here, and some good canonic writing too, but the difficult rythmic changes make the melodic effects anything but restful, and there is a degree of clatter on all kinds of percussive instruments, so that we may not forget that we are in China. We had enough drum playing in this to last us a year.

No. 5 is a picture of the Women's Palace, and here we get some contrasted delicacy, although kettle-drums and triangle still pulsate softly, but harp and flute are in the foreground, with some telling trumpet phrases. There is a certain soft voluptuousness attained here that is well suited to the subject.

Now follows an Oriental Dance and Song (No. 6), which carries on this sensuous, languid style and has a very bright chorus for female voices as its central episode. This chorus was well sung by female members of Mr. Stephen S. Townsend's Choral Music Society and Musical Art Club, and the short passages was creditable to the singers and to Mr. Townsend, who had trained them. The chorus in upon an Arabian theme and pictures night changing to day, and love changing from absence to reunion and happiness.

After so much of marching and Oriental dancing it was quite a good contrast to have a Waltz. No. 7 was a waltz that Strauss (Johann, this time, not Richard) would have disowned, for it was weird and sombre, with much work for the deep wind instruments, as if the waltz had taken place while there was a corpse in the house, or at least a funeral next door.

No. 8 began in the same lugubrious manner, but it had warrant for doing so, since it was a funeral march, but now a charming surprise came in as a bright and joyous theme, began opposing the gloom and finally overcame it, so that the work ended very cheerily and triumphantly, a jolly "Alla Turca" movement and much more Turkish than Beethoven or Mozart ever succeeded in being. If this music could be heard in connection with Gozzi's play it would be even more wonderful, far it fits it like a glove. But as it was, it scored a triumph, for it was superbly read by Dr. Muck and awakened very great enthusiasm. The orchestra deserves several fonts of laudatory adjectives all printed in red ink.

We have dwelt so long upon the new and most important work by Busoni that we must be somewhat less detailed in speaking of Mr. Gebhardt and the compositions in which he appeared. He did not give a concerto but made "small change" by offering two orchestral works with piano obbligato instead. The Franck variations are very brilliant and interesting, which is not often the case when a very learned composer gets at variation work. The theme is attractive in itself, and the variations are as much in the nature of real thematic development as formal variations. Mr. Gebhardt showed himself a valuable ensemble player and paid more attention to the general effect than to displaying himself unduly.

The variations too, are intrinsically beautiful, therefore the work won a great success in spite of coming after Busoni's masterpiece, and Mr. Gebhardt was most vehemently recalled several times. He was equally artistic in the Strauss Burleske, but Strauss did not shine by the side of the more modest Franck.

In the first place the Burleske is too long; in the next place we need a guidebook to show us where the "burlesque" comes in. It may have been in the display of the kettle-drum, for that instrument begins the work by playing an entire melodic phrase quite alone, and ends the work with other phrases and an unaccompanied note. But Meyerbeer did more than this for the kettle-drum in "Robert le Diable," where he gave an entire march as a solo on the instrument, and he did not claim it to be burlesque either.

There was also a duet between the kettle-drum and the piano, and the kettle-drummer ought to have shared the honors which were given to Mr. Gebhardt. He certainly played excellently throughout. There is also some striking bassoon work in the piece, and here too praise may be given. But we can find as much fun in a volume of the Congressional Record or in the city directory, as in this Burleske, and it is as long as if Strauss were an after-dinner speaker who knows that he is making a failure and therefore keeps on and on, hoping that he may chance to make a hit somewhere, . . . a hit that never comes.

Mr. Gebhardt's splendid playing, however, deserves all praise. He overcame many difficulties, in the most self-contained manner possible. Few of the auditors realized what a herculean task he had accompli ed. He was called and recalled nevertheless, and with a great show of enthusiasm, after each work, even after the depressing Burleske. We cannot imagine why Dr. Muck should have chosen two compositions each full of drum effects. Perhaps he wishes to train patriotic Americans to follow the drum.

Then came the chattering, brisk, contrapuntal Smetana Overture, which showed what musical fun might be like, in the classical forms, and emphasized the solemnity of the humor of Strauss. Yet we must remember that this same composer, who has failed in his Burlesque, created the greatest piece of modern orchestral humor—"Till Eulenspiegel."

---

rom PUBLIC LEDGER

ddress: Philadelphia,

ate Feb 13

DR. MUCK DESERVES PRAISE FOR PROGRAM

Boston Orchestra Leader Shows Critics of His Previous Lists He Knows a Thing or Two

Critics here and at home in the Hub who have cried "monotony" and other things at the programs of the Boston Symphony Orchestra this and last season were answered by Dr. Karl Muck last night in the fourth concert of the thirty-second Philadelphia series, which brought out the band's faithful clientele to the capacity of the Academy of Music. Mr. Stokowski could not figure out a more varied and better proportioned list than that which included for symphonic piece de resistance Beethoven's eighth; for solo number, Bruch's fantasia on Scotch airs, with Anton Witek, the distinguished-looking and distinguished concertmeister of the organization, as executant, and the Smetana "Bartered Bride" overture and the Strauss symphonic poem, "Don Juan," as complementary numbers.

The performance was invariably one of beautiful mechanics and generally of beautiful art. The metriculous precision of the physical movements of the fiddlers in the forepart of the stage picture was one to win the eye, and the exact evaluation of each note captivated the ear with its nicety. Here in everything was the perfection of a Greek statue in contour, but it was often as marmoreally cold as a Pheidian masterpiece. There was none of the rapturous romance of a Benevenuto Cellini. Greek gods in marble, established on Olympus in dignified estate, not Greek gods, the young and beautiful gods, roaming and wantoning as in the days when myths were vital—this comparison torn from one of Music's sister arts still characterizes the Boston Symphony Orchestra under Doctor Muck.

Momentarily, while Mr. Witek played, there was added an individuality and distinctiveness that took the band out of its olassic calm. The Bruch fantasy, seldom played here and if memory serves aright last done by Kathleen Parlow, is undoubtedly the masterwork of its octogenarian composer. In the familiar G minor concerto and in the symphonies Bruch is a master of counterpoint, but lacking in inventiveness. He is not inspired in them. In all the range of his work there is a deficiency of subjective inspiration. When, however as in this work of last night, he has objective inspiration, he can achieve marvelous effects. Mr. Witek showed these effects at their best. His playing was masterly, never exuberant, but vivid even in its continence.

The Smetana was played sheerly as lovely music. There was no comic feeling, no tang of the soil such as befitted racy folk music. It was all romantic "national" music seen through Mozartean glasses.

The early Strauss, the opus number of Don Juan is twenty, no longer contains shock even for a conservative Boston Symphony Orchestra. Stravinsky and Scriabine and others have relegated what was once a musical sensation of the classics, almost. It is not music temperamentally adapted to Doctor Muck or the training he has given his orchestra. Last night's performances will breed no lasting memories.

But in Beethoven the Boston Orchestra was in its element. Possibly some of the midwestern bands would do this late Beethoven with more elan—and crassly by that token. The Boston Orchestra has other ideas about Beethoven. It regards him as a classic of form as well as a classic of time. The thought of Doctor Muck's performance of the Eighth will abide.

W. R. M.

---

m

ress: New York City

FEB 10/17

DAMROSCH CHANGES PROGRAM IN COURTESY TO BOSTON ORCHESTRA

Will Not Play Reger's Variations to Avoid Conflict of Numbers.

The Symphony Society of New York had announced the performance of Max Reger's "Varjations on a Theme by Hiller" for its concerts of February 16 and 18. The management has just learned that this work will be given by the Boston Symphony Orchestra on the evening of February 15, and in deference to the visiting orchestra, feels that the performances by the Symphoney Society should be postponed. Consequently the program for the concerts of February 16 and 18 will be as follows:

1. Tragic Overture.....Brahms
2. Symphony No. 1 in B Flat.....Schumann
3. Concerto for Piano with Orchestra in D Minor.....Mozart

Ossip Gabrilowitsch.

4. Symphonic Poem, "Le Rouet d'Omphale" Saint-Saens
5. Concertstueck for Piano with Orchestra. Weber

Ossip Gabrilowitsch.

[85]

From the Globe Feb. 10, 1917.

SYMPHONY CONCERT

"Turandot" Suite First Time Complete

Mr Gebhard Soloist In Franck's Variations and Strauss Burlesque

Dr Muck and the orchestra gave a performance even of unusual brilliance yesterday. Busoni's suite for orchestra from music to Gozzi's "Turandot" was played complete for the first time in Boston. Of the eight numbers, 1, 2, 4 and 8 had been played in Mr Fiedler's day.

The score is dedicated to Dr Muck. It is based upon the story of the proud, passionate and beautiful Chinese Princess Turandot, who invites woocrs, but demands that the accepted shall guess correctly three riddles she will propound, with his head as forfeit for his failure. Kalaf, a foreign Prince, although a good guesser and socially eligible to the best Chinese society, is denied his reward by the capricious Turandot. Like a gentleman, he will waive his claim if the Princess will guess his real name.

One night carelessly exclaiming "O, un happy Kalaf," in his sleep, he betrays his secret, but the triumph of the Princess yields to the love she will no longer conceal and all ends with rejoicing.

From Oriental Sources

There is surprise at finding the scholastic Mr Busoni, a herculean pianist in black and white, a fashioner of ponderous and noisy transcriptions for the piano from music Bach intended to be played on the organ, engaged now in a study in colors upon this Oriental conceit. He has said that in choice of themes he has drawn upon Oriental sources other than China.

Judging from performances by Chinese men and women singers and players upon instruments, their folk song literature would not be of great service to the Occidental. There is more often the suggestion of a more sensuous Orientalism, a thing which a Russian named Rimsky-Korsakoff did far better.

The idea of elemental rhythm, making the tam-tam and drums share great responsibility in the orchestra, is worked diligently. Its expression is the most primitive in the musical evolution.

There are characterizations of the doddering eunuch, and of the pompous Emperor. The haughty young Princess is not to be mistaken. The sixth number of dance and song has little character in the music for the women's voices, which was well sung by members from the choruses of the Musical Art Club and Choral Music Society. The closing festivities have the note of barbarous splendor, as the opening number did of severed heads with ghastly grin.

Franck's Variations

Cesar Franck's symphonic variations for piano and orchestra are too fine in structure, too much of interior beauty rather than display, for popular favor or frequent performance. In one movement, they are to short to take the place of a concerto. Mr Heinrich Gebhard, the soloist of the week, surpassed himself in this music. There was spirituality, a keen sense of its inwardness, a luminous technic and admirable proportion.

It would indeed be an extraordinary pianist who could compass this music of deepest perceptions, and the amiably superficial bombast of Strauss' youthful Burleske in which the piano is as a member of the orchestra; a score much overdeveloped for its inherent ideas, but with a stimulating assumption, a certain garish exterior. Here a style more bold, more obvious, more daring with abandon less carefully and sensitively considered would have been truer to the vein.

The closing performance of Smetana's overture to his "Sold Bride" was challenging in its breath-taking pace. Yet what clearness in the upper strings in the whirlwind fugue. The slower vibration of the contrabass tone reasonably would make its figure acoustically blurred at such a tempo. The whole piece sparkled with the spirit of comedy.

rom SUN

ddress: Baltimore, Md.

FEB 11

FRIEDBERG SOLOIST BOSTON SYMPHONY

CARL FRIEDBERG, the gifted and eminent pianist, who has appeared with success a number of times this season with the Boston Symphony Orchestra and with Fritz Kreisler, will be the soloist at the fourth Boston Symphony concert, which will be given in the Lyric Theatre Wednesday evening, February 14. Mr. Friedberg will play Schumann's concerto for pianoforte and orchestra in A minor.

The symphony will be the first (that in E minor) of the Finnish composer, Sibelius. This is in many respects the most characteristic work of this very remarkable composer. Sibelius has originality of imagination and individuality of method. In one sense his music is exceedingly personal in that it is so completely an expression of his own individuality.

There will be but three numbers on the program. The first will be the Sibelius symphony, then will come the Schumann concerto. The last number will be the introduction and bacchanale from the Paris version of "Tannhauser."

It will be remembered that when Wagner prepared "Tannhauser" for its first performance in Paris in 1861 he elided the coda of the overture and greatly enlarged the first scene of the opera in order to make way for the remarkable ballet which is generally known as the "Bacchanale." In this version the overture runs right into the music of the first scene without a break.

NORTH AMERICAN

s: Philadelphia, Pa.

Feb 13/17

FOURTH CONCERT GIVEN BY BOSTON ORCHESTRA

Dr. Karl Muck and His Men Present Satisfying Program

ANTON WITEK SOLOIST

TO music lovers, the program of the fourth concert of the Boston Symphony Orchestra, given at the Academy of Music last night, was absolutely satisfying. Added to the perfection of interpretative genius and an orchestra which responded as one man to his every variation of expression, Dr. Karl Muck gave for good measure a program so carefully chosen that there was nothing to mar the evening's pleasure.

Every selection was full enough of melody to satisfy the amateur. For the technical musician, the numbers were full of passages delightfully executed. From the overture to the "Sold Bride," by Smetana, to the symphony number 8, in F major, by Beethoven, the audience sat spellbound.

Perhaps the greatest treat of the evening was the masterly playing of Anton Witek, concertmaster of the orchestra, who was the soloist in Bruch's Fantasia on Scottish airs, for violin and orchestra. Developed from four simple Scottish folk melodies, "Auld Robert Morris," "There Was a Lad," "Who'll Buy My Caller Herring" and "Scots Wha Hae Wi' Wallace Bled," the fantasia brings out the spirit of the music, and of the Scotch characteristics, in strains now unearthly sweet and again filled with the rugged mirth of the Highlands.

Witek's perfection of technique was overshadowed by his power of interpreting the spirit of the music, and of carrying his audience with him wherever he wished to take it. The program also included a tone-poem by Richard Strauss, "Don Juan," a virile, unusual presentation of one of the most popular themes for composers. Altho like no other "Don Juan," the tone-poem, which was after Nicolaus Lenau, stirred the imagination and satisfied the ear.

From the Journal Feb. 10, 1917

SYMPHONY GIVES UNUSUAL CONCERT

Gebhard and a Chorus of Women Assist—Brilliant Performance.

This week's Symphony program is noteworthy for its unconventional makeup and for its employment of a Boston soloist, Heinrich Gebhard, the pianist, and a female chorus from two resident organizations, the Musical Art Club and the Choral Music Society.

Three of the four numbers on the program are unfamiliar. The first, a suite comprising the music written by Ferruccio Busoni for an old fairy play, "Turandot," is offered in its entirety for the first time here. "Turandot" is an Oriental story by Gozzi, an Italian dramatist who flourished in the eighteeth century. It was presented, in pantomimic form, at one of the Boston theatres several years ago in the vivid, poetical style of production devised by Reinhardt.

Busoni's music is intellectualy and technically impressive, as always, and the authenticity of the Oriental themes that he employs is vouched for, but the fact that the suite is tragic in mood, for most part, must for the present militate against its popularity. Nevertheless, it is one of the most interesting of the twentieth century orchestral works, and its superb performance yesterday was roundly applauded. The chorus did its little part well indeed, and Dr. Muck insisted that all should share the ovation with him.

Ceasar Franck's "Variations Symphoniques" and Richard Strauss' "Burleske" are the two pieces calling for soloist. Both have long been absent from Symphony programs. Mr. Gebhard's performance was brilliant.

The concert, which will be repeated tonight, closes with a performance of the popular Smetana overture, "The Sold Bride."

From the Adcertiser Feb. 10, 1917.

"TURANDOT" AT SYMPHONY CONCERT

Work by Busoni, Dedicated t Dr. Muck, Given in Its Entirety

ENTIRELY MODERN PROGRA[M] GIVEN

Music of International Char acter—Mr. Gebhardt Is the Soloist

By LOUIS C. ELSON

Program.

Busoni. Suite for Orchestra. "Turandot."
Franck. Symphonis Variations for Pian and Orchestra.
Strauss. Burleske, for Piano and Orchestra
Smetana. "The Sold Bride" Overture.
Pianist, Mr. Heinrich Gebhardt.

Italian, Belgian, German and Bohemian were the nationalities presented in this most modern program, and it showed the international character of music that no one could have discovered the nation of origin of any of the works save by consulting the program-book, except possibly in the case of the ponderous Burleske.

Busoni is an Italian, but even when masquerading as a Chinaman, as in the "Turandot" Suite, he might be judged a disciple and countryman of Reger. Six years ago we heard part of this suite, when the composer himself was present. Now Dr. Muck, to whom the work is dedicated, determined to give the composition in its entirety.

The present suite is not in the least akin to the music which Weber and Reissiger evolved from Schiller's play of "Turandot." (Schiller took his plot from Gozzi, the Italian). Weber went at once to original sources and used a Chinese melody for the substratum of his numbers, beginning his overture with it. Busoni also used Oriental melodies, but he idealizes them grandly. One finds the atmosphere of Oriental music, sometimes a touch of the pentatonic scale, which is the foundation of Chineses music, as Debussy's six-note scale is the essence of Siamese music; but the composer does not attempt a servile imitation, which would only have failed, but allows his imagination to suggest the Chinese phases of "Turandot, Princess of China." But he gives all the strongly rhythmic effects which are present in Oriental music, and he employs every possible kind of drum almost continuously.

It seems to us even more than that; it is one of the great triumphs of modern tone-coloring. By many this suite is considered Busoni's best work. It is of course scored for an extensive orchestra, but has not the prolixity of many modern scores. It may be considered a fault that there are four marches in the seven movements, but these marches are of different emotional content, all the way from a funeral march to a Marcia Grottesca. There is much that is bizarre in the composition and almost every part of it is exotic.

The first movement, "The Execution, the City Gate, Taking Leave," is sinister enough. A Masso Ostinato with wailing phrases above it and a very quaint bit of ascending and descending scale work at the close make a very original introduction to the subject; and the little drum begins what Falstaff would have cal' d "damnable iteration "even from the first.

The second movement, "Truffaldino," is grotesque. Here we have a march which is oddly scored, the wind instruments only against all kinds of drums, and bells and triangle. There is a thin, acid quality achieved here, and a constant bustle that speaks of a chattering busybody.

The third movement is a march of wholly different character; it ushers in the Emperor, and is appropriately solemn, even bombastic. But the fourth movement is the gem of the work, a picture of the Princess. It is another march, but so different from the preceding two that it seems as if Busoni had purposely set himself to show what variety he could achieve within a limited form. Majesty, caprice, tenderness, passion, are all displayed in this character sketch. Yet there is fascinating melody to be found here, and some good canonic writing too, but the difficult rythmic changes make the melodic effects anything but restful, and there is a degree of clatter on all kinds of percussive instrumenta, so that we may not forget that we are in China. We had enough drum playing in this to last us a year.

No. 5 is a picture of the Women's Palace, and here we get some contrasted delicacy, although kettle-drums and triangle still pulsate softly; but harp and flute are in the foreground, with some telling trumpet phrases. There is a certain soft voluptuousness attained here that is well suited to the subject.

Now follows an Oriental Dance and Song (No. 6), which carries on this sensuous, languid style and has a very bright chorus for female voices as its central episode. This chorus was well sung by female members of Mr. Stephen S. Townsend's Choral Music Society and Musical Art Club, and the short passages was creditable to the singers and to Mr. Townsend, who had trained them. The chorus in upon an Arabian theme and pictures night changing to day, and love changing from absence to reunion and happiness.

After so much of marching and Oriental dancing it was quite a good contrast to have a Waltz. No. 7 was a waltz that Strauss (Johann, this time, not Richard) would have disowned, for it was weird and sombre, with much work for the deep wind instruments, as if the waltz had taken place while there was a corpse in the house, or at least a funeral next door.

No. 8 began in the same lugubrious manner, but it had warrant for doing so, since it was a funeral march, but now a charming surprise came in as a bright and joyous theme, began opposing the gloom and finally overcame it, so that the work ended very cheerily and triumphantly, a jolly "Alla Turca" movement and much more Turkish than Beethoven or Mozart ever succeeded in being. If this music could be heard in connection with Gozzi's play it would be even more wonderful, far it fits it like a glove. But as it was, it scored a triumph, for it was superbly read by Dr. Muck and awakened very great enthusiasm. The orchestra deserves several fonts of laudatory adjectives all printed in red ink.

We have dwelt so long upon the new and most important work by Busoni that we must be somewhat less detailed in speaking of Mr. Gebhardt and the compositions in which he appeared. He did not give a concerto but made "small change" by offering two orchestral works with piano obbligato instead. The Franck variations are very brilliant and interesting, which is not often the case when a very learned composer gets at variation work. The theme is attractive in itself, and the variations are as much in the nature of real thematic development as formal variations. Mr. Gebhardt showed himself a valuable ensemble player and paid more attention to the general effect than to displaying himself unduly.

The variations too, are intrinsically beautiful, therefore the work won a great success in spite of coming after Busoni's masterpiece, and Mr. Gebhardt was most vehemently recalled several times. He was equally artistic in the Strauss Burleske, but Strauss did not shine by the side of the more modest Franck.

In the first place the Burleske is too long; in the next place we need a guidebook to show us where the "burlesque" comes in. It may have been in the display of the kettle-drum, for that instrument begins the work by playing an entire melodic phrase quite alone, and ends the work with other phrases and an unaccompanied note. But Meyerbeer did more than this for the kettle-drum in "Robert le Diable," where he gave an entire march as a solo on the instrument, and he did not claim it to be burlesque either.

There was also a duet between the kettle-drum and the piano, and the kettle-drummer ought to have shared the honors which were given to Mr. Gebhardt. He certainly played excellently throughout. There is also some striking bassoon work in the piece, and here too praise may be given. But we can find as much fun in a volume of the Congressional Record or in the city directory, as in this Burleske, and it is as long as if Strauss were an after-dinner speaker who knows that he is making a failure and therefore keeps on and on, hoping that he may chance to make a hit somewhere, . . . a hit that never comes.

Mr. Gebhardt's splendid playing, however, deserves all praise. He overcame many difficulties, in the most self-contained manner possible. Few of the auditors realized what a herculean task he had accompli ed. He was called and recalled nevertheless, and with a great show of enthusiasm, after each work, even after the depressing Burleske. We cannot imagine why Dr. Muck should have chosen two compositions each full of drum effects. Perhaps he wishes to train patriotic Americans to follow the drum.

Then came the chattering, brisk, contrapuntal Smetana Overture, which showed what musical fun might be like, in the classical forms, and emphasized the solemnity of the humor of Strauss. Yet we must remember that this same composer, who has failed in his Burlesque, created the greatest piece of modern orchestral humor—"Till Eulenspiegel."

---

rom PUBLIC LEDGER

ddress: Philadelphia,

ate Feb. 13/17

DR. MUCK DESERVES PRAISE FOR PROGRAM

Boston Orchestra Leader Shows Critics of His Previous Lists He Knows a Thing or Two

Critics here and at home in the Hub who have cried "monotony" and other things at the programs of the Boston Symphony Orchestra this and last season were answered by Dr. Karl Muck last night in the fourth concert of the thirty-second Philadelphia series, which brought out the band's faithful clientele to the capacity of the Academy of Music. Mr. Stokowski could not figure out a more varied and better proportioned list than that which included for symphonic piece de resistance Beethoven's eighth; for solo number, Bruch's fantasia on Scotch airs, with Anton Witek, the distinguished-looking and distinguished concertmeister of the organization, as executant, and the Smetana "Bartered Bride" overture and the Strauss symphonic poem, "Don Juan," as complementary numbers.

The performance was invariably one of beautiful mechanics and generally of beautiful art. The metriculous precision of the physical movements of the fiddlers in the forepart of the stage picture was one to win the eye, and the exact evaluation of each note captivated the ear with its nicety. Here in everything was the perfection of a Greek statue in contour, but it was often as marmoreally cold as a Pheidian masterpiece. There was none of the rapturous romance of a Benevenuto Cellini. Greek gods in marble, established on Olympus in dignified estate, not Greek gods, the young and beautiful gods, roaming and wantoning as in the days when myths were vital—this comparison torn from one of Music's sister arts still characterizes the Boston Symphony Orchestra under Doctor Muck.

Momentarily, while Mr. Witek played, there was added an individuality and distinctiveness that took the band out of its classic calm. The Bruch fantasy, seldom played here and if memory serves aright last done by Kathleen Parlow, is undoubtedly the masterwork of its octogenarian composer. In the familiar G minor concerto and in the symphonies Bruch is a master of counterpoint, but lacking in inventiveness. He is not inspired in them. In all the range of his work there is a deficiency of subjective inspiration. When, however as in this work of last night, he has objective inspiration, he can achieve marvelous effects. Mr. Witek showed these effects at their best. His playing was masterly, never exuberant, but vivid even in its continence.

The Smetana was played sheerly as lovely music. There was no comic feeling, no tang of the soil such as befitted racy folk music. It was all romantic "national" music seen through Mozartean glasses.

The early Strauss, the opus number of Don Juan is twenty, no longer contains shock even for a conservative Boston Symphony Orchestra. Stravinsky and Scriabine and others have relegated what was once a musical sensation of the classics, almost. It is not music temperamentally adapted to Doctor Muck or the training he has given his orchestra. Last night's performances will breed no lasting memories.

But in Beethoven the Boston Orchestra was in its element. Possibly some of the midwestern bands would do this late Beethoven with more elan—and crassly by that token. The Boston Orchestra has other ideas about Beethoven. It regards him as a classic of form as well as a classic of time. The thought of Doctor Muck's performance of the Eighth will abide.

W. R. M.

---

m

ress: New York City

DEC 10/16

DAMROSCH CHANGES PROGRAM IN COURTESY TO BOSTON ORCHESTRA

Will Not Play Reger's Variations to Avoid Conflict of Numbers.

The Symphony Society of New York had announced the performance of Max Reger's "Varjations on a Theme by Hiller" for its concerts of February 16 and 18. The management has just learned that this work will be given by the Boston Symphony Orchestra on the evening of February 15, and in deference to the visiting orchestra, feels that the performances by the Symphoney Society should be postponed. Consequently the program for the concerts of February 16 and 18 will be as follows:

1. Tragic Overture.....Brahms
2. Symphony No. 1 in B Flat.....Schumann
3. Concerto for Piano with Orchestra in D Minor.....Mozart
   Ossip Gabrilowitsch.
4. Symphonic Poem, "Le Rouet d'Omphale" Saint-Saens
5. Concertstueck for Piano with Orchestra. Weber
   Ossip Gabrilowitsch.

85

From the Globe Feb.10,1917.

SYMPHONY CONCERT

"Turandot" Suite First Time Complete

Mr Gebhard Soloist in Franck's Variations and Strauss Burlesque

Dr Muck and the orchestra gave a performance even of unusual brilliance yesterday. Busoni's suite for orchestra from music to Gozzi's "Turandot" was played complete for the first time in Boston. Of the eight numbers, 1, 2, 4 and 8 had been played in Mr Fiedler's day.

The score is dedicated to Dr Muck. It is based upon the story of the proud, passionate and beautiful Chinese Princess Turandot, who invites wooers, but demands that the accepted shall guess correctly three riddles she will propound, with his head as forfeit for his failure. Kalaf, a foreign Prince, although a good guesser and socially eligible to the best Chinese society, is denied his reward by the capricious Turandot. Like a gentleman, he will waive his claim if the Princess will guess his real name.

One night carelessly exclaiming "O, un happy Kalaf," in his sleep, he betrays his secret, but the triumph of the Princess yields to the love she will no longer conceal and all ends with rejoicing.

From Oriental Sources

There is surprise at finding the scholastic Mr Busoni, a herculean pianist in black and white, a fashioner of ponderous and noisy transcriptions for the piano from music Bach intended to be played on the organ, engaged now in a study in colors upon this Oriental conceit. He has said that in choice of themes he has drawn upon Oriental sources other than China.

Judging from performances by Chinese men and women singers and players upon instruments, their folk song literature would not be of great service to the Occidental. There is more often the suggestion of a more sensuous Orientalism, a thing which a Russian named Rimsky-Korsakoff did far better.

The idea of elemental rhythm, making the tam-tam and drums share great responsibility in the orchestra, is worked diligently. Its expression is the most primitive in the musical evolution.

There are characterizations of the doddering eunuch, and of the pompous Emperor. The haughty young Princess is not to be mistaken. The sixth number of dance and song has little character in the music for the women's voices, which was well sung by members from the choruses of the Musical Art Club and Choral Music Society. The closing festivities have the note of barbarous splendor, as the opening number did of severed heads with ghastly grin.

Franck's Variations

Cesar Franck's symphonic variations for piano and orchestra are too fine in structure, too much of interior beauty rather than display, for popular favor or frequent performance. In one movement, they are to short to take the place of a concerto. Mr Heinrich Gebhard, the soloist of the week, surpassed himself in this music. There was spirituality, a keen sense of its inwardness, a luminous technic and admirable proportion.

It would indeed be an extraordinary pianist who could compass this music of deepest perceptions, and the amiably superficial bombast of Strauss' youthful Burleske in which the piano is as a member of the orchestra; a score much overdeveloped for its inherent ideas, but with a stimulating assumption, a certain garish exterior. Here a style more bold, more obvious, more daring with abandon less carefully and sensitively considered would have been truer to the vein.

The closing performance of Smetana's overture to his "Sold Bride" was challenging in its breath-taking pace. Yet what clearness in the upper strings in the whirlwind fugue. The slower vibration of the contrabass tone reasonably would make its figure acoustically blurred at such a tempo. The whole piece sparkled with the spirit of comedy.

rom SUN

ddress: Baltimore, Md.

FEB 11

FRIEDBERG SOLOIST BOSTON SYMPHONY

CARL FRIEDBERG, the gifted and eminent pianist, who has appeared with success a number of times this season with the Boston Symphony Orchestra and with Fritz Kreisler, will be the soloist at the fourth Boston Symphony concert, which will be given in the Lyric Theatre Wednesday evening, February 14. Mr. Friedberg will play Schumann's concerto for pianoforte and orchestra in A minor.

The symphony will be the first (that in E minor) of the Finnish composer, Sibelius. This is in many respects the most characteristic work of this very remarkable composer. Sibelius has originality of imagination and individuality of method. In one sense his music is exceedingly personal in that it is so completely an expression of his own individuality.

There will be but three numbers on the program. The first will be the Sibelius symphony, then will come the Schumann concerto. The last number will be the introduction and bacchanale from the Paris version of "Tannhauser."

It will be remembered that when Wagner prepared "Tannhauser" for its first performance in Paris in 1861 he elided the coda of the overture and greatly enlarged the first scene of the opera in order to make way for the remarkable ballet which is generally known as the "Bacchanale." In this version the overture runs right into the music of the first scene without a break.

NORTH AMERICAN

s: Philadelphia, Pa.

Feb 13/17

FOURTH CONCERT GIVEN BY BOSTON ORCHESTRA

Dr. Karl Muck and His Men Present Satisfying Program

ANTON WITEK SOLOIST

TO music lovers, the program of the fourth concert of the Boston Symphony Orchestra, given at the Academy of Music last night, was absolutely satisfying. Added to the perfection of interpretative genius and an orchestra which responded as one man to his every variation of expression, Dr. Karl Muck gave for good measure a program so carefully chosen that there was nothing to mar the evening's pleasure.

Every selection was full enough of melody to satisfy the amateur. For the technical musician, the numbers were full of passages delightfully executed. From the overture to the "Sold Bride," by Smetana, to the symphony number 8, in F major, by Beethoven, the audience sat spellbound.

Perhaps the greatest treat of the evening was the masterly playing of Anton Witek, concertmaster of the orchestra, who was the soloist in Bruch's Fantasia on Scottish airs, for violin and orchestra. Developed from four simple Scottish folk melodies, "Auld Robert Morris," "There Was a Lad," "Who'll Buy My Caller Herring" and "Scots Wha Hae Wi' Wallace Bled," the fantasia brings out the spirit of the music, and of the Scotch characteristics, in strains now unearthly sweet and again filled with the rugged mirth of the Highlands.

Witek's perfection of technique was overshadowed by his power of interpreting the spirit of the music, and of carrying his audience with him wherever he wished to take it. The program also included a tone-poem by Richard Strauss, "Don Juan," a virile, unusual presentation of one of the most popular themes for composers. Altho like no other "Don Juan," the tone-poem, which was after Nicolaus Lenau, stirred the imagination and satisfied the ear.

From the Journal Feb.10,1917

SYMPHONY GIVES UNUSUAL CONCERT

Gebhard and a Chorus of Women Assist—Brilliant Performance.

This week's Symphony program is noteworthy for its unconventional make-up and for its employment of a Boston soloist, Heinrich Gebhard, the pianist, and a female chorus from two resident organizations, the Musical Art Club and the Choral Music Society.

Three of the four numbers on the program are unfamiliar. The first, a suite comprising the music written by Ferruccio Busoni for an old fairy play, "Turandot," is offered in its entirety for the first time here. "Turandot" is an Oriental story by Gozzi, an Italian dramatist who flourished in the eighteeth century. It was presented, in pantomimic form, at one of the Boston theatres several years ago in the vivid, poetical style of production devised by Reinhardt.

Busoni's music is intellectualy and technically impressive, as always, and the authenticity of the Oriental themes that he employs is vouched for, but the fact that the suite is tragic in mood, for most part, must for the present militate against its popularity. Nevertheless, it is one of the most interesting of the twentieth century orchestral works, and its superb performance yesterday was roundly applauded. The chorus did its little part well indeed, and Dr. Muck insisted that all should share the ovation with him.

Ceasar Franck's "Variations Symphoniques" and Richard Strauss' "Burleske" are the two pieces calling for soloist. Both have long been absent from Symphony programs. Mr. Gebhard's performance was brilliant.

The concert, which will be repeated tonight, closes with a performaneo of the popular Smetana overture, "The Sold Bride."

om TIMES
dress: Washington, D. C.
e FEB 11 19

CONCERTS FOR CAPITAL

Musical Treats Provided for Residents and Visitors.

The fourth Boston Symphony concert is to be given in the New National Theater next Tuesday afternoon, February 13, at 4:30.

The symphony will be the "Eroica," of Beethoven, the third in the series of nine, and by many considered the noblest of them all.

There will be no soloist, and the program contains a wide variety of interesting music. After the symphony will be played the glittering overture of Smerana, "The Sold Bride." Debussy's exquisite prelude to "The Afternoon of a Faun," and Richard Strauss' tone poem, "Don Juan."

The program in its entirety is as follows: Symphony in E flat major, No. 3, "Eroica" (Beethoven); prelude to "The Sold Bride" (Debussy); tone poem; "Don Juan" (Strauss)

RECORD
ss: Philadelphia, Pa.

BOSTON ORCHESTRA

Eighth Symphony of Beethoven. Anton Witek as Soloist.

The fourth concert of the Boston Orchestra's Philadelphia season attracted a capacity audience to the Academy of Music last night. The program comprised Smetana's Overture to "The Bartered Bride;" the Strauss tone poem, "Don Juan," and the Beethoven Eighth Symphony. Anton Witek, concertmeister of the orchestra, appeared as soloist, playing the Bruch Fantasia on Scottish airs. The Strauss work and the Beethoven Symphony naturally were the most interesting and attractive things on the list. The elegance and finish of the Beethoven playing were the most striking features of the performance. Dr. Muck read the symphony with emphasis in the delivery and grace of its style, and succeeded in producing some beautiful and effective orchestration. The Strauss work, with the exception of the exquisite passages for oboe, was taken in a dramatic, temptuous manner, and proved impressive as well as fascinating in its volatile mercurial style.

Witek has done much finer playing than that of last night. The Bruch Fantasie is not a work likely to transport the average musician. The folk airs are well enough in their simple state, but are not improved by elaborate embellishment. Witek frequently played flat, and it was apparent that he was not swayed by the inoperation that usually distinguishes his public work. He was given a great ovation, however, and was recalled many times.

The tuneful "Bartered Bride" overture was much enjoyed.

PUBLIC LEDGER
s: Philadelphia, Pa.

BOSTON SYMPHONY WITH ANTON WITEK

Beethoven's Eighth Symphony Played With Bruch's Scottish Violin Fantasia

PROGRAM

Smetana—Overture to "The Bartered Bride."
Bruch—Fantasia on Scottish Airs.
Strauss—Tone-poem, "Don Juan."
Beethoven—Eighth Symphony.

The concert of the Boston Symphony Orchestra at the Academy last night, which brought out the usual large audience, was of uneven interest and at times the listener was more conscious of the playing than of the music played. Anton Witek, the concertmeister, was the soloist, and instead of awaiting his turn in the gloomy isolation of the green room he chose to play through the overture which preceded his participation as soloist. This fantasia of Bruch's, which elaborates "Auld Robert Morris," "There Was a Lad," "Caller Herrin'" and "Scots Wha Hae," is not Bruch at his best, and Mr. Witek's performance was that of accurate mechanism rather than glowing temperament. The tone flowed purely, albeit in a stream too thin at times, and the player was self-possessed and at ease, but one would have forgotten lapses in technique had there been the compensating dash and fire that make violin playing memorable and distinctive. As it is, a creditable, if not an inspiring, performance is to be recorded.

The Smetana overture went like lightning, the strings, entering fugue-wise, effecting a dizzy tremolo with the smallest possible segment of the middle of the bow. The "Don Juan" music was given with justice to its variegated tone color. The best part of the program, beyond doubt, was the symphony, born in distressful personal circumstances and yet abounding in fun and even frolic. The whole work—which had left the hands of our own orchestra but forty-eight hours before—was admirably performed. The feathery lightness of the finale rivaled that of the deft application of the bows at the outset of the music of Smetana, and the allegretto scherzando was pure, irresistible delight. Instead of being vexed because two performances of this masterwork have been vouchsafed us in so brief a period we might be grateful for the intensified impression of its loveliness.

F. L. W.

Transcript
Feb. 13, 1917,
THE CONCERT-CHRONICLE

WEEK-END PLEASURES OF MUSIC AND MUSICIANS

The Pianists and Franck's Neglected Variations — Mr. Gabrilowitsch as Unflecked and Undistorting Mirror to Chopin—Mr. Bauer in Old Talents and Miss Stanley in New

At the Symphony Concert of Saturday evening, Franck's Symphonic Variations, in which Mr. Gebhard played the piano part more plastically, colorfully and animatedly than he had on Friday afternoon, renewed the impression of music, rarely lovely in contour, motion and substance, rarely fanciful in melodic invention and pianistic or orchestral ornament. The piece dates from 1885; Franck's music began to be known in the United States in the nineties; yet never before had the Symphonic Variations been played at the Symphony Concerts in Boston and only once in any others. As seldom have they had place on the programmes of the orchestras of New York or Chicago and when the conductors there have made room for them, a minor pianist—as the inevitable ranking of virtuosi goes—has almost invariably played them. Now the major pianists are wont to repine at the relatively few concertos they can advisedly play when they appear in orchestral concerts. The fourth and the fifth of Beethoven, Schumann's, the first and the second of Liszt, Tschaikovsky's in B-flat, one or another from Saint-Saëns and the list is done unless the pianist and the conductor agree to the abstruse and symphonic Brahms or to the primitive and playful Mozart. They profess also to be eager for pieces that depart from the form and the moods of the orthodox concerto. Yet not one of them, so far as the records go, seems ever to have taken thought of these Symphonic Variations. There is Mr. Bauer, Franckian specialist as it were; yet never in America has he essayed them. There is Mr. Gabrilowitsch, whose touch, tone, ear and imagination, seem what the doctors call the indicated medium for such music—a pianist, besides, eager for the unfamiliar—yet he plays them not. Mr. Paderewski might kindle to the poetry of Franck's music; Mr. Hofmann could heighten the exquisite fluidity of movement; yet they cling to the orthodox concertos or oblige friends by the playing of pieces forgotten almost before they are ended. Franck's symphony is now a modern classic, firm set in every orchestral repertory in America by the will of the public no less than by the will of the conductor. His Symphonic Variations deserve like place; and it is the obligation of the illustrious pianists to put them there. The liking of the public, by every test of past or present, is assured.

From BULLETIN
Address: Philadelphia, Pa.
Date

BOSTON SYMPHONY

Anton Witek as Soloist of the Fourth Concert

For its fourth concert of the present season, the Boston Symphony Orchestra, at the Academy of Music last evening, offered nothing that was new and little that was striking. In fact, the symphony, Beethoven's No. 8, in F major, was played here as late as last Friday and Saturday by the Philadelphia Symphony Orchestra. Nor can it be said that Dr Muck's program was all that one expects from his splendid organization.

True, there was genuine beauty in the playing of the sparkling passages of the symphony. If anything it was given too musicianly, a little too classically correct, lacking a bit of the shading and the emphasis of personal interpretation, true to form, but cold. Yet there was abundant satisfaction to be found in the playing of the strings, which maintained a high standard of performance throughout the entire evening.

This was noticeably true of the playing of the tone-poem "Don Juan," by Richard Strauss, the most gratifying number on the program. In the sweep of the strings there was a veritable whirlwind of passion, the interplay of the reeds and brasses in the wild love story, its soft strains of longing and its thunderous crashes being given with splendid effect.

Anton Witek, the concert-master of the orchestra, appeared as the soloist in a rendition of Max Bruch's Fantasia on Scottish Folk-melodies. Mr. Witek's playing is masterful in its technique and was well received, but the Bruch composition is not one that calls for any show of emotional feeling, it reaches no depths nor does it call for any great display of skill. The concert opened with an altogether creditable performance of the familiar overture to "The Sold Bride," by Smetana.

From the Monitor Feb. 10, 1917.

Boston Symphony Orchestra

The program of the Symphony concerts of Feb. 23 and 24 is announced as follows:

Cherubini, overture, "The Abencerrages"; Brahms, concerto for violin, violoncello and orchestra, in A minor, op. 102 (Anton Witek and Heinrich Warnke, soloists); Mozart, symphony in C major ("Jupiter").

Next week the orchestra will be away on its fourth monthly trip, giving concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn. Anton Witek will be the soloist in Philadelphia; Carl Friedberg in Baltimore and Brooklyn.

AMERICAN
Baltimore, Md.
FEB 11 1917

BOSTON ORCHESTRA.

Carl Friedberg, the gifted and eminent pianist, who has appeared with success a number of times this season with the Boston Symphony Orchestra and with Fritz Kreisler, will be the soloist at the fourth Boston Symphony concert which will be given in the Lyric Theater next Wednesday evening, February 14.

Mr. Friedberg will play Schumann's Concerto for pianoforte and orchestra in A minor.

The symphony will be the first (that in E minor) of the Finnish composer, Sibelius.

ENQUIRER
ss: Philadelphia, Pa.

BOSTON SYMPHONY

Its Fourth Concert for the Season at the Academy of Music

The proceedings at the Academy of Music last evening, when the Boston Symphony Orchestra made its fourth visit to this city for the present season, were not of a kind to require or inspire any extended comment. Only familiar things were included in the programme, which was rendered under Dr. Muck's masterly direction with so much brilliancy of execution, beauty of tone and refinement of manner.

By one of those curious coincidences which are of such frequent occurrence, and of which there have been at least four within the past four months, the symphony was the one by Beethoven No. 8, which was done by the Philadelphia Orchestra last week. This is an exceptionally bright and melodious work, which it was a pleasure to hear, played as it was under Dr. Muck's direction, with so much sharpness of outline and delicacy of detail, but probably those in the audience, of whom there must have been many, who heard the same thing last week, would sooner have heard something else upon the occasion under comment.

Other orchestral numbers were Smetana's overture to his opera of "The Borrowed Bride," which was taken prestissimo with a really wonderful brio, and the "Don Juan" tone poem of Richard Strauss, which was also given by our own orchestra earlier in the season. Mr. Anton Witek, the assisting artist, exhibited his consummate virtuosity in a superb performance of Max Bruch's Fantasia of Scottish Airs for orchestra and violin.

The audience was of the usual fine dimensions and it was not chary of its applause. The next and last of these concerts will be given on Monday evening, March 12.

EVENING TELEGRAM
Philadelphia, Pa.

BOSTON SYMPHONY CONCERT

Witek is Soloist with Orchestra at Academy.

Anton Witek, concertmeister of the Boston Symphony Orchestra, appeared as soloist with that organization at the fourth concert of the season, last night, in the Academy of Music. He chose as his medium Bruch's fantasia on Scottish airs, a work with much colorful orchestration as a background and with considerable chance for a display of virtuosity for the soloist, and yet by no means an altogether satisfying work musically.

Witek succeeded in arousing a flattering enthusiasm in the audience. They were evidently predisposed to be friendly because of their long acquaintance with the man at the first stand, and his playing obviously carried along this friendly feeling to the end. Disdaining the usual concertmeister's practice of appearing only as soloist while another occupies his chair, Witek played his usual part in the first number, rose and stepped forward for his solo, and then democratically returned to his stand to play through the rest of the program with the orchestra.

Witek's playing is not at all inspired or inspiring, and he has a marked tendency to flat many of his high notes, but he is a thorough musician, and last night displayed both depth of feeling and artistic understanding in his interpretation.

The orchestra, under Dr. Muck, gave an interesting reading of Smetana's familiar "Bartered Bride" overture, and a stirring rendition of the "Don Juan" poem by Strauss. The symphony was Beethoven's eighth, unfortunately the same one given at the two concerts of the Philadelphia Orchestra last week. This duplication of selections has taken place several times between the two orchestras, and suggests a lack of good taste on the part of one or the other, quite as though it were a deliberate attempt to force the public to judge between the two organizations. But such judgment is wholly unnecessary. There is ample room for both, and the public would be better served by the presentation of as wide a variety as possible in a short season.

om RECORD
dress: Philadelphia, Pa. FEB 11
te

BOSTON SYMPHONY HAS FINE PROGRAM

Anton Witek, Concert-Master, to Play Bruch's Famous Scotch Fantasy.

SCHMIDT STRING QUARTET

Mischa Elman in a Recital. Arrangements Under Way for Eugene Ysaye's Visit.

—No novelty appears on the fourth program of the Boston Symphony Orchestra at the Academy of Music tomorrow evening, but all the works are well tried favorites. The soloist will be Anton Witek, concert-meister. He has appeared in the last five years several times as soloist with the orchestra. He will play The Scotch Fantasy for violin and orchestra of Max Bruch. The orchestral selections will be Smetana's overture, "The Sold Bride;" Richard Strauss' "Don Juan" and Beethoven's Eighth Symphony. The Boston Symphony Orchestra at the gala concert in the Metropolitan Opera House, New York, on January 16 played Smetana's brilliant overture, and Dr. Muck and his men aroused the greatest enthusiasm by the breathless pace with which the music was played.

From the Transcript Feb. 10, 1917.

...day evening, Feb. 22, in Symphony Hall, a third concert by Mr. McCormack, he applauded tenor, along the lines above ecified.

Thursday evening, Feb. 22, in Sanders heatre, at Cambridge, a concert by the ymphony Orchestra under Dr. Muck, with Miss Nash for assisting pianist.

Friday afternoon, Feb. 23, in Symphony Hall, the fifteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Witek and Mr. Warnke of the string choir playing the solo parts in Brahms's concerto for violin and violoncello. Mozart's "Jupiter" Symphony and Cherubini's overture to his Moorish opera, "The Abencerrages," complete the programme.

m INQUIRER
dress: Philadelphia, Pa.
FEB 11
e

Boston Symphony Orchestra

No novelty appears on the fourth programme of the Boston Symphony Orchestra, which will be played in the Academy of Music tomorrow evening. All the works are well-tried favorites whose popularity has long since been certain. The soloist will be that admirable virtuoso, Anto Witek, who occupies the post of concert-master in the orchestra. Mr. Witek has appeared in the last five years several times as soloist with the orchestra, and Philadelphia is well aware of his very unusual gifts as a violinist. He will play the Scotch Fantasy for violin and orchestra of Max Bruch.

The orchestral numbers will be Smetana's Overture, "The Sold Bride," Richard Strauss' "Don Juan," and Beethoven's Eighth Symphony. The Boston Symphony Orchestra, at the great gala concert in the Metropolitan Opera House, New York, January 16 last, when the receipts ran close to $25,000, played as one of its numbers Smetana's brilliant overture, and Dr. Muck and his men simply swept the audience off its feet with the breathless pace with which they took it and the clarity with which every part came out.

The programme in its proper form is as follows:

Overture to "The Sold Bride".....Smetana
Fantasia on Scottish Airs for Violin and Orchestra .....Bruch
Tone Poem, "Don Juan".....Strauss
Symphony in F Major, No. 8.....Beethoven
Soloist, Anton Witek.

om MORNING TELEGRAPH
ddress: New York City
te 2/10/17

BOSTON SYMPHONY PAYS FOURTH VISIT

Joyous and Spirited Interpretations Rendered to Delight of Carnegie Hall Audience.

The Boston Symphony Society paid its fourth visit of the season to New York last night, and the usual large audience greeted them at Carnegie Hall.

Dr. Muck gave a joyous and spirited interpretation of Beethoven's eighth symphony, while Smetana's "Bartered Bride," Rogers's "Variations" and fugue on a theme by Hiller and the overture to "The Marriage of Figaro" completed the program.

To-morrow afternoon at 2.30 the second concert will begin with Sibelius's symphony in E minor, followed by Beethoven's overture to "Egmont," "A Siegfried Idyll" and Strauss's "Don Juan."

UNION
Springfield, Mass.
FEB 11 1917

The closing concert of the Ellis subscription-series comes to the Auditorium, Tuesday evening, Feb. 20, when the Boston Smyphony Orchestra under Dr. Karl Muck, makes its second and final appearance here this season. Tickets will go on sale tomorrow morning at Otto Baab's piano store. This concert is to be entirely made up of the compositions of Richard Wagner, and the fact that Dr. Muck is the greatest living authority on the music of Wagner, makes this a musical event of uncommon importance. He has the fixed belief that Wagner often suffers when translated from the operatic to the concert stage; and that the music, poetry and decoration, so consistently worked together in Wagner's theory of opera, makes it difficult to play excerpts in a concert hall without serious loss. On the other hand, Dr. Muck realizes that outside of New York opportunities for the public to see these music-dramas in proper adequacy are so few for the general public that it is advisable to put occasionally on the concert program he gives throughout the country a fair sampling of Wagnerian themes. He uses freely the preludes and overtures of Wagner operas, and a very limited number of selections not connected with dramatic action.

In the Springfield concert Dr. Muck has included that remarkable arrangement by the late Hans Richter of characteristic music from "The Ring," "Siegfried" and "Gotterdammerung." First comes the interlude between the first and second scenes of the last act of "Siegfried," in which the hero, having broken the magic spear ascends through the wall of fire where the sleeping Burnhilda lies, one of the most thrilling and effective of the weird and picturesque writings of the great master of Beyreuth. To this is cunningly joined the "Morning Dawn" and the "Rhine Journey" episodes from "Gotterdammerung."

From AMERICAN
Address: Baltimore, Md.
FEB 1
Date

PLAY FINNISH SYMPHONY

Boston Orchestra Presents Jan Sibelius Work—Carl Friedburg the Soloist.

One of the most significant programs offered here this season was given by the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, in the Lyric last evening, the notable features of the evening being the playing of the first symphony of Jan Sibelius, the great Finnish composer, and the appearance of Carl Friedburg, a distinguished pianist, as soloist.

The symphony made a powerful impression, and at its close there were enthusiastic recalls, until finally Dr. Muck had all his band rise to acknowledge the applause. It is truly a remarkable composition, this symphony, constructed along most advanced ideas, yet employing the melodic and rhythmic idioms of ancient Scandinavian folksongs. Sibelius is the most towering musical figure of the North, and one of the giants among modern composers, and has been described as the flowering of the genius of his land. Yet, hearing the wild, passionate music of this symphony last evening, one listened in vain for any essential resemblance to the other great Scandivanians, to Niels Gade, Helfdan Kjerulf, Grieg, Svendsen, Sinding or even Aulin. He is a law until himself; there is the impress of his own virile individuality and vividness of imagination in every measure.

It is moving, primeval music that he has given in this symphony; it has the directness and simplicity of genius, its themes being developed without wearying involution, yet with the technical resourcefulness of a master. There is the definite suggestion of the folksong always apparent, especially in the second and final movements. There is much of the Northland in its spirit. First to last it is mysterious and passionately yearning and sometimes inexpressibly solemn. It was given a clear-cut reading—the Boston Symphony Orchestra is always to be depended upon for that. Dr. Muck conducted as if he were the composer and rejoiced in its every note.

Carl Friedburg impressed the audience at once as a scholarly and musicianly man, and his playing of the gracious Schumann Concerto in A Minor confirmed this.

[86]

n EVENING JOURNAL
ess: New York City

FEB 16 1917

BOSTON BAND IN CARNEGIE HALL CONCERT

Dr. Carl Muck, conductor of the Boston Symphony Orchestra, for these players' fourth visit of the season, last evening at Carnegie Hall had the wholly admirable idea of giving voice to Beethoven's Eighth Symphony. The symphony is altogether too seldom chosen for performance by orchestral conductors, who play the "Eroca" and the C minor—and generally with flat, unresilient uninspiration—in perfunctory iteration. Even the "Pastoral" and the A major symphonies are too frequently heard—truly adequate performances of the tumultuous Seventh do not seem to be possible except at rare intervals. But the Fourth and the Eighth are permitted to remain silent for several seasons running.

Yet there is compact in this Eighth Symphony some of the most winningly beautiful music this supreme genius himself ever wrote. Its middle two movements in general scheme of sequence, giving to the whole work a character not unreminiscent of the older suite form, all of a dulcet graciousness. And there is here something that we can hardly call other than a soaring vocal quality. One may even imagine the melodic picture of "Fidelio" having passed across Beethoven's mind when he was at work on this part of the symphony. And the invention revealed in the opening movement, as well as in the finale, is of the true heroic Beethoven cast.

It is difficult to imagine Dr. Muck ever descending to the perfunctory. Yet one was forced to suspect that he had given no new consideration to the Eighth Symphony in preparation for last night's performance. There was a lack of the rhythmic sparkle, the incisiveness of accent, the variety of mood that there should have been. There was left merely a good technical performance by the Boston Orchestra.

The rest of Dr. Muck's programme consisted of Max Roger's "Variations and Fugue on a Merry Theme of J. A. Hiller," the overture to Smetana's "Bartered Bride," and, at the beginning, the overture to Mozart's "Le Nozze di Figaro." The Reger variations were played, in some sort, as a memoriam to the composer, who died about a year ago.

Hiller was an industrious composer, teacher and writer on music of the late eighteenth century, whose work has been largely forgotten. Among much other music he wrote a number of singspiele, not far different from the better sort of operetta. The theme chosen by Reger is taken from one of these, "Der Aerndtekranz," and is a jolly bit of an air of the heroine who knows her sweetheart is held in the hollow of her hand. The variations and fugue may be believed to be a development in symphonic idiom of the spirit of this little picture, for the key to which one is largely indebted to the indefatigable Philip Hale. The music has its dull spots, sometimes spreading to rather large dimensions, but much of it is interesting, some of it is cerebrally diverting and all of it is excessively well made. Dr. Muck apparently had given it more careful and penetrating preparation than he had the Beethoven Symphony, and the result was a brilliant performance.

TRIBUNE

FEB 18 191

ess: New York City

BOSTON SYMPHONY GIVES CARNEGIE HALL MATINEE

Dr. Muck's Band Heard to Best Advantage in Strauss's Composition

The Boston Symphony Orchestra gave its fourth New York matinee yesterday in Carnegie Hall. The programme contained greater contrast than is usual with Dr. Muck, though again there were no novelties or anything approaching a novelty. The Sibelius Symphony No. 1 is a favorite of Dr. Muck's, and it is a work of freshness and spontaneity of spirit. Then followed Beethoven's "Egmont" overture, Wagner's "A Siegfried Idyl," and Strauss's "Don Juan." It was in the two latter that the band gave the treat of the afternoon.

Dr. Muck is at times undeniably dry in his readings, but when he deigns to become emotional he rises to the heights. Such was the case yesterday in his "Don Juan." It was a veritable efflorescence of what is best in Strauss, glowing with warmth and color, exquisitely varied, forceful, brilliant. "A Siegfried Idyl" was equally fine, and throughout the great band responded to its master's baton as if it were but one beautifully adjusted organism. Such orchestral music we in New York hear [illegible] Major Higginson's musicians

From EVENING POST
Address: New York City

ate FEB 16 1917

Dr. Muck and Wagner.

Dr. Muck, the highly esteemed conductor of the Boston Symphony Orchestra, is a man of Bayreuth, one of the leading interpreters of Wagner. As such he is naturally expected to subscribe to the tenets of Wagner. One of the most important of these is that in the playing of Beethoven's symphonies there should be frequent modifications of pace, as subtle and varied as his thematic treatment of the melodies. Of these modifications there was hardly a trace last night in his reading of the eighth symphony, which consequently made little impression on the audience. It is, to be sure, the weakest of the nine, excepting the first, and it ends with a dozen banal chords that Rossini would have been ashamed of.

In the two overtures that opened and ended yesterday's Carnegie Hall concert of the Boston Orchestra, Dr. Muck, on the other hand, gave a brilliant demonstration of the truth of another one of Wagner's tenets: that fast movements can hardly be played too fast. Of course this has to be taken with a grain of chloride of sodium, but in the main it is true. It is related of one of the old Italian male sopranos, Farinelli, that he could sing so fast that no orchestra could keep pace with him. Dr. Muck and his skilled musicians could have done it, judging by the way they hustled through Mozart's "Figaro" overture, and that to Smetana's "Bartered Bride," which is one of this orchestra's greatest feats of virtuosity.

Dr. Muck has often been adversely criticised, both in New York and Boston, for his programmes. Great improvement in this respect has been shown lately, but last night's programme was not exhilarating. It included one of the depressing algebraic works of the late Max Reger, who is what the boys call "the limit." His craftsmanship was almost as marvellous as Bach's, but he lacked, alas! that great cantor's gift of creating ideas worthy of such elaborate treatment. Even when he borrows ideas to work up into variations he spoils everything because he knows not when to stop.

EVENING SUN
ress: Baltimore, Md.

BOSTON SYMPHONY

The penultimate Boston Symphony concert of the current season took place last evening at the Lyric, Dr. Karl Muck conducting. The soloist was Carl Friedberg, a German pianist who has not hitherto played here and who was heard in the Schumann concerto in A minor.

The orchestra played the first Sibelius symphony, the one in E minor, Op. 39, a noble if somewhat turbulent work that seems to express in a marked way the hidden fires that burn so unceasingly under cover of the colder northern temperament. This music of the Finnish composer is an expansive tonal picture drawn in with very broad strokes of the brush, a work replete with shading. The folk strains which occasionally occur in it are strangely nationalistic and isolated. Indeed, this music scarcely suggests that of any other nation at all, except that its rhythms are sometimes like those of Slavic dances. It is a curiously pictorial symphony, music that conjures up visions in the mind's eye of barren wastes, wild reaches, storms, the beating of the sea against rocks.

There are occasional outbursts of pure but very sombre melody that seem to supply the note of human appeal in the composition, which has many passages of the deepest beauty and interest. Throughout the impression of deep feeling seeking expression in song is suggested, the work in its finale rising to broad spiritual planes. One rarely hears a more emotional piece of writing. The instrumentation is very rich, the way in which the instruments are used very interesting. It is a magnificent work of which the orchestra gave a magnificent performance. It is music, though, that one should hear often to enjoy to the fullest extent.

Friedberg's Performance Marred.

Mr. Friedberg's performance of the concerto had many interesting and brilliant features. He is a virile player, whose reading was tempered by the romantic spirit, but it was a reading that was marred considerably by a too frequent hastening of the tempo. This constant acceleration seemed to deprive the player's interpretation almost entirely of that graceful tenderness that is the most striking characteristic of this exquisite bit of Schumann. Indeed the whole performance seemed strangely nervous last evening, colorful and full of accent, to be sure, but lacking in that broadly poetic calm and delicate grace that one looks for in readings of this classic number. For this reason the concerto was a little disappointing, an interpretation that was not always entirely clear, although it was suggestive and vital throughout.

The concert closed with a superb presentation of the "Tannhauser" baccanale, the kind of thing in which the Boston Orchestra is supreme. J. O. L.

From EAGLE
Address: Brooklyn, N. Y.

Date

BOSTON SYMPHONY CONCERT

Carl Friedberg Plays the Schumann Concerto.

Dr. Muck gave a program of old-fashioned music for the March concert of the Boston Symphony Orchestra at the Academy last night. The selections were of the romantic period of the last century, Beethoven's "Egmont" overture serving as a prelude to it and Wagner's "Tannhaeuser" marking its passage into the following great dramatic period. There was, however, no sense of monotony, because each of the selections chosen was so strong and highly individual as to fix attention upon itself and not to serve merely as the type of a school or period.

The "Egmont" overture would serve as a noble introduction to any concert. Its breadth and power set a standard and created an atmosphere in which nothing trivial could hope to survive. It was followed by the two movements of Schubert's "Unfinished Symphony." No public can get too much of this inspired and pulsating music, but an illustration of the passion of conductors for following each other in program pieces is noted by the fact that this great work, sometimes neglected for years, should be played in Brooklyn by the Philharmonic on Sunday and by the Boston Symphony on Friday. As the two audiences do not widely overlap no harm was done and each had the benefit of hearing noble music. There is, however, no occasion to repeat or amplify the comment made on the work earlier in the week.

The next number was Schumann's "Piano Concerto in A Minor" which introduced the soloist, Carl Friedberg. The concerto has much of Schumann's fantasy and grace and it is especially grateful to a pianist for the abundant opportunities which it gives to demonstrate the mastery of all the earlier technic of the instrument. But it is not much played in these days probably because it is more distinctly "dated" than anything on last night's bill. It is as far apart as the poles, for example, from the Rachmaninoff Concerto, which Gabrilowitsch played with this orchestra, two months ago. And Rachmaninoff is a voice of our own time. We understand him by instinct, not by study. Nevertheless the Schumann concerto is interesting when played as Friedberg played it, with wonderful clearness of tone and with a full appreciation of the composer's delicate turns of feeling, especially in the second movement. His performance stamped him as an easy master of the keyboard and he was recalled again and again for his playing, which was pretty nearly perfect of its own kind.

Then came the Tannhaeuser overture, in the Paris version, which cuts out the return of the "Pilgrims' Chorus" and swings into the bacchanal scene of the first act. No more hackneyed music ever finds its way to a symphony program, but its presence served to mark the superiority of the Boston players above all other orchestrans. Dr. Muck is sometimes cold, but in this music he glowed and, at the climaxes, he flamed. The shrieking violins made nerves shiver and the glorious brasses set pulses jumping. It was such a performance of the familiar work as one hears three or four times in a lifetime—if he is fortunate.

MORNING TELEGRAPH
1917

BOSTON SYMPHONY IS HEARD ONCE MORE

Feb 18.17

Excellent Musical Organization Delights Audience at Second Concert of Its Fourth Visit.

The Boston Symphony Society was heard again yesterday afternoon at Carnegie Hall in the second concert of its fourth visit to New York this season.

Dr. Muck, at the head of his excellent forces, gave a poetic and forceful interpretation of Sibelius's Symphony in E minor, while the playing of Beethoven's Overture to "Egmont" was all that could be desired. Even "A Siegfried Idyll," that has had several hearings here this season, took on a new light under the gifted baton of Dr. Muck. A tone poem by Richard Strauss, "Don Juan," completed the program.

A joint recital by Hafold Bauer and Pablo Casals, a combination that has been heard here several times before, was given simultaneously at Aeolean Hall.

[87]

om EVENING SUN
idress: New York City

FEB 16 191

te

For the fifth time this season the cohorts of Dr. Muck and the pride of Boston invaded Gothamite psalms, and, by the blasting of their trumpets, threw down all walls of coldness. It was the fourth of the Boston Symphony Orchestra's regular subscription concerts, and by every reason known to musical weighing it was the finest of them, too. One piece indeed—the Reger Variations—rose to such heights that many of the old subscribers, whose memberships are legacies and whose memories go back beyond the generation, declared they had rarely heard so monumental a piece of playing.

Four days upon the heels of the Metropolitan's last repetition of "The Marriage of Figaro" the Bostonians began their concert with the overture to that opera. There must be a difference of course, between the very purposes which emanate from an orchestra pit and a concert platform, and it would be useless to make comparisons between the two overtures. Suffice it that, under Dr. Muck, the old Mozart confection took on last night a sharpness of rhythm, a recognition of discipline which brought out all of its merriment if not its sweetness. There was a swing and smartness to it which made one prick up his ears for whatever was to follow.

And that was the evening's symphony—the eighth of Beethoven, in F major. Those famous nine, which are the very Bibles of our present day music, contain no strains more romantic than those which compose the first allegro movement of the eighth. To those strains, battling and almost barbaric in their deliberate simplicity, the orchestra could give a bulk and power immediately stupendous. There could be no hesitation to such an impression. The following and lighter movements full of grace and virtuosity as they were, were but the gay trailers to a kite already soaring.

There was the evening's feature in reserve, however, that hundredth piece of work from Reger, not so long ago composed. These variations and fugue are on "a merry theme by J. A. Hiller"—plucked, in fact, from one of the latter's mostly forgotten operettas. The slight wisp of an idea (for it is no more than that) becomes in Reger's hands a bridge for the marching of mood upon mood, invention upon invention, alternately repressive and expressive, passionate and gloomy, dainty and darkling, working strongly up to a climax for full orchestra, which must tax the resources of even the Boston Symphony. As played last night, it became as blasting as war, as vast as all armies of the world, yet as thoroughly controlled and trained as any battalion of that one which needs no naming. There was artistry, not cold and contented, but pulsingly warm, in every one of these variations. The finale, with its blare of brasses, had as much of it as the tenderest interlude. It was the Boston orchestra at its best.

The concluding number was the Smetana, "Bartered Bride" overture played with excellent effect.

rom HERALD
ddress: New York City

FEB 18.

ate

Plays the First Symphony of Sibelius and Shorter Works—Harold Bauer and Pablo Casals Give Recital.

Among the numerous musical entertainments of yesterday the concert of the Boston Symphony Orchestra in Carnegie Hall in the afternoon stood out prominently.

The programmes of this orchestra in New York have been none too interesting this season, although no complaint as to the playing of the men could be made, but yesterday a thoroughly enjoyable entertainment was offered. The symphony was the first of Sibelius. There are many lovers of music who do not care for this intense Finnish composer, but his first symphony has had frequent hearings in the last ten years and it seems to be gaining in popularity. It is good music, well written. There is more emotion, more seriousness in it than in a dozen of the ordinary symphonies of to-day, most of which pass into oblivion after a few scattered hearings.

Following the symphony Dr. Karl Muck directed his men through three delightful shorter works. Beethoven's "Egmont" overture is one of his best shorter works and few orchestras play Beethoven's music as does that from Boston. Wagner's beautiful "Siegfried" idyll was likewise presented with lovely tone, especially in the strings, and with many little refinements not usually heard at orchestra concerts in this city. Even more enjoyable was Dr. Muck's reading of "Don Juan," the first important tone poem of Richard Strauss. In this work is foreshadowed all that is most attractive in the later works of Strauss—his uncanny cleverness in orchestrating, his contrapuntal skill and his ability to make even a trivial theme sound well.

TIMES
ress: Washington, D. C.

FEB 17 1917

CONCERT SCORES HIT

Boston Symphony Orchestra Gives Fourth Program of Year.

A program of great beauty, vitality and interest was given a faultless interpretation by the Boston Symphony Orchestra, under Dr. Karl Muck, at their fourth concert of the season, at the National Theater yesterday afternoon before a capacity audience.

It was an all-orchestral concert, without soloist, whose opening and closing numbers gave tone-portraits of heroes—Beethoven's ideal of the young Napoleon told in his "Eroica" symphony and Richard Strauss' recital of the romance of "Don Juan."

High Degree of Expression.

And Dr. Muck seems never to have given so high a degree of emotional expression. It was potent, it touched his hearers deeply, and it was rarely executed. The spirit of the "Eroica," Beethoven's third symphony, was dominantly martial, yet it held, and was vitally developed in the last movement, a Viennese quality in which a folk spirit of the dance was closely knit with that of a tense and tragic "Fate." The bitter sadness of the "Funeral March" foreshadowed this, with its impressive reading and its somber hue. The scherzo with its amazing lightness and shading sustained also this covered tone, while throughout a broad and rhythmic rendition, one felt a dignity in both graceful phrases and in tragic ones.

Overture Delights.

Smetana's overture to "The Sold Bride" was a delightful thing, executed with the finest of work by the strings in what might have been a rare "Spinning Song" that swept broadly into a syncopated festival of rugged charm. A wind choral was particularly effective as was a final crescendo of the strings.

One felt that the idyl of the fauns and pipes, and of vibrant nature, in the Debussy, "Afternoon of A Faun," prelude, was given absolutely "con amore" by Dr. Muck. With rarest of intonation in this French idyl of the fields with a feeling of placid spaces under the blue, he gave too a grotesque element that quite completed the picture. The winds in the finale were most notable.

Vivid Interpretation.

Again fate and gayety, the hero and romance, were interwoven in the beauties of the Strauss' "Don Juan." Dr. Muck made vivid and dramatic the march of events in the life of the hero, telling his romance with the beauty as also the pastoral touch, and building the exquisite personal theme of "Don Juan" up to a triumphant climax with all the splendors of its orchestration, then resolving it to an impressive close. It was a rich program in import and variety and was given with mastery in all its parts. J. MacB.

rom STANDARD UNION
ddress: Brooklyn, N. Y.

ate

BOSTON SYMPHONY PLAYS WITH FRIEDBERG SOLOIST

Devoting its whole evening to revealing new beauties in well-worn classics, the Boston Symphony Orchestra paid its fourth visit of the season to Brooklyn last evening. Practically everything on the programme played at the Academy of Music had already been heard in the same hall this season. Accordingly, the attention of the hearers was paid directly to the performers weaving their melodic spells—for nine-tenths of the evening these were unruffled, serene, placid spells—and not to the selections from the composers.

Beethoven's "Egmont" overture was first, read by Conductor Karl Muck in straightforward and pleasant—even if featureless—fashion. Next was the perennial favorite "Unfinished Symphony" of Schubert, given with exquisite lyric charm. Never was a better instrumental balance afforded this historic work.

Carl Friedberg, pianist, was soloist in the Schumann A minor concerto. He had already played it in Brooklyn two or three months ago. In the present instance he seemed willing to go to great lengths to subordinate his solo instrument to the wondrous ensemble of the orchestra. The intermezzo, a most famous melodic passage, was indeed "grazioso," as its title described it.

The fireworks were reserved for the final number, in which the "Tannhauser" bacchanale, following the sombre pilgrim music, was given in its Paris version. Here was an instrumental pagan riot in unexpurgated form, with a wealth of dynamics that had remained unsuspected throughout the calm of the early part of the programme.

Dr. Muck and his musicians won generous and deserved applause.

EVENING GLOBE
New York City

FEB 14 1917

Music.

Boston Symphony Orchestra in Comedy Concert.

My accomplished colleague Mr. Sherwin said to me recently in his forthright manner, "Can you tell me why on earth anybody plays variations to-day?" (He had been hearing, I think, some virtuoso or other of the pianoforte in one of those colossally difficult sets of variations that the late Johannes Brahms so loved to rear on a foundation of otherwise harmless melody by almost any composer, including himself.) I did not attempt to answer my colleague otherwise than by reminding him that the last movement of the "Eroica" symphony happens to be a set of variations, that there are some "Symphonic Variations" for piano and orchestra by César Franck, that there are the "Istar" variations for orchestra by Vincent d'Indy, for which in particular I had even been doing such missionary work with my pen as lies within the possibilities of that modest instrument.

The query of my colleague leaped into the centre of my mind last evening as in Carnegie Hall I sat listening to the Boston Symphony Orchestra steering a gallant course through the late Max Reger's variations and fugue on a theme by Hiller—those "thunder-and-lightning variations on a merry little theme of Hiller," as Mr. Philip Hale of Boston remarked after finding himself in a predicament similar to mine in Boston's Symphony Hall not long ago.

The incident recalled to Mr. Hale a pleasant anecdote of that bluff monarch William IV., England's earlier sailor king, on the occasion of a Miss Blaketka's playing a fantasy at a concert in St. James's Palace in 1836. The king said to Sir George Smart:

"The queen requests me to say something civil to the young lady, but I cannot make out what she is playing. It sounds like 'God Save the King,' but then it goes off into something else. What do you call it?"

Sir George explained to his majesty that it was in fact the national melody with variations.

"Damn variations!" said the king, and it is recorded that he left the concert room immediately, in which detail the seafaring monarch was luckier than Mr. Sherwin and myself.

Dr. Muck is notoriously an obstinate practitioner of the "unified" programme. Perhaps he chose his programme last evening with a view to illustrating some manifestations of the comic spirit. Mr. Hale has emphasized the merriment of the germinal theme by Hiller. The concert opened with a celebrated comedy overture, that to "The Marriage of Figaro"; it closed with a celebrated comedy overture, that to "The Sold Bride." Sharing the body of the programme with the Reger variations was the comedy symphony of Beethoven, the Eighth. Is such unification a good thing—for the music, for the listener (I shall not presume to speak for the performers)? The question has been asked before. Dr. Muck must think it is, since no amount of verbal torpedoing has yet shivered him from his course.

In any case, the orchestra plays with a virtuosity that is astounding, and New Yorkers still pack Carnegie Hall for its every visit, applauding always liberally, at times ecstatically. And few listeners could be so obtuse or misguided as to attempt to deny that such a performance of the Eighth Symphony as Dr. Muck conducted last night is one of the real privileges of life on Manhattan Island in this troubled year of grace.

PITTS SANBORN.

m CITIZEN
ress: Brooklyn, N. Y.

e Feb 17 1917

BOSTON ORCHESTRA HERE.

Big Audience Attends Concert at the Academy.

Last evening in the Opera House at the Academy of Music, the Boston Symphony Orchestra gave the fourth in a series of five philharmonic concerts. Dr. Karl Muck, the conductor, received an ovation for his masterly interpretation of the various numbers, especially of Beethoven's overture to Goethe's "Egmont," op. 84, with which the evening's music opened.

Next on the programme was Schubert's unfinished symphony in B minor, allegro moderato, andante con moto—the rendition of which was perfect, more especially the portion for strings. The sudden ending leaves one with a desire for more of this masterpiece.

The soloist of the evening was Carl Friedberg, pianist, and his artistic rendition of Schuman's concerto in A minor for pianoforte with orchestra accompaniment evidenced his mastery of the piano. He also received liberal applause and gave an encore.

The Opera House was packed with music lovers and every number received liberal applause. The programme follows:

Overture to Goethe's "Egmont," op. (Beethoven); unfinished symphony in minor—(1) allegro moderato, (2) andante con moto—(Schubert); concerto A minor, for pianoforte and orchestra, op. 54—(1) allegro affetfuoso, (2) scherniezzo, andantino grazioso, (3) allegro vivace—(Schumann); introduction and bacchanale, "Tannhauser," 1 (Paris verson) (Wagner).

om HERALD
dress: Washington, D. C.

FEB 14 1917

te

HEARERS ARE CHARMED BY BOSTON SYMPHONY

President's Wife Entertains Guests at Musicale.

The Boston Symphony Orchestra conducted by Dr. Karl Muck, gave its fourth concert of the season at the National Theater, yesterday afternoon before a large audience.

The program opened with the Symphony, No. 3, in E flat major, "Eroica," Opp. 55, by Beethoven. Though this symphony is longer than the ordinary one, Dr. Muck's extraordinary conducting made it a thing to be remembered as one of the best numbers. This symphony is written on the life of Napoleon Bonaparte and has four movements: Allegro con brio, Marcia funebre, Adagio assai, Scherzo, Allegro vivace, and finale, Allegro Molto.

The overture to the opera, "The Sold Bride," by Frederick Smetana followed the symphony. The prelude to "The Afternoon of a Faun," by Claude DeBussy, was perhaps the most interesting number of the afternoon. By it one was transported into the woods where the frollicking naiads and nymphs dwell. The music is vague, though cool and shadowy, and full of descriptive possibilities.

"Don Juan," a tone-poem, by Richard Strauss, completed the program. "Don Juan" was the first of Strauss's symphonic poems to be published.

Mrs. Wilson entertained a few guests in her box.

m EVENING POST
dress: New York City

e

Boston Symphony Orchestra.

The Boston Symphony concert Saturday afternoon presented an interesting programme, although there was nothing new thereon. The Sibelius Symphony—the first one, in E minor—is not very familiar, but it has been played here before, and by the same masterly organization. The applause was such that the whole orchestra rose in acknowledgment, a phenomenon repeated after the Siegfried Idyll, which Dr. Muck takes more slowly than most conductors, but not enough so to rob it of its beauty. The other two numbers were the Beethoven Egmont overture, and Strauss's "Don Juan," both played in Dr. Muck's well known and efficient manner. Nothing really new can be said of the playing of the entire programme, Dr. Muck and the orchestra were in their usual "good form"—and that means much.

It is well-known that the only first-class audiences in New York are those which attend the concerts of the Boston orchestra. The following stray remarks heard on Saturday prove this:

"The symphony is in D minor—I just love a minor."

"I don't care *what* they play. I just *love* to listen to the sound of the orchestra."

"No, I don't care to read the programme notes, I love to interpret the music in my own way—it may be crude, but it suits me."

"I suppose almost every one here is a *real* lover of music."

From SUN
Address: New York City

Date

BOSTON SYMPHONY HEARD AT ITS BEST

Large Audience Enjoys Fourth Matinee Concert in Carnegie Hall.

The Boston Symphony Orchestra gave its fourth matinee concert yesterday afternoon in Carnegie Hall. The list of compositions offered for the enjoyment of the large audience was Sibelius's first symphony, Beethoven's "Egmont" overture, Wagner's "Siegfried Idyl" and Strauss's "Don Juan."

Possible complaint as to the length of the programme was forestalled by a line on the house bill tersely stating that it would be one hour and forty-five minutes. We hope that Dr. Muck will fix this as a permanent limit.

As in the case of the Thursday evening concert the music of yesterday invited no comment. The Sibelius symphony was played by the same orchestra at its matinee of February 20, 1915, and has rested since that. The work is evidently congenial to Dr. Muck and he conducts it with imagination as well as with his customary high technical skill.

The whole concert was one in which orchestra and conductor were at their best. What more need be said?

[88

MES
New York City

FEB 18 1917

Letters on the Philharmonic's Policies---Mr. Finck Answers Mr. Whiting.

To the Editor of The New York Times:

In a letter printed in your columns last Sunday, Arthur Whiting accuses me of being "assiduous in preaching the theory that "thinking is not a part of musical experience, and that any mental effort in connection with the enjoyment of beautiful tonal effects is pedantic."

This statement is so diametrically the opposite of what I [illegible] preach, that I cannot account for it except on the theory that Mr. Whiting has mixed up with the late Count Leo Tolstoy, who did preach that preposterously asinine doctrine.

In the seven books on musical topics I have written, and in the countless contributions from my pen that have appeared in newspapers and periodicals there is not a line bearing out that accusation. I have, on the contrary, often sneered at those who want to enjoy music passively, like a hot bath.

There are twenty world-famed composers for the popularization of whose works I have labored assiduously for forty years—Bach, Schubert, Schumann, Weber, Franz, Chopin, Wagner, Saint Saëns, Bizet, Grieg, Rubinstein, Tschaikowsky, Rimsky-Korsakof, Dvorák Verdi, Humperdinck, MacDowell, Paderewski, and Percy Grainger. Mr. Whiting's startling discovery that the works of these twenty men—including Bach—can be enjoyed "without thinking" surely ought to entitle him to the next Nobel Prize.

In the same letter Mr. Whiting comments on the awful havoc created in the Philharmonic Society by the request of its benefactor, Joseph Pulitzer, that the programme should be "not too severely classical." The result of this truly satanic injunction has been that the Board of Directors "shamelessly advocates a depreciation of music values, and adopts for its watchword: 'To be proud to think.'"

This is dreadfully clever. Mr. Whiting does not go into details, but if he has taken the trouble to examine the figures he would have seen that the Philharmonic, last season, in its hideous war on "thinking," played thirty-six works by Bach, Beethoven, Brahms, Mozart, Haydn, Mendelssohn, Schumann, Schubert, Weber, and the "Belgian Brahms," César Franck—or exactly the same number of works by these masters that were played at home by the Boston Symphony Orchestra. For shame, Dr. Muck! Have you, too, joined this vile assault on "thinking" in music?

Concerning Dr. Muck's share in this diabolical conspiracy Mr. Whiting is discreetly silent. He fairly seethes with indignation, however, because the Philharmonic gives so many performances of the symphonies of Tschaikowsky, a man who, not being a German, will, of course, never become a classic. To be sure, he must know that if the symphonies of Haydn and Mozart were played in place of Tschaikowsky's masterworks of melody and emotion, the receipts for a concert would be discreased by about $1,000. That would soon end the career of the Philharmonic—but is not that a consummation devoutly to be wished?

Personally, I get more pleasure from the Philharmonic concerts than from any other musical entertainments given in New York. But that, presumably, is because I do not "think."

HENRY T. FINCK.

New York, Feb. 14, 1917.

A SUBSCRIBER'S VIEW.

To the Editor of The New York Times:

For some time past I have read the criticisms of your musical editor and the letters from a number of your "contributing editors" on the Philharmonic Society, its conductor, its orchestra, and its programs with mingled feelings of amusement and disgust. So far as your music critic is concerned there is little to be said. It is to be regretted that we are so lamentably lacking in constructive criticism; the aim of many of our critics seems to be to destroy and decry rather than to build.

Such a condition could not exist abroad; here it indubitably and unfortunately does, and therefore we who have some knowledge and experience of our own have learned to make our own judgments and give our encouragement to that which is most truly worth while.

But the letter published in your paper this morning and signed "Old Philharmonic Subscriber" has moved me to forget my amusement and express what I feel to be the point of view of most real lovers of good music and its worthy rendering.

I, too, am an old subscriber to the Philharmonic. For twenty years I have attended the Friday concerts regularly, and other performances frequently. I have sat under the baton of the great Seidl, and heard him produce great results from an instrument which we all knew left much to be desired. Since that time its history, its ups and downs, are as well known to your readers as to me. When Mahler left the Metropolitan, where he had been hailed by the critics as a great conductor, to take its leadership, they turned and, with of course some exceptions, rent him tooth and nail.

It puzzled him, hurt him, and of course he could not understand the antagonism that exists to an organization which should be the proud possession of every New Yorker.

It is quite true that the orchestra at Mahler's time had fallen from its high estate, and his great gifts did not include the building up of such a body; also he was an ill, a dying man.

It remained for Mr. Stransky to take up that work, which he has so magnificently carried through.

The strings, which before his time were rough and uneven, have grown to a perfection of tone and restraint which I consider unexcelled, and the development of the rest of the orchestra is in just proportion and balance. The playing of the accompaniment of the Grieg concerto with Miss Novaes, of which your correspondent complains, was in my judgment one of unusual beauty, and there can be no doubt in the mind of any one who heard the Beethoven D major symphony last night that Mr. Stransky's reading was by far the broader and nobler and utterly lacking the unclassical sentimentality which marred Mr. Elman's.

Mr. Stransky's genius for program making is so well known, and so freely acknowledged by his peers, of whom there are not many, that while criticisms expressing individual taste are always in order, such a criticism as that of an "Old Philharmonic Subscriber" is worth neither discussion nor refutation. Mr. Stransky is a great artist, constructive, with breadth of taste, and wide understanding, giving always of his best and at the height of his powers.

He has done for the Philharmonic, and through it for New York, a magnificent work, and given us pride in a thing which we have always loved; and it is to be regretted that so many people should choose the present to decry and wait to praise until the time when he has left us. A sad but prevalent habit.

I, too, sign myself an "Old Philharmonic Subscriber," but am glad to add to that my name.

ELEANOR SCOTT TEW.

New York, Feb. 11, 1917.

Satisfied with Mr. Stransky.

To the Editor of The New York Times:

A letter signed "Old Philharmonic Subscriber," dated the 9th of this month and published in your valuable paper of this date, contains so great an injustice toward the conductor of the Philharmonic Orchestra, Mr. Stransky, that I cannot refrain from entering a protest against it.

It has been my privilege and my pleasure to play under the conductorship of all the greatest conductors, both in America and in Europe, of the last twenty-five years—perhaps a longer period, even, than this quarter of a century—and have had also the pleasure of playing under Mr. Stransky's leadership upon several occasions. I have never been better accompanied than I have been under Mr. Stransky's baton.

May I beg you, in justice to Mr. Stransky, to give this protest publication in your valuable paper?

AN OLD ARTIST.

New York, Feb. 11, 1917.

THE BASIS OF CRITICISM.

Mr. Whiting's Remarks Applied to the Regular Philharmonic Concerts.

To the Editor of The New York Times:

Two letters of protest against my recent communication to THE TIMES on the Philharmonic question have been received, together with a demand that I acknowledge the injustice of judging the policy of the society by what is done at the extra or popular concerts.

I hasten to reply that I was not criticising, in any way, the quite proper character of this series, for one feels confident that the Philharmonic's "not too severely classical" standard will always be appropriate to avowedly popular concerts; but my criticism was directed entirely and exclusively to the programs and performances of the regular Thursday and Friday Symphony Series.

ARTHUR WHITING.

New York, Feb. 16, 1917.

MR. PULITZER'S WILL.

Too Much Consideration for His Wishes by the Philharmonic Society

To the Editor of The New York Times:

If the real reason why the New York Philharmonic Society has decided not to make its programs "too severely classical" is that the late Joseph Pulitzer, who gave the society a certain amount of money, had expressed his wish that his favorite composers of modern origin should predominate in those programs, then it seems to me that the society has entered into a bargain which it had no authority to make.

There are many music lovers who, like Mr. Pulitzer, are fond of the works of Wagner, Liszt, and Tschaikowsky without making themselves great factors in our musical life. Mr. Pulitzer undoubtedly made himself more conspicuous as a music lover by giving a good deal of money to the New York Philharmonic Society, but I do not think that the society ever has been in such financial distress that it had to sell its birthright to a millionaire music lover.

It is a pity that we always should have to be dictated to by laymen whenever we make some great efforts to advance art and music in America. Either it is a donor of money or an ambitious layman-President to whom we must bow down. Why should not an organization like the New York Philharmonic have a thorough musician for President? He might not care, or deem it necessary, to deliver high-sounding phrases to the members, but would undoubtedly, as a musician, better understand the aims of such a society, which are, or should be, the same here as in Europe. The society, of course, first should be an educational institution. As such, it should give as much of Bach, Haydn, Mozart, and Beethoven as time for rehearsals would permit. A thorough knowledge of the classics would make the public better understand and enjoy Wagner and Liszt, just as the educated musician does; and the demand of such a public would then surely not be for an exclusively modern répertoire. Take all the great orchestra leaders, pianists, and violinists; examine their programs. They are overwhelmingly classical today, as they were fifty years ago. Why? Because of the increasing education of the public! Being a musician, I have made it my duty to study the musical taste of the American musical student and musician for twenty-five years, and I have found the love of Bach and Beethoven is here as undying as it is in Germany. Moreover, if the American music lover should be compelled to give up one or the other, he would surely let Liszt or Tschaikowsky go rather than the classics.

Authority is necessary in all educational endeavors; the Philharmonic Society of New York should be conducted by authority, and the system which has developed musical Europe is good enough for us. Amateurishness does not belong in such a society. As I have said, there are plenty of amateurs who are fond of Liszt and Tschaikowsky, but a musician knows that if those enthusiasts had been properly acquainted with the classics they would—probably including Mr. Pulitzer—have been satisfied with those charming musicmakers' contributions if served just as a dessert or entrée to a good classical menu. As for the student, he has very little to learn from Wagner, Liszt, or Tschaikowsky. If he studies Berlioz he does not need them in his orchestration. I hope that amateurishness will be abolished from the Philharmonic, even if Mr. Pulitzer's donation should be morally forfeited.

ERNST BYSTROM.

Brooklyn, Feb. 12, 1917.

Why Not More Brahms?

To the Editor of The New York Times:

For the inclusion of Brahms's noble symphony in the Philharmonic programs of this afternoon a grateful acknowledgment is due from those of the subscribers who feel that it is at least part of the function of that largely endowed institution to lead the public to an appreciation of the finest music. And realizing that this appreciation cannot be fully gained unless we have somewhat frequent opportunity to hear it rendered, we wonder that such opportunity is not more often vouchsafed to us.

HENRY RUTGERS MARSHALL.

New York, Feb. 15, 1917.

EVENING POST
New York City

FEB 17 1917

GEORGE MOORE introduces in one of his novels a famous and eccentric musician, Arnold Dolmetsch, who visited this country a few years ago in an effort to interest Americans in his hobbies, which are mediæval instruments. He prefers the old recorder to the modern flute, the viol to the violin, the harpsichord to the grand piano of our day, the organ of the time of Handel and Bach to the degenerate improved instruments we play on.

There are a few Arnold Dolmetsches on this side of the Atlantic, and always they are Brahmsites, too, which makes the matter considerably worse. There is Arthur Whiting, for example, who plays the harpsichord with passionate zeal. Now, a harpsichord is very pretty to listen to once in a while, but it is ahead of a real pianoforte in the same way that a wheelbarrow is ahead of an automobile.

Mr. Whiting dotes also on the "severely classical" music of Germany and Austria, and harbors a superlative contempt for popular music. In a letter to the New York *Times* printed last Sunday, he falls foul of the New York Philharmonic, its conductor, its directors, and its president. He is particularly angry with President Villard for having said that the Philharmonic of to-day is the peer of the Metropolitan Museum of Fine Arts and the Public Library as an educational institution. It was so formerly, Mr. Whiting admits, but is so no longer, because it has adopted for its motto the request of its benefactor, Joseph Pulitzer, that the programmes should be "not too severely classical." The consequence is that the music played at its concerts is chiefly "enjoyed through the senses," no appeal being made to the thinking faculties.

Mr. Whiting reminds one of the metaphysician who said that if facts did not agree with his theory, so much the worse for the facts. Unfortunately for him, facts are as stubborn as mules, and sometimes they deliver a knock-out kick below the belt.

As a matter of fact, the Philharmonic has not paid the slightest attention to Mr. Pulitzer's remark regarding programmes "not too severely classical." It plays just as large a proportion of classical music as it ever did or as any other orchestra does. The Boston Symphony Orchestra, for instance, which the harpsichord-Brahms gang holds up as the very pink of perfection, played last season exactly the same number of pieces, thirty-six, as the Philharmonic did, of composers of the classical persuasion, Bach, Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Weber, and the neo-classics, Brahms and César Franck.

The only innovation made because of the generous bequest of the editor of the New York *World* is that the Philharmonic occasionally offers a "Pulitzer programme," made up of pieces by his three favorite composers: Beethoven, Wagner, and Liszt. But these three masters have always been featured by the Philharmonic. It opened its career in 1842 with a Beethoven symphony. Wagner concerts soon followed galore, and as for Liszt, see page 92 of the History of the New York Philharmonic, by H. E. Krehbiel and Richard Aldrich, and pages 68-9 of Mrs. Theodore Thomas's biography of her husband, to realize how the Philharmonic labored for that great Hungarian long before Seidl and Stransky.

In a word, Mr. Whiting has performed the old, old trick of setting up a man of straw and pummelling him with all the valor with which Don Quixote charged the windmills.

One thing must be admitted. Conductor Stransky does not give over his programmes entirely to the German composers of the "severely classical" style, but gives a hearing also to the leading composers of other countries. Last season, for instance, his selections included works by the Russians: Tchaikovsky, Rubinstein, Dargomiszky, Rimsky-Korsakoff; the French: Berlioz, Bizet, Charpentier, Debussy, Dukas, Gounod, Massénet, Saint-Saëns; the Italians: Boccherini, Verdi; the Americans: McDowell, Kramer, Severn; while Poland was represented by Paderewski; Finland by Sibelius; England by Delius and Grainger, and so on.

Is this such a damning record that the president of the Philharmonic should be called down for comparing this Society to the Metropolitan Museum and the Public Library?

THE SYMPHONY CONCERT

ONE DULL PIECE, AND THREE FOR PLEASURE

The Blank "Burleske" of Strauss' Youth Revived — The Contrasting Charm and Fancy of Franck's Variations — Mr. Busoni's Suite of Stage Music; "Turandot" for New Revelation of His Qualities as Composer—The Vividness, Fancy and Humor of the Pieces—Dr. Muck and His Public

WITH two items in the Symphony Concert of yesterday afternoon precedent was piquantly reversed. For once Strauss, who is usually interesting, however sharply the hearer may quarrel with his music, was downright dull. For once, also, Mr. Busoni, who is often baffling or barren when he sets pen to music-paper, was amusing, stimulating, gay. The occasion of Strauss's mischance was the revival of his "Burleske" for piano and orchestra, which Mr. Gebhard, the "assisting artist" of the day, elected to play anew with the band as he had played it originally in 1903. The occasion of Mr. Busoni's happy fortunes was the first performance in Boston in entirety of the Suite for orchestra that he wove out of his incidental music to Gozzi's play of Chinese fantasy, "Turandot." Since one division of it requires momentarily a chorus of women, Dr. Muck, loyal to the slightest obligation a composer or his own artistic conscience may impose, had it assembled, eighty strong, from the Musical Art Club and the Choral Music Society, and trained to the minute by Mr. Townsend, even though its participation in the concert was of the briefest. Relatively light, too, were the other pieces of the afternoon—Franck's Symphonic Variations for pianoforte and orchestra, again for Mr. Gebhard, and the racing, smiling, almost gesticulating overture to Smetana's opera of "The Bartered Bride." A programme to pleasure the audience in all but the "Burleske"; a pianist whom it knew familiarly, heard gladly and rewarded heartily, and a concert without incident outside music and performance, except in the applause that seemed to single out the conductor as he came to his place and to testify to the good will of his public toward him. A week ago the audience of Saturday evening similarly and even more heartily received him. In view of this clear and sincere mood of his audiences at a time when the town simmers with anti-German feeling, is it quite wise or even tactful on his part to persist in the concert that he and Miss Gerhardt purpose to give a fortnight hence for the fund to despatch an American surgical unit to the armies of the empire? For those who must deal with the public, however intense their personal loyalties or however honorable and laudable their purpose, there is a discretion in times and seasons. The present—and in a perfervid and self-centred New England city—seems hardly such for a concert in behalf of a German war charity. By a single error of tact it would be a pity to see Dr. Muck lose in an evening even a measure of the respect, admiration and good will that shield him against many a gust of anti-Germany sentiment or folly.

The misfortune of the "Burleske" is to burlesque nothing an attentive ear can discover in performance; while the pianists who occasionally venture the piece would probably admit, did they open their secret hearts, that they only persuade themselves by a kind of auto-intoxication to find travesty in it. Even scrutiny of the score is no more enlightning. "With humor" or the like phrase Strauss time and again labels a measure; but few readers, for the life of them, can discover any "humor" in it. The truth is that the undated piece, which Strauss probably wrote in his nineteenth or his twentieth year, is no more than an excuse in which like a stripped and sinewy athlete, he shows his "development" in the resources and the processes of music-making on the academic model. Here and there, indeed, in the "Burleske"—to continue the figure—he is straining for the start into his own courses of imagination and expression, into the free play of his personality, that was to sweep him soon into "Don Juan," "Till" and "Death and Transfiguration"; but for the most part the piece of yesterday might have been written by any able youngster of the eighties with his Brahms and his lessons in the conservatory well in mind. Indeed it might have been written more brightly and amusingly and less dryly and laboriously by many a youth who was to prove no Strauss or even a shadow of a Strauss. Such a one, perhaps, would not have expected an audience to be diverted by tweaks of the piccolo, sudden stranglings of a motive or portentous interpositions of the kettledrum

Yet, as chance would have it, Mr. Gebhard played this dull and clumsy piece more animatedly and eloquently than he did the lovely and enkindling Symphonic Variations of Franck, which were his other number. In them he was strangely dry and expository, unfolding theme and metamorphoses in the white light of pure precision with far too little suggestion of the airy and enwreathing motion with which the Parisian propels his music or the endless play of pianistic and orchestral color with which he glamors it. For the Symphonic Variations are a marvellously fluid music, in incessant motion upon the piano and through the orchestra. The separate variations comb and curl wave-like into the design of the piece; currents and cross-currents, eddies and momentary pools dapple them; while over them all and variously rippling them play the sunshine and the breeze of Franck's fancy, bright and light, capricious and lyric. Or, to shift the figure, here is music of arabesque that ever finds new convolutions of graceful and elegant line, while over it falls a whole palette of gleaming color. Theme and variations are of the very voice of the piano when it sounds as no mere serviceable box of felt and wires but speaks in fleeting loveliness of phrase and figure, in glints and glows of color, in fantasies of run and rhythm. The music may be of the minor and not the major Franck, but it teems with lyric fancy and lyric ardor perfectly expressed in a medium that it makes of like poetic voice and glamor. More than once Franck in his graver music seems to fall short of his aspiring purposes. The Symphonic Variations are completeness itself of matter, method and means. If Mr. Gebhard and Dr. Muck played a little masterpiece yesterday, it is none the less so because it is short, swift, luminous.

Smetana's overture may be taken for granted like a cocktail before dinner—and the more because, in the flying pace, the sharpened accents and the flashing precision in which Dr. Muck has schooled the orchestra to play the piece, it has become to the frequenters of the concerts like a cocktail of Czech melodies and rhythms swallowed in one tingling gulp. Perhaps however, there might be keener appreciation of the contributing Czech liqueurs and spirits did the palate of the ear have a bit more time to savor them. To whip the overture forward a shade faster and more snappingly at each repetition has now become one of the obligatory feats of conductor and band. So it was that outside the Franckian variations, the lively pleasure of the concert sprang from Mr. Busoni's Suite. Of course, even in assemblage and adaptation for the concert-hall, it remains intrinsically music of the theatre, to be heard at particular moments, under particular circumstance and against particular scenic backgrounds upon the stage. Even the lights in the Deutsches Theater—Mr. Busoni used to say—contributed to the illusion of the music. The more the pity, then, that the programme-book, instead of heaping up chronological tables of the composer's appearances in Boston as pianist and lists of his published pieces, did not attempt to reconstitute a play known to the contemporary German, English and American stages and to describe the incidents or the personages—for which purpose there is much readily accessible material—that the music accompanies or suggests. As it was, the listener, even with the hints of Mr. Busoni's programme, needed lively imagination to feel the pictorial quality, the warmth, the fancy, the whole gay or graphic illusion of the music.

The play—Gozzi's, Schiller's, Vollmöller's MacKaye's "Turandot"—retells the Persian legend of the remote, proud, perverse and cerebrally wanton Chinese princess, who bade her lovers guess three riddles that she propounded, and if they so much as failed in one despatched them forthwith to execution. Upon a day there came so to woo her Kalaf, Prince of Astrakhan, youthful, but wise; high-hearted, but wary; comely as Turandot herself. And lo! he guessed the riddles; whereat the princess was perturbed, and the more since she could learn neither his name nor nativity. But already she loved him and was conquered, and so at last, after more ruses as is the way of women, he possessed her. In the Suite Mr. Busoni first sets the stage and preludes to the succeeding dramatic narrative. Distant drum beats in reiterated rhythms, entering instruments in Oriental interval hint the fantastic scene. Trumpets proclaim a prince come to a trial of amorous fate. Foreboding, sombre are the auspices; confused, menacing the tumult at the city gate, with the heads of the executed lovers stark upon it.

So, with the music, into the palace, where first it sketches Truffaldino, chief eunuch and also comic figure out of Italian commedia dell' arte, pittipatting and leering over his preparations for the trial of wits or teetering with his fellow-eunuchs through a squeaking march. Next the formidable fanfares that bring upon the stage that venerable emperor, Altoum, but he is by no means such a stupendous sovereign as the sonorous brass and the rolling drums would make him, but really a wabbling and comic old fellow (as a kind of intermezzo in the march hints) somewhat pensive of this new "crisis" in the amatory adventures of his daughter. Then Turandot herself in music that stirs out of hushed and mysterious preludings into the slow, still march of a gliding train of women; that swells into the stately clangors of august presence and ceremonial state; and then droops into dark-hued and sharp-set melody, yet with soft and pulsing underbody, as though Mr. Busoni would so delineate the moody and perverse princess, remote, self-absorbed, implacable, yet not insensitive to gentler impulses of passion. Mystery shrouds her in the advancing music; yet ceremony still attends her.

Forthwith from day and the great hall, where Kalaf has guessed the riddles, into the night and the langurous and perfumed solitude of the women's apartments. Lusciously yet monotonously Mr. Busoni's suggests the scene; his rhythm is quasi-Oriental; his melody is quasi-Italianate - by sheer dint of blood in spite of scholarly resolution not to forsake his eastern motives and modulation. A dance of the women, titillating through monotonous repetitions; a song of the women above it in the high range of their voices, in interrupted and sensuous phrases—both intensify atmosphere. Then in sudden shift to the chamber of the prince, where in ominous and sinister waltz of broken and lugubrious measures, darkling phantoms haunt his shallow sleep. For in and out of the chamber flit the emissaries of Turandot with ears pointed to hear him mutter his name Measures, next, for her final ruse—the feigning of woe in the trappings of woe—music of melodious melancholy that harsh and dissonant instruments begin to mock; that professes wistfulness and then whips it and the deceit away for a wild and whirling, snapping, scintillant and sonorous Finale alla Turca, with all the personages clearly dancing down to the footlights with the orchestra twisting them in rhythms and festooning them with color, as though it were flinging confetti. After all this is a merry world.

A vivid music to hear, especially with a little knowledge of the course of legend and play and enough imagination withal to visualize setting, episode, personage upon a stage on which orchestra, chorus and piano hardly left room even for figments of fancy—a music quick with invention, instant (as it seemed) with means and procedure, bright with color, graphic with delineative suggestion, vibrant with implication of atmosphere. Throughout Mr. Busoni has courted oriental intervals, rhythms, melodies, and deployed no little scholarship in the search, the choice and the treatment of them; but steadfastly he has manipulated, colored, contrasted them as a composer of the West who did but seek Eastern suggestion and illusion. Where the circumstance of the stage bids he writes with shrewd, yet vivacious humor as in the music of the teetering eunuch, the senile emperor, the scintillant and snapping finale. His ceremonial music, though it is haunted by march rhythms, runs in energetically sonorous pomps of tone. Mystery, then sentiment and characterization always speak out of the music of Turandot, with little need or aid from extraneous suggestion. Yet more mysterious and fantastic are the broken phrases and rhythms of the nocturnal phantoms. Wholly atmospheric is the music of the harem in the soft and sensuous night. Yet through the whole Suite goes the capriciousness of mood, invention, method, means that is spice to a half-Chinese, half-Italian (and perhaps not a little German) fantasy. For once—to bring back beginnings—Mr. Busoni has been not only a singular but a stimulating composer. Largely and justly his hearers applauded him.

H. T. P.

From EVENING WORLD

Address: New York

Date 2/18/17

Boston Men Play, Frenchmen Also; Julia Culp Sings

By Sylvester Rawling.

BOSTON Symphony Orchestra concerts at Carnegie Hall, of which there was one last night, have a thing in common with Caruso nights at the opera—they are inevitably sold out. But the Boston organization has an advantage even over Caruso, in that the seats are paid for weeks before the season begins, leaving the subscribers at the mercy of Dr. Karl Muck, the conductor, for the musical provender he shall offer them. It seemed to many of us last night that Dr. Muck made too great use of his privilege when he inflicted upon us thirty-nine minutes of Max Reger's variations and fugue on a merry theme by J. A. Hiller (1770), for full orchestra. Let the "merry" pass. The theme was commonplace at that. But when it was followed by eleven variations and the fugue it became the most boresome thing imaginable. Long years of worship at the shrine of Major Higginson's superb orchestra could not make me refrain from the sacrilege of laughing *at* it, not *with* it, and most of the audience seemed to share my mood.

show the virtuosity of your unexcelled musicians, Dr. Muck? That was unnecessary. Hats off to your personal genius; but great conductors before you have led this band and, under the immutable decrees of Providence, great conductors will follow you. Peace still prevails between Germany and America. Why precipitate a campaign of musical frightfulness?

Beethoven's eighth symphony, Mozart's overture to "The Marriage of Figaro" and Smetana's overture to "The Bartered Bride," all played with the splendid sonority and the exquisite musicianship that characterize the orchestra, helped to soothe us in retrospection of the Reger work.

From the Globe Feb. 18, 1917.

Witek and Warnke Soloists at the Symphony Concerts

The 15th program of the Boston Symphony Orchestra in Symphony Hall this week will present as soloists Heinrich Warnke, the admirable first cellist of the orchestra, and Anton Witek, the concertmaster. These two artists will play Brahms' concerto for violin and cello in A Minor. This will come almost as a novelty for it is very seldom heard. Its last performance here was by Alwin Schroeder and Willy Hess in 1910.

The program in its entirety comprises Cherubini's overture, "The Abencerrages"; Brahms' double concerto and Mozart's "Jupiter" Symphony.

Cambridge Symphony Concert

Frances Nash, a young American pianist, who has already appeared here in recital with much success, will be the soloist at the sixth Symphony concert in Cambridge next Thursday evening. Miss Nash will play Sain-Saens' concerto in G Minor, No. 2. The program in its entirety comprises Brahms' First Symphony in C Minor, Saint-Saens' concerto and Beethoven's "Egmont" overture.

[89]

From EVENING NEWS

Address: Baltimore, Md.

Date FEB 19 1917

BOSTON SYMPHONY

One of the most successful and wholly satisfying of this season's so numerous musical events was the fourth concert of the Boston Symphony Orchestra at the Lyric Wednesday night. The program was particularly pleasing and well balanced, consisting of Sibelius' First Symphony, the Schumann Piano Concerto and the Paris version of Wagner's "Introduction and Bacchanale" from "Tannhauser."

The playing of the latter was a revelation of such intensity and emotional force, always, however dominated by powerful intellect, as Dr. Muck has never before given us. It was fortunate that this, some of the greatest music Wagner ever wrote, came at the end of the concert, as anything following would have been in the nature of an anti-climax.

The Sibelius symphony in E minor belongs essentially to that class of composition so apt to be overrated by some and underrated by others; for, while replete with beautiful suggestions, these never develop into anything really tangible, and as a result at the conclusion of the symphony the listener is vaguely conscious of tantalizing dreams never quite realized and climaxes never quite reached. The first movement is about as barren of interesting themes as any in existence, but the second is altogether appealing; for, though both melodies and harmonies are almost daringly obvious, in such days as these all is pervaded with so much atmosphere and individual coloring, as is also so often the case with Tschaikowsky, that what would in other hands be commonplace is covered with a sort of magic veil and becomes highly suggestive and poetic.

Of considerable interest to Baltimoreans was the first appearance here of the pianist, Carl Friedberg, who was heard Wednesday night in the Schumann A minor concerto. This is a composition demanding little in the way of pure virtuoso achievement, but more perhaps than any other of its kind, poetic imagery, tenderness and romance. Mr. Friedberg played the first movement in particular with a sympathy and intimate understanding of its subtle and delicate beauty altogether exceptional, and even if the rubato was a times somewhat unduly exaggerated the result was at any rate a vivid expression of the emotional side of the work. Considering how many pianists of eminence have played the composition here, this is high praise, indeed.

H. D. P.

STAR

Baltimore, Md.

FRIEDBERG SOLOIST WITH BOSTON SYMPHONY

Carl Friedberg, pianist, was the special attraction last night at the fourth local concert of the season at the Lyric Theater of the Boston Symphony Orchestra. He played the Schumann concerto. The orchestral numbers were Sibelius' first symphony and the overture and bacchanale from Wagner's opera Tannhauser, Act I., Paris version. The usual capacity audience was present. Throughout the work of the orchestra was exceedingly well done, and the handling of the accompaniment to the concerto by both Dr. Karl Muck, conductor, and the orchestra deserves especial praise. In spite of Mr. Friedberg's nervous and exaggerated physical movements and his unfamiliar and, possibly, questionable translations upon occasion, he conveyed the impression of sincerity, and his reading of the concerto had an individuality which more than interested.

J. N. H.

TIMES

s: New York City

FEB 18 1917

The Boston Orchestra Plays.

At the second of the Boston Symphony Orchestra's concerts in Carnegie Hall, yesterday afternoon, the symphony was the first of Sibelius in E minor, a work of real beauty and substance, one that has well survived the seventeen or eighteen years since its production, and that may well be considered one of the best among modern symphonies. A truly creative imagination was stirred in this music, and its expression is something that can still give pleasure to listeners. It was splendidly played under Dr. Muck's direction, who had seriously searched for all the composer's intentions and realized them. The symphony was much applauded. The rest of the program was familiar matter—familiar in the Boston Orchestra's performance as well as in the performance of others—Beethoven's overture to "Egmont," Wagner's "Siegfried Idyl," Strauss's "Don Juan."

STAATS-ZEITUNG
New York City
FEB [illegible] 1917

Bostoner Symphonie-Konzert.

Vor dem üblichen ausverkauften Saal in Carnegie Hall spielte das Bostoner Symphonie-Orchester gestern nachmittag ein sehr schönes Programm in der gewohnten meisterhaften Weise. Der Ersten Symphonie von Sibelius verlieh Dr. Muck das gebührend dunkle und eigenartige Kolorit, wodurch er die zahlreichen Schönheiten der Komposition in feinster Weise hob. Die Beethovensche „Egmont"-Ouverture wuchtete und hielt das Interesse bis zum Schluß fest, das Wagnersche „Siegfried-Idyll", so recht natürlich-einfach und wohlig angebracht, entfesselte den ganzen aparten Klangreiz des Orchesters, und der Straußsche „Don Juan" gestaltete sich zu einer Leistung von glühender Farbe, Stimmung und Virtuosität. Es ist ganz wunderbar, wie fein die einzelnen Gruppen wirkten und wie virtuos und ungezwungen sich alles zum Vollakkord zusammenfügte. Nach allen Nummern gab es einen begeisterten Beifall.

TIMES
ss: Washington, D. C.
FEB 17 19

Mrs. Wilson at Theater.

Mrs. Wilson occupied a box at the National yesterday afternoon at the Boston Symphony concert. She had with her Mrs. Lansing, wife of the Secretary of State; Mrs. Baker, wife of the Secretary of War; Mrs. E. T. Brown, of Atlanta, a guest at the White House; and Miss Helen Woodrow Bones. The Rev. Ward Denys, and Miss Dorothy Denys had in their box Mrs. George Barnett, Mrs. Arthur T. Brice and the Rev. Edward Dunlap. Mr. Vouros, charge d' affaires of Greece, was among the guests of Mrs. Calderon Carlisle, and Mr. and Mrs. Lisner had a large company in their box

EVENING JOURNAL
ss: New York City
FEB 19 '17

OTHER CONCERTS OF TWO DAYS.

The Boston Symphony Orchestra, for its Saturday matinee at Carnegie Hall, was concerned with the First Symphony of Jan Sibelius, played with much sympathy and real understanding by Dr. Muck; Beethoven's "Egmont" overture, Wagner's "Siegfried Idyl" and Richard Strauss's "Don Juan."

om EVENING TELEGRAM
dress: New York City
ate B 16

Beethoven's Eighth Symphony was played by the Boston Symphony Orchestra in Carnegie Hall last night in a manner befitting its golden beauty.

Why should this great orchestra devote part of its programme, as it did last night, to the overture to Mozart's "The Marriage of Figaro," when that work is now played so frequently in the opera house?

Another puzzling feature of last night's concert was the playing, faultless but wearisome, of Reger's variations on an insignificant little tune.

There were eleven variations, but they seemed as interminable as one hundred and eleven. Dr. Karl Muck is famous as a conductor. He is also notorious as a poor programme builder, and his shortcomings in this direction were in full evidence last night.

m EVENING TELEGRAM
ress: New York City
FEB 18
e

The famous Boston Symphony Orchestra in Carnegie Hall yesterday afternoon crowded much musical richness into the brief space of an hour and forty-five minutes.

Sibelius' First Symphony, played here by this organization at an earlier concert; Beethoven's "Egmond" overture, Wagner's "Siegfried" idyll and Strauss' "Don Juan" completed the programme, Dr. Karl Muck conducted.

[90]

From the Transcript Feb.24,1917.

THE SYMPHONY CONCERT

BRAHMS DULL VERSUS MOZART INSPIRED

The Contrasts of Dr. Muck's Classical Programme, Which Revived a Sterile Double Concerto and Set Against It the Fruitful "Jupiter Symphony"—Cherubini for Preface

IN programme-making, Dr. Muck has his little ironies. If a local work comes along, wading in amateurish muddiness, you may be sure that he will set directly against it some brilliant gem of orchestration. Prolixity brings conciseness on its head; triviality, inspired thought, tediousness, light gaiety, and so forth. Nor is this unfair, for the Symphony Concerts are justly grounds of Spartan testing, where the weak must brave the worst weathers and direct comparison with the strong. The results are often subtly humorous—and also instructive. The concert of yesterday was a beautiful example, with a double concerto of Brahms at his most tedious, put in the stocks between a brilliant overture, and a more brilliant symphony. Next week's programme may also have its antitheses.

Why this Double Concerto has been revived once more, is not to be explained. Suffice it that, the date once set, Dr. Muck made an object-lesson of it. For if any one has made a more labored, profuse, unvaried, and solidly conscientious concerto than this, it was not Brahms. The best that can be said of it is a touch of poetry here and there—a pleasing rhythmic idea, or a strain of songful melody. But these passages soon relapse into tedious thematic development, as reasoned, tiresomely deliberate, and as forced as the themes themselves are entirely lacking in remarkable or memorable characteristics. The first movement has cadenzas without even the lure of virtuosity. (For it is still a lure to some.) The Andante promises to be ingratiating at least, but it does not fulfill the promise; the finale starts with an enlivened rhythm—and again disappoints. Through it all, Mr. Witek and Mr. Warnke played their full scored parts with conscientious industry, and as much spirit as was grudgingly allowed to them. There was no diversity, no distinctiveness of orchestral coloring; in fact, scarcely any observable coloring at all, except that of the solo instruments standing to rich tonal advantage against an orchestral background. To use two, indeed to use any at all, seemed unnecessary; the themes and the elaborate working-out, humanity could have perfectly well dispensed with, in fact, there is no reason at all—except possibly the value of object-lessons, for the being of the concerto or for the quinquennial resurrection of it at the Symphony Concerts.

Cherubini preceded Brahms in the overture to his opera, "Les Abencérages," sparkling, witty, concise and light-mannered; definite and engaging of theme, and with crystalline clarity of orchestration. It is unpretentious, perhaps inconsequential yet with a certain fine dignity and with an unmistakable theatrical tang; it has the brevity of a composer, unweighted with any sense of his own importance, who has a keen eye on a definite and limited result, and it makes a stimulating swallow to throw one into a genial, musically expectant mood. And then the Double Concerto! What a blessing it is to be able to conquer one's gravity. Cherubini was an aging, poor, and disappointed man, famous for his choleric disposition; he was eminently contrapuntal, and musically learned; one-half of his composition was church-music. But the overture has not a shadow to mar its brightness.

After the unfortunate Concerto came a masterpiece at the very opposite pole, the "Jupiter Symphony" of Mozart. If some Germans are noted for their ponderous absence of humor, there are other Germans to tip the balance. Mozart knew suffering and neglect, and he did not know appreciation. He had to compose by courtesy or contract such uncongenial hybrids as double concertos. He, too, had his Joachims and his Hausmanns to oblige. But he did not devote laborious, conscientious and earnest months to his concerto-making, and having finished one he did not anxiously tramp Germany with the manuscript in his hand. He met the matter as lightly as you please, turned forth the music in two sittings to warm the hearts of simple-minded virtuosi and gratify their pomposity. They never suspected that he was having his little joke and tossing them a sop, scarcely disturbed in the process of his real and creative work. The concertos are duly forgotten, and everybody is let off easily. But with Brahms it is far different, and the result of his intense seriousness and tediously important application is a musical world loaded with burdens and duties it has not even yet been able to shake off, owing to the influence of unreasonable, fond and immoderate Brahmsites.

Mozart treated his world the more easily, while it treated him the more hardly, with its stupidity and unhandsome indifference. He always had his fun with it; it never knew whether he was giving them a masterpiece or merely an order well fulfilled, and it was usually the latter. When a masterpiece did come along, such as the "Jupiter Symphony," he clothed it in the semblance of the accepted ways and mannerisms, and it passed among a hundred others, a little less agreeably by virtue of its innovations. That same world was peacefully oblivious of the fact that each little added detail or flourish—a soft note from the flutes, or a counter-melody from the 'celli—was a wondrous and unprecedented stroke of genius; that outward pomposity, "to tickle long ears" as Mozart said, was in reality the dignity and nobility and immortal serenity which some one since associated with Olympus; that the elaborating figures of the slow movement in reality breathed in every delicate nate the elation of great genius; that the delicate course of the whole pivoted again and again on gleams of the most delicate coloring. The Finale was to some a good burlesque on a sober cantus firmus, to some an interesting turn in contrapuntal ingenuity, to most, a merely repetitious and circumstantial string of clap-trap, to be yawned at as the approved and unnoteworthy way to wind up a symphony. While its intricate canonical and fugal manipulations, with inversions and stretti and all the rest, five deep, absorb the pedagogues, they pass the layman unnoticed in a few scintillating moments, while both are smug enough to believe that they have heard it all.

No one could hear it all with live appreciation except the master himself, with his superhuman clarity and fineness of musical conception. So intricacy passes for simplicity—the supreme joke of all; while the supremacy of genius is to make the most profuse elaboration heighten with every stroke the elemental melodic and rhythmic structural lines, intensifying instead of concealing them. It is genius making sport of the learned contrapuntalists. (Wagner had his laugh, too, in the "Meistersinger" Prelude.) Brahms belongs to that learned kind. Play Mozart's bubbling Finale as a slow movement, emphasizing every voice and pointing out every cog of its machinery, and you would produce something akin to Brahms, who in a certain Double Concerto at least laid bare the "insides" and spread forth his counterpoint with the most painstaking deliberation. Thus the "Jupiter Symphony" is still playing its pranks and pointing its morals, to the discomfiture of another unfortunate pedant, and to the enjoyment of another conductor, inasmuch as Dr. Muck is with Mozart in those marvellous details of genius, balancing and proportioning them to perfect advantage, combining breathless speed with a translucent nicety of every turning and tripping phrase, transfixing all with the pervading mood which mingles unaccountably the highest spirits and the loftiest inspiration. For it is indeed a divine joke, the subtler for that reason. And Mozart at his best gazing directly upon Brahms at his worst is God's sunshine looking down upon a struggling mortal of a toiler, who has set his plough to stony ground and is bound to see it through.

J. N. B.

From the Transcript Feb.23,1917

THE CONCERT RECORD

A Symphony Concert at Cambridge with Miss Nash for an Able and Interesting Young Pianist—Mr. McCormack in American Songs, or Sentiment Upon Sentiment

THE Symphony Concert at Cambridge, last night, was divided between two classics, the First Symphony of Brahms and the Egmont Overture, and a novelty, Miss Frances Nash, playing in Saint-Saëns's piano Concerto in G minor. As for the Symphony and the Overture, they are of the sort that successive seasons and many hearings confirm as masterpieces to live and grow with; that never wear out, but are always welcome at every return with the resilience and life which Dr. Muck always gives to them. If we have come to take the familiar figures of the Egmont Overture and its theatrical orchestration as a matter of course, it is like the permanently standing works of genius that, as it seems, always have been and always will be. And the huge and expansive Symphony of Brahms, with his most pregnant themes, his best development, and his best inspiration, shows, in its long and varied course, no parts that wear. All of the movements vie for supremacy, from the introduction of the manifold first, to the culmination of the impassioned last, through many pages to a magnificently graduated climax, and ending seemingly by its own gathered impetus.

Miss Nash did not have fair judgment at her introductory recital in Boston, early in the season. A calumny was circulated that she was a society girl, whose parents had directed her into pianistic occupation for want of another. This rumor, added to her extremely comely appearance, prejudiced against her those who would judge her from a purely musical standpoint, but who tend to regard with suspicion a musician who gives some care to her looks. All of this is beside the point, for music speaks eloquently for itself. It tells in a moment about character, motives, sincerity, and artistic devotion, and in Miss Nash it bespeaks beyond doubt her truly musical nature, her devotion, her intent application and thoroughness, her intelligence and emotional eagerness which will inevitably guide her to excellent place in her calling. In the Concerto of Saint-Saëns she set herself a difficult task, for the work is a swift one, which Dr. Muck gave no thought to slackening in the least, and a large-voiced one of virile chords and octaves beyond the strength of young and slight femininity. Miss Nash accordingly had to race through it at the top of her bent and the utmost of her muscle. She came through it, not as commandingly and clearly as might be, but nevertheless, with alert and instantaneous response to its requirements, with efficiency, skill, good generalship, and emotional comprehension and expression; in short, with captivating success. Her recital, in more quiet and thoughtful vein, revealed in her a poise and self-sufficiency in individual expression not called for in a concerto of Saint-Saëns, and an emotional penetration beyond her years and beyond the limited potentialities which the French composer offers.

Sentiment Upon Sentiment

Old airs from Händel and Mozart, songs from German and Russian composers, all indeed of the usual matter of Mr. McCormack's programmes, except the Irish folk-tunes which his audiences cannot be persuaded to spare, made way at his third concert in Symphony Hall last evening for pieces by American composers. The tenor sang them—from McDowell, from Nevin, from Chadwick, from Burleigh and various minor others. The assisting violinist, Mr. McBeath, played them—from Cottehet (which in this instance was diluted Massenet) and from Burleigh again, twice over.

Perhaps such a programme was the chosen way of Mr. McCormack to note the national holiday upon which the concert fell; perhaps for good measure in his United States citizenry, he would add these many American pages to the "first papers" now stowed in his strong box. More probably, the twelve songs from American pens that preceded or followed the Irish melodies gave him congenial exercise for not a few of his abilities and predilections. If he might not sing the coiling arabesques and the moulded or the melting phrases of Händel and Mozart with his wonted suppleness and adeptness, sentiment and elegance in such music, the more or less straightforward mellifluousness of the chosen American composers awaited him—the clear melody, the long ascending progressions, the fluent phrases, the climax that either swells loud or whispers low, the rhythms and the modulations that no attentive ear may escape.

No, the songs of American composers as Mr. McCormack's programme exemplified them, the songs of American composers in general, are not yet the lyric offspring of a sophisticated breed. Only the quasi-Europeanized, imitative, or as some say "degenerate," youth (with an elder or two, like the resident, "very personal" and by no means native Loeffler to point the way) try to do as the Parisians do with esoteric moods, ironic introspection, melancholy vision or fantastic symbol. No more, because it is even less thair nature to do so, do they walk in the ways of the erotic, the disillusioned or the vivid Germans—of Strauss, or Weingartner or even Wolf. And scarcely one, unless negro blood runs in him, is wise enough to seek and transmute, Russian-fashion, the folk-song we Americans may obscurely and questioningly possess. The average American song, as the pieces from Nevin, Chadwick and minor hands went over and over again last evening, is a thing of average sentiment, touched with good-natured humor, a pretty fancy, each as average in kind, climbing easily up mellifluous measures to obvious and "effective" climax. No bitter moods disturb, no "illicit" longings fire it; no folk-note makes it pungent. It is the common sentiment (or sentimentality) in the common vernacular of tones, sure to kindle a like tempered audience when the uncommon voice, skill and sentiment of a McCormack sings it in excelsis, and every crowded corner of Symphony or Carnegie halls vibrates to both. But the exception—it is easy to hear in protesting whisper—were the songs and violin pieces of Mr. Burleigh, who at least has his background of negro folk-pieces; but in his Afro-American strain, it is the latter and not the former element that comes uppermost when he sets pen to music-paper. But—and the whisper is now stout affirmation—the exception was MacDowell, and all the world knows it. Perhaps in some of his songs, but in those that Mr. McCormack sang yesterday, he is no more than a sentimental composer with a happier imagination than some of his fellows.

From the Record Feb.22,1917.

Boston Music Lovers to Hear Noted Soloists at Concerts Current Week

Soloists With the Symphony This Week

Anton Witek, left, concert master of the Symphony Orchestra, and Heinrich Warnke, right, this week's featured players.

It has always been one of the glories of Boston's great orchestra that from its ranks could step at any time virtuosi who well can stand comparison with the greatest artists that travel up and down the country in solitary grandeur.

It is no less true today than it has been in the past and this week's concerts, tomorrow afternoon and Saturday evening, will present as soloists Anton Witek, the concert-master, and Heinrich Warnke, the leading 'cellist.

Each of these is justly admired for his accomplishments as an artist. They will play the rarely beautiful and seldom-heard Double Concerto for violin and violoncello by Brahms.

From the Monitor Feb.24,1917.

MUSIC NOTES

Mrs. H. H. A. Beach, pianist, will be the soloist at the Symphony concerts of March 2 and 3. She will take part in a revival of her own piano concerto in C sharp minor. At these concerts the "Hora Mystica" symphony of Charles M. Loeffler will be performed for the first time in Boston. The work calls for a large modern orchestra and a chorus of men's voices. Singers from the Choral Music Society will assist in its presentation. Mr. Loeffler wrote the work in the summer of 1915 and produced it at the Norfolk, Conn., music festival last year. The program will begin with Goldmark's "Spring" overture, the concerto will be the second number, the symphony will come at the end.

From the Monitor Feb.24,1917.

MESSRS. WITEK AND WARNKE PLAY IN BRAHMS PIECE

Boston Symphony Orchestra, Karl Muck, Conductor; Anton Witek and Heinrich Warnke, Soloists—Fifteenth program, presented in Symphony Hall, Boston, Mass., afternoon of Feb. 23: Cherubini, overture to the opera, "Les Abencérages"; Brahms, concerto in A minor for violin and violoncello, with orchestra (Mr. Witek, violinist, and Mr. Warnke, violoncellist); Mozart, symphony in C major, "Jupiter."

Dr. Muck maneuvered well to win the attention of his public to a dry classic. For in choosing concerts at which to present the work of Brahms for solo violin, solo violoncello and orchestra, he took the pair falling after the fortnight's interim caused by a monthly tour. He could thus expect fresh and keen audiences. In addition to this, when arranging his program he permitted nothing to precede the piece but a curtain-raising overture by Cherubini. So, whether the Symphony conductor shines or not in the grand strategy of the show business, whether in the long run he is a brilliant program-maker or, as some say, but an indifferent one, he must at least be accepted as a good field tactician.

He probably knew from his own experience and from that of other orchestra leaders, too, that the ponderous Brahms work, in order to be successful, at all events in the United States, must not only be the most important number as far as position on the program goes, but must furthermore be the main thing to which the house is to turn its afternoon's or evening's thinking. He, perhaps, knew how far the piece fell short of the desired effect when Max Fiedler, in the Boston Symphony concerts of seven seasons ago, treated it as a breezy introduction to the "Zarathustra" tone poem of Strauss; and he must have known how, according to report, it missed the mark when Frederick Stock, at a recent Chicago Symphony concert, made it a light diversion, following the second "Leonora" overture and the fifth symphony of Beethoven.

Shrewdly and honestly the conductor brought the double concerto forward as a sufficient task in listening for the Symphony public for one day. To his great praise, he acknowledged it to be what its outward design plainly declares it, an intellectual crossways.

It were only a revival of civil and flattering phrases to tell how the concertmaster and the first violoncellist, taking their desks out to the front of the platform, read the solo parts in the massive opening movement of this composition. It were a long story to tell how one minute the lighter toned instrument called listeners down the road to the left, how the next minute the heavier toned one called them to the right, and finally how the two grew disputatious, leaving wayfarers on the musical highway uncertain which way to turn.

The Brahms music, in particular the far from breezy, yet interesting and elevating allegro, gave the matinee such acclaim as it had. The Cherubini overture had too roughshod a presentation to count significantly in the year's record. The Mozart symphony was played with the big, distorted sonority of all Eighteenth Century works in the orchestra's repertory. But no doubt the "Jupiter" symphony keeps its proportions when magnified to the modern standard of sound better than most old masterpieces.

From he Post Feb.25,1917.

Charles Martin Loeffler's new symphony, "Hora Mystica," will be played for the first time in Boston next Friday afternoon and Saturday evening at the concerts of the Boston Symphony Orchestra. At the same pair of concerts Mrs. H. H. A. Beach will play her own violin concerto. Mr. Loeffler's symphony had its first performance in Norfolk, Conn., last June. This symphony is scored for full orchestra and men's voices. It will enlist the services of the admirable male chorus which took part in the performances of Liszt's "Faust" Symphony at Christmas time. This chorus consists of 80 singers from the Choral Music Society, trained by Stephen S. Townsend.

Here follows Mr. Loeffler's own explanation of his symphony: "The mood is one of religious meditation and adoration of nature. A lonely pilgrim winds his way through a land of ever-changing enchantments, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of village church bells. At last the wanderer stands before the cathedral of a Benedictine monastery contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose-window still aglow with the last evening light, the office of compline—known to the Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim."

The symphony is woven around the recitation of the capitulum, "Tu autem in nobis es, Domine," the chant, "In manus tuas, Domine, commendo spiritum meum" and the antiphone, "Salve Regina."

The principal theme of the symphony is inspired by the response of the capitulum, "Deo gratias." In the first part, preceding the principal allegro, the different motives gradually develop into themes; the exposition of themes takes place in this introduction. The allegro is followed by an adagio, which in turn leads back to the allegro and the recitation of the capitulum, "Tu autem in nobis es, Domine." Then follow the chants in unison, "In manus tuas" and "Salve Regina." The symphonic part is closely interwoven with these chants. The antiphone, "Salve Regina," is the cantus firmus of the adagio, with the repetition of which the work closes.

The succession of notes on the bells, B-flat, D-flat, E-flat, F, A-flat, B-flat, comes from an old Benedictine monastery, near which the composer also noted the curious tolling of smaller village church bells. This motive is rendered in the beginning of the work by the harps, and recurs repeatedly.

The orchestra employed is as follows: Three flutes (third interchangeable with piccolo); three oboes, English horn, three clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, four kettle-drums, seven bells, two harps, piano, celesta, strings.

The symphony was written in the summer of 1915.

Mrs. H. H. A. Beach, who for many years was a resident of Boston, spent several years preceding the beginning of the war in Germany, where she was highly honored by musicians of that country. Since her return to America she has been doing much work as a pianist. She played her concerto for piano in C-sharp minor with the orchestra under Mr. Gericke in 1900.

From the Globe Feb.25,1917.

Mr Loeffler's Symphony This Week

Dr Muck has put on his program for this week Friday and Saturday Charles Martin Loeffler's new symphony, "Hora Mystica," which has been anticipated as an important novelty of the year. The symphony was first played last June at the Norfolk (Conn) festival. It is in one movement, scored for full orchestra and men's voices, again employing the admirable male choir of the Choral Music Society, of which Stephen S. Townsend is conductor.

Mr Loeffler has supplied this as the program of his symphony:

"The mood is one of religious meditation and adoration of Nature. A lonely pilgrim winds his way through a land of ever-changing enchantments, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of village church bells. At last the wanderer stands before the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose-window still aglow with the last evening light, the office of compline—known to the Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim.

"The symphony is woven round the recitation of the capitulum, 'Tu autem in nobis es, Domine,' the chant, 'In manus tuas, Domine,' commendo spiritum meum' and the antiphone, 'Salve Regina.' The principal theme of the symphony is inspired by the response of the capitulum: 'Deo gratias.' In the first part, preceding the principal allegro, the different motives gradually develop into themes; the exposition of themes takes place in this introduction. The allegro is followed by an adagio, which in turn leads back to the allegro, and the recitation of the capitulum, 'Tu autem in nobis es Domine.' Then follow the chants in unison: 'In manus tuas' and 'Salve Regina.' The symphonic part is closely interwoven with these chants. The antiphone, 'Salve Regina,' is the cantus firmus of the adagio with the repetition of which the work closes."

The succession of notes on the bells, B-flat, D-flat, E-flat, F, A-flat, B-flat, comes from an old Benedictine monastery, near which the composer also noted the curious tolling of smaller village church bells. This motive is rendered in the beginning of the work by the harps and recurs repeatedly.

The orchestra employed is as follows: Three flutes (third interchangeable with piccolo), 3 oboes, English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, bass tuba, 4 kettle-drums, 7 bells, 2 harps, piano, celesta, strings. The symphony was written in the Summer of 1915.

At these concerts Mrs H. H. A. Beach, the composer-pianist, who long made Boston her home, will appear as soloist with the orchestra, playing her own concerto in C-sharp minor, which she played also under Mr Gericke in 1900. Preceding the war Mrs Beach spent several years in Germany, where she enjoyed many honors from the musicians of that country.

The program entire will be: Goldmark's overture, "In the Spring"; Mrs Beach's concerto, herself as pianist, and Mr Loeffler's symphony.

From the Herald Feb.25,1917.

SYMPHONY ORCHESTRA

The program of the concerts of the Symphony Orchestra next Friday afternoon and Saturday evening contains one of the most important novelties of the year, Mr. Loeffler's new symphony, "Hora Mystica." It had its first performance in Norfolk, Ct., last June. Its title is "Hora Mystica," symphony in one movement for full orchestra and men's voices. This last requirement will bring to the concerts a chorus that pleased greatly in the performances of Liszt's "Faust" symphony at Christmas time.

The following is Mr. Loeffler's explanation of his symphony:

"Hora Mystica": Symphony in one movement for full orchestra and men's voices. The mood is one of religious meditation and adoration of nature. A lonely pilgrim winds his way through a land of ever-changing enchantments, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of village church bells. At last the wanderer stands before the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose-window still aglow with the last evening light, the office of compline—known to Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim.

Mrs. Beach, for many years a resident of Boston, spent several years preceding the beginning of the war in Germany. Since her return she has been doing much work as a pianist. Her piano concerto was played by her with the orchestra under Mr. Gericke in 1900.

The program is as follows:

Goldmark—Overture, "In the Spring."
Beach—Concerto in C sharp minor for piano and orchestra.
Loeffler—"Hora Mystica": Symphony in one movement.

The length of this concert is one hour and 45 minutes.

From the Transcript Feb.24,1917.

CONCERTS NEXT WEEK

Mr. Loeffler's New Symphony and Mrs. Beach's Concerto for Piano Upon Dr. Muck's Programme — Mr. Ornstein in Music by Chopin and Ravel—Miss Stanley and Mrs. Baker for Singers—Three New Violinists

FOR the first times in public performance, Mr. Loeffler's symphony for full orchestra and men's voices, "Hora Mystica," will be heard at the Symphony Concerts of next Friday afternoon and Saturday evening after a fortnight of sedulous rehearsal and much longer private study by Dr. Muck himself. The piece runs in a single movement without pause; it is written for full but not inflated modern orchestra, augmented by seven bells and for a choir of male voices which, toward the end chants the holy hymn, "Salve Regina." The symphony is the first that Mr. Loeffler has written; he composed it in the summer and the autumn of 1915; and it was played for the first time, with the composer conducting, in semi-private performance in the Music Festival at Norfolk last June, making deep impression alike through singularity of idiom and high imaginative and poetic quality. At that time the music was described at length in the Transcript and before the performances of next week, there will be occasion to return to it. For the time being suffice it to say that no novel piece of the season is likely to excite or deserve keener interest. On Dr. Muck's programme it will be preceded by Goldmark's spirited and fanciful overture, "In the Spring"—by which sign inclement weather may be expected next Friday and Saturday—and by Mrs. Beach's concerto in C-sharp minor for piano and orchestra, in which the composer, reappearing at the Symphony Concerts for the first time in sixteen years, will play the solo part. In Mr. Loeffler's music, the admirable choir, assembled and trained by Mr. Stephen Townsend and well tested in the performance of Liszt's Faust Symphony at Christmas time, will again assist the orchestra.

From REPUBLICAN Address: Springfield, Mass. Date FEB 18 191

BOSTON SYMPHONY

To Play Wagner Program Here on Tuesday Night

The musical event of the coming week will be the last of the Ellis subscription concerts in the Auditorium. This brings the second visit of the season of the Boston symphony orchestra under Dr Karl Muck and in response to the urgent requests of a large number of the subscribers of Springfield Dr Muck has made a program composed entirely of music by Richard Wagner. The orchestra leaves Boston Tuesday afternoon by special train and returns to Boston directly after the concert. It brings its entire personnel of 100 men for the program, as the "Siegfried" and "Goetterdaemmerung" selections require practically the entire force of the orchestra.

As already announced, the program comprises the "Rienzi" overture, the "Siegfried Idyl," Hans Richter's arrangement of selections from "Siegfried and Goetterdaemmerung," the "Lohengrin" prelude, selections from "Die Meistersinger von Nuernberg" and the "Tannhaeuser" overture. This makes a program which lasts about an hour and three-quarters. For a public which has practically no opportunity to hear Wagner's works in their proper form on the operatic stage and only limited opportunities to hear excerpts from the music dramas in concert form, this fourth Ellis concert assumes at once unusual importance.

The day has long since passed when the artistic value of Wagner's mus was under discussion. He is regar ed to-day as the crowning genius o the mid-19th century, the highest point reached in the development of the so-called "romantic period." As such a genius he is unique. He has had many followers and many imitators, but none has even approached him. His influence in absolute music was only less than his influence in opera. The development started by Berlioz and Liszt was completed by him and it may be truthfully said that despite Richard Strauss and Claude Debussy, there has been since Wagner practically no advance in music. In him culminated the slow growth of modern music which began with Bach.

The program which Dr Muck has made for this concert is not only interesting in itself, but is interesting from a historical point of view in that it displays the most striking periods of Wagner's development. "Rienzi," the overture of which will be played, was his first successful opera; "Tannhaeuser," of which the overture will be heard, shows him for the first time complete master of his own individual mode of expression; the prelude to "Lohengrin" gives us the germ of the wonderful "Parsifal" which was to follow 30 years later; while the selections from "Siegfried and Goetterdaemmerung" and "Die Meistersinger" show him at the very flower of his genius. Finally, the "Siegfried Idyl" gives us an interesting view of the devoted husband and fond father.

The program in its proper form is as follows:—

Overture to "Rienzi."
"A Siegfred Idyl."
Selections from "Siegfried" and Goetterdaemmerung."
Prelude to "Lohengrin."
Selections from "The Mastersingers of Nuremberg."
Overture to "Tannhaeuser."

From REPUBLICAN Address: Springfield, Mass. Date FEB 19

Series of Ellis Concerts Planned for Next Season

The series of concerts given in the Auditorium this season under the direction of C. A. Ellis of Symphony hall, Boston, which come to a close to-morrow evening with a special Wagner concert by the Boston symphony orchestra, has been very successful and Mr Ellis is so well pleased with the results that he has already completed plans for a similar series next season, an announcement of which will be made shortly. The plan of concluding the present series with a special Wagner program rendered by the orchestra has met with popular approval and the advance sale of tickets has been considerably larger than that of any previous symphony concert in Springfield.

Newspaper Clipping Bureau Journal

Address: Providence, R.

The season of concerts by the Boston Symphony Orchestra is rapidly approaching its end. The fifth concert, which is announced to be given in Infantry Hall on Tuesday evening, March 6, will be the last but one of the series 1916-1917. The soloist at this concert will be Elena Gerhardt, who will sing two groups of songs with orchestra. The first group will consist of four songs by Beethoven and the second of three songs by Hugo Wolf. The rest of the programme is yet to be announced.

From REPUBLICAN Address: Springfield, Mass. Date FEB 17 1

BOSTON SYMPHONY CONCERT

Success of Organization in Large Cities —Final in Ellis Course

Dr. Karl Muck, conductor of the Boston symphony orchestra, who comes here with the orchestra at the last of the Ellis concerts Tuesday evening, in a Wagner program, has recently had a series of demonstrations of cordiality from his audiences which have been most remarkable from every point of view. They began in Boston on Saturday evening, the 3d. He was applauded warmly for over three minutes on his appearance at the beginning of the concert. This was repeated at the following Friday afternoon and Saturday evening concerts and in the present week when the orchestra has been giving its fourth series of concerts in Philadelphia, Washington, Baltimore, Brooklyn and New York, the demonstrations for him and for the orchestra have been even warmer. This has been gratifying to all the friends of the orchestra to say nothing of Dr Muck himself, for it shows that the loyal-hearted American public is not to be disturbed in its attitude toward music by the prevailing political crisis.

The sale of tickets has been much ahead of the previous concert given by the orchestra earlier in the course and the audience Tuesday evening is expected to be the largest that has ever attended a Boston symphony concert in Springfield.

[91]

From UNION Address: Springfield, Mass. Date FEB 18 1917

MUSICAL NOTES

The final concert of the Ellis series is to come in the Auditorium Tuesday night, when Dr. Karl Muck and the Boston Symphony Orchestra will give, in response to numerous requests, an all-Wagner program, beginning at 8.15 and lasting about one and three quarters hours. For a public which has but little opportunity to hear Wagner's works as they should be heard, with adequate scenery and in their operatic form and only limited opportunities to hear excerpts from the music dramas in concert form, this fourth Ellis concert assumes at once unusual importance.

The day has long since passed when the artistic value of Wagner's music was under discussion. He is recognized today as the crowning genius of the mid-nineteenth century, the highest point reached in the development of the so-called "Romantic Period." As such a genius he is unique. He has had many followers and many imitators, but none has ever approached him. His influence in absolute music was only less than his influence in opera. The development started by Berlioz and Liszt was completed by him and it may be truthfully said, that despite Richard Strauss and Claude Debussy, there has been since Wagner practically no advance in music. In him culminated the slow growth of modern music which began with Bach.

The program which Dr. Muck has made for this concert is not only interesting in itself, including much that is most beautiful and thrilling music, but is interesting from an historical point of view in that it displays the most stirring periods of Wagner's development. "Rienzi," the Overture of which opens the program, was his first successful opera; "Tannhauser," of which the overture will be heard, shows him for the first time complete master of his individual mode of expression; the prelude to "Lohengrin" gives us the germ of the wonderful "Parsifal" which was to follow 30 years later; while the selections from "Siegfried and Gotterdammerung" and "Die Meistersinger" show him at the very flower of his genius. Finally the "Siegfried Idyl" gives us an interesting view of the devoted husband and fond father.

Mme. Schumann-Heink, Contralto.

The Auditorium on Friday, March 2, will have a good audience to hear the singer who is unquestionably the world's greatest contralto, Mme. Ernestine Schumann-Heink, the third artist in the remarkable series which has already included Amato and Elman. Her program will be designed to show her wonderful versatility, and will undoubtedly contain one or more of the famous Wagnerian arias, which her interpretations have done much to make famous. She has appeared with all the world's most famous conductors; and in her present season she is featured at several of the big symphony concerts in New York, Chicago, Philadelphia and St. Louis. The symphony orchestras in each of these cities have contracted for two concerts by the famous artist. It is worth noting that directors like Walter Damrosch, Frederic Stock, Leopold Stokowski and Max Zach in selecting the soloists for orchestra concerts are guided by judgment and experience; they know the artists upon whom absolute dependence can be placed, and they know which of the many artists can be relied upon to attract the public. Schumann-Heink is always elected to fill the most important solo engagements; the glory of her voice is no whit diminished, her hold upon the public is stronger than ever.

From EVENING TRIBUNE Address: Providence, R. I. Date

Coming Boston Symphony Concert.

The fifth concert by the Boston Symphony Orchestra is announced to be given in Infantry Hall Tuesday evening, March 6, and this will be the last but one of the series of 1916-1917.

The soloist at this concert will be Elena Gerhardt. Miss Gerhardt is no stranger in Providence and she has here a large body of admirers as wherever she has sung, for she is not only the possessor of a voice of great beauty, but she sings with very unusual skill and taste. She will sing two groups of songs with orchestra. The first group will be four songs by Beethoven and the second group three songs by Hugo Wolf. The rest of the program is yet to be announced.

The program to be given at the Russian tea to be held in Churchill House by the Chopin Club on March 1 is to be one of unusual interest. Miss Claire Forbes, pianist, of Boston and Mr. Josef Slenczynski, violinist, will be heard in the following numbers: "Romance," from Concerto in D-minor, Wieniawski; "Tarantelle," op. 16, Wieniawski, for violin, and "Bigarrue," Avensky; "Songe d'une Mere," Alsimenko; "Humereske," Rachmaninow; "Berceuse," Stawinsky; "Calenza and Finale," from B-minor Concerto, Tschaikowsky, for piano.

The talk to be given by Mrs. John R. MacArthur in the Bridgham auditorium on Thursday evening, March 1, under the auspices of the Chopin Club, will do much to stimulate the interest in community singing. Mrs. MacArthur is interested in the community work for the city, the hospitals, the prisons and the settlements, and she brings the growing need of it before us most vividly. The Community Chorus will sing under its director, Mr. John B. Archer, among other songs: "Annie Laurie," "Sweet and Low" and "The Pilgrims' Chorus," beside "America," "My Old Kentucky Home," "Old Black Joe" and "Auld Lang Syne," which will be sung by the chorus and audience. The quintet from the Chopin Club, under the direction of Virginia B. Anderson, will play "Three County Dances," from the English suite by George St. George and two of the dances from the "Egyptian Ballet," by Luigini.

Miss Harriet Eudora Barrows will give the first of a series of song recitals by her pupils in Churchill House to-morrow evening. Those who will give the program to-morrow evening are Mrs. Frederic W. Howe, Mrs. Hope Williams Shaw, Mrs. Marguerite Watson Shaftoe, Mrs. Gertrude McCrackan Mitchell, Mrs. Helen Shepard Udell, Miss Minnette Sutherland, Miss Hope Heyworth, Miss Bertha Monast, Miss Ethel Watt[illegible], Harry Hughes.

Plain Dealer
Cleveland
FEB 26 1917

The yearly visit of the Boston symphony orchestra always brings with it a sort of festive spirit of expectation, somewhat akin to the flutter of excitement that the coming of a famous prima donna calls forth.

There is good reason for this anticipatory pleasure, for though this organization never, in Cleveland, at any rate, calls upon a soloist to add to the interest of the occasion, it can be depended upon to fill an evening to repletion with good things, musically speaking, and without extraneous aid. So could others of our visiting orchestras, but we should be sorry to miss the many solo performers of distinction who are heard with them. However, once in a way, and when it is, furthermore, so excellent a way as the Bostonians provide, an evening of purely orchestral music is very delightful.

The large and enthusiastic audience at the Grays armory last night found it so, and showed its interest and pleasure in no uncertain fashion.

A program of great brilliancy was presented, beginning with Cesar Franck's symphony in D minor, which was the most extended work played, and closing with a magnificient performance of Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," in which the 100 virtuosos of the Boston company of players reveled merrily in the solution of the baffling intricacies and stupendous difficulties of the score.

There was an ease in the doing of this that, given less alert, authoritative and plastic leading than that of Dr. Carl Muck might carry its own peril of perfunctoriness. But there was no suggestion of this in any of last night's performances. Along with confidence in assured and masterful ability there was also splendid zest and fine animation, and with it all a tone of surpassing warmth and thrilling intensity.

The Franck symphony is a work of unusual interest, and a work, too, of much more evenly sustained inspiration than most of the composer's productions. There are few moments that fail to hold the attention, and there are passages of enthralling beauty, as, for example, the second theme of the first movement, a melody of really haunting loveliness.

There was great applause after the grandiose finale, and after Dr. Muck had responded to recalls to the stage he called upon the men of the orchestra to rise for their richly earned share in the plaudits.

Other orchestral numbers were the overture to "The Corsair" by Berlioz and Borodin's sketch "On the Steppes of Middle Asia." Of the first it may be said that the rendition of it was an astonishing tour de force on the part of the orchestra, and, especially, the string section.

But not all the art of the Bostonians can win beauty from the music of Berlioz, whose pen was as facile as his muse was reluctant. The Borodin composition is not a vastly important work, but very attractive in its quasi-oriental coloring, and characteristically Russian in outline and structure, albeit less plangent and impetuous than most of the music of Slavic origin with which we are familiar.

From REPUBLICAN
Address: Springfield, Mass.
Date FEB 21

basketball.

AT WAGNER CONCERT

E SCHMIDT AS CONDUCTOR

STRONG SYMPHONY PROGRAM

Dr Muck Prevented by Illness from Leading Boston Orchestra at Final Ellis Concert

On account of the illness of Dr Muck, the concert by the Boston symphony orchestra given in the Auditorium last evening in the Ellis course was conducted by Ernst Schmidt, assistant conductor. It was his first appearance in this city, and the audience fully appreciated his merits, even while regretting the absence of Dr Muck on so special an occasion as this—a Wagner program of notable quality which had been prepared long in advance, and of which much was expected. Twenty years ago orchestras were still giving Wagner programs by way of propaganda. The need for that has long since gone by, and such a concert as this serves rather for review and reappraisal, with a certain element of challenge from both sides, the old and the ultra-modern. It is the more important to have the performance as vitalizing as it can be made.

From this point of view doubtless something was lost; an assistant conductor, no matter how capable, cannot fully replace his chief. He has not so free a hand, and the interpretation which he executes is the creation of another with which his own ideas may not precisely correspond. The situation is one calling for competence, tact, and a degree of self-subordination rather than for the full measure of the conductor's power. When the instrument is so perfect as the Boston symphony orchestra, nothing worse happens than a slight check, hardly noticeable except to a close listener, upon the surplus energy which makes the difference between an ordinary and an inspired performance. Neither an individual nor an organized group can be always in the upper ether, and the chances of such an uplift are at a minimum when the conductor is neither the regular head of the orchestra nor a celebrated outsider whose masterful will is challenging the men to follow him in the paths of adventure. This handicap aside, Mr Schmidt's work was excellent, and the orchestra as always played with consummate perfection; nothing was lacking but a little of the extra intensity and force of which Dr Muck is at times capable, as in his notable reading of the "Eroica" at Smith college last season, and to which this Wagner program would no doubt have inspired him.

It was a program admirably chosen to show Wagner's music at its best and in its development. It began with a very familiar early work, the "Rienzi" overture, in which looking backward we may see the germs of Wagnerism, but which would have had not great significance, and very likely would by this time have been shelved along with much fine 19th century music if his growth had stopped there. The finale is sonorous and effective, but it gathers way slowly, and in the period of "watchful waiting" through which many fine works pass there is not a little that is commonplace and immature. It is a stirring concert piece, but it would be idle to claim that it adequately represents the vast and original genius of Wagner. Then came the exquisite "Siegfried Idyl," a favorite with many who do not profess themselves Wagnerites, and surely one of the loveliest things from its composer's pen. Would it have survived from what now seems a remote past if Wagner had been but a composer of delicately charming idyls? It may be doubted; his resounding fame has given the world ears even for this by-product of his art, otherwise the idyl would be caviare to the general.

The real Wagner, the Wagner that turned the world upside down, came upon the stage with the superb selection made by his disciple and foremost interpreter, Hans Richter, from two of the "Ring" dramas, "Siegfried" and "Goetterdaemmerung," including Siegfried's approach to Bruennhilde's rock, "Morning Dawn," and Siegfried's Rhine journey. Here we are treading on old battlefields, the horrors of which it does not seem well to renew. To the survivors of that day, every bar seems to bristle with controversial bayonets; the younger generation, with no standards of taste which it would be possible to affront by aggressive novelty, listens and marvels that so much pother could have been made about it. The more interesting question is how this theater music stands on its own merits in the concert room when heard by an age which, if it does not reverence the classics, does not abjectly reverence Wagner either, and has in great measure escaped from the hypnotic spell that bound the later 19th century. The answer is that the music stands the test very, very well, and is heard with delight even by those who do not know the operas and have not the slightest interest in hunting the elusive Leitmotiv. Here the true Wagner wells up out of the orchestral deep, and the waves roll shimmering to horizons never before imagined.

The "Lohengrin" prelude, it must be owned, is wearing thin; this with the greater part of Wagner's music should be kept to the theater, where it fills its place to perfection. Its famous crescendo-diminuendo was of course admirably brought out, but the effect is one of which the hearer tires unless it is kept to its proper place—the cue for the raising of the curtain. It is otherwise with the fine selections from "Die Meistersinger," including the introduction to the third act, the dance of the apprentices, the entrance of the mastersingers, and the homage of Hans Sachs. Here then we have rich variety, and the stirring bustle and vivacity of spirit which is part of the charm of this genial tone picture of the Middle Ages with its "singing masons building roofs of gold." This was one of the finest things on a program which closed brilliantly with the "Tannhaeuser" overture, which unlike the prelude to "Lohengrin" is a true concert piece, written on the old lines, but with a stronger assertion of individuality than in "Rienzi." It should have served to give the world warning that the new generation was knocking at the door, even if Wagner had not had the knack of setting the world by the ears with his controversial pamphlets. With "Tannhaeuser" we come to music which would probably have made an enduring reputation even if the "Ring," "Tristan," "Parsifal," and the rest had not followed to swell its composer's fame till it filled the four corners of the earth.

The audience was large and enthusiastic as at all these concerts, the success of which has been great and well deserved. The Springfield public will rejoice at the announcement of a second series for next season to include a concert by the Metropolitan quartet of New York with Mabel Garrison, Sophie Braslau, Giovanni Martinelli and Arthur Middleton, a violin recital by Fritz Kreisler, a joint recital by Louise Homer and the pianist, Ossip Gabrilowitsch and to close a concert by the Boston symphony orchestra. It will make a very good foundation for next season's music.

EVENING Bulletin
Providence, R. I.
FEB 28 1917

Elena Gerhardt

Concert Soprano Soloist Who is to be Here with Boston Symphony Orchestra at Fifth Concert in Infantry Hall Next Tuesday Evening

The fifth concert of the Boston Symphony series in this city will be held in Infantry Hall on Tuesday evening and Elena Gerhardt will be the soloist. She is a soprano who has proved very popular in concert work. She will sing four songs of Beethoven and three by Wolf, all with orchestra accompaniment, while the orchestral numbers will be the first symphony of Jan Sibelius, Borodin's "On the Steppes of Middle Asia," and Richard Strauss's tone poem "Don Juan." Seats will be on sale at Seddon's in the Butler Exchange on Saturday.

TIMES
New York City

EMOTION AND INTELLECT.

Philharmonic Standards Compared With Some Views of Critics.

To the Editor of The New York Times:

I have noticed with considerable interest the recent adverse criticisms of the work of the Philharmonic Orchestra and more particularly of the make-up of its program. I had thought that Mr. Mason's charge that the Philharmonic programs did not measure up to the high standard of the Boston Symphony's had been most convincingly traversed by Mr. Finck, but Mr. Whiting, while not mentioning the Boston Symphony, has repeated Mr. Mason's charge that the Philharmonic ministers too largely to a depraved taste for the sensational and emotional in music. Do not these gentlemen fail to take into consideration the fact that the nature and disposition of the listener largely determine his reaction to a piece of music, and is it not conceivable that a deeper intellectual comprehension of a composition will increase its power to thrill? I must confess that I am unregenerate enough to be thrilled at times by a Beethoven symphony!

Mr. Whiting compares the Philharmonic Orchestra with the Metropolitan Museum of Art to the great advantage of the latter. Now every artist knows that the museum contains many second-rate works, judged by the high intellectual standard that Mr. Whiting applies to the Philharmonic.

Messrs. Mason and Whiting do well to inveigh against emotionalism; there is only one thing worse than too much emotion, and that is too much intellect! Why should the Philharmonic be expected to pander to their intellect?

Only as a work of art appeals both to the emotion and to the intellect can it attain to immortality. A program must be regarded as a work of art, and while those of the Philharmonic Society may not always be faultless, they certainly do reach a high degree of excellence.

To deny any intellectuality in Tschaikowsky is as futile as to deny any emotional content in the symphonies of Beethoven. Any one taking such a position as that would seem to be unfit to act as a guide to public opinion.

There are now advertised at Carnegie Hall a Bach-Haydn-Beethoven program by the Philharmonic Orchestra and an all-Wagner program by the New York Symphony Society. This only shows to what depths an orchestra can descend even if it is not under the baleful influence of a Pulitzer bequest!

One critic has commented on the poor quality of the Philharmonic violin tone; quite true, but what would you? We can no more expect every orchestra to equal the Boston Symphony than we can expect that all of our days will be filled with sunshine.

The truth is that, after the Boston Symphony, the Philharmonic is the best orchestra in the country. Let us appreciate it instead of making it the object of captious criticism.

N. TRACY STONE.

South Orange, N. J., Feb. 19, 1917.

UNION
From
Address: Springfield, Mass.
Date FEB 20 1917

SYMPHONY CONCERT TONIGHT.

Tonight in the Auditorium, Dr. Karl Muck and his superb Boston Symphony Orchestra of nearly 100 pieces is to give an all-Wagner program, with features from the operatic scores of "Rienzi," "Tannhauser," "Siegfried," "Lohengrin," "The Meistersingers," "Gotterdammerung," and the "Siegfried Idyll," included in the unusual offering. The presence of the greatest interpreter of Wagnerian music in the world, with what is by many considered the world's most perfect orchestral body, in such a remarkable program, should bring out for this final concert of the magnificent Ellis series a record attendance.

So cordial has been the support of the present season's series in Springfield, that on the announcement of a new and even greater series of concerts for next season, already practically decided upon, may be expected within the next few days. The sale of tickets, which continues until this evening at Otto Baab's music store, has been large, insuring the best audience this orchestra has ever played to in Springfield. The members of the orchestra will arrive here this afternoon by a special train from Boston, returning immediately after the concert.

From the
Record
Feb.28,1917.

Boston Music Lovers Ready to Welcome Home One of City's Own Musical Stars

Mrs. H. H. A. Beach

The famous Boston musician who appears as soloist with the Boston Symphony Orchestra after an absence of 16 years.

No artist will step on the stage of Symphony Hall this season, as soloist, with the Boston Symphony Orchestra, who will receive so hearty, so spontaneous a greeting as Mrs. H. H. A. Beach, who plays her own concerto in C-sharp minor with the orchestra at its concerts this week.

Of all the world famous musicians on whom Boston has a claim, none has a finer place in the world of music than Mrs. Beach.

Boston was Mrs. Beach's home for many years, although the city cannot claim the honor of being her birthplace. It was here that she made her reputation both as a fine pianist and a composer of great talent.

Her orchestral works have been played in many music centers, she has appeared as soloist with many of the world's great orchestras and, as for her songs, what singer, professional or amateur, has not sung "The Year's at the Spring?"

Boston is proud of Mrs. Beach and will show its pride at her home coming Friday.

[92]

From the Transcript Feb. 10,1917.

THE SYMPHONY CONCERT

A WHOLE PROGRAMME TO A SINGLE PIECE

One More Repetition of Liszt's "Faust Symphony" with the Wonted Achievement of Orchestra, Chorus and Conductor and the Wonted Impression of the Music

THE seventh performance of Liszt's "Faust Symphony" in two seasons of the Symphony Concerts took place yesterday afternoon, making an unprecedented record in the way of repetitions by general request. The magnitude of the piece and the accomplishment of the orchestra in its performance have become familiar now, but to making the symphony fill an entire concert, as in the present pair, is a new step, and a distinct advantage to all but those who measure their music by the hour. A complete drama in itself, large in conception and execution, it certainly is ample musical food for an afternoon or evening, and like "Das Rheingold," for instance, deserves the dignity of standing alone for hearing, with no distracting elements from different periods and peoples. Music, being discursive, cannot be viewed as a whole in the direct absorption of it, as is a static work of art, but must be assimilated part by part, and contemplated in entirety only in afterreflection. It is for this reason that a concerto or a closing piece, hot on the heels of the great choral climax which is the accumulation and culmination of the whole work, mars and shatters in large degree an important after-effect.

Such frequent repetition is a severe test of the wearing qualities of any music and a searching scrutiny of its weaknesses. The test of yesterday indicated that the "Faust Symphony" does wear well—remarkably well for Liszt, and that while it is not as "Tristan," should be to any well-ordered opera house, it may continue recurrently in the repertory of the concerts, as the happy combination of a masterpiece, largely neglected, and an achievement of the conductor and orchestra which would make it a rare opportunity for enjoyment, even if it were not the music that it is. The performance probes every corner and every talent of the orchestra, from the mysterious depths of the bass clarinet at the start to the celestial harmonies at the close, exacting in the Faust section the most brilliant abilities of the brass, and in the Mephistopheles section lighter, swifter, and subtler use of that choir. Similarly the music of Gretchen requires wood-winds, solo viola and horns of great proficiency, and delicate individual power of expression. The clever, suave jeers of the devil, with their lightning incisiveness, and faultless effect exact also a diabolic skill in the telling. Yesterday the chorus was voluminous and alert, and may well be the first step in greater choral accomplishments to come. But most important of all, Dr. Muck, viewing the entire expanse of the drama, was the general that gave it coherence, unity, force, guarding and polishing its every detail, proportioning the intensity of the tonal masses, preparing climaxes and contrasts, and stimulating his orchestra to each rise, burst and cataclysm.

There are those who do not like Liszt, and cannot reconcile themselves to certain of his inborn traits which are never to be wholly escaped. But to be unmoved and unadmiring before the "Faust Symphony" indicates rather a lack in the hearer, for in it the composer not only appears to his best advantage, but actually exceeds himself, revealing rounding qualities that make the piece a masterpiece of very broad appeal. One might have predicted that Goethe's "Faust" would bring forth the utmost from Liszt. It gave him a limitless field for large, imaginative creation, without which Liszt's sort could not be content. It gave him universal figures in conflict and contrast under stress of as universal human passion. (The "Divine Comedy" of the "Dante Symphony" was much less suited to him, being impersonal, symbolic, and idealistic, too unworldly in subject to fire such a mind as Liszt's, whatever his pretensions, and in subject too vast and unmusical in structure). But Liszt knew his Goethe; he grasped the magnitude of Goethe's conception; he succeeded in turning congenial subject-matter to his own totally different medium and style, while he treated his orchestration and his programme making as never before or after. Of coures Liszt had closer affiliation with the First Part than with the Second Part of "Faust," which he utilizes for his choral redemption; he was no doubt entirely sincere, but Liszt's religious fervor is one of his hardest attributes to understand and accept, and, with all respect to his remarkable personality, Liszt diabolic is apt to be more convincing than Liszt sanctified. The form and continuity of the symphony were foreordained, in that it follows the procedure and ordering of Goethe, added to which is the integral and sound conception of Liszt, dividing the tale into three parts as the main actors in turn assert themselves. Thus the whole music is carried by logical procedure to a logical conclusion. From first to last Faust is the central figure and the ego; Gretchen comes into his life in the second section as the primary vitalizing and spiritualizing force in human experience; then Mephistopheles, to put in his sharp argument in the decisive struggle of forces; and thereafter the celestial victory. Here certainly is constructive achievement, after which it would be folly to accuse Liszt of lacking a formal sense.

But what gives the "Faust" Symphony true greatness is Liszt's noble appreciation and treatment of the subject, and, as seldom in his music, a searching, psychological character-analysis, close enough to Goetha for sympathy and identity, but not too close to hamper the composer's own imaginative and depicting powers. Liszt's Faust at the opening is the Faust of Goethe, gloomy and despondent over his books, perceiving the futility of his seclusive and dusty knowledge—applying it to nature, delving into the naked forces of creation and cosmos, startled at his own boldness, but reassured at his success. All this in vivid and unforgettable themes, increasingly significant in their development which yearns and strives upwards in ascending figures of persistent and dauntless ambition. Faust hesitates on the brink of divine secrets, feels his mortal helplessness, looks for enlightenment in human experience and turns with a sudden clear and pervading major to the rich stores of love. So he forgets his despair, and asserts his virile self-reliance and proud determination in flaring and sturdy trumpet rhythms.

Then comes Gretchen—not a Fredericka, but a wistful, innocent and entrancing Fräulein, in the poetic vein wherein Liszt so often falls into stereotyped sentimentality, but never here. The melody of the wood-wind is tenderly beautiful, with the delicate and rich color of the oboe most eloquent, and a chromatic figure of the solo-viola softly and finely interwoven, until it becomes far more than an accompaniment. The quiet of the opening may well be the hushed intimacy of Gretchen's chamber, which Goethe describes with such inimitable suggestion of its owner. It is from Gretchen's point of view that Faust is introduced, as he enters her life with a sweet acceptance, while their love and their themes are united in a wonderful and pure union, which precludes of its own accord all thought of evil. Even the devil must hold his peace. Finally, Gretchen alone again, firm, trustful and happy in her love.

Mephistopheles brings an entirely new point of view—the spirit of denial, turning Faust's themes upside down and inside out; reducing his cherished beliefs, hopes and aspirations ad absurdum, and mocking them with a hollow, echoing laughter, which is a triumph of musical description. This "spirit that denies" is neither the romantic marionette in red of Gounod nor the sinister and cynical fiend of Boito, but an engaging and acute gentleman, persuasively gaining one's sympathy with his irresistible and apparently harmless humor, and suddenly turning it with fiendish accuracy and ingenuity to his foul ends, debasing fond ideals with scoffing cynicisms, and destroying them with malicious parody. Liszt draws a complete picture with deft, staccato and pointed strokes, now gracefully light, now mordant and swift, now unearthly and uncanny, with his cackling of muted trumpets, and his shrieking of incisive flutes. There is just the right compromise in his Mephistopheles between an abstract principle and a sardonic human jester that knows no discouragement and is never abashed. He simply awaits his moment, and makes the most of it unfailingly. At the vision of Gretchen he vanishes, but is back the instant that his time comes for struggle that now is sharp and fiendish. Such a drama, moving to a glorious climax, carries illusion with it, and makes the audience submissive to the accumulated forces of orchestra, organ, chorus and solo voice. Alone, the spiritual triumph might sound impotent, but in the crowning place it is as imposing as Liszt intended, with high beauty in the orchestral inter-weaving of the music of Gretchen idealized. It is as far above Gounod as it is below Goethe.

J. N. B.

From the Transcript March 20,1917.

Fresh-Picked Laurels

Dr. Muck and the Symphony Orchestra brought their visits to New York to an end for the season with the concert of Saturday afternoon last at which Mozart's "Jupiter" symphony, Brahms's Double Concerto for Violin and Violoncello and Cherubini's overture to his opera, "The Abencerrages," divided the programme. Two or three of the reviewers of concerts for the New York newspapers seized the occasion to sum the work there of the conductor and the orchestra as the ten concerts distributed over five months had affirmed it. In The Times, Mr. Aldrich, for example, wrote:

> Dr. Muck has brought forth nothing in the shape of a "novelty," but his programmes for the New York concerts have given a well-balanced representation to composers of the classic and neo-classic schools on the one hand, and the "moderns" on the other, and also to composers of various nationalities. The French, Russians, Bohemians and Finns have not been neglected. They are represented in Berlioz, Franck, Debussy, Chabrier, Chausson, Tchaikovsky, Rimsky-Korsakov, Smetana and Sibelius. . . . The playing of the orchestra has again deeply impressed the listeners as being of a quality that has quite upheld its reputation as above and beyond that of any other organization that has been heard here. Dr. Muck's conducting and his remarkable power of assimilating the characteristics of the most widely differing schools has won greater admiration than ever before. These ten performances have been the high-water mark of orchestral playing in New York.

In The Sun, Mr. Henderson said in similar summary:

> The orchestral numbers were played with that high finish which characterizes all the performances of the foremost American orchestra. The Boston Symphony Orchestra is a national institution. It is one of which the whole country should be proud. By many competent judges it has been pronounced the best concert orchestra in the world. Naturally local music lovers might be proud if it belonged to New York. Since, however, it does not they should rejoice that it comes here season after season to give them the privilege of hearing its unique playing. It will come again next season and will again be conducted—so far as is now known—by Dr. Karl Muck, to whose skill and industry much of its excellence is due.

From the Herald March 24,1917.

ERNEST BLOCH CONDUCTS AT SYMPHONY

Directs Playing of His Jewish Poems, Heard Here for the First Time and Fulfilling Expectations Roused by the Playing of His Quartet in B Major by Flonzaleys.

The 18th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon at Symphony Hall. The program was as follows: Sinigaglia, overture to Goldini's comedy, "Le Baruffe Chiozzotte," Op. 32; Bloch, Trois Poemes Juifs, Danse, Rite; Cortege Funebre (first performance in Boston); Brahms, Concerto in B flat major, No. 2, for pianoforte and orchestra, Op. 83. Carl Friedberg, pianist, was the soloist.

Mr. Ernest Bloch appeared yesterday both as composer and conductor, for Dr. Muck had invited him to direct his Jewish Poems. He was born at Geneva, Switzerland, the son of a merchant. He soon showed musical talent and when he was eight years old began to play the piano. Jacques-Dalcroze and Tories Rey taught him solfeggio, the elementary principles of music, and the violin. At Brussels he continued his violin studies with Eugene Ysaye and worked at composition with Rasse. After studying at Frankfort-on-the-Main with Ivan Kiorr and at Munich with Ludwig Thuille, after a visit to Paris in 1903-4 he returned to Geneva to become book-keeper in his mother's shop. Spare hours were devoted to his opera "Macbeth." Mr. Bloch also gave lectures on aesthetic subjects at the Conservatory of Music. Romain Rolland, visiting Geneva, heard and praised his symphony led by the composer.

Miss Maud Allen engaged Mr. Bloch as conductor of the orchestra to accompany her in her tour through this country. He made his first appearance in America as conductor in New York at the Forty-fourth Street Theatre, Oct. 16, 1916, when the orchestra played orchestral pieces, among others his "Hiver-Printemps."

At an extra concert last January the Flonzaley quartet made known to Boston Mr. Bloch's Quartet in B major, an important and striking addition to the literature of modern chamber music. The expectations awakened by this work were not disappointed yesterday.

The Jewish poems are the first work of a cycle, dedicated to the memory of Mr. Bloch's father and composed in 1913. It is not his purpose or desire to attempt a "reconstitution" of Jewish music, but to write genuine music, his music. It is rather the emotions of the Jewish soul that interest him, that he tries to hear within himself and to transcribe in his music. The poems are first of all impressive, remarkable for their originality, for the power and beauty of their emotional expression. The orchestration is rich in color. There are effective combinations of instruments. The Danse is exotic, in turn sensuous, languorous, frenzied, passionate. Rite has a solemn ecclesiastical character, the sombre loftiness of an ancient ceremony. The Cortege Funebre, perhaps the most remarkable of the three, is an extraordinary and poignant expression of grief, its violence, its despair. Mr. Bloch is thoroughly versed in the art of sounds and rhythms. In this poem the reiteration of severe rhythms suggests the Reaper, stern, inexorable, deaf to the anguish of those left behind. Then there is the passionate outburst, the impotent wailing and lamentation; finally the mourners are resigned, a sorrowful peace comes to them with the consciousness of faith, the eternal and living memory of those who have gone before.

In 1909-10 Mr. Bloch conducted subscription orchestral concerts at Lausanne and Neufchatel. Yesterday his experience as a conductor was at once evident. He conducted simply. His wishes were expressed with authority. There was intensity, but nothing spectacular.

Mr. Friedberg, who played here with the orchestra for the first time, is also a conductor and composer. As a pianist he is intellectual, brilliant. His mechanical proficiency is indisputable. The first movement of Brahm's Concerto is long-winded, tedious. The second is wholly superfluous. Only the third and fourth commend themselves to a then restless audience. The pianist's task is thus the more difficult. Mr. Friedberg's performance evidently absorbed the attention.

Sinigaglia's overture to Goldoni's comedy "The Chioggian Brawls," is amusing descriptive music. It was brilliantly played. There was applause for Dr. Muck, for Mr. Bloch and his music, for Mr. Friedberg and for the orchestra. The concert will be repeated this evening.

The program of the concerts next week will be as follows: Haydn, Symphony in C major (B. andtt. No. 90; Rieter-Bidermann, No. 3); Rameau's Ballet Suite from "Acanthe et Cephisse (arr. by Herman Kretschman); Handel, Concerto Grosso in D, No. 21 (op. 6, No. 10, arr. by Seiffert); Dvorak, concerto for violin 'cello and orchestra, Op. 104. Joseph Malkin will be the soloist.

From the Globe Feb.2.1917.

SYMPHONY CONCERT

Mrs H. H. A. Beach Plays Her Own Concerto

Mr Loeffler's "Hora Mystica" Given the First Time Here

At the 16th Symphony concert yesterday afternoon Charles Martin Loeffler's "Hora Mystica" symphony in one movement for full orchestra and men's voices was given for the first time in Boston. The words of Mr Krehbiel, reviewing its production at the Norfolk, Conn, festival last June, and quoted in the program book, are illuminating.

They read: "The composer's conception of the plan of his work grew out of his interest in the Gregorian chant . . . of late years out of love for the ancient art, he has taught it to choristers in Medfield (Mr Loeffler's home). Two or three years ago (1909), he undertook a sort of artistic pilgrimage to a Benedictine monastery, built in the 11th century in a village of the Rhenish Palatine. He had walked through the country, his heart no doubt expanding to the beauty of the landscape; he had heard the piping of shepherds and the chiming of the village bells, and had looked upon the cathedral with its grotesque gargoyles, and in the mood of pious contemplation, had joined the worshippers in the evening service. How deeply he was impressed by the sights and sounds may easily be imagined; how his experiences were transmuted into a musical composition is testified by his 'Hora Mystica.'"

Mr Loeffler himself describes the mood as "one of religious meditation and adoration of nature. A lonely pilgrim winds his way through a land of ever changing enchantments, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks."

Then there are the tolling church bells for which Mr Loeffler finds graphic color in the curiously blunt tones of the harp and the piano, the grotesque gargoyles to charm away evil spirits, the piping shepherds, the chanting of the monks, the observance of the "compline," the office known as the "Hora Mystica."

Mr Loeffler has drawn upon the Gregorian music for his thematic ideas. The liturgical service of the early Roman church is one of strange names to modern ears—in capitulum, antiphon and compline. Ecclesiastical and archaic in character they give to the whole work in literal quotation and development a medieval flavor. The prevailing mood is austere, but the general thought is one of reverence before beauty of nature and in devotional worship.

There are masterful touches of color, as in the dominant tones of the larger bells, surrounded by the lesser ones of the village, and learning displayed in contraprental treatment of material and in invention. The chanting voices of the men in unison make their own effect, and were excellent again through the offices of Mr Townsend and the Choral Music Society. Mr Loeffler was called to platform and applauded cordially. Dr Muck conducted with all evidence of interest and admiration.

Mrs H. H. A. Beach played her C sharp minor concerto which she had done with Mr Gericke April 7, 1900. Its grateful moments in lyric vein and in pianistic embellishment make their ay clearly. Since her residence abroad, and appearances in German cities, Mrs Beach has grown in breadth and authority as a pianist, and played yesterday with fine command, at times with brilliancy. She was welcomed most warmly by her audience. Goldmark's overture, "In Springtime," which Dr Muck and the orchestra played with spirit, began the concert.

From the Post March 25,1917.

PENSION FUND CONCERT

The concert in Symphony Hall next Sunday afternoon, April 1, in aid of the pension fund of the Boston Symphony Orchestra will be the second concert of the year of this kind. The programme presents a very considerable departure from the past, inasmuch as there will be employed a chorus of some 200 voices recruited in Harvard Universtly.

The Harvard chorus is composed of the Radcliffe Choral Society of women's voices and the entire membership of the Harvard Glee Club, with some additional voices. Dr. A. T. Davison of the department of music of Harvard has had the training of the chorus, and Dr. Muck, who has heard them sing, speaks most warmly of what Dr. Davison has accomplished.

There will be two choral numbers. The first will be a Motet by Bach, "I Wrestle and Pray," which will be sung a capella. While this Motet is found in the 39th volume of the collected works of Bach, there is a question whether it was written by Johann Sebastian or his uncle, Johann Christoph. The other number will be Brahm's "Song of Destiny," for chorus and orchestra. Many years ago in the ol Music Hall Mr. Gericke gave this work.

Both of these choral works appear in the first part of the programme. The first number will be Rheinberger's Theme and Variations for Violin an Organ, Op. 150. The organ part wi be played by J. P. Marshall and the violin part will be played by the entire violin section instead of by one instrument. Also in the first part of the programme will be found the prelude to "Tristan und Isolde."

The second part of the programme will comprise the prelude to "Parsifal," Hans Richter's arrangement of selections from "Siegfried" and "Gotterdammerung," the funeral music from the last act of "Gotterdammerung" and the "Tannhauser" overture.

From the Monitor March 3,1917.

C. M. LOEFFLER'S SYMPHONY, "HORA MYSTICA," GIVEN

Boston Symphony Orchestra, Karl Muck, Conductor; Mrs. H. H. A. Beach, Soloist.—Sixteenth program, presented in Symphony Hall, Boston, Mass., afternoon of March 2, 1917: Goldmark, overture, "In the Spring"; Beach, concerto for piano and orchestra in C sharp minor; Loeffler, "Hora Mystica" symphony for orchestra and men's voices (first performance in Boston).

Mr. Loeffler has written much abstruse music, but none more remote from ordinary symphonic design and method than the "Hora Mystica." And yet the work has a far more tangible melodic outline than his "Pagan Poem," which was played at the Symphony concerts a few years ago. Indeed, as far as themes are concerned, the piece has clear continuity and convincing logic. The question arises why the composer should make such extraordinary developments as he has made of his rather simple material. His reasons for abandoning the conventional plan of four movements may be found in his desire to be modern, but his reasons for giving up all idea of contrast of mood are not easily grasped. Surely there never could have been social conditions, even in a wild mountain country, so static and changeless as those here described.

The general aim of the piece seems to be the representation of monastic loneliness. But surely the composer must have taken a very particular view of his subject to translate it into such gray music as he has found for it. Here is a study of life too remote, solitary and detached to mean anything to the ordinary person who goes to concerts. It does not reveal history in a way to benefit people of today. It does not interpret the past in terms of encouragement or even of rebuke. If it is to be classed as program music, it strangely, perversely, one might say, lacks that dramatic quality which has always given program music excuse and explanation.

But whatever may be said of the composer's main purpose, his work is written in a way to gain clear and round sonorities, it is judiciously scored in the passage for unison male voices with orchestral accompaniment and altogether it shows high quality of workmanship. If it failed to yield greatly on the side of expression, that may have been in the manner of performance, though how music could be more carefully and considerately presented by conductor, players and singers than it was by Dr. Muck, the Symphony men and Mr. Townsend's chorus, is not easy to see. Perhaps the composer has written ahead of the orchestra and its assisting choir. He has pretty certainly written a long way ahead of Symphony matinee listeners, curious to hear what is new and keen to applaud what is significant as they are.

The day was one of excellent performance all around. The piano concerto was magnificently played both by the orchestra and by the composer of it, who was the soloist. The work is interesting because of its freedom from angular and four-square classic patterns. It might well have some other designation than concerto, since it is a piano piece set in an orchestral background, rather than a work in which themes are developed on a scheme of conversational exchange between solo instrument and orchestra.

The Boston Symphony Orchestra at the concerts of March 9 and 10 will repeat the "Faust" symphony of Liszt, with a chorus of men assisting. The work will be presented in memory of Pauline Agassiz Shaw and will be the only number on the program.

Fromthe Advertiser March (,1917.

The Symphony this week will be in the nature of a memoriam to Mrs. Pauline Agassiz Shaw. The Faust Symphony of Listz will be the only number on the program. Experience has shown that this great work is sufficient in itself as a program for any concerts. The same admirable chorus prepared by Stephen S. Townsend will be utilized in the last movement and again Mr. Arthur Hackett, tenor, will sing the solos.

From the
Advertiser
Feb. 3,1917.

MRS. BEACH STARS AT SYMPHONY

Artist Possesses Breadth and Power—Work Is Enthusiastically Received

GOLDMARK'S SPRING OVERTURE PERFORMED

Composition Has Fine and Triumphant Coda, Which Is Well Given

By LOUIS C. ELSON

PROGRAM

Goldmark—"In the Spring" Overture.
Beach—Concerto Piano and Orchestra. Pianist, Mrs. H. H. A. Beach
Loeffler—"Hora Mystica." Symphony in one movement.

Goldmark's Spring overture is a rather inconsequential work. It is not as varied as a New England weather report for April, or May, and its gentle warblings on wind instruments are conventional at best. This overture lags far behind the composer's Penthesilea or Sakuntala works in the same form. But it contains more melody than anything else in this severe program. It had a fine and triumphant Coda which was made the most of.

The gentle work, however, was but a prelude to a very masculine and powerful concerto. The remainder of the concert was quite Bostonian, for both Mrs. Beach and Mr. Loeffler belong to our city, if not by birth, at least by residence, and by achieving the chief part of their musical career here.

Mrs. Beach's piano concerto is what a concerto ought to be, an orchestral work with solo work interwoven. This is the more remarkable when we remember that the composer is a great pianist. Liszt, Rubinstein, Chopin and other pianist-composers generally give their favorite instrument the lion's share of the proceedings when they present a concerto, but Mrs. Beach has seen to it that the orchestra properly occupies the foreground.

In cadenza-work of the first movement, however, Mrs. Beach gave full evidence of her virtuosity, in an overwhelming display of technique and bravura. The first movement is however, not the strongest portion of the work. There is good figure treatment and some beauty of themes, but not the homogeneity of a Beethoven or Brahms first movement.

There is a Scherzo in this concerto an unusual proceeding which swells the work to four movements, for the Largo, although bracketed with the Finale is really a separate movement, but the Scherzo is quite short and very dainty, giving much fioritura against thematic work in the orchestra, which was performed by the composer-pianist with charming delicacy, with the rapidity of a "Mote Perpetuo."

The Largo was of pensive melancholy cast and gave prominence to a figure not unlike that used by Wagner to portray Fate, but it was used with originality and ingenuity.

The Finale seemed to us the best portion of the work. It had vigor and brilliancy from first to last, there was nothing redunding, no padding and the themes were well under control. The spirited playing of both soloist and orchestra added effect to what was intrinsically an excellent concerto finish.

In her piano work Mrs. Beach seems a riper artist than ever. She has breadth and power, without any spasmodic effort, and in daintiness and delicacy the Scherzo of this concerto proved her very well equipped. Small wonder, then, that she was recalled again and again with abundant enthusiasm. Both as composer and pianist the tribute was deserved.

Not so very long ago Mr. Loeffler gave us an excellent picture of unregenerate joy, in his "Pagan Poem." Now he is picturing ecstasies celestial, and we do not like them quite as well as when Daphnis came home accompanied by a full (very full) brass band. The Mystic Hour (so-called by the Benedictine monks) is the office of Compline, coming after Vespers, but there was no need of making it so mystical that some parts are incomprehensible.

Mr. Loeffler is the best orchestral colorist that we have in America and his skill in handling the large modern orchestra was evident all through this score. The introduction of bells at the first and at the end is very effective, even if Arthur Sullivan and Berlioz have been before with this touch. This touch is an improvement upon Berlioz ("Childe Harold Symphony") where harp and horn give the bell-tones, for here the actual bell is echoed by harps with fine effect.

We have stood upon the Schlossberg, in the Black Forest, on a Sunday, and heard the distant cathedral chimes sing Peace through the Spring air, and any one who has had a similar experience in Europe will easily come under the spell of this part of Mr. Loeffler's picture. The mingling of pastoral effects "mixed with the sweet bells of the sauntering herd," is also an added charm. But we occassionally longed for more of simplicity and less of marvellous skill. The composer takes his time in giving a long series of impressionistic ideas, many of them vague.

The climax is well-worked up to the appropriate "Salve Regina," and again bells mingle their tones with the hymn of adoration, a powerful culmination. Although there is but a single movement to the work ("the mystic hour" is only about 45 minutes long), there are changes of tempo which suggest different movements, and make the title of "Symphony" not out of place. The asceticism of parts of the work seem as if Mr. Loeffler desired to go back to the Des Pres epoch of music when tonal beauty was wholly obscured under intricate progressions. Sometimes the monotony is picturesque—sometimes it is irritating.

The climax, when the monks intone the office, is very beautiful, and the clangor of bells added much to the effect, the vocal parts reflecting credit upon Mr. Townsend's training, while the final chord, infinitely long-drawn out, made a most dignified ending to a work whose unusual flavor must bar it from the public. Yet the audience proved themselves somewhat appreciative of the power of the work and of its performance, of Dr. Muck's reading and of Mr. Loeffler's visions. There was considerable applause at the end, in which conductor, orchestra and composer shared.

Such a work is what we might expect from Debussy if he could sustain his piano-sketch fantasy in the larger orchestral forms, or from D'Indy when he gives full scope to his asceticism.

From the
Transcript
Feb. 28,1917.

BEYOND all memory of the music played at the Symphony Concert of last Saturday evening, the recollection of an extraneous incident lingers in the minds and on the tongues of those that heard the one and saw the other. The programme began with Cherubini's overture to his opera, "The Abencerrages," to which succeeded Brahms's Double Concerto for violin, violoncello and orchestra. That piece runs in three movements, and almost as the conductor was raising his stick to begin the finale—that is to say, well toward nine o'clock—three or four latecomers were lengthily ushered down an aisle and slowly took their seats. The eyes of the audience, hushed and intent for the beginning of the music, followed the little procession. Dr. Muck, watch in hand, gravely timed it; one woman laughed audibly and amusedly—and at length the concerto proceeded. In ten minutes came the intermission and the inevitable buzz of varied comment. Some, ever eager to find cause for offence in a conductor who happens to prefer to keep to himself and who has a just resentment of such interruptions to the progress of a concert, were loud in reproof of Dr. Muck and his watch; others were as resentful of the laggard intruders; some were amused; a few, being merely materially minded, blamed the usher-boy for the admission of the late-comers when the music was on the point of beginning. For all and sundry there had been an "incident" and "incidents" are not common at the Symphony Concerts.

Above question the public is wary of any restriction upon its right to enter or to leave a concert for which it has paid, at any time that happens to suit its necessity, convenience or whim, and such regulations as managers may impose, like that which forbids entrance into Symphony Hall while the music is proceeding, must be formulated and applied discreetly. Beyond equal question, any conductor who takes his work seriously is resentful of late-comers when they arrive processionally at the very moment in which he is about to beat the measure. Dr. Muck, being of nervous temper when he is absorbed in actual performance and long habituated to the continental custom of the shortest of pauses between the movements of a single piece, has often shown a natural irritation over these lengthy entrances and departures. No doubt, on Saturday, when he timed the laggards, he felt himself at the end of the endurance of a much-enduring man and conductor and relieved himself and administered his satirical rebuke accordingly. On the other hand, as every manager of a theatre, every player upon the stage and every giver of concerts from the Atlantic to the Pacific will testify, there is no persuading a part of the public into the smallest consideration for piece and actors; music, singer, conductor; fellow-spectators or fellow-hearers. It will come when it chooses, it will go when it chooses; and often it seems nothing loth when curious, amused or irritated eyes follow either process. It is "only pretty Fanny's way" and there is no altering it in the present stage of American civilization in the playhouse and the concert-hall. Thus, there is no solvent for such "incidents" as that of Saturday; but there is a salve compounded say of patient courtesy, slightly cynical amusement and appreciation of another point of view, mixed according to the needs of those to whom it is to be administered.

From the
Transcript
March 1,1917.

MR. LOEFFLER'S CROWN

HIS NEW SYMPHONY TO BE HEARD TOMORROW

The First Public Performance at the Symphony Concerts of Music in Which He Excels All His Previous Work—"Hora Mystica" for Orchestra and Men's Choir—The Formal Procedure, the Tonal Substance, the Imaginative Impulse

THE outstanding novelty of this week's Symphony Concert, one which by virtue of its intrinsic significance not only takes precedence above the other new pieces of the year, but which also assumes a special import in the annals of American music, is Mr. Charles Martin Loeffler's "Hora Mystica" for orchestra and men's chorus, unheard as yet save for the quasi-private performance of June 6 last under the composer's baton at Mr. Carl Stoeckel's "Music Shed" in Norfolk, Conn. Since this work, a symphony in one movement, claims concentrated and enlightened attention on the part of the listener by reason of its complex though essentially well-knit and logical structure, and its sustained mood of mystical elevation, it may not be amiss to outline the plan and substance of this music, as well as to hint the composer's delineative intentions.

In this work, Mr. Loeffler had no thought of a slavish adherence to the letter of the time-honored type of form. Instead he has embodied clearly and persuasively the essential principles and the underlying spirit which are fundamental in its nature. The principal theme of the symphony is the ecclesiastic chant from the Compline to the words "Deo gratias"; other fragments are quoted in the course of the work, subsidiary themes are original, and the choral conclusion employs the recitation and chants to the texts of the Compline "Tu autem in nobis es, Domine," "In manas tuas, Domine, commendo spiritum meum," and the antiphone "Salve Regina."

Structure and Substance

The plan of "Hora Mystica" is virtually that of introduction, "first movement" or sonata form, with close analogies, despite the freedom of treatment, to the usual divisions of "exposition" "development" and "recapitulation" leading to the choral close which contains the emotional kernel of the whole.

Over a kettledrum roll, and accompanied by tremolo in the strings, flute and horn intone in slow tempo the motive from the chant melody "Deo gratias" followed by responsive phrases in wood wind and strings. Soon trumpets followed by trombones give out a bell-like phrase which returns several times in the course of the piece, notably when the chorus begins. The orchestra swells to a slight climax in which bells complete the ecclesiastical suggestion. The chant theme is heard again in English horn and solo viola, developing with increased intensity it passes to the trumpets in notes of lengthened value (augmentation). The tempo changes from Lento to Andante Sostenuto. Here a new theme (still introductory) is heard for strings and wind instruments over horns and low strings. The chant theme persists even during a short adagio section where a new subsidiary theme appears in the oboe of which significant use is made later. So far all is introductory. Now a few measures agitato ed appassionata, in which the recent adagio theme is transformed into a rapid string figure (diminution) lead directly to the main body of the symphony, Allegro. The chant theme in rapid tempo sounds from horns and strings. It is "developed," appears in new instrumental guises and tonalities; it allies itself to fresh thematic material, including a reharmonization of the trumpet phrase near the beginning, which recurs with the chorus at the close. Then follows what constitutes the traditional "second theme" tranquillo, largely in the strings. After some development, this theme comes again to the strings, closing the "exposition" section.

With the "development section" the tempo reverts to allegro and the chant motive. While it is unnecessary to analyze this portion of the symphony in detail, it may be noted that the material is derived from the first chant theme, the phrase which accompanies the text "Salve Regina," the theme of the adagio from the introduction, the bell-like phrase which is first announced in the introduction also, the "second theme" proper, and some independent subsidiary material. These themes appear with fresh harmonic treatment and in contrapuntal opposition to one another.

While the element of the traditional "recapitulation," the third section of the sonata form, is less obviously observable, its function as far as securing structural balance is concerned is convincingly fulfilled by the reappearance of the initial chant theme, differently harmonized in allegro tempo. Its development, following the trend of modern recapitulation, is strictly devoid of any literal repetition, and with some material from the andante sostenuto in the introduction the composer passes to the climax of the work—the entrance of the chorus, preceded by a few measures of the bell-like phrase in fuller harmonization for wood wind, piano, celesta and harps.

With the entrance of the chorus follows a textual citation of the Complines, "Tu autem in nobis es, Domine," "In manus tuas, Domme, commendo spiritum meum," the latter with especially felicitous connotation, and the antiphone 'Salve Regina." At first the bell-like figure accompanies the chant, with interludes derived from the 'Deo gratias' theme; then the theme of Adagio from the introduction is combined contrapuntally with it with diversity of rhythmic effect. As the chant dies away, the bells sound, and after two expressive reminiscences of the "Deo gratias" theme, first by horns and then by trumpets, the symphony closes tranquilly upon a ninth chord left unresolved for a more sensitive suggestion of a mystic mood.

The Mystical Side

Thus "Hora Mystica" is disposed as regards structural outlines, and thematic material and development. Of far greater importance as far as the receptive interpretation of the listener is concerned is the emotional background which suggested the music to the composer. From material furnished for the Norfolk programme, the following is courteously placed at my disposition. "The mood is one of religious meditation and adoration of nature. A weary, contemplative wanderer winds his way through a land of ever-changing enchantments, where clouds pass like a procession of nuns over the mountains to descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of village church bells. At last the pilgrim stands before the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles placed on the house of worship to ward off evil spirits. In the church, with its rose-window aglow with the last evening light, the office of compline—known to Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim."

In Mr. Loeffler's symphony, as usually befalls in the most felicitous "programme music," the music itself now mystic, now ardent, by turns reflective, and passionately worshipful, interprets its title with admirable fulfilment. But the knowledge of the composer's descriptive intention illuminates poignantly and searchingly this music of revery, aspiration and prayer.

A Crowning Work

A preliminary article may fittingly end when a brief survey of the structure and delineative purpose of this symphony has been outlined. But it is not superfluous to add that "Hora Mystica" represents the crown of its composer's achievement. In it are united the ripeness of experience coupled with unblemished youth of imagination. In no work of Mr. Loeffler's has he so sustained profundity of thought with such vitality of expression and resourcefulness of harmonic subtlety. Mr. Loeffler is notable for the richness of his musical texture, but nowhere has he surpassed the spontaneous polyphony of "Hora Mystica," a polyphony not replete with the sterile ingenuity of devices on paper, but vital in its independence of part-writing. In orchestral style, Mr. Loeffler has long been distinctive for the opulence of his coloristic resource. In his latest work he has even out-distanced his former attainment in shimmering interplay of timbres, in individualistic realization of orchestral eloquence. In the creation of mystical atmosphere he has been singularly felicitous. For these reasons then, Mr. Loeffler's "Hora Mystica" embodying the best qualities of its composer's maturity should meet with a quickened response from the audiences of Friday and Saturday. E. B. H.

From the
Herald
March 3,1917.

SYMPHONY ORCHESTRA GIVES CONCERT

Players Perform, for the First Time in This City, Loeffler's "Hora Mystica," a Symphony for Full Instrumental Organization and Men's Voices, in One Movement.

By PHILIP HALE.

The 16th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Goldmark, Overture, "In Springtime"; Beach, Concerto in C sharp minor for the piano; Loeffler, "Hora Mystica," Symphony in one movement for full orchestra and men's voices.

Mr. Loeffler's symphony was performed for the first time in Boston. It was first played at a concert of the Litchfield County Choral Union at Norfolk, Ct., June 6, 1916, when Mr. Loeffler conducted the Philharmonic Orchestra of New York. He has given the argument of his composition. Put in a few words it is this: The mood is one of religious meditation and adoration of nature. A Pilgrim goes his way through an enchanting country. He hears shepherds piping to their flocks; he hears church-bells tolling curiously in a far off village. At last he comes to the cathedral of a Benedictine Monastery. He gazes on its beauty and its gargoyles. In the church the office of compline—the last service of the day, the Hora Mystica as it is known to Benedictine monks—is tendered unto God. Peace enters the soul of the pilgrim. The symphony is woven around the recitation of "Te autem in nobis es Domine," the chant, "In manus tuas, Domine," and the antiphon, "Salve Regina." The chief theme of the symphony is inspired by the response, "Deo gratias."

When Debussy's Nocturnes were performed here for the first time under Mr. Lang's direction, they were played twice in the same concert. It might have benefited the composer and the audience if the program yesterday had consisted of "Hora Mystica" played twice with an intermission between the performances.

Walter Savage Landor, speaking of "Imaginary Conversations," said with superb confidence in his future: "I shall dine late; but the dining room will be well lighted, the guests few and select." This proud speech is sometimes quoted by a reviewer, who knowing not a new book, an ultra-modern picture, a new musical composition is caviare to the general, looks forward to confirmation of his superior judgment by the avenger Time. He may be found intimating that his own seat is already secure, reserved for him as guest of honor at the right hand of the gracious and patient host.

The speech of Landor might be fairly applied to the composer of "Hora Mystica," but who of us all will be among the guests? Mr. Loeffler is a musician of so marked and subtle technic, of so pure and lofty purpose, of so fastidious taste; furthermore he is so intellectually musical, that the boldest reviewer may hesitate in recording even impressions of this uncommonly complex work, especially when he is not filled with the spirit in which it was written, when his acquaintance with the music must necessarily be superficial. He recognizes gladly and admiringly the supreme workmanship; he feels the spirituality of the composer; but he is in the dark concerning the exact train of thought as it is expressed in the music.

It was not to be expected of so rare a composer as Mr. Loeffler that in the section describing the pilgrim's journey through a landscape, now smiling and lovely, now mysterious, with the wayfarer reminded of humanity only by shepherds' pipes and distant bells, he should write program-music in a conventional and obvious manner. But this section seems to be first of all a study in overtones resulting at times in harmonic expression that unnecessarily throws off beauty without compensating effects. The landscape is for the most part a cerebral projection, not seen by painter or strolling lover of nature. In preceding compositions Mr. Loeffler has shown himself to be a master of exquisite coloring; in "Hora Mystica" the music, especially in the first section, is monochromatic. Nor do we understand the meaning of the anguish expressed by wailing or angry phrases, unless it be that Nature does not give rest to the soul of the pilgrim until he stands before the cathedral.

The Adagio section is warmer and more human. The use of the plain song for the male voices has the desired solemnity and mysticism. It might be said, however, that certain accompanying harmonies in the "Salve Regina," while they may suggest the sighing, mourning and weeping of supplicants in this vale of tears by their realism, disturb the prevailing serenity of the prayer to the Blessed Virgin. As performed yesterday, these harmonies at times obscured the chanting of the singers.

A remarkable work, this "Hora Mystica" suffered from its position after the long concerto of Mrs. Beach. We also think it a doubtful experiment to write an orchestral work of this importance and uncommon nature in one movement, when the ears of the most receptive hearers would be taxed if the music were in a more conventional manner.

Mrs. Beach played her concerto from manuscript at a Symphony concert 17 years ago. The concerto, which contains brilliant passages for the pianist, could easily endure condensation. Mrs. Beach yesterday was warmly applauded as composer and pianist. The orchestra gave a brilliant performance of Goldmark's familiar overture. Mr. Loeffler was called for after his symphony and he bowed his acknowledgment.

The concert will be repeated tonight. The program of the concerts next week will consist of Liszt's "Faust" Symphony, which will be played in memory of Mrs. Pauline Agassiz Shaw.

EVENING
om TRIBUNE
dress: Providence, R. I.
te MAR 4 1917

One of the choicest concerts of this season was given at Moses Brown School on Saturday evening under the direction of Mrs. Anne Gilbreth Cross, introducing Miss Calista Rogers of New York, a graduate of the Institute of Musical Art and a pupil of George Henschel and Constantino Yon. The accompaniments and piano solos were played by Miss Gertrude Belcher of Boston with much distinction and artistic merit. On the program were a number of novelties, notably the songs of Winthrop L. Rogers and Albert Spalding, the violinist. Miss Rogers's voice is of a distinctive lyric quality, large and with perfect intonation, giving great promise for an artist still in her early 20s. The following program was presented: 1, "Piacer D'Amor," Martini; "Gia il Sole dal Gange," Scarlatti; "Intorno All'Idol Mio," Cesti; "Che Fiero Costume," Legrenzi; 2, piano, "Romance," Sibelius; 3, songs, "The Sea Queen," Borodin; "Child's Song," Moussorgsky; "O Thou Billowy Harvest Field," Rachmaninoff; 4, piano, "Two Scottish Tone Pictures," Barratt (a) "A Moorland Turn;" (b) "The Sea-Mew's Flight;" 5, songs, "To Morning," W. L. Rogers; "Medieval Eventide Song," Albert Spalding; "Voci di Primavera," Johann Strauss.

It is announced from Boston that conditions have arisen which will cause the reduction of the Boston Symphony Orchestra's concerts here next season to three concerts instead of the usual six, as heretofore. The subscription, which will take the name of the "Ellis concerts," will offer six musical programs, but with three of them supplied by individual artists of renown. Not since the earliest years of the organization will there be so few concerts here by the orchestra.

A pupils' recital will take place at the Hans Schneider Piano School, Wednesday, March 7, at 8:15.

[94]

From the Transcript March 3,1917,

THE SYMPHONY CONCERT

THE RICH HARVEST OF A RARE AFTERNOON

Goldmark's "Spring" Overture in Uncommonly Stirring Performance—The Surprise and the Pleasures of Mrs. Beach and Her Concerto—The Unique Quality, Contents and Impression of Mr. Loeffler's "Hora Mystica"—His Masterpiece, If Not a Masterpiece of Ultra-Modern Music

BETWEEN the routine of the Symphony Concerts of last week and the repetition of the Symphony Concerts of next week, stand the deep pleasure and the high stimulation of the concerts of yesterday afternoon and this evening, with novel music significant and stirring in itself and doubly such by the eloquence of the performance. After weeks of study and days of rehearsal, Mr. Loeffler's new symphony, "Hora Mystica" was played for the first time in the ordinary circumstances of the concert-room, since the original hearing of the piece last June befell under the exceptional conditions of a semi-private festival in a Connecticut town. It proved again—and the more clearly for the luminous, enhancing and reciprocally imaginative performance—music of unique design, content, manner, mood and accomplishment, music that no living composer except Mr. Loeffler could vision, hear and write, music that again affirms his just place above other composers dwelling and working in America, and beside those of the first rank in Europe. The concert further disclosed, almost as though it were a new piece, Mrs. Beach's concerto for pianoforte and orchestra—music that has withstood seventeen years of neglect by almost all pianists but her, yet which holds stoutly beside many a concerto written, applauded and far more warrantably forgotten within that time. None of her music heard in Boston in recent years has deserved so well both by intrinsic quality and the pleasure that it yields alike to lay and expert ears. Moreover, not within long recollection has the composer, who undertook the piano part, played here with such ready resource and ample range, felicity of touch, ardor of tone and freedom of rhythm and progression. No wonder the audience, mindful friendly-wise of her long residence in Boston and not unimpressed by the sumptuous and stately figure in purples, again and again recalled her. Though Mr. Loeffler's symphony ended the concert, his hearers summoned him once and twice to the stage, while his companions of old in the orchestra surrounded him with outstretched hands, and Dr. Muck, slipping away according to his custom, left the composer to undivided honors. For the conductor himself, however, as he came first to his place was one of those rounds of applause that seem to intensify as the breach between his Government and his audience's widens. Yet in these days, in any rational view, the art of music and the abilities of Dr. Muck transcend in just place the pre-occupations of politics.

Even the familiar overture that led the programme—Goldmark's "In the Spring"—played for once in March weather that did not mock it—set the high pitch of the concert. Repetition may a little underscore the Wagnerian suggestion—a little of joyous "Die Meistersinger" and a little of the wood-notes wild of "Siegfried"—but it may not stale the leap of the first motive into being like the swift rush (as will sometimes and somewhere befall) of the springtime into lush and pulsing force; the full-bodied, warm-blooded, rhythmically animated and colorfully bright development; the whiskings of Goldmark into little decorative passages, like spring buds upon the stem of the music; the sense of out-of-doors when all the world of the Vienna woods is stirring anew and of impulsive human reaction to it even when a composer sits at his writing table; the moments of murky contrast, since spring has clouds as well as sunshine; the final bound into the first happy melody for the happier elation of the close. A tone-poem in short that by sheer human quality in the creative impulse behind and in the beauty of voice that it prompted may outlive Goldmark's more deeply meditated and opulently wrought overtures of Hindu heroines and Greek poetesses. Moreover, if repetition had staled the overture, the performance of yesterday would have revitalized it. It was rich in instrumental song; it glowed with Goldmark's luscious play of timbres and harmonies; it was as rhythmic as it was euphonious; it tingled with the bright mood and the light fancy of the music. Once more the orchestra was a virtuoso orchestra unsurpassed; once more Dr. Muck's pace and accent summoned the very voice of the composer.

Mrs. Beach, in her turn, may have been enkindled by the share of the conductor and the orchestra in her concerto, especially when they answered to the pianist-composer in the Grieg-like suggestion of some of the melodic contours and the harmonic color of the first movement; when they wrought the filmy background and songful progress of the Scherzo against the reiterated figures of the piano; when they lent romantic glamor, a little Grieg-like again, to the slow intermezzo or caught with her the rhythmical alertness of the stilled and musing contrast of the finale. The concerto in itself deserved these pains no less than the felicities of touch, the ardors of tone, the re-creating animation that, as already specified, Mrs. Beach gave lavishly and elastically to her own music. (It is years since she has played with orchestra—and such an orchestra—in Boston and few could have remembered the fine powers that seemed yesterday second nature to her). Throughout, the music is expertly, sensitively and fancifully written for pianoforte with orchestra, at the golden mean that treats a concerto neither as a virtuoso piece for the solo instrument with accompanying band or as a symphonic piece that happens to add a piano to the other instrumental voices. Much of the music, again, has clear romantic mood and imagination, but the voice of that temper and design, especially in the development of the long first movement, summons a purely musical and occasionally scholarly invention that such calculating contrapuntists as still survive might envy. Yet ever it is an intrinsically songful and transparent music.

Imagination again prompts, while skill fashions, the technical feat of the unchanging pianoforte part in the Scherzo—the recent Sibelian repetitions as it were outdone. Perhaps the invention of the slow song is not so fresh and happy as the rest; yet it woos the ear and quickens lyric impulse, especially when it returns in the finale; while the rhythmic élan and the gleaming pianistic ornament of that last movement are of Mrs. Beach in the vein again. In fine, a concerto that is no monumental masterpiece in the species nor yet music of esoteric distinctions but that gives pleasure to ear, mind, fancy and feeling by the traits enumerated; that may excel all else that Mrs. Beach has written, and that deserves to be played by other pianists, even though she that wrote it still lives and plays it herself. Unfortunately the silly egotism, envy or etiquette of many a virtuoso will continue to deprive audiences of the pleasure of it.

Thereafter the intermission, possibly that the audience might return with perceptions freshened and sensibilities quickened to the exactions of the contrast and the climax—as the whole concert went—of Mr. Loeffler's exacting and eloquent symphony. It bears title "The Mystic Hour," the name that monks give to the evening office following vespers, but of wider implication as to the whole substance and mood of the music. It runs in a single unbroken movement, say forty minutes long—an introduction, an allegro, an adagio, a return of the allegro and a choral close developed from and around tht hymn of the service, "Salve Regina," as a men's choir sings it while the orchestra garlands it with ecstatic and ethereal arabesques. The symphony is scored for full contemporary orchestra—large wind choir, two harps, celesta, and the usual rest, plus a singular chime of bells—B, D, E, F, A, B—designed to recall a succession of notes that the composer heard and remembered, deeply moved by the beauty of the sounds, from a Bendictine monastery, on a hill above a village of the Rhenish Palatinate. The music, furthermore, is written with Mr. Loeffler's habitual technical skill, felicity, and exactness at the fullest and finest—the qualities of workmanship that set him above other composers in the United States, and beside the Europeans of the first rank. Not in all his previous work has he achieved such sustained feats of intricate and imaginative polyphony, devised his harmonic color with such rare, subtle and vivid invention, made such artful and significant play with instrumental timbres, or held so closely, variously and persusively to his own characteristic idiom.

The gradual genesis of the chief motives of the symphony, from the germs of the introduction and from the suggestions of the Gregorian office whence the composer remotely derives them is thrilling alike to technical and imaginative perception. The main motive of the whole music has clear individuality to hold ear and mind and plain pregnancy of mystical mood to come. The theme of the slow movement—for it is long, self-contained and impressive enough to be called a theme—is of a rarefied and poignant beauty, as of spiritual vision and inner imagination. Heard for the first times, it kindles the mind and the heart. Subtly developed, transformed and transfigured, it loses none of its suggestive and intensifying power. Returning finally as the cantus firmus or the abiding melody of "Salve Regina," it uplifts thought and emotion by deepened and puissant beauty. Everywhere from end to end of the symphony, the evolution of the motives, the polyphonic procedure, the harmonic vesture and background, the instrumental dress are in themselves rarely subtle and intricate; yet the impression of the whole music on ear and imagination is of deep intrinsic beauty and of high but reticent spiritual ecstacy. Out of subtlety springs fine intensity of expression; out of intricacy, is born as rare a fineness of mood, sensation, vision and suggestion. The nearest analogue are the matter, manner and spirit of some of d'Indy's music. Yet even so, the symphony of "The Mystic Hour" is altogether and intrinsically Mr. Loeffler's own.

At the beginning, the chiming of the bells, while the harps answer them in high harmonies as of lesser bells heards afar, transports the hearer into a place of the imagination Yet it is still a human place—a visioned monastery or sanctuary on a hill-top. Then, as the motives of the symphony develop in this atmosphere of a common reality transfigured in dream, they seem to guide the listener up the ascent, to prompt the sensations that he receives and to bear this stirring of the pilgrim's and the hearer's spirit.

Sursum corda: lift up your hearts; and in the symphony, it is as though the theme—the beautiful, almost the great theme of the slow movement—spoke the words as the voice at last of the intensifying vision. Exaltation, aspiration, the passion of spiritual longing, wherein every impulse from within seems to find answer in some impulse from without until both are as high and deep ecstasy, flood the music; again, the Loeffierian harmonies are like the stir and quiver of such emotion, while in the play of the instrumental timbres are the changeful intensities of it. The spiritual passioning subsides; heard for an instant the bells recall the beginning of the vision which is also the goal. In the returning motives the pilgrim pursues his mounting way, glimpsing now, as the twilight deepens, only the shadowy phantoms of cloud and lake and all the images that were of fancy haloing actuality. In this transitional passage are the suspensive instants of a music that never loses its characteristic quality of quivering and poignant sensation written in as intense harmonies.

Then, of a gradual sudden—for the paradox of the words suits the course of the symphony—the pilgrim turns the shoulder of the hill. The sanctuary is beside him; out of court and door rise the chants of The Mystic Hour—"Thou art in us, O Lord"; "Into Thy hands we commend our spirits"; and above all the rest, as the pilgrim goes within the chapel, the antiphon, "Salve Regina," of prayer and praise to Her whose Son had set Her as Queen of Heaven, benignant, radiant, infinitely gentle.

Then do the aspiration and the exaltation become devotion and all the devout longing is as spiritual communion with the object and the end of the quest. Around as in yet another antiphon, the bells are ringing again, now as bells celestial, while the little notes of the high harmonies are the answering bells of earth. So, sealing its spiritual and musical unity and cumulating its spiritual and musical passion, the symphony ends, as it began, in the poetry of tones, bearing and translating vision. There is not a composer of our immediate time, save only Mr. Loeffler—and with d'Indy by no means forgotten—who could have written so his music of "The Mystic Hour."

It is easy to raise objection and to make reservation. Both were plentiful after the concert of yesterday; neither will be lacking when the symphony is heard in New York and Chicago, and when it is repeated, as it surely should be, in Boston in the course of the spring. Between the enfolding beauty and illusion of the beginning as of earth twilight-transfigured and the etherealized beauty of the end as of the heavens opened radiant to answering spiritual ecstasy; before the rapturous glow and the piercing longing of the Adagio work equal spell upon listening mind and heart, there are passages that still baffle, that as yet seem born of a musical intricacy for its own sake rather than of a release of emotional speech that may not be stilled. Repetition may illuminate and intensify them, whereas excision would only cut away and disjoint music as close woven and self-contained as the patterns of rood-screen or altar-cloth. The Loeffierian idiom, more reticent yet more significant, more individual and intuitive yet more quickening and penetrating than ever to those that answer to it, rarefied and radiant even beyond the composer's growing wont, still falls mute upon many an anxious ear. The quivering Loeffierian harmonies, the super-sensitive Loeffierian progressions—sensibilities of spirit in vision or ecstasy made sound by as sensitive an imagination with means idealized—still fail to vibrate upon not a few that hear. The Gregorian voice, ever below the music or ever in the air above and around it, leaves some puzzled and unstirred.

For others there is no answering to the mood which fills the symphony, of mystic exaltation, of the things of earth and man transfigured in the light of heaven and of them that sit upon celestial thrones benignant. For some Mr. Loeffler is too reticent; for others he speaks only of image and sensation that to them are prismatic vacancy. But for not a few that have now twice heard "Hora Mystica," he has enriched music with a strange, subtle and rarefied beauty new and of himself; and found disclosing and illusory voice for mysteries, longings and visionings of the spiritual faculty that dwells in man, as have few before him. For Liszt in the symphony of next week, for Wagner, "Das Ewig-Weibliche" incarnated this ideal that the soul pursues; for Franck, for d'Indy, for Loeffler, it wears less earthly and more heavenly guise. Not a few know the spiritual passion and the spiritual splendor that may suddenly flame white and high in great cathedrals from the celebration of the High Mass. This passion and this splendor, the music of "Hora Mystica" bears into the world of nature and then lifts high heavenward. Mr. Loeffler may or may not in this symphony have written one of the masterpieces of ultra-modern music, but Dr. Muck, his orchestra and Mr. Townsend's choir played and sang it as men who for the time believed it such.

H. T. P.

CONCERTS NEXT WEEK

Another Repetition of Liszt's "Faust Symphony"—Mr. Ysaye Comes Anew—The Longy Club and the Apollo Club—Recitals by Mr. Gardner and Miss Gulick—Miscellaneous Music

BY general request Dr. Muck will devote the seventeenth pair of Symphony Concerts on Friday afternoon and Saturday evening next to one more repetition of Liszt's "Faust Symphony," in which the men's choir, assembled by Mr. Townsend for the performance of last December and Mr. Hackett, the tenor, in the solo part will again assist the orchestra. By common consent the symphony is Liszt's masterpiece; by equal agreement in no other music are conductor, orchestra and assisting chorus more eloquent. At their hands, in fact, the music both this season and last, has sounded as never before on this side the sea. Since the symphony fills seventy minutes and is exhausting to all concerned, no other piece stands on the programme.

Thursday evening, March 22, in Sanders Theatre at Cambridge, the seventh of the current series of concerts by the Symphony Orchestra under Dr. Muck.

Friday afternoon, March 23, in Symphony Hall, the eighteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Friedberg, the virtuoso of skill and sensibility for assisting pianist.

Saturday evening, March 24, in Symphony Hall, the eighteenth of the evening concerts of the Symphony Orchestra under Dr. Muck, with Mr. Friedberg for assisting pianist.

Friday afternoon, March 30, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, at which Mr. Malkin of the violoncellos will be heard in a solo piece.

[95]

From the Post March 4,1917.

SYMPHONY MAKES DEEP IMPRESSION

Loeffler's "Hora Mystica" Compels Attention

BY OLIN DOWNES

Goldmark's "Spring" overture; Mrs. H. H. A. Beach's piano concerto, played by the composer, and Charles Martin Loeffler's symphony, "Hora Mystica," made the programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

Goldmark's overture was given a surpassingly brilliant performance. It has the freshness of feeling, the joyous exuberance of spring. This spirit was fully revealed.

DISTINGUISHED PLAYING

Mrs. Beach played the piano part of her concerto with astonishing authority and virtuosity. Few composers are associated more closely with Boston and New England, and with the musical development of this community. There was perceptible a pleasing informality and intimacy in her appearance on the stage. The sensation of a pianist on trial before a solemn and inexorable jury was wholly absent. The greeting extended by the audience was the greeting of friends to a friend. Mrs. Beach's concerto is in fairly orthodox form, but written with a clearness that many a young American intent on out-Strausssing Strauss might take to heart. It is an excellent piece of workmanship. The themes, especially of the first movement, are grateful, and are competently handled. Without pretense or ostentation Mrs. Beach distinguished herself as a pianist in her performance, and was recalled many times.

From Ancient Chants

Mr. Loeffler's symphony was first heard June 6, 1916, at a concert of the Litchfield County Choral Union at Norfolk, Conn. The score is dedicated to Mr. and Mrs. Carl Stoeckel, the patrons of this festival. Mr. Loeffler has been long and deeply interested in the music of the Gregorian chant. He has more than once made pilgrimages to monasteries in Europe, where he has heard performances of these ancient chants and carried away from such experiences ineffaceable impressions, of which his latest work is in a way a record.

In his own words "The mood is one of religious meditation and adoration of nature. A lonely pilgrim winds his way through a land of ever-changing enchantment, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of church bells. At last the wanderer stands before the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose window still aglow with the last evening light, the office of compline—known to the Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim.

Compels Consideration

"The symphony is woven round the recitation of the capitulum, 'Tu autem in nobis es, Domine,' the chant, 'In manus tuas, Domine, commendo spiritum meum,' and the antiphon, 'Salve Regina.' The principal theme of the symphony is inspired by the response of the capitulum, 'Deo gratias.' The succession of notes on the bells, B-flat, D-flat, E-flat, F, A-flat, comes from an old Benedictine monastery, near which the composer also noted the curious tolling of smaller village church bells. This motive is rendered in the beginning of the work by the harps and recurs repeatedly." The symphony employs a male chorus as well as an unusual number of instruments.

The mood as well as the texture o the music itself compels the closes consideration. At the beginning it i as if a mood of agitation were flun across the beautiful and mystics background of the orchestra. Fro here on the composer, like the fancif wanderer, approaches through woo of rapt mediation and deep peace. T voices enter impressively with t fragments of Gregorian chant towa the last. The Benedictine monaste the composer had in mind is the m astry at Marialach, of which Hu mans wrote in his "En Route," which Mr. Loeffler last visited in 19

This work undoubtedly contains s of the noblest music Mr. Loeffler ever penned, and it also contains v ders of workmanship. The blendin sonorities, of harmonies which on appear to clash in a manner incap of any intelligible or beautiful result, blend most wonderfully. No doubt such effects are the result, on the one hand, of a profound knowledge of orchestral timbres and tone colors, and, on the other, of an inborn intuition that enabled the composer to translate on paper the precise sounds he has heard one could call the luminosity of the in strumentation—is another feature o this work. There is a noble clarity in the coloring and in the polyphonic writing, bold as it is, and at times extremely dissonant.

Mr. Loeffler has been mentioned in the past—we think erroneously—as a composer who succumbed to the influence of Claude Achille Debussy. The fact is, in the first place, that many of Mr. Loeffler's pages which seemed to have a relation to certain of the harmonic effects of Debussy preceded instead of followed the publication of the works in which these effects occurred. On the contrary, in the composition heard yesterday, if there is any outside influence, it is the influence of D'Indy, shown rather, however, in a similarity of spirit and in the character of the polyphonic writing. This writing impresses one as having, in its best estate, a subtlety and a fineness not hitherto approached, even by Mr. Loeffler.

Endless Melodies

A work like his "Mort de Tintagile," despite its beauty and its imaginative sweep ,is melodrama by the side of this symphony. There is also to be noted in this work a most interesting elasticity of rhythm and a new freedom which nevertheless does not dispense with a definite and consistent architecture in the melodic lines, lines at once singularly plastic and strong. The rhythmic strait-jacket has been thrown in the rubbish heap. The melodies are endless and enchained in a manner that shows the strongest, clearest thinking, as well as consummate technical mastery.

These latter characteristics hold true whether one agrees with the music or not. There are passages not readily "agreed" with at a first hearing, where one feels that the composer is having, as it were, a private conversation with himself, a sort of a musical masonry of which the secret could be discovered with longer and closer acquaintance. And there is also the impression, at this time, that the work is over long.

This symphony should soon be heard again. Neither one nor two hearings of such a work are sufficient for complete assimilation. As for its ultimate place in the repertoire—time only determines the true value of a work of art, but it requires no great length of time to realize in this symphony one of the most individual and ch racteristic utterances of a composer exceptionally entitled to the attention of all lovers of his art, who has here expressed, in a manner that is of engrossing interest, his loftiest thoughts. No other new work of equal interest and importance has been heard at the Symphony concerts this season. The performance must have been one of great difficulty. It reflected infinite credit on Dr. Muck and his men. The composer himself was forced to respond to the applause.

[illegible]latin

n

ress: Providence, R. I.

MAR 3 19

H. M. Peck.

BOSTON SYMPHONY REDUCES CONCERTS HERE NEXT YEAR

Will Appear Only Three Times; Other Artists Complete Series.

It is announced that conditions, the nature of which is not specified, have caused the reduction of the Boston Symphony Orchestra's appearances here next year to three concerts, cutting the usual number in half. The subscription, which will take the name of the "Ellis concerts," will offer six musical programmes, but with three of them supplied by individual artists of renown. Not since the earliest years of the organization will there be so few concerts here by the orchestra.

These circumstances add greater interest to the two remaining concerts of this season, the first of which comes next Tuesday night in Infantry Hall, and for which Dr. Muck has made one of his interesting programmes. The soloist will be Elena Gerhardt, the distinguished soprano, who is down for two appearances on the programme, singing two groups of songs with orchestra.

The first group will be by Beethoven, "Wonne der Wehmut" and the great Ceration's hymn, "Die Ehre Gotes in der Natur," and two of the most effective songs from Beethoven's music to "Egmont," "Die Trommel Geuhret" and "Freudvoll und Leidvoll." Her second group will be three songs by Hugo Wolf. The first, "Der Freund," is one of the more unfamiliar songs of this unfortunate genius; "Verborgenheit" and "Er Ist's" are better known.

The symphony will be the First of the Finnish composer, Jan Sibelius, [illegible]t in E-minor. This has long been a favorite work with Dr. Muck, and justly so. Generally speaking, it is regarded as the best of the four symphonies by Sibelius which are known in this country. Like all of his music it is strong, rugged and individualistic.

The second orchestral number will be new to this city. This is a short sketch by the Russian composer, Borodin, entitled "On the Steppes of Middle Asia." It is programme music pure and simple, a tone-picture in the full sense of the term. It breathes the spirit of the Orient, and listening to it one needs little imagination to see the padding camels of the caravans going over the desert.

The final number will be Richard Strauss's tone poem, "Don Juan." This is the first of the series of remarkable works of this form which stamped Strauss as the greatest talent of his generation. Moreover, although it is the first, it remains one of his finest achievements. It has been heard here more than once and always with great success.

From the Transcript March 3,1917.

THE SYMPHONY CONCERT

THE RICH HARVEST OF A RARE AFTERNOON

Goldmark's "Spring" Overture in Uncommonly Stirring Performance—The Surprise and the Pleasures of Mrs. Beach and Her Concerto—The Unique Quality, Contents and Impression of Mr. Loeffler's "Hora Mystica"—His Masterpiece, If Not a Masterpiece of Ultra-Modern Music

BETWEEN the routine of the Symphony Concerts of last week and the repetition of the Symphony Concerts of next week, stand the deep pleasure and the high stimulation of the concerts of yesterday afternoon and this evening, with novel music significant and stirring in itself and doubly such by the eloquence of the performance. After weeks of study and days of rehearsal, Mr. Loeffler's new symphony, "Hora Mystica" was played for the first time in the ordinary circumstances of the concert-room, since the original hearing of the piece last June befell under the exceptional conditions of a semi-private festival in a Connecticut town. It proved again—and the more clearly for the luminous, enhancing and reciprocally imaginative performance—music of unique design, content, manner, mood and accomplishment, music that no living composer except Mr. Loeffler could vision, hear and write, music that again affirms his just place above other composers dwelling and working in America, and beside those of the first rank in Europe. The concert further disclosed, almost as though it were a new piece, Mrs. Beach's concerto for pianoforte and orchestra—music that has withstood seventeen years of neglect by almost all pianists but her, yet which holds stoutly beside many a concerto written, applauded and far more warrantably forgotten within that time. None of her music heard in Boston in Boston in recent years has deserved so well both by intrinsic quality and the pleasure that it yields alike to lay and expert ears. Moreover, not within long recollection has the composer, who undertook the piano part, played here with such ready resource and ample range, felicity of touch, ardor of tone and freedom of rhythm and progression. No wonder the audience, mindful friendly-wise of her long residence in Boston and not unimpressed by the sumptuous and stately figure in purples, again and again recalled her. Though Mr. Loeffler's symphony ended the concert, his hearers summoned him once and twice to the stage, while his companions of old in the orchestra surrounded him with outstretched hands, and Dr. Muck, slipping away according to his custom, left the composer to undivided honors. For the conductor himself, however, as he came first to his place was one of those rounds of applause that seem to intensify as the breach between his Government and his audience's widens. Yet in these days, in any rational view, the art of music and the abilities of Dr. Muck transcend in just place the pre-occupations of politics.

Even the familiar overture that led the programme—Goldmark's "In the Spring"—played for once in March weather that did not mock it—set the high pitch of the concert. Repetition may a little underscore the Wagnerian suggestion—a little of joyous "Die Meistersinger" and a little of the wood-notes wild of "Siegfried"—but it may not stale the leap of the first motive into being like the swift rush (as will sometimes and somewhere befall) of the springtime into lush and pulsing force; the full-bodied, warm-blooded, rhythmically animated and colorfully bright development; the whiskings of Goldmark into little decorative passages, like spring buds upon the stem of the music; the sense of out-of-doors when all the world of the Vienna woods is stirring anew and of impulsive human reaction to it even when a composer sits at his writing table; the moments of murky contrast, since spring has clouds as well as sunshine; the final bound into the first happy melody for the happier elation of the close. A tone-poem in short that by sheer human quality in the creative impulse behind and in the beauty of voice that it prompted may outlive Goldmark's more deeply meditated and opulently wrought overtures of Hindu heroines and Greek poetesses. Moreover, if repetition had staled the overture, the performance of yesterday would have revitalized it. It was rich in instrumental song; it glowed with Goldmark's luscious play of timbres and harmonies; it was as rhythmic as it was euphonious; it tingled with the bright mood and the light fancy of the music. Once more the orchestra was a virtuoso orchestra unsurpassed; once more Dr. Muck's pace and accent summoned the very voice of the composer.

Mrs. Beach, in her turn, may have been enkindled by the share of the conductor and the orchestra in her concerto, especially when they answered to the pianist-composer in the Grieg-like suggestion of some of the melodic contours and the harmonic color of the first movement; when they wrought the filmy background and songful progress of the Scherzo against the reiterated figures of the piano; when they lent romantic glamor, a little Grieg-like again, to the slow intermezzo or caught with her the rhythmical alertness of the stilled and musing contrast of the finale. The concerto in itself deserved these pains no less than the felicities of touch, the ardors of tone, the re-creating animation that, as already specified, Mrs. Beach gave lavishly and elastically to her own music. (It is years since she has played with orchestra—and such an orchestra—in Boston, and few could have remembered the fine powers that seemed yesterday second nature to her). Throughout, the music is expertly, sensitively and fancifully written for pianoforte with orchestra, at the golden mean that treats a concerto neither as a virtuoso piece for the solo instrument with accompanying band or as a symphonic piece that happens to add a piano to the other instrumental voices. Much of the music, again, has clear romantic mood and imagination, but the voice of that temper and design, especially in the development of the long first movement, summons a purely musical and occasionally scholarly invention that such calculating contrapuntists as still survive might envy. Yet ever it is an intrinsically songful and transparent music.

Imagination again prompts, while skill fashions, the technical feat of the unchanging pianoforte part in the Scherzo—the recent Sibelian repetitions as it were outdone. Perhaps the invention of the slow song is not so fresh and happy as the rest; yet it woos the ear and quickens lyric impulse, especially when it returns in the finale; while the rhythmic élan and the gleaming pianistic ornament of that last movement are of Mrs. Beach in the vein again. In fine, a concerto that is no monumental masterpiece in the species nor yet music of esoteric distinctions but that gives pleasure to ear, mind, fancy and feeling by the traits enumerated; that may excel all else that Mrs. Beach has written, and that deserves to be played by other pianists, even though she that wrote it still lives and plays it herself. Unfortunately the silly egotism, envy or etiquette of many a virtuoso will continue to deprive audiences of the pleasure of it.

Thereafter the intermission, possibly that the audience might return with perceptions freshened and sensibilities quickened to the exactions of the contrast and the climax—as the whole concert went—of Mr. Loeffler's exacting and eloquent symphony. It bears title "The Mystic Hour," the name that monks give to the evening office following vespers, but of wider implication as to the whole substance and mood of the music. It runs in a single unbroken movement, say forty minutes long—an introduction, an allegro, an adagio, a return of the allegro and a choral close developed from and around tht hymn of the service, "Salve Regina," as a men's choir sings it while the orchestra garlands it with ecstatic and ethereal arabesques. The symphony is scored for full contemporary orchestra—large wind choir, two harps, celesta, and the usual rest, plus a singular chime of bells—B, D, E, F, A, B—designed to recall a succession of notes that the composer heard and remembered, deeply moved by the beauty of the sounds, from a Benedictine monastery, on a hill above a village of the Rhenish Palatinate. The music, furthermore, is written with Mr. Loeffler's habitual technical skill, felicity, and exactness at the fullest and finest—the qualities of workmanship that set him above other composers in the United States, and beside the Europeans of the first rank. Not in all his previous work has he achieved such sustained feats of intricate and imaginative polyphony, devised his harmonic color with such rare, subtle and vivid invention, made such artful and significant play with instrumental timbres, or held so closely, variously and persusively to his own characteristic idiom.

The gradual genesis of the chief motives of the symphony, from the germs of the introduction and from the suggestions of the Gregorian office whence the composer remotely derives them is thrilling alike to technical and imaginative perception. The main motive of the whole music has clear individuality to hold ear and mind and plain pregnancy of mystical mood to come. The theme of the slow movement—for it is long, self-contained and impressive enough to be called a theme—is of a rarefied and poignant beauty, as of spiritual vision and inner imagination. Heard for the first times, it kindles the mind and the heart. Subtly developed, transformed and transfigured, it loses none of its suggestive and intensifying power. Returning finally as the cantus firmus or the abiding melody of "Salve Regina," it uplifts thought and emotion by deepened and puissant beauty. Everywhere from end to end of the symphony, the evolution of the motives, the polyphonic procedure, the harmonic vesture and background, the instrumental dress are in themselves rarely subtle and intricate; yet the impression of the whole music on ear and imagination is of deep intrinsic beauty and of high but reticent spiritual ecstacy. Out of subtlety springs fine intensity of expression; out of intricacy, is born as rare a fineness of mood, sensation, vision and suggestion. The nearest analogue are the matter, manner and spirit of some of d'Indy's music. Yet even so, the symphony of "The Mystic Hour" is altogether and intrinsically Mr. Loeffler's own.

At the beginning, the chiming of the bells, while the harps answer them in high harmonies as of lesser bells heards afar, transports the hearer into a place of the imagination Yet it is still a human place—a visioned monastery or sanctuary on a hill-top. Then, as the motives of the symphony develop in this atmosphere of a common reality transfigured in dream, they seem to guide the listener up the ascent, to prompt the sensations that he receives and to bear this stirring of the pilgrim's and the hearer's spirit.

Sursum corda: lift up your hearts; and in the symphony, it is as though the theme—the beautiful, almost the great theme of the slow movement—spoke the words as the voice at last of the intensifying vision. Exaltation, aspiration, the passion of spiritual longing, wherein every impulse from within seems to find answer in some impulse from without until both are as high and deep ecstasy, flood the music; again, the Loefflerian harmonies are like the stir and quiver of such emotion, while in the play of the instrumental timbres are the changeful intensities of it. The spiritual passioning subsides; heard for an instant the bells recall the beginning of the vision which is also the goal. In the returning motives the pilgrim pursues his mounting way, glimpsing now, as the twilight deepens, only the shadowy phantoms of cloud and lake and all the images that were of fancy haloing actuality. In this transitional passage are the suspensive instants of a music that never loses its characteristic quality of quivering and poignant sensation written in as intense harmonies.

Then, of a gradual sudden—for the paradox of the words suits the course of the symphony—the pilgrim turns the shoulder of the hill, the sanctuary is beside him, out of court and door rise the chants of The Mystic Hour—"Thou art in us, O Lord"; "Into Thy hands we commend our spirits"; and above all the rest, as the pilgrim goes within the chapel, the antiphon, "Salve Regina," of prayer and praise to Her whose Son had set Her as Queen of Heaven, benignant, radiant, infinitely gentle.

Then do the aspiration and the exaltation become devotion and all the devout longing is as spiritual communion with the object and the end of the quest. Around as in yet another antiphon, the bells are ringing again, now as bells celestial, while the little notes of the high harmonies are the answering bells of earth. So, sealing its spiritual and musical unity and cumulating its spiritual and musical passion, the symphony ends, as it began, in the poetry of tones, bearing and translating vision. There is not a composer of our immediate time, save only Mr. Loeffler—and with d'Indy by no means forgotten—who could have written so his music of "The Mystic Hour."

It is easy to raise objection and to make reservation. Both were plentiful after the concert of yesterday; neither will be lacking when the symphony is heard in New York and Chicago, and when it is repeated, as it surely should be, in Boston in the course of the spring. Between the enfolding beauty and illusion of the beginning as of earth twilight-transfigured and the etherealized beauty of the end as of the heavens opened radiant to answering spiritual ecstasy; before the rapturous glow and the piercing longing of the Adagio work equal spell upon listening mind and heart, there are passages that still baffle, that as yet seem born of a musical intricacy for its own sake rather than of a release of emotional speech that may not be stilled. Repetition may illuminate and intensify them, whereas excision would only cut away and disjoint music as close woven and self-contained as the patterns of rood-screen or altar-cloth. The Loefflerian idiom, more reticent yet more significant, more individual and intuitive yet more quickening and penetrating than ever to those that answer to it, rarefied and radiant even beyond the composer's growing wont, still falls mute upon many an anxious ear. The quivering Loefflerian harmonies, the super-sensitive Loefflerian progressions—sensibilities of spirit in vision or ecstasy made sound by as sensitive an imagination with means idealized—still fail to vibrate upon not a few that hear. The Gregorian voice, ever below the music or ever in the air above and around it, leaves some puzzled and unstirred.

For others there is no answering to the mood which fills the symphony, of mystic exaltation, of the things of earth and man transfigured in the light of heaven and of them that sit upon celestial thrones benignant. For some Mr. Loeffler is too reticent; for others he speaks only of image and sensation that to them are prismatic vacancy. But for not a few that have now twice heard "Hora Mystica," he has enriched music with a strange, subtle and rarefied beauty new and of himself; and found disclosing and illusory voice for mysteries, longings and visionings of the spiritual faculty that dwells in man, as have few before him. For Liszt in the symphony of next week, for Wagner, "Das Ewig-Weibliche" incarnated this ideal that the soul pursues; for Franck, for d'Indy, for Loeffler, it wears less earthly and more heavenly guise. Not a few know the spiritual passion and the spiritual splendor that may suddenly flame white and high in great cathedrals from the celebration of the High Mass. This passion and this splendor, the music of "Hora Mystica" bears into the world of nature and then lifts high heavenward. Mr. Loeffler may or may not in this symphony have written one of the masterpieces of ultra-modern music, but Dr. Muck, his orchestra and Mr. Townsend's choir played and sang it as men who for the time believed it such.

H. T. P.

CONCERTS NEXT WEEK

Another Repetition of Liszt's "Faust Symphony"—Mr. Ysaye Comes Anew—The Longy Club and the Apollo Club—Recitals by Mr. Gardner and Miss Gulick—Miscellaneous Music

BY general request Dr. Muck will devote the seventeenth pair of Symphony Concerts on Friday afternoon and Saturday evening next to one more repetition of Liszt's "Faust Symphony," in which the men's choir, assembled by Mr. Townsend for the performance of last December and Mr. Hackett, the tenor, in the solo part will again assist the orchestra. By common consent the symphony is Liszt's masterpiece; by equal agreement in no other music are conductor, orchestra and assisting chorus more eloquent. At their hands, in fact, the music both this season and last, has sounded as never before on this side the sea. Since the symphony fills seventy minutes and is exhausting to all concerned, no other piece stands on the programme.

Thursday evening, March 22, in Sanders Theatre at Cambridge, the seventh of the current series of concerts by the Symphony Orchestra under Dr. Muck.

Friday afternoon, March 23, in Symphony Hall, the eighteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, with Mr. Friedberg, the virtuoso of skill and sensibility for assisting pianist.

Saturday evening, March 24, in Symphony Hall, the eighteenth of the evening concerts of the Symphony Orchestra under Dr. Muck, with Mr. Friedberg for assisting pianist.

Friday afternoon, March 30, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra under Dr. Muck, at which Mr. Malkin of the violoncellos will be heard in a solo piece.

[95]

From the Post March 4,1917.

SYMPHONY MAKES DEEP IMPRESSION

Loeffler's "Hora Mystica" Compels Attention

BY OLIN DOWNES

Goldmark's "Spring" overture; Mrs. H. H. A. Beach's piano concerto, played by the composer, and Charles Martin Loeffler's symphony, "Hora Mystica," made the programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

Goldmark's overture was given a surpassingly brilliant performance. It has the freshness of feeling, the joyous exuberance of spring. This spirit was fully revealed.

DISTINGUISHED PLAYING

Mrs. Beach played the piano part of her concerto with astonishing authority and virtuosity. Few composers are associated more closely with Boston and New England, and with the musical development of this community. There was perceptible a pleasing informality and intimacy in her appearance on the stage. The sensation of a pianist on trial before a solemn and inexorable jury was wholly absent. The greeting extended by the audience was the greeting of friends to a friend. Mrs. Beach's concerto is in fairly orthodox form, but written with a clearness that many a young American intent on out-Strausssing Strauss might take to heart. It is an excellent piece of workmanship. The themes, especially of the first movement, are grateful, and are competently handled. Without pretense or ostentation Mrs. Beach distinguished herself as a pianist in her performance, and was recalled many times.

From Ancient Chants

Mr. Loeffler's symphony was first heard June 6, 1916, at a concert of the Litchfield County Choral Union at Norfolk, Conn. The score is dedicated to Mr. and Mrs. Carl Stoeckel, the patrons of this festival. Mr. Loeffler has been long and deeply interested in the music of the Gregorian chant. He has more than once made pilgrimages to monasteries in Europe, where he has heard performances of these ancient chants and carried away from such experiences ineffaceable impressions, of which his latest work is in a way a record.

In his own words "The mood is one of religious meditation and adoration of nature. A lonely pilgrim winds his way through a land of ever-changing enchantment, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of church bells. At last the wanderer stands before the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose window still aglow with the last evening light, the office of compline—known to the Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim.

Compels Consideration

"The symphony is woven round the recitation of the capitulum, 'Tu autem in nobis es, Domine,' the chant, 'In manus tuas, Domine, commendo spiritum meum,' and the antiphon, 'Salve Regina.' The principal theme of the symphony is inspired by the response of the capitulum, 'Deo gratias.' The succession of notes on the bells, B-flat, D-flat, E-flat, F, A-flat, comes from an old Benedictine monastery, near which the composer also noted the curious tolling of smaller village church bells. This motive is rendered in the beginning of the work by the harps and recurs repeatedly." The symphony employs a male chorus as well as an unusual number of instruments.

The mood as well as the texture o the music itself compels the closes consideration. At the beginning it i as if a mood of agitation were flun across the beautiful and mystica background of the orchestra. Fro here on the composer, like the fancifi wanderer, approaches through woo of rapt mediation and deep peace. T voices enter impressively with t fragments of Gregorian chant towa the last. The Benedictine monaste the composer had in mind is the mo astry at Marialach, of which Huys mans wrote in his "En Route," an which Mr. Loeffler last visited in 1909.

This work undoubtedly contains som of the noblest music Mr. Loeffler has ever penned, and it also contains won- ders of workmanship. The blending of sonorities, of harmonies which on paper appear to clash in a manner incapable of any intelligible or beautiful result, blend most wonderfully. No doubt such effects are the result, on the one hand, of a profound knowledge of orchestral timbres and tone colors, and, on the other, of an inborn intuition that enabled the composer to translate on paper the precise sounds he has heard one could call the luminosity of the instrumentation—is another feature of this work. There is a noble clarity in the coloring and in the polyphonic writing, bold as it is, and at times extremely dissonant.

Mr. Loeffler has been mentioned in the past—we think erroneously—as a composer who succumbed to the influence of Claude Achille Debussy. The fact is, in the first place, that many of Mr. Loeffler's pages which seemed to have a relation to certain of the harmonic effects of Debussy preceded instead of followed the publication of the works in which these effects occurred. On the contrary, in the composition heard yesterday, if there is any outside influence, it is the influence of D'Indy, shown rather, however, in a similarity of spirit and in the character of the polyphonic writing. This writing impresses one as having, in its best estate, a subtlety and a fineness not hitherto approached, even by Mr. Loeffler.

Endless Melodies

A work like his "Mort de Tintagile," despite its beauty and its imaginative sweep ,is melodrama by the side of this symphony. There is also to be noted in this work a most interesting elasticity of rhythm and a new freedom which nevertheless does not dispense with a definite and consistent architecture in the melodic lines, lines at once singularly plastic and strong. The rhythmic strait-jacket has been thrown in the rubbish heap. The melodies are endless and enchained in a manner that shows the strongest, clearest thinking, as well as consummate technical mastery.

These latter characteristics hold true whether one agrees with the music or not. There are passages not readily "agreed" with at a first hearing, where one feels that the composer is having, as it were, a private conversation with himself, a sort of a musical masonry of which the secret could be discovered with longer and closer acquaintance. And there is also the impression, at this time, that the work is over long.

This symphony should soon be heard again. Neither one nor two hearings of such a work are sufficient for complete assimilation. As for its ultimate place in the repertoire—time only determines the true value of a work of art, but it requires no great length of time to realize in this symphony one of the most individual and ch racteristic utterances of a composer exceptionally entitled to the attention of all lovers of his art, who has here expressed, in a manner that is of engrossing interest, his loftiest thoughts. No other new work of equal interest and importance has been heard at the Symphony concerts this season. The performance must have been one of great difficulty. It reflected infinite credit on Dr. Muck and his men. The composer himself was forced to respond to the applause.

...Bulletin

n

ress: Providence, R. I.

MAR 3 19

H. M. Peck.

BOSTON SYMPHONY REDUCES CONCERTS HERE NEXT YEAR

Will Appear Only Three Times; Other Artists Complete Series.

It is announced that conditions, the nature of which is not specified, have caused the reduction of the Boston Symphony Orchestra's appearances here next year to three concerts, cutting the usual number in half. The subscription, which will take the name of the "Ellis concerts," will offer six musical programmes, but with three of them supplied by individual artists of renown. Not since the earliest years of the organization will there be so few concerts here by the orchestra.

These circumstances add greater interest to the two remaining concerts of this season, the first of which comes next Tuesday night in Infantry Hall, and for which Dr. Muck has made one of his interesting programmes. The soloist will be Elena Gerhardt, the distinguished soprano, who is down for two appearances on the programme, singing two groups of songs with orchestra.

The first group will be by Beethoven, "Wonne der Wehmut" and the great Ceration's hymn, "Die Ehre Gotes in der Natur," and two of the most effective songs from Beethoven's music to "Egmont," "Die Trommel Geuhret" and "Freudvoll und Leidvoll." Her second group will be three songs by Hugo Wolf. The first, "Der Freund," is one of the more unfamiliar songs of this unfortunate genius; "Verborgenheit" and "Er Ist's" are better known.

The symphony will be the Firs of the Finnish composer, Jan Sibelius, that in E-minor. This has long been a fav rite work with Dr. Muck, and justly so. G erally speaking, it is regarded as t best of the four symphonies by Sibelius which are known in this country. Like all of his music it is strong, rugged and individualistic.

The second orchestral number will be new to this city. This is a short sketch by the Russian composer, Borodin, entitled "On the Steppes of Middle Asia." It is programme music pure and simple a tone-picture in the full sense of the term. It breathes the spirit of the Orient, and listening to it one needs little imagination to see the padding camels of the caravans going over the desert.

The final number will be Richard Strauss's tone poem, "Don Juan." This is the first of the series of remarkable works of this form which stamped Strauss as the greatest talent of his generation. Moreover, although it is the first it remains one of his finest achievements. It has been heard here more and always with great suc-

From the Traveler March 3, 1917.

"Faust" Symphony to Be Repeated

Dr. Muck Promises Great Liszt Work for Next Week's Pair of Concerts with Male Chorus and Soloist.

By FRANK BERTWALL

Another opportunity of hearing Liszt's "Faust" Symphony with the male chorus from the Music Art Society, Arthur Hackett, tenor, is promised by Dr. Muck at next week's Symphony concerts. Other items of importance in the music calendar are the appearance of Eugene Ysaye, the Belgian violinist, at tomorrow afternoon's concert in Symphony Hall, the final concert of the Longy Club for the season on Wednesday evening in Jordan Hall, the concert by Mme. Galli-Curci, the famous soprano of the Chicago Opera Company, in Symphony Hall, Sunday afternoon, March 11, the final concert of the Flonzaley Quartet's season in Jordan Hall, Thursday evening, March 15 and Julia Culp's concert in Symphony Hall, Sunday afternoon, March 18.

For tomorrow afternoon's concert in Symphony Hall at 3:30 Eugene Ysaye, the eminent Belgian violinist, will play the following program:

Sunday Afternoon Concert.

Sonate in A major, Op. 13, for violin and piano.....G. Faure
MM. Ysaye and Dambois.
II.
Sonate in D minor for violin and piano.....Geminiani
MM. Ysaye and Dambois.
III.
a. Extase.....Ysaye
b. Scherzo—Valse.....Chabrier-Loeffler
M. Ysaye.
IV.
Piano Soli:
a. Prelude.....Rachmaninoff
b. Caprice—Valse.....M. Dambois
M. Dambois.
V.
a. Reve d'enfant.....Ysaye
b. Valse.....Chopin-Ysaye
c. Rondo.....Guiraud
M. Ysaye.

Symphony Treat

Just one number appears on Dr. Muck's program for next week's concert by the Boston Symphony Orchestra. It is the "Faust" symphony of Liszt. The work is too long to permit of satisfactory linking up with another composition on these programs. Those who heard it at the Christmas concerts will appreciate the insistent demand for another hearing, which has caused Dr. Muck to repeat it. The orchestra will again be assisted by the male chorus of the Music Art Society, with Arthur Hackett as tenor soloist.

MRS. H. H. A. BEACH

Soloist with Boston Symphony Orchestra, Friday Afternoon, March 2, Saturday Evening, March 3.

While hundreds of people are enjoying charming Ann Murdock in Boston in "Seven Deadly Sins," this interesting star is enjoying a vacation at her charming log camp in the Adirondacks. Miss Murdock is a great outdoors enthusiast and is one of the most popular young women about the Lake Placid Club.

EVENING TRIBUNE
Address: Providence, R. I.
MAR 4 1917

Fifth Concert of the Boston Symphony Orchestra.

With the fifth concert of the Boston Symphony Orchestra which will be given in Infantry Hall next Tuesday evening, March 6, comes the news that next season, 1917-1918, the number of concerts which the orchestra will give in Providence will be reduced from six to three. In the subscription, which will take the name of "The Ellis Concerts" the number of concerts will remain six, the other three being given by distinguished artists. This will be the first time since the very earliest years of the orchestra that Providence has had so few concerts, but conditions have made the reduction in number necessary.

All the more interest, therefore, attaches to the last two remaining concerts of this year. For the one on next Tuesday evening Dr. Muck has made one of his usually interesting programs. The soloist will be Elena Gerhardt, the distinguished soprano. Miss Gerhardt's art needs no praise at this time; suffice to say that it is very near perfection and she has never sung more beautifully than she has this year. She is down for two appearances on the program, singing two groups of songs with orchestra. The first group will be by Beethoven, "Wonne der Wehmut" and the great Creation's hymn, "Die Ehre Gottes in der Natur," and two of the most effective songs from Beethoven's music to "Egmont," "Die Trommel geruhret" and "Freudvoll und Leidvoll." Her second group will be three songs by Hugo Wolf, the first "Der Freund" is one of the more unfamiliar songs of this unfortunate genius; "Verborgenheit" and "Er ist's" are better known.

The purely orchestral part of the program is very attractive. The symphony will be the first of the Finnish composer, Jan Sibelius, that in E-minor. This has long been a favorite work with Dr. Muck and justly so. Generally speaking, it is regarded as the best of the four symphonies by Sibelius which are known in this country. Like all of his music it is strong, rugged and individualistic.

The second orchestral number will be new to Providence. This is a short sketch by the Russian composer, Borodin, entitled "On the Steppes of Middle Asia." It is program music pure and simple, a tone-picture in the full sense of the term. It breathes the spirit of the Orient and listening to it one needs little imagination to see the padding camels of the caravans going over the desert.

The final number will be Richard Strauss's tone poem, "Don Juan." This is the first of the series of remarkable works of this form which stamped Strauss as the greatest talent of his generation. Moreover, although it is the first, it remains one of his finest achievements. It has been heard here more than once and always with great success. The program in its proper order is as follows:

Symphony No. 1, in E-minor, Op. 39, Sibelius; songs with orchestra, "Wonne der Wehmut," "Die Trommel Geruhret," "Freudvoll und Leidvoll," "Die Ehre Gottes in der Natur," Beethoven; orchestral sketch, "On the Steppes of Middle Asia," Borodin; songs with orchestra, Der Freund, Verborgenheit, Er ist's, Wolf; "Don Juan" Tone poem, Strauss. Elena Gerhardt, soloist.

Journal
Address: Providence, R. I.
MAR 7 - 1917

SYMPHONY APPEARS IN FIFTH CONCERT

Compositions of Modernists Feature at Infantry Hall.

ELENA GERHARDT PLEASES

Singer Gives Songs with Orchestra Accompaniment.—Artist, Singing Beethoven and Wolf Songs, is Enthusiastically Applauded by Audience.—Dr. Muck Conducts.

The Boston Symphony Orchestra, Dr. Muck conducting, gave the fifth concert of its series in Infantry Hall last evening. It was a programme in which the modernists were much in evidence and for sustained interest the concert has not been surpassed this season. The orchestra was assisted by Elena Gerhardt, whose two groups of songs with orchestral accompaniment were enthusiastically received. After each appearance she was recalled again and again. The Sibelius symphony, the programme's chief number, is not unfamiliar to patrons of these concerts. It is indeed a gorgeous symphonic work and grows in beauty and interest with each successive hearing. A fanciful sketch by the Russian, Borodin, and the Strauss tone poem "Don Juan" completes the list of orchestral numbers. The full programme in its proper order follows:

Symphony No. 1, in E-minor, Op. 39....Sibelius
Andante ma non troppo; Allegro energico.
Andante, ma non troppo lento.
Allegro.
Finale (Quasi una fantasia): Andante; Allegro molto.
Four songs with orchestra.....Beethoven
Wonne der Wehmut, Op. 83, No. 1.
Die Trommel geruhret.
Freudvoll und leidvoll, from the music to Goethe's "Egmont," Op. 84.
Die Ehre Gottes in der Natur, Op. 48, No. 4.
Orchestra sketch: On the Steppes of Middle Asia.....Borodin
Three songs with orchestra.....Hugo Wolf
Der Freund.
Verborgenheit.
Er ist's.
"Don Juan," a tone-poem (after Nicolaus Lenau), Op. 20.....Strauss

In the Sibelius symphony is seen not only the hand of the master craftsman in technique, but an extraordinary fund of original musical ideas, which flow in brilliant succession and fall upon the ear with startling effect. The Finnish composer's style does not resemble that of any other writer. It is a strange and restless style and fascinates by its constantly changing effects, its unfamillar coloring and peculiar rhythms. Dr. Muck's reading of the work was all that could be desired, and in this and subsequent numbers his men gave that beautifully finished technical response which invariably distinguishes their playing.

Barodin's sketch, "On the Steppes of Middle Asia," is descriptive of the passage of a caravan over the desert and displays the Russian composer's skill in creating a realistic musical picture. There are many novel effects of orchestration, pizzacato of the strings giving a striking representation of the walking of horses. The vast stretches of the desert and the gradual disappearance of the caravan in the distance are suggested in an interesting and delightful manner.

The familiar Strauss tone poem, "Don Juan," was given a brilliant rendition. In this piece of "program" music there is wonderful orchestration, but the meaning of it all would be hard to follow, even with the assistance of a printed explanation. However, as a concert piece it is very effective and provides the necessary fireworks for a closing number.

Elena Gerhardt sang her songs in highly artistic fashion and was undoubtedly the most popular soloist that has appeared here with the orchestra this season.

It is a cause for rejoicing that her songs were sung with orchestral accompaniment, and Dr. Muck gave the singer perfect support. The Beethoven songs were sung with rare insight and beautiful vocal quality. Mme. Gerhardt's full, rich voice is ample in power and is controlled with fine skill and judgment. The martial Leid No. 1 was given with great spirit and the "Die Ehre Gottes in Der Natur" sung with the grandeur of style demanded by the thought expressed in the poem.

Again in the group by Wolf she sang with finished style and delightful vocal control.

Journal
Address: Providence, R. I.
MAR 4 1917

In the forthcoming announcement of next season's plans, by the Boston Symphony Orchestra, its patrons here will have a surprise, since the number of concerts by the orchestra will be reduced to three, and the other three concerts in the subscription series are to be given by distinguished artists. It is many years since the Boston Symphony Orchestra gave only three concerts here in a season, and while for several years the courses consisted of five concerts, there have been since that time several seasons of six concerts. Further definite anouncement of the arrangements for next season will enable patrons to form their opinions as to the change, and opinions once formed, there is small doubt that there will be full expression thereof.

EVENING TRIBUNE
Address: Providence, R. I.
MAR 6 -

The fifth concert of the Boston Symphony Orchestra, the last but one of this season, will be given in Infantry Hall this evening beginning at 8:15. The soloist will be that most admirable and artistic singer, Elena Gerhardt, and the program is as follows: Symphony No. 1 in E-Minor, Op. 39, Sibelius; songs with orchestra, (a) "Wonne der Wehmut," (b) "Die Trommel geruhret," (c) "Freudvoll und Leidvoll," (d) "Die Ehre Gottes in der Natur," Beethoven; orchestral sketch, "On the Steppes of Middle Asia," Borodin; songs with orchestra, (a) "Der Freund," (b) "Verborgenheit," (c) "Er ist's," Wolf; "Don Juan" (Tone Poem), Strauss. Soloist—Elena Gerhardt.

From the Journal March 3, 1917.

'HORA MYSTICA' PROVES PUZZLE AT SYMPHONY

Charles Loeffler's Work, Performed for First Time in Boston.

By F. Esposito

What is a symphony? If one reads the definitions of the books, he will find that it is a concerted work for orchestra, sometimes with chorus, almost always in several movements, tonally related and related in sentiment,—or, more simply, a consonance and harmony of sounds.

If, moved by curiosity to hear a new thing, one yesterday afternoon attended at Symphony hall while Charles Martin Loeffler's "Hora Mystica" symphony was performed for the first time in Boston, he would be compelled to revise either his definition or Mr. Loeffler's.

Mr. Loeffler calls it a symphony, though it has only one movement and not a single consonance in all its pages. The orchestra is made to sweep broad, rich groundwork of color slowly along, while one set of instruments after another embroiders vaguely the themes; but not in a pattern, for that word suggests regularity or recognizable repetition.

Like Older Music

Forgetting for a while that older music in which one expected to hear a melody with a beginning and an end, or a pause and a rhythm, the hearer may possibly be able to yield to plain tone-sensation, to fall with Mr. Loeffler into "religious meditation and adoration of nature." To such a hearer, more especially if he is accustomed to the more ancient Catholic music, the plain song and the Gregorian chants, the "Hora Mystica" may have interest and meaning, even on one hearing. It is safe to say, however, that very few such persons were in Symphony Hall yesterday. The work was not hailed with rapturous applause; the audience dispersed with a puzzled look for the most part.

Grave tones, rising in constant dissonance, open the symphony, and presently from the harps comes the suggestion of church bells, small and far away across a homely, quiet country. And now the notes are repeated by the bells themselves, falling curiously into a sequence that presently discloses the theme of the "Salve Regina." Through a movement called "allegro," a painted, slowly changing and dissolving mass of tone, this and the "Deo gratias" response appear.

In still more quiet and almost solemn dissonance, the wanderer comes at last to the Benedictine cathedral. Its rose-window is still aglow with the last evening light, and within the compline is sounding. This was sung, in rugged unisons of plain-song, by a chorus of men trained by Stephen S. Townsend. And so, even with its last stubborn chord, long drawn out and unresolved, the symphony falls to an end.

Performed Nine Times

The concert began with Goldmark's overture, "Im Fruehling," which might almost be called popular music by now; it has been performed nine times by the Symphony Orchestra since its first appearance in 1890. Dr. Muck's reading made the great work seem more Wagnerian than ever, the characteristic phrase-tags of the revolutionist of Bayreuth standing out clearly, and the delightful themes taking on unwonted brilliance at the conductor's swift tempo.

Mrs. H. H. A. Beach played her concerto in C-sharp minor. Its spirit, its clean-cut harmonies and delightfully open orchestration, are still refreshing, and Mrs. Beach herself never played more brilliantly, or with more command.

This movement sparkles so that it makes the earlier part of the work seem dull by contrast. Also, the regard for the piano as a solo instrument subdues the orchestra so that the beautiful cantilene melody which it sings against the piano accompaniment is hardly to be heard at all.

Mrs. Beach has avoided the frills of virtuosity in this work; she has supplied wonderfully artistic development of themes, and has sacrificed interest to repetition. The concerto still remains, however, one of the most delightful works of an American composer.

From HERALD
Address: Washington, D. C.
Date MAR 4 - 1917

The last concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, March 13. This will bring to a close the most successful season the Boston Orchestra has ever had in Washington in the thirty-odd years it has been coming here. The soloist for this concert will be Elena Gerhardt, the distinguished German soprano. Miss Gerhardt will sing four songs by Beethoven and three songs by Wolf.

From Bulletin
Address: Providence, R.
Date MAR 7 - 19

BOSTON SYMPHONY PLEASES IN FIFTH CONCERT OF YEAR

Elena Gerhardt's Two Groups of Songs, with Orchestra Accompaniment, Enthusiastically Received. — Modernists Much in Evidence in Programme.

The Boston Symphony Orchestra, Dr. Muck conducting, gave the fifth concert of its series in Infantry Hall last evening. It was a programme in which the modernists were much in evidence and for sustained interest the concert has not been surpassed this season. The orchestra was assisted by Elena Gerhardt, whose two groups of songs with orchestral accompaniment were enthusiastically received. After each appearance she was recalled again and again. The Sibelius symphony, the programme's chief number, is not unfamiliar to patrons of these concerts. It is indeed a gorgeous symphonic work and grows in beauty and interest with each successive hearing. A fanciful sketch by the Russian, Borodin, and the Strauss tone poem "Don Juan" completes the list of orchestral numbers. The full programme in its proper order follows:

Symphony No. 1, in E-minor, Op. 39....Sibelius
Andante ma non troppo; Allegro energico.
Andante, ma non troppo lento.
Allegro.
Finale (Quasi una fantasia): Andante; Allegro molto.
Four songs with orchestra.....Beethoven
Wonne der Wehmut, Op. 83, No. 1.
Die Trommel geruhret.
Freudvoll und leidvoll, from the music to Goethe's "Egmont," Op. 84.
Die Ehre Gottes in der Natur, Op. 48, No. 4.
Orchestra sketch: On the Steppes of Middle Asia.....Borodin
Three songs with orchestra.....Hugo Wolf
Der Freund.
Verborgenheit.
Er ist's.
"Don Juan," a tone-poem (after Nicolaus Lenau), Op. 20.....Strauss

In the Sibelius symphony is seen not only the hand of the master craftsman in technique, but an extraordinary fund of original musical ideas, which flow in brilliant succession and fall upon the ear with startling effect. The Finnish composer's style does not resemble that of any other writer. It is a strange and restless style and fascinates by its constantly changing effects, its unfamillar coloring and peculiar rhythms. Dr. Muck's reading of the work was all that could be desired, and in this and subsequent numbers his men gave that beautifully finished technical response which invariably distinguishes their playing.

Barodin's sketch, "On the Steppes of Middle Asia," is descriptive of the passage of a caravan over the desert and displays the Russian composer's skill in creating a realistic musical picture. There are many novel effects of orchestration, pizzacato of the strings giving a striking representation of the walking of horses. The vast stretches of the desert and the gradual disappearance of the caravan in the distance are suggested in an interesting and delightful manner.

The familiar Strauss tone poem, "Don Juan," was given a brilliant rendition. In this piece of "program" music there is wonderful orchestration, but the meaning of it all would be hard to follow, even with the assistance of a printed explanation. However, as a concert piece it is very effective and provides the necessary fireworks for a closing number.

Elena Gerhardt sang her songs in highly artistic fashion and was undoubtedly the most popular soloist that has appeared here with the orchestra this season.

It is a cause for rejoicing that her songs were sung with orchestral accompaniment, and Dr. Muck gave the singer perfect support. The Beethoven songs were sung with rare insight and beautiful vocal quality. Mme. Gerhardt's full, rich voice is ample in power and is controlled with fine skill and judgment. The martial Leid No. 1 was given with great spirit and the "Die Ehre Gottes in Der Natur" sung with the grandeur of style demanded by the thought expressed in the poem.

Again in the group by Wolf she sang with finished style and delightful vocal control.

TIMES
Address: Washington, D. C.
MAR 4 - 1917

CONCERTS FOR CAPITAL

Musical Treats Provided for Residents and Visitors.

The last concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, March 13. This will bring to a close the most successful season the Boston Orchestra has ever had in Washington in the thirty-odd years it has been coming to this city.

The soloist for this concert will be Elena Gerhardt, the distinguished German soprano. Miss Gerhardt will sing four notable songs by Beethoven and three songs by Wolf.

[96]

From the Traveler March 3, 1917.

"Faust" Symphony to Be Repeated

Dr. Muck Promises Great Liszt Work for Next Week's Pair of Concerts with Male Chorus and Soloist.

By FRANK BERTWALL

Another opportunity of hearing Liszt's "Faust" Symphony with the male chorus from the Music Art Society, Arthur Hackett, tenor, is promised by Dr. Muck at next week's Symphony concerts. Other items of importance in the music calendar are the appearance of Eugene Ysaye, the Belgian violinist, at tomorrow afternoon's concert in Symphony Hall, the final concert of the Longy Club for the season on Wednesday evening in Jordan Hall, the concert by Mme. Galli-Curci, the famous soprano of the Chicago Opera Company, in Symphony Hall, Sunday afternoon, March 11, the final concert of the Flonzaley Quartet's season in Jordan Hall, Thursday evening, March 15 and Julia Culp's concert in Symphony Hall, Sunday afternoon, March 18.

For tomorrow afternoon's concert in Symphony Hall at 3:30 Eugene Ysaye, the eminent Belgian violinist, will play the following program:

Sunday Afternoon Concert.

Sonata in A major, Op. 13, for violin and piano.....G. Faure
MM. Ysaye and Dambois.
II.
Sonata in D minor for violin and piano.....Geminiani
MM. Ysaye and Dambois.
III.
a. Extase.....Ysaye
b. Scherzo—Valse.....Chabrier-Loeffler
M. Ysaye.
IV.
Piano Soli:
a. Prelude.....Rachmaninoff
b. Caprice—Valse.....M. Dambois
M. Dambois.
V.
a. Reve d'enfant.....Ysaye
b. Valse.....Chopin-Ysaye
c. Rondo.....Guiraud
M. Ysaye.

Symphony Treat

Just one number appears on Dr. Muck's program for next week's concert by the Boston Symphony Orchestra. It is the "Faust" symphony of Liszt. The work is too long to permit of satisfactory linking up with another composition on these programs. Those who heard it at the Christmas concerts will appreciate the insistent demand for another hearing, which has caused Dr. Muck to repeat it. The orchestra will again be assisted by the male chorus of the Music Art Society, with Arthur Hackett as tenor soloist.

MRS. H. H. A. BEACH

Soloist with Boston Symphony Orchestra, Friday Afternoon, March 2, Saturday Evening, March 3.

While hundreds of people are enjoying charming Ann Murdock in Boston in "Seven Deadly Sins," this interesting star is enjoying a vacation at her charming camp in the Adirondacks. Miss Murdock is a great outdoors enthusiast and is one of the most popular young women about the Lake Placid Club.

Journal
Providence, R. I.
MAR 7 - 1917

SYMPHONY APPEARS IN FIFTH CONCERT

Compositions of Modernists Feature at Infantry Hall.

ELENA GERHARDT PLEASES

Singer Gives Songs with Orchestra Accompaniment.—Artist, Singing Beethoven and Wolf Songs, is Enthusiastically Applauded by Audience.—Dr. Muck Conducts.

The Boston Symphony Orchestra, Dr. Muck conducting, gave the fifth concert of its series in Infantry Hall last evening. It was a programme in which the modernists were much in evidence and for sustained interest the concert has not been surpassed this season. The orchestra was assisted by Elena Gerhardt, whose two groups of songs with orchestral accompaniment were enthusiastically received. After each appearance she was recalled again and again. The Sibelius symphony, the programme's chief number, is not unfamiliar to patrons of these concerts. It is indeed a gorgeous symphonic work and grows in beauty and interest with each successive hearing. A fanciful sketch by the Russian, Borodin, and the Strauss tone poem "Don Juan," completes the list of orchestral numbers. The full programme in its proper order follows:

Symphony No. 1, in E-minor, Op. 39....Sibelius
Andante ma non troppo; Allegro energico.
Andante, ma non troppo lento.
Allegro.
Finale (Quasi una fantasia): Andante; Allegro molto.
Four songs with orchestra.....Beethoven
Wonne der Wehmut, Op. 83, No. 1.
Die Trommel geruhret.
Freudvoll und leidvoll, from the music to Goethe's "Egmont," Op. 84.
Die Ehre Gottes in der Natur, Op. 48, No. 4.
Orchestra sketch: On the Steppes of Middle Asia.....Borodin
Three songs with orchestra.....Hugo Wolf
Der Freund.
Verborgenheit.
Er ist's.
"Don Juan," a tone-poem (after Nicolaus Lenau), Op. 20.....Strauss

In the Sjbelius symphony is seen not only the hand of the master craftsman in technique, but an extraordinary fund of original musical ideas, which flow in brilliant succession and fall upon the ear with startling effect. The Finnish composer's style does not resemble that of any other writer. It is a strange and restless style and fascinates by its constantly changing effects, its unfamiliar coloring and peculiar rhythms. Dr. Muck's reading of the work was all that could be desired, and in this and subsequent numbers his men gave that beautifully finished technical response which invariably distinguishes their playing.

Barodin's sketch, "On the Steppes of Middle Asia," is descriptive of the passage of a caravan over the desert and displays the Russian composer's skill in creating a realistic musical picture. There are many novel effects of orchestration, pizzacato of the strings giving a striking representation of the walking of horses. The vast stretches of the desert and the gradual disappearance of the caravan in the distance are suggested in an interesting and delightful manner.

The familiar Strauss tone poem, "Don Juan," was given a brilliant rendition. In this piece of "program" music there is wonderful orchestration, but the meaning of it all would be hard to follow, even with the assistance of a printed explanation. However, as a concert piece it is very effective and provides the necessary fireworks for a closing number.

Elena Gerhardt sang her songs in highly artistic fashion and was undoubtedly the most popular soloist that has appeared here with the orchestra this season.

It is a cause for rejoicing that her songs were sung with orchestral accompaniment, and Dr. Muck gave the singer perfect support. The Beethoven songs were sung with rare insight and beautiful vocal quality. Mme. Gerhardt's full, rich voice is ample in power and is controlled with fine skill and judgment. The Spiritual Leid No. 1 was given with great spirit and the "Die Ehre Gottes in Der Natur" sung with the grandeur of style demanded by the thought expressed in the poem.

Again in the group by Wolf she sang with finished style and delightful vocal control.

The fifth concert of the Boston Symphony Orchestra, the last but one of this season, will be given in Infantry Hall this evening beginning at 8:15. The soloist will be that most admirable and artistic singer, Elena Gerhardt, and the program is as follows: Symphony No. 1 in E-Minor, Op. 39, Sibelius; songs with orchestra, (a) "Wonne der Wehmut," (b) "Die Trommel geruhret," (c) "Freudvoll und Leidvoll," (d) "Die Ehre Gottes in der Natur," Beethoven; orchestral sketch, "On the Steppes of Middle Asia," Borodin; songs with orchestra, (a) "Der Freund," (b) "Verborgenheit," (c) "Er Ist's," Wolf; "Don Juan" (Tone Poem), Strauss. Soloist—Elena Gerhardt.

EVENING TRIBUNE
Providence, R. I.
MAR 6 -

From the Journal March 3, 1917.

'HORA MYSTICA' PROVES PUZZLE AT SYMPHONY

Charles Loeffler's Work, Performed for First Time in Boston.

By F. Esposito

What is a symphony? If one reads the definitions of the books, he will find that it is a concerted work for orchestra, sometimes with chorus, almost always in several movements, tonally related and related in sentiment,—or, more simply, a consonance and harmony of sounds.

If, moved by curiosity to hear a new thing, one yesterday afternoon attended at Symphony hall while Charles Martin Loeffler's "Hora Mystica" symphony was performed for the first time in Boston, he would be compelled to revise either his definition or Mr. Loeffler's.

Mr. Loeffler calls it a symphony, though it has only one movement and not a single consonance in all its pages. The orchestra is made to sweep broad, rich groundwork of color slowly along, while one set of instruments after another embroiders vaguely the themes; but not in a pattern, for that word suggests regularity or recognizable repetition.

Like Older Music

Forgetting for a while that older music in which one expected to hear a melody with a beginning and an end, or a pause and a rhythm, the hearer may possibly be able to yield to plain tone-sensation, to fall with Mr. Loeffler into "religious meditation and adoration of nature." To such a hearer, more especially if he is accustomed to the more ancient Catholic music, the plain song and the Gregorian chants, the "Hora Mystica" may have interest and meaning, even on one hearing. It is safe to say, however, that very few such persons were in Symphony Hall yesterday. The work was not hailed with rapturous applause; the audience dispersed with a puzzled look for the most part.

Grave tones, rising in constant dissonance, open the symphony, and presently from the harps comes the suggestion of church bells, small and far away across a homely, quiet country. And now the notes are repeated by the bells themselves, falling curiously into a sequence that presently discloses the theme of the "Salve Regina." Through a movement called "allegro," a painted, slowly changing and dissolving mass of tone, this and the "Deo gratias" response appear.

In still more quiet and almost solemn dissonance, the wanderer comes at last to the Benedictine cathedral. Its rose-window is still aglow with the last evening light, and within the compline is sounding. This was sung, in rugged unisons of plain-song, by a chorus of men trained by Stephen S. Townsend. And so, even with its last stubborn chord, long drawn out and unresolved, the symphony falls to an end.

Performed Nine Times

The concert began with Goldmark's overture, "Im Fruehling," which might almost be called popular music by now. It has been performed nine times by the Symphony Orchestra since its first appearance in 1890. Dr. Muck's reading made the great work seem more Wagnerian than ever, the characteristic phrase-tags of the revolutionist of Bayreuth standing out clearly, and the delightful themes taking on unwonted brilliance at the conductor's swift tempo.

Mrs. H. H. A. Beach played her concerto in C-sharp minor. Its spirit, its clean-cut harmonies and delightfully open orchestration, are still refreshing, and Mrs. Beach herself never played more brilliantly, or with more command.

This movement sparkles so that it makes the earlier part of the work seem dull by contrast. Also, the regard for the piano as a solo instrument subdues the orchestra so that the beautiful cantilene melody which it sings against the piano accompaniment is hardly to be heard at all.

Mrs. Beach has avoided the frills of virtuosity in this work; she has supplied wonderfully artistic development of themes, and has sacrificed interest to repetition. The concerto still remains, however, one of the most delightful works of an American composer.

HERALD
Washington, D. C.
MAR

The last concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, March 13. This will bring to a close the most successful season the Boston Orchestra has ever had in Washington in the thirty-odd years it has been coming here. The soloist for this concert will be Elena Gerhardt, the distinguished German soprano. Miss Gerhardt will sing four songs by Beethoven and three songs by Wolf.

From Bulletin
Providence, R.
MAR 7 - 19

BOSTON SYMPHONY PLEASES IN FIFTH CONCERT OF YEAR

Elena Gerhardt's Two Groups of Songs, with Orchestra Accompaniment, Enthusiastically Received. — Modernists Much in Evidence in Programme.

The Boston Symphony Orchestra, Dr. Muck conducting, gave the fifth concert of its series in Infantry Hall last evening. It was a programme in which the modernists were much in evidence and for sustained interest the concert has not been surpassed this season. The orchestra was assisted by Elena Gerhardt, whose two groups of songs with orchestral accompaniment were enthusiastically received. After each appearance she was recalled again and again. The Sibelius symphony, the programme's chief number, is not unfamiliar to patrons of these concerts. It is indeed a gorgeous symphonic work and grows in beauty and interest with each successive hearing. A fanciful sketch by the Russian, Borodin, and the Strauss tone poem "Don Juan" completes the list of orchestral numbers. The full programme in its proper order follows:

Symphony No. 1, in E-minor, Op. 39....Sibelius
Andante ma non troppo; Allegro energico.
Andante, ma non troppo lento.
Allegro.
Finale (Quasi una fantasia): Andante; Allegro molto.
Four songs with orchestra.....Beethoven
Wonne der Wehmut, Op. 83, No. 1.
Die Trommel geruhret.
Freudvoll und leidvoll, from the music to Goethe's "Egmont," Op. 84.
Die Ehre Gottes in der Natur, Op. 48, No. 4.
Orchestra sketch: On the Steppes of Middle Asia.....Borodin
Three songs with orchestra.....Hugo Wolf
Der Freund.
Verborgenheit.
Er ist's.
"Don Juan," a tone-poem (after Nicolaus Lenau), Op. 20.....Strauss

In the Sjbelius symphony is seen not only the hand of the master craftsman in technique, but an extraordinary fund of original musical ideas, which flow in brilliant succession and fall upon the ear with startling effect. The Finnish composer's style does not resemble that of any other writer. It is a strange and restless style and fascinates by its constantly changing effects, its unfamiliar coloring and peculiar rhythms. Dr. Muck's reading of the work was all that could be desired, and in this and subsequent numbers his men gave that beautifully finished technical response which invariably distinguishes their playing.

Barodin's sketch, "On the Steppes of Middle Asia," is descriptive of the passage of a caravan over the desert and displays the Russian composer's skill in creating a realistic musical picture. There are many novel effects of orchestration, pizzacato of the strings giving a striking representation of the walking of horses. The vast stretches of the desert and the gradual disappearance of the caravan in the distance are suggested in an interesting and delightful manner.

The familiar Strauss tone poem, "Don Juan," was given a brilliant rendition. In this piece of "program" music there is wonderful orchestration, but the meaning of it all would be hard to follow, even with the assistance of a printed explanation. However, as a concert piece it is very effective and provides the necessary fireworks for a closing number.

Elena Gerhardt sang her songs in highly artistic fashion and was undoubtedly the most popular soloist that has appeared here with the orchestra this season.

It is a cause for rejoicing that her songs were sung with orchestral accompaniment, and Dr. Muck gave the singer perfect support. The Beethoven songs were sung with rare insight and beautiful vocal quality. Mme. Gerhardt's full, rich voice is ample in power and is controlled with fine skill and judgment. The Spiritual Leid No. 1 was given with great spirit and the "Die Ehre Gottes in Der Natur" sung with the grandeur of style demanded by the thought expressed in the poem.

Again in the group by Wolf she sang with finished style and delightful vocal

TIMES
Washington, D. C.
MAR

CONCERTS FOR CAPITAL

Musical Treats Provided for Residents and Visitors.

The last concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon, March 13. This will bring to a close the most successful season the Boston Orchestra has ever had in Washington in the thirty-odd years it has been coming to this city.

The soloist for this concert will be Elena Gerhardt, the distinguished German soprano. Miss Gerhardt will sing four notable songs by Beethoven and three songs by Wolf.

[96]

TRIBUNE
Providence, R. I.
MAR 7 - 1917

BRILLIANT WORK AT CONCERT

Boston Symphony Orchestra and Mme. Gerhardt Gave Great Delight.

The fifth concert of the series by the Boston Symphony Orchestra was given in Infantry Hall last night with Elena Gerhardt as the soloist and a programme was rendered that was of high order of merit, as is always expected of this orchestra and those who are selected to fill the role of soloists at its concerts. Dr. Muck, the conductor, had prepared a feast of good things musical that was presented in a most attractive and artistic manner and enjoyed to the full by the appreciative audience. There was the usual warm reception for the musicians and the soloist and the concert in its entirety was one of the best of the season.

The programme opened with the symphony in E-minor by Sibelius, the eminent Finnish composer which has been commonly pronounced the best of the four of his works which are familiar to music lovers of this country. Dr. Muck has long regarded it with special favor and it merits his regard. It is a strong, forceful composition and bears unmistakable marks of the individual of the composer, while characterized by passages of great beauty. It was rendered in a brilliant manner, the shading of the work of the orchestra from the soft and low measures to the bursts of great volume of sound being particularly noticeable and worthy of praise.

The second orchestral number, Borodin's "On the Steppes of Middle Asia," was given for the first time in this city. It is brief and of the nature simply of programme music, but is especially clear and forceful in its interpretive character. The spirit of the Orient whispers through all its melodies and delights the ear. It was received with hearty expressions of pleasure by the audience. The final number by the orchestra was Richard Strauss's tone poem, "Don Juan," which has been rendered here several times but is always welcome. It is a remarkable work, ranking high among the achievements of the composer. It is filled with passages of marked strength with climaxes that tax the skill of the orchestra to its utmost, but never overtaxes, the musicians being equal to every demand made by the score.

Mme. Gerhardt possesses a strong but sweet soprano, developed naturally and fully, and she uses it with a display of technique that makes it easy for her to cover a wide range and to essay ambitious passages with certainty of correct execution. She sang two groups of songs, every number being enjoyable and creditably rendered. She was accompanied admirably by the orchestra. She won sincere and well-deserved applause and the audience would have been glad to have heard her again.

The program was rendered in the following order:

Symphony No. 1, in E-minor Op. 39....Sibelius
Andante ma non troppo; Allegro energico.
Andante, ma non troppo lento.
Finale (Quasi una fantasia); Andante; Allegro molto.
Four songs with orchestra.....Beethoven
Wonne der Wehmut, Op. 83, No. 1.
Die Trommel geruhret.
Freudvoll und Hedvoll, from the music to Goethe's "Egmont," Op. 84.
Die Ehre Gottes in der Natur, Op. 48, No. 4.
Orchestra sketch: On the Steppes of Middle Asia .....Borodin
Three songs with orchestra.....Hugo Wolf
Der Freund.
Verborgenheit.
Er ist's.
"Don Juan," a tone-poem (after Nicolaus Lenau), Op. 20.....Strauss

Journal
Providence, R. I.

For the fifth concert of the Boston Symphony Orchestra in Infantry Hall next Tuesday evening, at 8:15 o'clock, an uncommon programme has been arranged by the conductor, Dr. Muck. The soloist will be Elena Gerhardt, the distinguished soprano, who as announced last Sunday will sing two groups of songs with the orchestra. The first group will be by Beethoven, "Wonne der Wehmut," the great hymn, "Die Ehre Gottes in der Natur," and two songs from Beethoven's music to "Egmont," "Die Trommel Geruhret" and "Freudvoll und Leidvoll." Her second group will be three songs by Hugo Wolf the first, "Der Freund," is one of the more unfamiliar songs of this composer; "Verborgenheit" and "Er ist's" are better known.

The purely orchestral part of the programme is attractive, since the symphony will the first of the Finnish composer, Jan Sibelius, that in E-minor, which is generally regarded as the best of the four symphonies by Sibelius which are known in this country.

The second orchestral number, which will be new to Providence, is a short sketch by the Russian composer, Borodin, entitled "On the Steppes of Middle Asia," programme music pure and simple, which is said to breathe the spirit of the Orient so that listening to it one needs little imagination to see the camels of the caravans crossing the desert.

The final number will be Richard Strauss's tone poem, "Don Juan," the first of the series of remarkable works of this form, which is one of his finest achievements. It has been heard here more than once with success. The programme in its proper order is as follows:

Sibelius, Symphony No. 1 in E-minor, Op. 39; Beethoven, songs with orchestra, "Wonne der Wehmut," "Die Trommel

Newspaper Cutting Bureau in the World
News
Providence, R. I.
MAR 3 - 1917

Boston Symphony Orchestra

It is announced that conditions, the nature of which is not specified, have caused the reduction of the Boston Symphony Orchestra's appearances here next year to three concerts, cutting the usual number in half. The subscription, which will take the name of the "Ellis concerts," will offer six musical programs, but with three of them supplied by individual artists of renown. Not since the earliest years of the organization will there be so few concerts here by the orchestra.

These circumstances add greater interest to the two remaining concerts of this season, the first of which comes next Tuesday night in Infantry Hall, and for which Dr. Muck has made one of his interesting programs. The soloist will be Elena Gerhardt, the distinguished soprano, who is down for two appearances on the program, singing two groups of songs with orchestra.

The first group will be by Beethoven, "Wonne der Wehmut" and the great Ceration's hymn, "Die Ehre Gotes in der Natur," and two of the most effective songs from Beethoven's music to "Egmont," "Die Trommell Geruhret" and "Freudvoll und Leidvoll." Her second group will be three songs by Hugo Wolf. the first, "Der Freund," is one of the more unfamiliar songs of this unfortunate genius: "Verborgenheit" and "Er ist's" are better known.

The symphony will be the First of the Finnish composer, Jan Sibelius, that in E-minor. This has long been a favorite work of Dr. Muck, and justly so. Generally speaking, it is regarded as the best of the four symphonies by Sibelius which are known in this country. Like all of his music it is strong, rugged and individualistic.

The second orchestral number will be new to this city. This is a short sketch by the Russian composer, Borodin, entitled "One the Steppes of Middle Asia." It is program music pure and simple, a tone-picture in the full sense of the term. It breathes the spirit of the Orient, and listening to it one needs little imagination to see the padding camels of the caravans going over the desert.

The final number will be Richard Strauss's tone poem, "Don Juan." This is the first of the series of remarkable works of this form which stamped Strauss as the greatest talent of his generation. Moreover, although it is the first, it remains one of his finest achievements. It has been heard here more than once and always with great success.

om EAGLE
dress: Brooklyn, N. Y.
MAR 1 1 19
e

Boston Symphony Ends Season on Friday.

The last concert of the season by the Boston Symphony Orchestra will be given in the Opera House of the Academy of Music next Friday evening, March 16, at 8:15 o'clock. The soloist will be Josef Malkin, 'cellist, of the Boston Symphony Orchestra, he will be heard here for the first time. Up to the outbreak of the war he was one of the great 'cello virtuosi of Europe. In Berlin he was long a most important figure in the world of music. Being a Russian it was necessary for him to leave Germany and the Boston Symphony Orchestra secured his scrvices. He will play the ever beautiful Concerto in D minor by the Frenchman, Edouard Lalo. The orchestral numbers will be the brilliant Overture of Goldmark, "In the Spring" and Beethoven's "Eroica" Symphony.

On Thursday, the day before the concert, at 4 o'clock, rrofessor Hamilton C. Macdougall, head of the departmetn of music at Wellesley College, will give the explanatory lecture recital on the Symphony program. He is known both as an organist and as an instructor, has had an unusually thorough musical education under skilled instructors, is the author of authoritative treatises on musical subjects, text-books for classes and several anthems, and is a frequent contributor to musical journals. He will take up the program of the Boston Symphony Concert in detail, and will analyze and interpret the various movements of the selections.

Newspaper Cutting Bureau in the World
Journal
Providence, R. I.
MAR 3 1917

BOSTON SYMPHONY REDUCES CONCERTS HERE NEXT YEAR

Will Appear Only Three Times; Other Artists Complete Series.

It is announced that conditions, the nature of which is not specified, have caused the reduction of the Boston Symphony Orchestra's appearances here next year to three concerts, cutting the usual number in half. The subscription, which will take the name of the "Ellis concerts," will offer six musical programmes, but with three of them supplied by individual artists of renown. Not since the earliest years of the organization will there be so few concerts here by the orchestra.

These circumstances add greater interest to the two remaining concerts of this season, the first of which comes next Tuesday night in Infantry Hall, and for which Dr. Muck has made one of his interesting programmes. The soloist will be Elena Gerhardt, the distinguished soprano, who is down for two appearances on the programme, singing two groups of songs with orchestra.

The first group will be by Beethoven, "Wonne der Wehmut" and the great Ceration's hymn, "Die Ehre Gotes in der Natur," and two of the most effective songs from Beethoven's music to "Egmont," "Die Trommel Geruhret" and "Freudvoll und Leidvoll." Her second group will be three songs by Hugo Wolf. The first, "Der Freund," is one of the mere unfamiliar songs of this unfortunate genius; "Verborgenheit" and "Er ist's" are better known.

The symphony will be the First of the Finnish composer, Jan Sibelius, that in E-minor. This has long been a favorite work with Dr. Muck, and justly so. Generally speaking, it is regarded as the best of the four symphonies by Sibelius which are known in this country. Like all of his music it is strong, rugged and individualistic.

The second orchestral number will be new to this city. This is a short sketch by the Russian composer, Borodin, entitled "On the Steppes of Middle Asia." It is programme music pure and simple, a tone-picture in the full sense of the term. It breathes the spirit of the Orient, and listening to it one needs little imagination to see the padding camels of the caravans going over the desert.

The final number will be Richard Strauss's tone poem, "Don Juan." This is the first of the series of remarkable works of this form which stamped Strauss as the greatest talent of his generation. Moreover, although it is the first, it remains one of his finest achievements. It has been heard here more than once and always with great success.

om TIMES
ldress: New York City
ate

THE BOSTON ORCHESTRA.

Liszt's "Faust" Symphony the Only Number on the Program.

The last evening concert of the Boston Symphony Orchestra's season in New York was unique, in that it was devoted to the performance of one composition—Liszt's "Faust" Symphony. Dr. Muck thought this enough for one evening. There was something novel in the performance also, though the composition itself is quite familiar to New York and had already been heard here this season. The version presented by Dr. Muck was a revised one which Liszt himself made and which Dr. Muck found in the library at Wahnfried, where it had remained unpublished—for Liszt's works were not very highly considered at Wahnfried. The score was given to him, and he, apparently, was alone had the opportunity to perform it.

Dr. Muck has played this revised version several times in Boston, where it has made a profound impression and been repeated "by request." It is not probable that the profundity of the impression had any very immediate connection with the changes that Liszt made from the score as printed and as always hitherto played. Probably few in even the Boston audiences could have told whether the original or the revised version was given. The deep impression was perhaps due in Boston, as it was in New York, to the performance by Dr. Muck and his men; and though enthusiasm did not pass beyond restraint at last evening's concert, there was a great deal of applause at the close; Dr. Muck was several times recalled, and made his men rise to share it. There may also have been in it something of the warmth of a farewell.

Applause was never better deserved. It was a wonderful performance in every detail of an orchestra's playing or in a conductor's reading. Dr. Muck was fired with enthusiasm for the music. He had elaborated and polished his conception of every phrase and every measure and the significance of every measure in the whole movement. He communicated to his men not only his own enthusiasm, but as well the completest sympathy and understanding. There was something thrilling, exciting, in the delivery of many a passage in the first movement; and in the second there were beautiful things done by many of the players in themes and phrases that are momentarily solos. There was a loving hand applied especially to this movement. In the last there was a highly characteristic expression of the spirit of irony, of parody. The final chorus was sung admirably by a body of Boston men, and the solo in it most artistically delivered by Arthur Hackett, tenor.

EVENING NEWS
s: Baltimore, Md.
MAR 6 1917

BOSTON ORCHESTRA

The Boston Symphony Orchestra gave its final concert of the season last night at the Lyric before an audience no whit smaller than on previous occasions, despite other attractions just now. The selection of the program, together with the choice of Elena Gerhardt as soloist, combined to give a peculiar distinction and dignity to the close of the series. For absolute artistic sincerity and nobility of style and conception Elena Gerhardt stands alone among singers, and of her it can invariably be said, that it is in the greatest music that she always finds her truest inspiration. Moreover, she is in her element, as last night, in a big hall and with orchestral accompaniment. The Beethoven songs are indeed severe vocal tests, but their difficulties she surmounted by a kind of big intuitive grasp of the composer's mood. Again in the second group of songs by Hugo Wolf there were shown such exquisite fineness of feeling and poetic appreciation of their inwardness as made her interpretation of these marvelous gems of music quite ideal.

It could hardly be expected that Mozart's so-called "Jupiter" symphony, with which the concert opened, should make any very deep impression on audiences of today, for, though (together with those in G minor and E flat) the earliest worthy to be ranked among the world's great symphonies, it has probably less emotional appeal than any other work on the same scale. Possibly, indeed, it is this certain Jove-like aloofness and indifference to the vagaries of human feeling that originally suggested the title of this symphony. Most interesting of the four movements is the last, with its singular combination of binary and fugal form, which is also, by the way, to be found in the same composer's "Zauberflote" overture. None, however, but the trained musician can in the least be expected to realize the extraordinary combination of fluent melodic invention and prodigous scholastic skill displayed in this movement—without exception the greatest specimen of orchestral counterpoint in existence.

In the tone-poem, "Don Juan," we have the mature Richard Strauss at the full height of his powers, for in his compositions of this period, vivid and graphic as are the pictures conjured up by the music, beauty is never sacrificed to realism, as unfortunately so often occurs in the composer's later works. Goldmark's overture, "Im Fruhling," the closing number, though a very pleasant and breezy work, seemed somewhat out of place and comparatively insignificant following on the fervid utterances of Strauss and Hugo Wolf.

rom SUN
ddress: New York City

BOSTON SYMPHONY ENDS ITS SEASON

Liszt's "Faust," Revised Version, Sole Composition of the Evening.

The concluding evening concert of the Boston Symphony Orchestra series took place last evening in Carnegie Hall. The programme contained but one composition, Liszt's "Faust" symphony, revised version. The work is quite long enough to fill an entire concert and to send ordinary hearers away with sufficient Liszt to satisfy them for a considerable time. Of course the true Liszt enthusiast is insatiable.

The revised version does not differ in any important detail from the old one. It seems that the composer made some changes, chiefly in the orchestration, in the later years of his busy life and that these are to be found in a score resting in solemn state in the sacred precincts of the Wagner villa Wahnfried at Bayreuth.

Dr. Muck is very conscientious and he had the modifications copied so that in future performances of this work he might present it as it finally shaped itself in Liszt's mind. Without reference to the score even Liszt enthusiasts would not be likely to find out just what changes had been made.

For the performance a chorus of eighty singers, mostly from the Choral Music Society, was brought hither from Boston, where the work had already been given twice at the Boston Symphony series of the present season. The credit for the training of the chorus belongs to Stephen S. Townsend, conductor of the Choral Music Society. The tenor part was allotted to Arthur Hacket.

The performance was one of high excellence. It could not set at rest the differences of opinion between those who regard the work as tweedledee and those who hold that it is but tweedledum. The truth, as usual, lies midway between extremes. There is both good and bad matter in this symphony. It is the product of a remarkable mind, of which the tremendous force fell short of certain kinds of creative ability. But Liszt's style is always imposing and pomp and pageantry excite admiration the world over.

n EAGLE
ress: Brooklyn, N. Y.
MAR 1 7 1917

THE BOSTON SYMPHONY

Ovation to Conductor and Players at Academy.

The last of the series of five philharmonic concerts by the Boston Symphony Orchestra drew the usual capacity audience, including many of the best-known names in Brooklyn society, to the Academy of Music, last night. And after the last note of the "Eroica" had sounded forth the audience rose and gave to Dr. Muck and his talented associates what was intended as a "farewell and come again" ovation. The program represented one of those happy blendings of the old and new, the grave and gay, which delight any concert audience. Of course, the neglected-old and the unheard-new are sure of friendly interest, but concert program makers, like theatrical managers, cannot always gauge with even fair accuracy what the great public is going to like. Last night eveyone was pleased.

Appropriate to a glad spring day was Goldmark's much-appreciated overture, "Im Fruehling." It is always a new experience to hear the Boston ensemble play even a most familiar number. Last night this melodic and charming work was played with great beauty of tone and a persuasive sympathy.

The soloist was Joseph Malkin, first 'cellist of the orchestra, a brother of the well-known pianist. He had selected Lalo's Concerto, a number which represents a happy co-operation and division of responsibility for both orchestra and solo instrument. The composition is typical of the composer of the "Symphonie Espagnole," and in some passages recalls his beautiful Violin Concerto, which Mischa Elman has made familiar here. A keen sense for musical color, the rhythmical diversity common in the modern French school and bold modulation are the striking characteristics of the composition. They were all happily emphasized by soloist and orchestra. Both from the harmonic and rhythmic standpoint the performance was most interesting. Mr. Malkin's clear and definitely shaded trills emphasized his masterful technique and in other passages, where fine tonal qualty was essential, his musical feeling was apparent. He was heartily applauded and had to return again and again to acknowledge the enthusiasm of audience and orchestra.

The last number was Beethoven's "Eroica" Symphony and some malicious spirits in the audience wondered whether Mr. Muck, before selecting it, had heard that the Damrosch Orchestra would play it a few days before the Bostonians. Be this as it may, there has seldom been so completely satisfactory a performance of this supreme piece of orchestral music. It was dynamic and at the same time poetic and colorful. The climax was reached in the Marcia Funebre, where Dr. Muck and his musicians gave an admirable illustration of what absolute music means and how it must be played.

The "Scherzo and Finale" were played with a sprightliness of accent and a purity of tone that gave unalloyed delight. The famous French horn trio in the "Scherzo," which often reveals a defect in an otherwise well balanced orchestra, only served to demonstrate again that the Boston organization responds to all demands. The flute solo, too, was lovely in tone and effect. Through the Symphony, the auditor was conscious of the rhythmic sense and commanding will of the conductor elucidating here a delicate bit of shading and there a climactic effect of unusual power. It was an impressive close to a delightful season.

Newspaper Cutting Bureau in the World
EVENING
n STAATS-ZEITUNG
ress: New York City
MAR 1 2

Das Programm der heutigen Matinee des Bostoner Symphonie Orchesters in der Carnegie Hall bringt ein klassisches Programm, nämlich: Cherubinis Ouvertüre „Die Abencerragen", Brahms' Doppelkonzert für Violine und Cello in A-Moll (Konzertmeister Herr Anton Witek und Solo-Cellist Herr Heinrich Warnke) und Mozarts „Jupiter"-Symphonie.

Unter Mitwirkung hervorragender Künstler wird die Komponistin Frl. Mana Zucca heute ein Rezital in Aeolian Hall geben, in welchem ausschließlich ihre eigenen Kompositionen zu Gehör gebracht werden. Die junge Dame, welche uns schon mit mancher schönen Gabe ihres kompositorischen Talents erfreute, hat bei dem bekannten Musikpädagogen und Komponisten Herrn Hermann Spielter studiert.

[97]

MORNING TELEGRAPH
New York City
MAR 16 1917

BOSTON SYMPHONY CLOSES ITS SEASON

Last Concert of Thursday Evening Series Pleases Large Audience at Carnegie Hall.

For its last concert of the Thursday evening series, the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, played a "Faust" symphony in three character pictures (after Goethe by Franz), and owing to the length of the composition, there were no other offerings on the program at Carnegie Hall last night.

As explained in the descriptive notes, Dr. Muck in 1912 found the manuscript in Wagner's home in Bayreuth of Liszt's "Faust" symphony, with many penciled changes and additions. They have never been published, and the score was given to Dr. Muck with permission to perform the revised edition should he see fit. It was this version that was heard last night. Faust, Gretchen and Mefistopheles are the three characters which Liszt's music describes. Little need be said of Dr. Muck's interrpetation. Scholarly and masterful as he always is, he seemed to reach even greater heights last night, and so enthusiastic was his audience that he was recalled again and again at the end of the concert, and the orchestra was obliged to acknowledge the applause amid general cheering. Arthur Hacket sang the tenor role satisfactorily, while a chorus prepared by Stephen S. Townsend was pleasing.

At Carnegie Hall to-morrow afternoon the society will give its last Saturday concert, presenting a Brahms Cherubini-Mozart program, and will not be heard here again until next season.

m TIMES
dress: Brooklyn, N. Y.
MAR 17 191
e

LAST BOSTON CONCERT.

Goldmark's Overture and Malkin as Soloist the Features.

The final concert of the Boston Symphony Orchestra at the Academy of Music last night was played to an unusually crowded house. The opening number, the "In the Spring" overture, by Carl Goldmark, was a most fitting introduction. Dr. Muck must be indeed a weather prophet. The composition is unlike any of Goldmark's better-known works. It does not savor of the Orient and has only the delightful murmurings of the awakening joys of springtime. In the historical notes by Philip Hale one reads with interest a short biography of this composer, of whom the public hears so little, and the large number of his works must have been a surprise to many who know him only as the author of "The Queen of Sheba," "Sakuntala" and "The Country Wedding." His nephew, Reuben Goldmark, of Manhattan, whose symphonic poem, "Samson and Delilah," was given by the Bostons three winters ago, contributed some interesting data on the life of Carl Goldmark for the program readers.

Joseph Malkin, the second 'cellist of the orchestra, was the soloist of the evening, and played without any marked degree of brilliancy a Concerto by Lallo, consisting of three movements, the intermezzo being the most interesting of the group. This he played with more understanding and breadth of tone. It is a pity that for the last concert of the season we could not have heard a 'cellist who would have appealed to us more. Malkin was all that was correct, but he lacked the innate qualities that go to make a great solo artist.

The program closed with Beethoven's Symphony No. 3 in E flat major, known as the "Eroica," Opus 55. Owing to the accentuatedly slow tempo in which Dr. Muck played it, The Scherzo was a delightful contrast, and the finale was played with much gusto, but not in a manner or style to which one is accustomed from the Boston Orchestra.

PUBLIC LEDGER
dress: Philadelphia, Pa.

The last concert of the season of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening, March 12, at 8:15. The program presents no novelty, although the Mozart symphony, which leads it, is one of those least played. It is the symphony in D major, which is No. 385 in Koechel's catalogue. It was composed in the summer of 1782 for the Salzburg merchant, Siegmund Haffner, and is consequently sometimes known as the "Haffner Symphony." The other orchestral numbers will be Brahms's set of variations on a chorale, by Josef Haydn, and the introduction and bacchanale from the first act of the Paris version of "Tannhauser."

The soloist will be Elena Gerhardt, the distinguished soprano, who will sing as her first number the aria, "My Strength Is Spent," from Herman Goetz's opera, "The Taming of the Shrew," and as her second number three songs with orchestra by Hugo Wolf, "Der Freund," "Vorborgenheit" and "Er Ist's." The program, in its proper order, follows:

Symphony in D major, No. 35 (K. 385)..Mozart
Aria, "My Strength is Spent," from "The Taming of the Shrew".....Goetz
Variations on a Theme by Josef Haydn..Brahms
Three Songs, with Orchestra.....Hugo Wolf
(a) Der Freund.
(b) Vergorgenheit.
(c) Es Isy's.
Introduction and Bacchanale from Act. 1, Paris Version of "Tannhauser".....Wagner

om EVENING POST
ldress: New York City
ate

MUSIC AND DRAMA

A Boston Symphony Triumph.

The Thursday night audience of the Boston Symphony Orchestra is a disgrace to the city of New York. At the end of last night's concert it indulged in a regular riot of enthusiasm, standing up, applauding, shouting, making the orchestra get up, recalling the conductor over and over again, and behaving in general like the audience at the close of a Paderewski or Kreisler recital. It was the biggest demonstration ever made since the time when this orchestra began to visit New York.

This would have been all right, of course, if the work performed had been a symphony by Haydn, Mozart, or Brahms, or some other of the compositions of the ruthlessly Teutonic school, which have been so sternly proclaimed as the only proper food for Thursday audiences in New York. But it was not; it was the "Faust" symphony, of the vulgar, cheap, disgusting, satanic Liszt.

What aggravates the situation is that in Boston, too, the audiences of this orchestra have had their taste corrupted by Dr. Muck. Last season, when he produced the same "Faust" symphony, the Boston *Journal* said that "hundreds of enthusiasts couldn't get into the hall at all. There has been nothing like this intense interest over a symphony in Boston in recent years, except at one or two special performances of Tchaikovsky's Pathetic Symphony." O tempora, O Boston. Liszt and Tchaikovsky—the very composers for the favoring of which our own Philharmonic Orchestra has been so sneeringly scoffed at of late. But the worst is yet to come. The Boston *Transcript* of last Saturday remarked that "the seventh performance of Liszt's 'Faust' symphony in two seasons of the symphony concerts took place yesterday afternoon [the eighth followed on Saturday night], making an unprecedented record in the way of repetitions by *general request.*" Drat these degraded audiences!

Dr. Muck is not by any means the first conductor who has deliberately set himself the task of corrupting musical taste in Boston. Two of his predecessors, Henschel and Nikisch, also featured Liszt. As for New York, the disgraceful record carries us back as far as the days of Carl Bergmann (1855-76). Under him the "Faust" symphony had its first New York performance, on January 30, 1864. His successor, Dr. Leopold Damrosch, though he held the Philharmonic conductorship only one season, subsequently did missionary work for Liszt with his own orchestra. He was a friend and pupil of the great pianist-composer, who dedicated one of his symphonic poems to him.

After him came Theodore Thomas, with whose activity in his behalf Liszt was so much pleased that he wrote him a letter, dated May 27, 1871, in which he thanked him for his friendly efforts and remarked that his compositions need "the sympathetic and intelligent care of the conductor, on account of the many changes of tempo and tone color." The unfortunately too frequent reading-at-sight performances are not sufficient for them. Mediocre music-making is a sin against art; we demand something totally different, namely, the uplift and inspiration of the soul, and cry *Sursum corda!* (Lift up your hearts).

That Anton Seidl, who came next in the Philharmonic hierarchy, adored Liszt and did for him as zealous missionary work as for Wagner, is too well remembered to need dwelling on. Nor is it necessary to recall the fact that it was with Liszt's "Tasso" that the present conductor, Josef Stransky, made his triumphant entry into New York, and that he has given model performances also of Liszt's other symphonic poems, as well as the "Faust" and "Dante" symphonies. It was his admirable reading of these scores that won him the warm friendship among others, of Joseffy, the last and best editor of Liszt's works.

To drop both banter and historic reminiscence, last night's performance of Liszt's immortal work was one of the most enjoyable occasions of the season and the enthusiasm of the audience was as edifying as the magnificent performance under Dr. Muck's bâton. It can not be said that it was finer than any ever given here, for we have had superb interpretations under the great conductors just named. It might even be said that the "Marguerite" movement lacked some of the sensuous charm to which we are accustomed. But the glorious final movement was incomparable, thanks to the coöperation of a chorus such as New York has never heard in this work. It was worthy of the exalted standard of the Boston Symphony Orchestra that it brought down a choir of eighty men all the way to New York to sing less than five minutes in the final chorus. And how they did sing—with a [illegible] equal beauty equal to that of the [illegible] orchestra itself. When, after an hour of orchestra alone, the organ came in, followed by the choir and the exquisitely melodious and expressive tenor solo, the floodgates of emotional sublimity were opened and the music-lovers in the audience trembled with delight. Dr. Muck, with inspired gestures, rose fully to the occasion, the result being a climax such as has seldom awed and overwhelmed a New York audience. Wagner himself, king of climax builders, never excelled Liszt in this final outburst, and—did you notice once more—he remembered Liszt's "Faust" when he composed "Götterdämmerung" and "Parsifal."

A special line is due to Stephen S. Townsend, who trained that choir, and a column might be written in praise of the tenor, Arthur Hackett—a new "find" and a big one—a singer with a splendid voice and style, who sang his very difficult part with the spontaneity of Caruso at his best. Liszt would have wept for joy could he have heard him in this, the most sublimely beautiful product of his creative imagination.

Many in last night's audience doubtless felt like the Boston song writer, William Arms Fisher, who wrote to a friend last Saturday: "I take my hat off before such a masterwork and from now on the name of Liszt has a larger and deeper significance."

The revised version of the orchestration obtained by Dr. Muck in Bayreuth added beauty and expressiveness to the score. It is worth noting that some of the best of these changes had been made by Mr. Stransky without any knowledge of the Bayreuth revision.

om BULLETIN
ldress: Philadelphia, Pa.
ate

BOSTON SYMPHONY

Final Concert of Season With Elena Gerhardt as Soloist

GIVING the fifth and last concert of its thirty-second season in Philadelphia, the Boston Symphony Orchestra appeared before an audience that filled the Academy of Music last evening, presenting, with the assistance of Elena Gerhardt, the German lieder singer, as soloist, a program which opened with the Symphony in D major (K. 385) of Mozart and closed with the Introduction and Bacchanale from Wagner's "Tannhauser," with Brahms' Variations on a Theme of Haydn, Op. 56a, as an intervening number.

The symphony, which Mozart is said to have written in less than a fortnight, has some of the spirit of spontaneity that is one of the chief charms of the ebullient composer, and the orchestra last evening, under Dr. Muck's placid leadership, realized, at least in the presto finale, all that is in it of buoyant beauty. The beginning also was marked by a fair amount of enthusiasm, but there was something of listlessness in the andante and even in the menuetto. This mood quickly vanished with the starting of the last movement, however, and the finale, as aforesaid, was dashingly brilliant and thoroughly exhilarating in the manner of its interpretation.

The Brahms variations, which are not unfamiliar to local audiences, were unfolded with a skill that gave emphasis to the variegated coloring with which Brahms has lavishly elaborated the original Haydn theme, which in itself is comparatively simple. Brahms introduces the theme in plain harmony and then proceeds freely to embellish it with his own ideas, and through eight parts, in contrasted major and minor, he does what he pleases with it. The result throughout is stimulating to the imagination and pleasing to the senses, and in all parts of the orchestra new bits of melody crop out with fascinating gleams of tonal beauty. The work scarcely could have been more beautifully played, the orchestra being quite at its brilliant best. The "Tannhauser" music came as an impressive climax to the program and to the orchestra's season, being given in a manner that fairly thrilled the audience and brought a genuine ovation of applause at the end.

Miss Gerhardt made her third appearance on the Academy of Music stage within the space of four days, as she was the soloist with the Philadelphia Orchestra last Friday afternoon and Saturday evening. But this did not lessen in any degree the cordiality of the reception that she was given last evening. She was heard first in the scena, "My Strength is Spent," from Goetz's opera, "The Taming of the Shrew," which she sang with excellent command and emotional feeling though her voice, which is not of particularly beautiful quality, sounded rather hard in the more dramatic passages. It was in the succeeding group of lieder by Hugo Wolf that Miss Gerhardt was wholly in her element, and these she interpreted with the perfect control and artistic style and finish which characterize her work at its best. The songs were "Der Freund" ("The Friend"), "Verborgenheit" ("Retirement"), and "Er Ist's" ("'Tis Spring"), and of these the second, beginning "Tempt me not, O world, again," was most effective in its revelation of the best qualities of the singer's clear soprano and the refined artistry of her singing, though the spring song, in which the voice part is secondary to the elaborate and melodious orchestration, was received with an enthusiasm that recalled the singer several times to the stage.

om PUBLIC LEDGER
dress: Philadelphia,

DR. MUCK'S ADIEU MOZARTIANLY SAID

Boston Orchestra Heard in a Fine Farewell Program at the Academy

Sharp definition of his likes and dislikes is one of the peculiar virtues of Dr. Karl Muck, and, therefore, secondarily, of the Boston Symphony Orchestra. Last night's concert—the last this season by the scholarly band from the Hub—was singularly happy in most musical choices, and marked with all the mellow splendor of tone that has come to be synonymous with these musicians. But further than that, it fitted into the personality of the conductor, in many instances. So farewell was regretfully felt by his auditors. One parts with the clear, brown beauty of his oboes with a sigh.

Doctor Muck never illumines his talent so clearly as when he elects to play Beethoven or Mozart. The profound, tragic, spiritual recesses of the master of Bonn are as visible to him as the no-less-profound comic spiritual ones of the master of Salzburg. Some cosmic salt in the veins of each finds response in the conduetor. So it is pure delight to hear him read the "Haffner Symphony" as he did last night. This work demands absolute and unsullied sound from the strings. It also demands a cleanness of outline, a fresh and dainty mode of attack. All these qualities it had under the leader's stick. The dashing allegro melted into the grave and precise andante, and then into the charming minuet and the lastbubbling presto with indescribable elegance and detached gusto. The composition was revealed again as a thing all compact of rustic sunlight and "pools more secret than the soul."

It was so gay that it was touching, and so free in impulse that it never passed the bounds of stress. The dancing beat of its measures was admirably brought out by all the choirs. One thought again of Beethoven, of the seventh and eighth symphonies, of shepherd revelry.

There was a sort of salutatory spirit to much else on the program. And there was Elena Gerhardt, who had sung in the same building no later than the previous Saturday night. Like all good music and musicians, it is hard to get too much of Mme. Gerhardt. Last night she was in especially fine voice, even better than when she sang with the Philadelphia Orchestra. For one thing, her upper register had sloughed off the slightly muffled condition that failed to make her otherwise than a great and joyous singer on Friday. Her dramatic sense and her always authentic lyric gift shone as brightly as always. Ordinarily one wishes there were legislation to prevent lieder-singers of her caliber from singing excerpts from operas, generally poor ones. But the scena from Goetz's "Taming of the Shrew" is quite a little gem of sentiment and melody. It was hardly so poignant as the three Wolf songs that followed. There the power and heart-touching inflection of Mme. Gerhardt's organ were made clear in all their warm appeal. Her diction is a marvel in itself.

The Brahms variations, given by Doctor Stokowski earlier in the season, and the Paris version of the "Tannhauser" bacchanale, given by Mr. Damrosch lately, were the other orchestral numbers of the night. It would be false to say that Doctor Muck is at his best in either, though he attacks the former with a gentle authority that is very taking and an attitude of dealing with a tour de force that is almost distressing. How to understand his attitude on Wagner is a little difficult. Here people have been going on all these years, thinking that this inspired and shameful score, "magnificent in sin," was about the last word in its particular volume. For Doctor Muck there is no wild blood, no mounting pulse, no thunder of fleshly trumpets in it at all. No, it is all an exercise in harmony, to be played as slowly as possible at first, and then with an enormous amount of nervous energy that has no savor of an orgy. Venus to him is an agitated and rather frosty person. Frankly the lady is a victim of melodic chilblains. Swinburne would never have recognized her. It must have been a lie—all that gossip about her fondness for the knight. B. D.

n CITIZEN
ress: Brooklyn, N. Y.

LAST SYMPHONY CONCERT.

Splendid Programme Interpreted at Academy of Music.

The last in a series of five philharmonic concerts was given at the Academy of Music last night by the Boston Symphony Orchestra, with von Karl Muck as conductor. The soloist was Josef Mackin, 'cellist.

The performance was in every way in consonance with the outside traditions of the Boston Symphony Orchestra, and for splendor of orchestration and nicety of technique has not been surpassed in Brooklyn this season.

The programme as interpreted was as follows:

Overture, "In the Spring" (Goldmark); concerto for violoncello and orchestra in D minor (Salo), (1) prelude allegro maestoro, (2) intermezzo, (3) introduction, rondo; Symphony No. 3, in E flat major, "Eroica," op. 55 (Beethoven), (1) allegro con brio (E flat major), (2) marcia funebre: adagio assai (C minor), (3) scherzo: allegro vivace (E flat major) trio (E flat major) (4) finale: allegro molto (E flat major).

RECORD
ress: Philadelphia, Pa.
MAR 13 1917

BOSTON ORCHESTRA

End of Local Season With Elena Gerhardt as Soloist.

The fifth and last concert of the Boston Orchestra's thirty-second season in Philadelphia was attended by a "capacity" audience at the Academy of Music, last night. The Mozart D Major Symphony, Brahms' Variations on a Theme by Haydn, and the Introduction and Bacchanale from Wagner's "Tannhaeuser," formed the orchestral portion of the program. As a soloist Dr. Muck presented the distinguished Lieder singer, Elena Gerhardt. She sang first a scene "Die Kraftversagt," from Goetz's "Der Widerspenstigen Zahmung," and later a group of songs by Hugo Wolf, comprising "Der Freund," "Verborgenheit" and "Er Isto."

The Mozart Symphony marked an enjoyable departure from some of the heavier works given by the Boston Orchestra this season, and it seems unnecessary to say the symphony was played with all the beauty of tone and delicacy and grace of execution at the command of the conductor. The Brahms Variations, too, were a pleasure to hear. The long Bacchanale, however, wonderfully as it is was done last night, seemed an anti-climax to a program already lengthy enough. Doubtless many persons enjoy this version of "Tannhaeuser," but there can be no question that the work is most appropriately heard on the operatic stage.

Miss Gerhardt was in superb voice and she thrilled the audience by the variety of expression at her disposal and the wonderful manner in which she interpreted her songs. The beautiful quality of her voice never ceases to appeal, no matter how frequently she is heard. The richness of her low tones and the brilliant yet soft timbre of her high notes makes every kind of song [illegible]

AMERICAN
ss: New York City

TRIUMPH FOR BOSTON ARTISTS

Audience Raised to Wild Pitch of Enthusiasm by Playing of Liszt Symphony.

By MAX SMITH.

Few genuine lovers of music who attended the Boston Symphony Orchestra's fifth and final Thursday evening concert of the season last night in Carnegie Hall are likely to forget the experience. Overwhelming is the only word that approximately describes the sensations which swept over sensitive listeners while absorbing the message of genius translated to them through the medium of the visiting body of players.

In that huge gathering there were other than genuine lovers of music, no doubt, men and women whom the concerts of the men from the Hub have social rather than artistic significance. Else the demonstration at the end of the programme, which was devoted entirely to Liszt's gigantic "Faust" symphony, would have been a riot of enthusiasm instead of an emphatic but deliberate and perfectly polite expression of concerted approval.

It was not only the composer's belated changes and excisions in the orchestration of his greatest work (changes that add conspicuously to brilliancy, the emotional intensity and the dramatic effectiveness of certain passages in the score) which made yesterday's performance by far the most notable, the most thrilling, the most inspiring interpretation of the "Faust" symphony the writer has ever heard here or abroad.

It was the reading of Dr. Muck—a reading that combined exquisite poetic expressiveness with great dramatic intensity and power—and the superb responsiveness of that wonderful instrument under his command which cast into shadow cherished memories of performances under Schuch in Dresden and under Loewe in Munich.

Never, surely, has the Boston Orchestra given a more splendid exhibition of its virtuoso powers than it did on this occasion; and never has Dr. Muck shown more conclusively how unjustly those critics estimate his powers who accuse him of being cold-blooded and metronomic.

This was not playing that aroused admiration solely because of its finish, its euphony, its marvellous clarity and transparency, its unanimity and rhythmical precision. It was playing that set the pulses throbbing—playing bold in outline, masculine, incisive.

Beautifully did the concertmaster, Anton Witek, render the solo passages in the "Gretchen" movement. But he was not the only "soloist" in the ensemble. It seemed as if every man in that masterful combination of musicians were pouring forth his life-blood for the glory of Liszt, and the same might be said of the valiant chorus of men from the Hub, admirably trained to their task by Stephen S. Townsend.

As for Arthur Hacket, who sang the solo tenor part flawlessly in the grandiose finale, "Alles Vergaengliche," Boston may well be proud of him. His is a voice of exceptionally mellow [illegible] timbre

[98]

MORNING TELEGRAPH
New York City
MAR 16 1917

BOSTON SYMPHONY CLOSES ITS SEASON

Last Concert of Thursday Evening Series Pleases Large Audience at Carnegie Hall.

For its last concert of the Thursday evening series, the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, played a "Faust" symphony in three character pictures (after Goethe by Franz), and owing to the length of the composition, there were no other offerings on the program at Carnegie Hall last night.

As explained in the descriptive notes, Dr. Muck in 1912 found the manuscript in Wagner's home in Bayreuth of Liszt's "Faust" symphony, with many penciled changes and additions. They have never been published, and the score was given to Dr. Muck with permission to perform the revised edition should he see fit. It was this version that was heard last night. Faust, Gretchen and Mefistopheles are the three characters which Liszt's music describes. Little need be said of Dr. Muck's interrpetation. Scholarly and masterful as he always is, he seemed to reach even greater heights last night, and so enthusiastic was his audience that he was recalled again and again at the end of the concert, and the orchestra was obliged to acknowledge the applause amid general cheering. Arthur Hacket sang the tenor role satisfactorily, while a chorus prepared by Stephen S. Townsend was pleasing.

At Carnegie Hall to-morrow afternoon the society will give its last Saturday concert, presenting a Brahms Cherubini-Mozart program, and will not be heard here again until next season.

m TIMES
dress: Brooklyn, N. Y.
MAR 17 191
e

LAST BOSTON CONCERT.

Goldmark's Overture and Malkin as Soloist the Features.

The final concert of the Boston Symphony Orchestra at the Academy of Music last night was played to an unusually crowded house. The opening number, the "In the Spring" overture, by Carl Goldmark, was a most fitting introduction. Dr. Muck must be indeed a weather prophet. The composition is unlike any of Goldmark's better-known works. It does not savor of the Orient, and has only the delightful murmurings of the awakening joys of springtime. In the historical notes by Philip Hale one reads with interest a short biography of this composer, of whom the public hears so little, and the large number of his works must have been a surprise to many who know him only as the author of "The Queen of Sheba," "Sakuntala" and "The Country Wedding." His nephew, Reuben Goldmark, of Manhattan, whose symphonic poem, "Samson and Delilah," was given by the Bostons three winters ago, contributed some interesting data on the life of Carl Goldmark for the program readers.

Joseph Malkin, the second 'cellist of the orchestra, was the soloist of the evening, and played without any marked degree of brilliancy a Concerto by Lalio, consisting of three movements, the intermezzo being the most interesting of the group. This he played with more understanding and breadth of tone. It is a pity that for the last concert of the season we could not have heard a 'cellist who would have appealed to us more. Malkin was all that was correct, but he lacked the innate qualities that go to make a great solo artist.

The program closed with Beethoven's Symphony No. 3 in E flat major, known as the "Eroica," Opus 55. Owing to the accentuatedly slow tempo in which Dr. Muck played it, The Scherzo was a delightful contrast, and the finale was played with much gusto, but not in a manner or style to which one is accustomed from the Boston Orchestra.

PUBLIC LEDGER
dress: Philadelphia, Pa.

The last concert of the season of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening, March 12, at 8:15. The program presents no novelty, although the Mozart symphony, which leads it, is one of those least played. It is the symphony in D major, which is No. 385 in Koechel's catalogue. It was composed in the summer of 1782 for the Salzburg merchant, Siegmund Haffner, and is consequently sometimes known as the "Haffner Symphony." The other orchestral numbers will be Brahms's set of variations on a chorale, by Josef Haydn, and the introduction and bacchanale from the first act of the Paris version of "Tannhauser."

The soloist will be Elena Gerhardt, the distinguished soprano, who will sing as her first number the aria, "My Strength Is Spent," from Herman Goetz's opera, "The Taming of the Shrew," and as her second number three songs with orchestra by Hugo Wolf, "Der Freund," "Vorborgenheit" and "Er Ist's." The program, in its proper order, follows:

Symphony in D major, No. 35 (K. 385). Mozart
Aria, "My Strength is Spent," from "The Taming of the Shrew" ..... Goetz
Variations on a Theme by Josef Haydn. Brahms
Three Songs, with Orchestra ..... Hugo Wolf
(a) Der Freund.
(b) Vergorgenheit.
(c) Es Ist's.
Introduction and Bacchanale from Act 1, Paris Version of "Tannhauser" ..... Wagner

om EVENING POST
ldress: New York City
ate

MUSIC AND DRAMA

A Boston Symphony Triumph.

The Thursday night audience of the Boston Symphony Orchestra is a disgrace to the city of New York. At the end of last night's concert it indulged in a regular riot of enthusiasm, standing up, applauding, shouting, making the orchestra get up, recalling the conductor over and over again, and behaving in general like the audience at the close of a Paderewski or Kreisler recital. It was the biggest demonstration ever made since the time when this orchestra began to visit New York.

This would have been all right, of course, if the work performed had been a symphony by Haydn, Mozart, or Brahms, or some other of the compositions of the ruthlessly Teutonic school, which have been so sternly proclaimed as the only proper food for Thursday audiences in New York. But it was not; it was the "Faust" symphony, of the vulgar, cheap, disgusting, satanic Liszt.

What aggravates the situation is that in Boston, too, the audiences of this orchestra have had their taste corrupted by Dr. Muck. Last season, when he produced the same "Faust" symphony, the Boston *Journal* said that "hundreds of enthusiasts couldn't get into the hall at all. There has been nothing like this intense interest over a symphony in Boston in recent years, except at one or two special performances of Tchaikovsky's Pathetic Symphony." O tempora, O Boston. Liszt and Tchaikovsky—the very composers for the favoring of which our own Philharmonic Orchestra has been so sneeringly scoffed at of late. But the worst is yet to come. The Boston *Transcript* of last Saturday remarked that "the seventh performance of Liszt's 'Faust' symphony in two seasons of the symphony concerts took place yesterday afternoon [the eighth followed on Saturday night], making an unprecedented record in the way of repetitions by *general request.*" Drat these degraded audiences!

Dr. Muck is not by any means the first conductor who has deliberately set himself the task of corrupting musical taste in Boston. Two of his predecessors, Henschel and Nikisch, also featured Liszt. As for New York, the disgraceful record carries us back as far as the days of Carl Bergmann (1855-76). Under him the "Faust" symphony had its first New York performance, on January 30, 1864. His successor, Dr. Leopold Damrosch, though he held the Philharmonic conductorship only one season, subsequently did missionar work for Liszt with his own orchestra. He was a friend and pupil of the great pianist-composer, who dedicated one of his symphonic poems to him.

After him came Theodore Thomas, with whose activity in his behalf Liszt was so much pleased that he wrote him a letter, dated May 27, 1871, in which he thanked him for his friendly efforts and remarked that his compositions need "the sympathetic and intelligent care of the conductor, on account of the many changes of tempo and tone color." The unfortunately too frequent reading-at-sight performances are not sufficient for them. Mediocre music-making is a sin against art; we demand something totally different, namely, the uplift and inspiration of the soul, and cry *Sursum corda!* (Lift up your hearts).

That Anton Seidl, who came next in the Philharmonic hierarchy, adored Liszt and did for him as zealous missionary work as for Wagner, is too well remembered to need dwelling on. Nor is it necessary to recall the fact that it was with Liszt's "Tasso" that the present conductor, Josef Stransky, made his triumphant entry into New York, and that he has given model performances also of Liszt's other symphonic poems, as well as the "Faust" and "Dante" symphonies. It was his admirable reading of these scores that won him the warm friendship, among others, of Joseffy, the last and best editor of Liszt's works.

To drop both banter and historic reminiscence, last night's performance of Liszt's immortal work was one of the most enjoyable occasions of the season, and the enthusiasm of the audience was as edifying as the magnificent performance under Dr. Muck's bâton. It cannot be said that it was finer than any ever given here, for we have had superb interpretations under the great conductors just named. It might even be said that the "Marguerite" movement lacked some of the sensuous charm to which we are accustomed. But the glorious final movement was incomparable, thanks to the coöperation of a chorus such as New York has never heard in this work. It was worthy of the exalted standard of the Boston Symphony Orchestra that it brought down a choir of eighty men all the way to New York to sing less than five minutes in the final chorus. And how they did sing—with a [illegible] a tonal beauty equal to that of the [illegible] orchestra itself. When, after an hour of orchestra alone, the organ came in, followed by the choir and the exquisitely melodious and expressive tenor solo, the floodgates of emotional sublimity were opened and the music-lovers in the audience trembled with delight. Dr. Muck, with inspired gestures, rose fully to the occasion, the result being a climax such as has seldom awed and overwhelmed a New York audience. Wagner himself, king of climax builders, never excelled Liszt in this final outburst, and—did you notice once more—he remembered Liszt's "Faust" when he composed "Götterdämmerung" and "Parsifal."

A special line is due to Stephen S. Townsend, who trained that choir, and a column might be written in praise of the tenor, Arthur Hackett—a new "find" and a big one—a singer with a splendid voice and style, who sang his very difficult part with the spontaneity of Caruso at his best. Liszt would have wept for joy could he have heard him in this, the most sublimely beautiful product of his creative imagination.

Many in last night's audience doubtless felt like the Boston song writer, William Arms Fisher, who wrote to a friend last Saturday: "I take my hat off before such a masterwork and from now on the name of Liszt has a larger and deeper significance."

The revised version of the orchestration obtained by Dr. Muck in Bayreuth added beauty and expressiveness to the score. It is worth noting that some of the best of these changes had been made by Mr. Stransky without any knowledge of the Bayreuth revision.

om BULLETIN
ldress: Philadelphia, Pa.
ate

BOSTON SYMPHONY

Final Concert of Season With Elena Gerhardt as Soloist

GIVING the fifth and last concert of its thirty-second season in Philadelphia, the Boston Symphony Orchestra appeared before an audience that filled the Academy of Music last evening, presenting, with the assistance of Elena Gerhardt, the German lieder singer, as soloist, a program which opened with the Symphony in D major (K. 385) of Mozart and closed with the Introduction and Bacchanale from Wagner's "Tannhauser," with Brahms' Variations on a Theme of Haydn, Op. 56a, as an intervening number.

The symphony, which Mozart is said to have written in less than a fortnight, has some of the spirit of spontaneity that is one of the chief charms of the ebullient composer, and the orchestra last evening, under Dr. Muck's placid leadership, realized, at least in the presto finale, all that is in it of buoyant beauty. The beginning also was marked by a fair amount of enthusiasm, but there was something of listlessness in the andante and even in the menuetto. This mood quickly vanished with the starting of the last movement, however, and the finale, as aforesaid, was dashingly brilliant and thoroughly exhilarating in the manner of its interpretation.

The Brahms variations, which are not unfamiliar to local audiences, were unfolded with a skill that gave emphasis to the variegated coloring with which Brahms has lavishly elaborated the original Haydn theme, which in itself is comparatively simple. Brahms introduces the theme in plain harmony and then proceeds freely to embellish it with his own ideas, and through eight parts, in contrasted major and minor, he does what he pleases with it. The result throughout is stimulating to the imagination and pleasing to the senses, and in all parts of the orchestra new bits of melody crop out with fascinating gleams of tonal beauty. The work scarcely could have been more beautifully played, the orchestra being quite at its brilliant best. The "Tannhauser" music came as an impressive climax to the program and to the orchestra's season, being given in a manner that fairly thrilled the audience and brought a genuine ovation of applause at the end.

Miss Gerhardt made her third appearance on the Academy of Music stage within the space of four days, as she was the soloist with the Philadelphia Orchestra last Friday afternoon and Saturday evening. But this did not lessen in any degree the cordiality of the reception that she was given last evening. She was heard first in the scena, "My Strength is Spent," from Goetz's opera, "The Taming of the Shrew," which she sang with excellent command and emotional feeling. Her voice, which is not of particularly beautiful quality, sounded rather well in the more dramatic passages. It was in the succeeding group of lieder by Hugo Wolf that Miss Gerhardt was especially in her element, and these she interpreted with the perfect control and artistic style and finish which characterized her work at its best. The songs were "Der Freund" ("The Friend"), "Verborgenheit" ("Retirement"), and "Er Ist's" ("'Tis Spring"), and of these the second, beginning "Tempt me not, O world, again," was most effective in its revelation of the best qualities of the singer's clear soprano and the refined artistry of her singing, though the spring song, in which the voice part is secondary to the elaborate and melodious orchestration, received with an enthusiasm that called the singer several times to the stage.

om PUBLIC LEDGER
dress: Philadelphia,

DR. MUCK'S ADIEU MOZARTIANLY SAID

Boston Orchestra Heard in a Fine Farewell Program at the Academy

Sharp definition of his likes and dislikes is one of the peculiar virtues of Dr. Karl Muck, and, therefore, secondarily, of the Boston Symphony Orchestra. Last night's concert—the last this season by the scholarly band from the Hub—was singularly happy in most musical choices, and marked with all the mellow splendor of tone that has come to be synonymous with these musicians. But further than that, it fitted into the personality of the conductor, in many instances. So farewell was regretfully felt by his auditors. One parts with the clear, brown beauty of his oboes with a sigh.

Doctor Muck never illumines his talent so clearly as when he elects to play Beethoven or Mozart. The profound, tragic, spiritual recesses of the master of Bonn are as visible to him as the no-less-profound comic spiritual ones of the master of Salzburg. Some cosmic salt in the veins of each finds response in the conduetor. So it is pure delight to hear him read the "Haffner Symphony" as he did last night. This work demands absolute and unsullied sound from the strings. It also demands a cleanness of outline, a fresh and dainty mode of attack. All these qualities it had under the leader's stick. The dashing allegro melted into the grave and precise andante, and then into the charming minuet and the last bubbling presto with indescribable elegance and detached gusto. The composition was revealed again as a thing all compact of rustic sunlight and "pools more secret than the soul."

It was so gay that it was touching, and so free in impulse that it never passed the bounds of stress. The dancing beat of its measures was admirably brought out by all the choirs. One thought again of Beethoven, of the seventh and eighth symphonies, of shepherd revelry.

There was a sort of salutatory spirit to much else on the program. And there was Elena Gerhardt, who had sung in the same building no later than the previous Saturday night. Like all good music and musicians, it is hard to get too much of Mme. Gerhardt. Last night she was in especially fine voice, even better than when she sang with the Philadelphia Orchestra. For one thing, her upper register had sloughed off the slightly muffled condition that failed to make her otherwise than a great and joyous singer on Friday. Her dramatic sense and her always authentic lyric gift shone as brightly as always. Ordinarily one wishes there were legislation to prevent lieder-singers of her caliber from singing excerpts from operas, generally poor ones. But the scena from Goetz's "Taming of the Shrew" is quite a little gem of sentiment and melody. It was hardly so poignant as the three Wolf songs that followed. There the power and heart-touching inflection of Mme. Gerhardt's organ were made clear in all their warm appeal. Her diction is a marvel in itself.

The Brahms variations, given by Doctor Stokowski earlier in the season, and the Paris version of the "Tannhauser" bacchanale, given by Mr. Damrosch lately, were the other orchestral numbers of the night. It would be false to say that Doctor Muck is at his best in either, though he attacks the former with a gentle authority that is very taking and an attitude of dealing with a tour de force that is almost distressing. How to understand his attitude on Wagner is a little difficult. Here people have been going on all these years, thinking that this inspired and shameful score, "magnificent in sin," was about the last word in its particular volume. For Doctor Muck there is no wild blood, no mounting pulse, no thunder of fleshly trumpets in it at all. No, it is all an exercise in harmony, to be played as slowly as possible at first, and then with an enormous amount of nervous energy that has no savor of an orgy. Venus to him is an agitated and rather frosty person. Frankly the lady is a victim of melodic chilblains. Swinburne would never have recognized her. It must have been a lie—all that gossip about her fondness for the knight.

B. D.

n CITIZEN
ress: Brooklyn, N. Y.

LAST SYMPHONY CONCERT.

Splendid Programme Interpreted at Academy of Music.

The last in a series of five philharmonic concerts was given at the Academy of Music last night by the Boston Symphony Orchestra, with von Karl Muck as conductor. The soloist was Josef Mackin, 'cellist.

The performance was in every way in consonance with the outside traditions of the Boston Symphony Orchestra, and for splendor of orchestration and nicety of technique has not been surpassed in Brooklyn this season.

The programme as interpreted was as follows:

Overture, "In the Spring" (Goldmark); concerto for violoncello and orchestra in D minor (Salo), (1) prelude allegro maestoro, (2) intermezzo, (3) introduction, rondo; Symphony No. 3, in E flat major, "Eroica," op. 55 (Beethoven), (1) allegro con brio (E flat major), (2) marcia funebre: adagio assai (C minor), (3) scherzo: allegro vivace (E flat major) trio (E flat major) (4) finale: allegro molto (E flat major).

RECORD
dress: Philadelphia, Pa.
MAR 13 1917

BOSTON ORCHESTRA

End of Local Season With Elena Gerhardt as Soloist.

The fifth and last concert of the Boston Orchestra's thirty-second season in Philadelphia was attended by a "capacity" audience at the Academy of Music, last night. The Mozart D Major Symphony, Brahms' Variations on a Theme by Haydn, and the Introduction and Bacchanale from Wagner's "Tannhaeuser," formed the orchestral portion of the program. As a soloist Dr. Muck presented the distinguished Lieder singer, Elena Gerhardt. She sang first a scene "Die Kraftversagt," from Goetz's "Der Widerspenstigen Zahmung," and later a group of songs by Hugo Wolf, comprising "Der Freund," "Verborgenheit" and "Er Isto."

The Mozart Symphony marked an enjoyable departure from some of the heavier works given by the Boston Orchestra this season, and it seems unnecessary to say the symphony was played with all the beauty of tone and delicacy and grace of execution at the command of the conductor. The Brahms Variations, too, were a pleasure to hear. The long Bacchanale, however, wonderfully as it is was done last night, seemed an anti-climax to a program already lengthy enough. Doubtless many persons enjoy this version of "Tannhaeuser," but there can be no question that the work is most appropriately heard on the operatic stage.

Miss Gerhardt was in superb voice and thrilled the audience by the variety of expression at her disposal and the wonderful manner in which she interpreted her songs. The beautiful quality of her voice never ceases to appeal, no matter how frequently she is heard. The richness of her low tones and the brilliant quality timbre of her high notes makes her a kind of song [illegible]

AMERICAN
ss: New York City

TRIUMPH FOR BOSTON ARTISTS

Audience Raised to Wild Pitch of Enthusiasm by Playing of Liszt Symphony.

By MAX SMITH.

Few genuine lovers of music who attended the Boston Symphony Orchestra's fifth and final Thursday evening concert of the season last night in Carnegie Hall are likely to forget the experience. Overwhelming is the only word that approximately describes the sensations which swept over sensitive listeners while absorbing the message of genius translated to them through the medium of the visiting body of players.

In that huge gathering there were other than genuine lovers of music, no doubt, men and women whom the concerts of the men from the Hub have social rather than artistic significance. Else the demonstration at the end of the programme, which was devoted entirely to Liszt's gigantic "Faust" symphony, would have been a riot of enthusiasm instead of an emphatic but deliberate and perfectly polite expression of concerted approval.

It was not only the composer's belated changes and excisions in the orchestration of his greatest work (changes that add conspicuously to brilliancy, the emotional intensity and the dramatic effectiveness of certain passages in the score) which made yesterday's performance by far the most notable, the most thrilling, the most inspiring interpretation of the "Faust" symphony the writer has ever heard here or abroad.

It was the reading of Dr. Muck—a reading that combined exquisite poetic expressiveness with great dramatic intensity and power—and the superb responsiveness of that wonderful instrument under his command which cast into shadow cherished memories of performances under Schuch in Dresden and under Loewe in Munich.

Never, surely, has the Boston Orchestra given a more splendid exhibition of its virtuoso powers than it did on this occasion; and never has Dr. Muck shown more conclusively how unjustly those critics estimate his powers who accuse him of being cold-blooded and metronomic.

This was not playing that aroused admiration solely because of its finish, its euphony, its marvellous clarity and transparency, its unanimity and rhythmical precision. It was playing that set the pulses throbbing—playing bold in outline, masculine, incisive.

Beautifully did the concertmaster, Anton Witek, render the solo passages in the "Gretchen" movement. But he was not the only "soloist" in the ensemble. It seemed as if every man in that masterful combination of musicians were pouring forth his life-blood for the glory of Liszt, and the same might be said of the valiant chorus of men from the Hub, admirably trained to their task by Stephen S. Townsend.

As for Arthur Hacket, who sang the solo tenor part flawlessly in the grandiose finale, "Alles Vergaengliche," Boston may well be proud of him. His is a voice of exceptionally mellow and [illegible] timbre,

[98]

EVENING SUN
s: New York City
MAR 16 19

From the first grim chain of dissonances to the ecstatic Chorus Mysticus which ended it, the rendition of the Liszt "Faust Symphony" by the Boston orchestra last night was a revelation of music magnificent. Beyond all the statutes and limitations of invidious comparison it was by far the greatest piece of playing which Carnegie Hall has heard this year.

Short as it seemed—it lasted scarcely all of the hour and twenty-five minutes which the programme allotted it—it was the only selection which Dr. Muck had made for this last concert of the Boston Symphony's Thursday evening series. It was enough, however, to arouse the usually staid audience to a pitch of enthusiasm which would not let up until a full ten minutes had gone by in energetic clapping, and until the last New Englander had fled the stage.

The "Faust Symphony," with its three character studies of Faust, Gretchen and Mephistopheles—the first so troubled and intensive, the second so tender, the third so demoniacally ironic—offers a scope and variety to test the virtuosity of any orchestra. If the second movement—the Gretchen—did not measure up to the other two in effectiveness it was undoubtedly because it was less fitted to the Bostons' aims and style. There can be no fault found w[illegible] it, however; it was played wit[illegible] the customary disciplin[illegible] which bring that orchestr[illegible] the top notch below absolu[illegible]ection. And as for the other t[illegible] novements, it is hard to imagine t[illegible] having been played with a s[illegible] evidence of power, control and [illegible]r genius since the day when Lis[illegible] himself conducted its first performanc[illegible] Weimar in 1857. Certainly it was the Boston Symphony at its noblest.

The chorus, whose introduction Liszt had to suffer for in bitterest and most sarcastic criticism, was sung last night by an aggregation especially imported from the orchestra's home city. The tenor was Arthur Hackett, whose solo work with the "Ewig Weibliche" beauties gave proof of a voice clear and sweet. The whole vocal display, for that matter, was worthy of the remarkable orchestral performance. It is hard not to overindulge in superlatives when superlatives are all that will serve for adequate description. It was an evening to remain in the musical memory for years to come.

Just where Liszt received his inspiration for this pictorial symphony will always be a matter of biographical curiosity. It is inscribed "after Goethe," of course, and dedicated to Berlioz; but is is doubtful whether he went either to the poet direct or to the composer of "The Damnation of Faust" for his idea of the three characters. Ary Scheffer's paintings of Faust and Grete are usually named, but it would be interesting for those who are acquainted with Heine's letters and notes on contemporary Berlin life to turn to his telling of the art exhibition which first showed these Ary Scheffer pictures to the public. Heine was disgusted with them; complained that they w[illegible]e having an unwarranted popularity, and that Gretchen's face had the con[illegible]plexion of toilet soap!

through her choice of selections, which failed to make that strong appeal of which she is capable.

In Miss Gerhardt's Beethoven and Mahler numbers last week conscientiously as they were interpreted, neither section gave the audience the opportunity of thoroughly enjoying her richly melodious voice, or her mental qualities that have made her the most finished of all the lieder singers. The Hugo Wolf numbers afforded such an opportunity, and the brilliant operatic aria showed her the artist of wide accomplishments.

Flowing Mozart Melody.

Mozart's Symphony in D major is beautifully harmonious from the first to the last note. It never rises to any great height of brilliance, but it is inspiring in its flow of simple melody, its adorable spontaneity and its classic architectural structure. It needs no thought as to its meaning, for it is all simply expressed in its flood of harmonious passages. It has its strongest appeal in its andante movement, in which is repeated over and over again one of the most attractive of symphonic themes.

The symphony was beautifully presented. Dr. Muck and the orchestra gave it a smooth and careful reading, and that is all that is necessary in a Mozart Symphony. With marvelous uniformity the four movements were played, and with that graduating rise and fall of tone, so striking in all the works of this character as conducted by Dr. Muck.

Concert's Brilliant Ending.

The conductor found his moments for brilliancy of tone in several of the Brahms Variations, and made them emphatic, but it was in the final dash of the striking Bacchanale music from "Tannhauser" that both the director and his men rose to the height of brilliant playing that sent the audience away in a most delightful frame of mind, and with a memory of nothing more attractive in the way of an orchestral offering heard here this season.

The announced dates of the Boston Symphony concerts for next season are November 5, December 3, January 7, and February and March 11.

n NORTH AMERICAN
ress: Philadelphia, Pa.

BOSTON ORCHESTRA ENDS SEASON HERE

Fifth Concert by Dr. Muck's Players Is Not Best of Year

SOME NUMBERS FINE

Soloist Gerhardt in Fine Voice in Wolf's 'Er Ist's' Particularly

THE Boston Symphony Orchestra brought its season here to a close last evening with the fifth concert in the Academy of Music.

For this final performance Dr. Karl Muck had chosen Mozart's symphony in D major and presented as his soloist Elena Gerhardt, who captured her audience with her first note in the scene from "The Taming of the Shrew," the exquisite song, "Die Kraft Versagt," only to raise it to even higher enthusiasm in her later number, three songs by Hugo Wolf.

Her voice was in perfect condition and she carried it triumphantly thru the final outburst of instruments in Wolf's "Er ist's," a no light test for even a strong contralto. She was at her best, however, in the song "Verborgenheit."

The symphony was given with the finish and precision expected of the Boston orchestra. The other numbers, Brahms' variations on a theme of Joseph Haydn, and the introduction and bacchanale from "Tannhauser," the slow and solemn opening of the familiar "Pilgrim Chorus," turned with its usual sharp contrast into the bacchanalian music of the "Venus Mountain," and the orchestra probably never did that peculiarly Wagnerian motive better.

The concert was not the best that Doctor Muck's organization has given here this year, but this last number on the program was on a par with anything given.

ESS
ress: Philadelphia, Pa.
MAR 18 19

LAST CONCERT OF BOSTON SYMPHONY

Season Closes Brilliantly with Varied Program, Including Mozart Symphony.

PROGRAM.

Symphony in D Major.....Mozart
Aria, "My Strength Is Spent," from "The Taming of the Shrew".....Goetz
Variations on a Theme of Haydn..Brahms
Three Songs with Orchestra....Hugo Wolf
a. Der Freund.
b. Verborgenheit.
c. Er Ist's.
Introduction and Bacchanale from Act I, Paris Version of "Tannhauser"...Wagner
Conductor ..... Dr. Karl Muck
Soloist .....Elena Gerhardt

The season of the Boston Symphony Orchestra was brought to a brilliant closing at the Academy of Music last evening. The concert was striking in its program, and was the best of the season. This has reference especially to its variety. All of the concerts were on that high plane of excellence characteristic of the Boston Orchestra, but at each previous concert this year there has been a jarring note, either in the way of a reintroduced soloist or composition following a very brief lapse, which should have been avoided in an all too brief season.

This last concert brought another very close reappearance in Elena Gerhardt as the soloist, who was the soloist with our own Philadelphia Orchestra at its two concerts at the end of last week. It was not as regrettable as it might appear, in that Miss Gerhardt is a singer of such fine accomplishments, and her appearance with the Philadelphia Orchestra was in no way satisfying

VENING JOURNAL
New York City
MAR 16 19

BOSTON BAND IN LISZT'S 'FAUST' SYMPHONY

Out of some strange inner counsel of Lisztian perfection, Dr. Karl Muck, director of the usually pleasant ministration of the Boston Orchestra, evolved the idea of presenting New York with the Hungarian's "Faust" symphony, revised but uncurtailed, entire, complete in all its unrelieved extension. The visitation was last evening, the place Carnegie Hall and the occasion, somewhat unfortunately, the final Thursday concert of the season.

One is informed that the symphony was previously offered in the orchestra's basic habitat and that the experience of audiences in what a wit has called "blue Boston" has shown that this ultra-manifestation of Liszt was "quite sufficient for one concert." The symphony last evening lasted for some only slightly interrupted seventy-five minutes. One imagines that New York may improve on Boston's verdict and add that the "Faust" symphony is considerably more than quite sufficient for almost any number of concerts.

Not that Dr. Muck and the Boston Orchestra did not do a great many interesting things. They did—interesting enough to make Liszt's "Faust" interesting for a time; but not for all the time. And not for seventy-five minutes on end. Even Wagner did not attempt that much without moving figures in the flesh and the rest of the stage diversion.

One of the interesting things Dr. Muck did was to make Liszt speak with about as much dignity as it seems possible for this prince of fustian to attain. Dr. Muck lent Liszt's bombast a certain sort of eloquence, gave his pomposities of gesture emphasis and even sweep of movement, and the whole loyally and sympathetically gathered about the nude and unashamed commonplaces the careful tatters of intelligible purpose.

Another of the interesting things Dr. Muck and his men did was to make quite plain—what has been set forth in and out of season in this place—that Richard Strauss and his followers not only are the lineal but also the literal-minded musical descendants of the orchestrated Abbe. Incidently, it was likewise plain that Hector Berlioz, the dedicatee in re the "Faust" symphony, was quite properly so. Berlioz is the father of them all not excepting even the greater Richard.

But in spite of the innumerably admirable things accomplished by Dr. Muck and the men of the Boston Orchestra—rarely have even the played with such truly superb virtuosity—one could not come to believe either in Liszt's Faust or in his Gretchen. His Faust is only George Moore's City clerk off on his Saturday night "devilment." And his Gretchen smells of bread and butter and has crumbs at the corners of her mouth. In truth, the whole Teutonic appropriation of the Faust legend—the Gallic may be left out of consideration for the moment—makes of it a piece of sentimentalism.

It may be necessary to say it with bowed head, since one is falling foul of Goethe, but it is still necessary to say it—Goethe himself, with his "Ewig-Weibliche zieht uns hinan" was enunciating a piece of sentimentalism. It was in the air in the mid-nineteenth century and he could no more help giving it expression than he could help breathing. But, other times, other sentimentalisms. We have our own, but they have nothing to do with Faust. For the Faust legend, one prefers the Anglo-Saxon of Christopher Marlowe, which is grim seventeenth century romance.

Liszt makes a deal of fuss of the "Ewig-Weibliche zieht uns hinan," which is quite natural to the sentimental Abbe. He makes a chorus of it, and a tenor solo and an organ and a harp. He was continuously incapable of getting onward and upward without an organ and a harp. They were his ladder of the celestial. But his last movement—the "Mephistophedes" movement—is far more interesting before he begins to climb. Before the ascent, we have Liszt more amazingly modern, more Richard Straussian than Richard, the Hero, or Richard through the Owlglass. Liszt in his Walpurgis Nacht orgy is orchestrally wholly entrancing. And the men from Boston performed an orgy of orchestral perfection in translating him.

The chorus that wound up this final movement with Liszt's vocal setting of the "Ewig-Weibliche" was that of the Chorale Music Society of Boston which last night proved itself to be a better chorus than New York has heard since the Mendelssohn Choir of Toronto, sang here. It was remarkably well trained by Stephen S. Townsend, its leader, and, also, probably by Dr. Muck. The tenor solo, which requires some good singing of sustained phrases, was done by Arthur Hackett. He sang with a voice of sufficient power, excellently handled and displayed intelligence throughout what he had to do.

RECORD
s: Philadelphia, Pa.
1 1 10

BOSTON SYMPHONY CLOSING CONCERT

Elena Gerhardt to Be the Soloist—Hans Kindler With Philadelphia Orchestra.

MATINEE MUSICAL CLUB

Schmidt Quartet to Play—Sonneck's Illustrated Talk—Nicholas Douty Recital.

—The last concert of the season of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The program presents no novelty, although the Mozart Symphony, which leads, is one of those least played. It is the symphony in D major which is No. 385 in Koechel's catalog, and composed in the summer of 1782 for the Salzburg merchant, Siegmund Haffner. It is sometimes known as the "Haffner Symphony." The other orchestral offerings will be Brahms' set of variations on a chorale by Josef Haydn and the introduction and Bacchanale from the first act of the Paris version of "Tannhaeuser." The soloist will be Elena Gerhardt, soprano, who will sing the aria, "My Strength is Spent," from Herman Goetz's opera, "The Taming of the Shrew," and three songs with orchestra by Hugo Wolf, "Der Freud," "Verborgenheit" and "Er ist's."

ELENA GERHARDT.

* * *

om HERALD OKLYN EDIT
ddress: New York City
ate

Orchestral music is sometimes not appreciated to the fullest by auditors who are not skilled musicians, because they do not have a full understanding of the various numbers. To overcome this condition to an extent and to permit all the hearers to enjoy every minute of the Boston Symphony concerts the Brooklyn Institute has a lecture recital preceding each concert of the series, in which an authority on music interprets the numbers the orchestra will play.

Next Friday the last of the Boston Symphony concerts for the season will be heard, and on the afternoon preceding, at four o'clock, Professor Hamilton C. Macdougall, head of the department of music at Wellesley, will give the explanatory lecture recital. Professor Macdougall is known in the musical world for his work both as an organist and as an instructor. He has had an unusually thorough musical education under skilled instructors, is the author of various authoritative treatises on musical subjects, text books for classes and several anthems and is a frequent contributor to musical journals. Professor Macdougall will take up the programme of the Boston Symphony concert in detail and will analyze and interpret the various movements of the selections to be rendered, giving a complete understanding of the numbers that will add much to one's enjoyment of the concert.

On Friday evening the soloist will be Joseph Malkin, the admirable 'cellist of the Boston Symphony Orchestra, who will be heard here for the first time. Mr. Malkin, up to the outbreak of the war, was one of the great 'cello virtuosi of Europe and had lived for several years in Berlin where he was a most important figure in the world of music. Being a Russian, it was necessary for him to leave Germany and the Boston Symphony Orchestra was fortunate enough to obtain his services. He will play the ever beautiful concerto in D minor by the Frenchman, Edouard Lalo. The orchestral numbers will be the brilliant overture of Goldmark, "In the

—Photo by Campbell Studios.

Spring," and Beethoven's "Heroica" symphony.

n PUBLIC LEDGER
ress: Philadelphia, P
nd
artis MAR 13 19

BOSTON SYMPHONY, WITH GERHARDT

Dr. Karl Muck Gives the Last and the Best of the Series of Five

PROGRAM

Symphony in D (K. 385).....Mozart
Aria, "Die Kraft Versagt," from "Der Widerspenstigen Zähmung".....Goetz
Variations on a Haydn Theme.....Brahms
Three songs—(a) "Der Freund," (b) "Verborgenheit," (c) "Er ist's".....Wolf
Introduction and Bacchanale, from "Tannhaeuser".....Wagner

The Boston Symphony Orchestra gave the final concert in its series of five to the filled Academy last evening, and the audience seemed to find it the most enjoyable of Doctor Muck's offerings this season. Never has the aristocracy of the tone of the first violins, its fineness and its finesse, appeared to happier advantage. The Mozart Symphony abounded in vivid contrasts of light and shade, of stress and sudden withdrawal, of lyric momentum and of delicately etched alto relievo. Mozart by the very clarity of form and substance demands faultless execution, and the reading last night in its refinement sacrificed nothing of the joyous spirit associated with the muse of the composer.

The Brahms variations, without an arid interval, unfolded new loveliness of cadence and sequence at every turn, particularly in the episode that gives the descending tripping scale as of an old-time dance to those hauntingly beautiful violins, and in the fullness of voice of the final variation. The last number was the Introduction and Bacchanale from "Tannhaeuser," wherein the brasses, led by the majestic tuba, intoned effectually the pilgrims' stately processional, and the frenzied ecstasy of the revelers was masterfully presented in the racing strings that were as undulations of running waves of fire.

Elena Gerhardt was the soloist. She had left the same stage with our own orchestra only forty-eight hours before, and she maintained last evening her distinguished prestige as a lieder singer in songs as well fitted to her lyric gift as those of the earlier appearance. The dramatic declamation made the music of Goetz impressive, and each of the songs of Wolf was a masterpiece of subtle interpretation. The great "Verborgenheit" and the rapturous "Er ist's" seemed to possess every fiber of the singer's being, and her passionate intensity proved communicative. She gave another object lesson of the truth that the only sort of art that counts is the sort that sincerely transports and inflames the artist first of all.

E. L. W.

om POST
ldress: Washington, D. C.
ate

BOSTON ORCHESTRA DELIGHTS HEARERS

Elena Gerhardt Sings Beethoven Group With Feeling.

The Boston Symphony Orchestra was heard for the last time this season at the National Theater yesterday afternoon, in a pretentious all-German program, with the exception of the Russian Borodin.

The program opened with the mighty "Jupiter" symphony of Mozart. Unequaled in dignity and loftiness of composition, full of breadth and igor, Dr. Muck read into the score all the characteristic attributes of Olympian heights where he himself—musically speaking—seems to dwell.

A little lacking in the tender melodiousness that usually is part and parcel of Mozart's writings, his last symphony does not moe the heart as some of its predecessors, but it is not entirely without human interest. The allegro is bold in character at times, the andante highly expressive, the minuet charming in its gayety, freshness and elasticity of movement.

The finale is the masterpiece of the symphony, with its collossal figures of counterpoint, combined with graceful and fanciful motives.

Goldmark's "Spring Overture" displayed much of the composer's mastery of orchestral technique, and the colorful and characteristic "On the Steppes of Middle Asia," Borodine, gave a touch of Oriental realism to a program rather weighty in its classic dignity.

Elena Gerhardt never sang better rich vocal endowments of tonal warmth, intense feeling, finished phrasing and dramatic accentuation were admirally displayed in the Beethoven group of songs and the Wolf series. Full of vibrant human sentiment, superb examples of vocal compositions, Mme. Gerhardt presenter them all with the preeminent distinction that hes gained for her one of the foremost places among the world's leading singers.

The orchestration, in particular, of Wolf's "Er Ist's"—a song of spring—is one of the most wonderful accompaniments ever heard, also radiated the jubilation of nature and sounded the songs of a thousand birds. It deserved the tremendous applause it received.

[99]

EVENING SUN
s: New York City
MAR 16 19

From the first grim chain of dissonances to the ecstatic Chorus Mysticus which ended it, the rendition of the Liszt "Faust Symphony" by the Boston orchestra last night was a revelation of music magnificent. Beyond all the statutes and limitations of invidious comparison it was by far the greatest piece of playing which Carnegie Hall has heard this year.

Short as it seemed—it lasted scarcely all of the hour and twenty-five minutes which the programme allotted it—it was the only selection which Dr. Muck had made for this last concert of the Boston Symphony's Thursday evening series. It was enough, however, to arouse the usually staid audience to a pitch of enthusiasm which would not let up until a full ten minutes had gone by in energetic clapping, and until the last New Englander had fled the stage.

The "Faust Symphony," with its three character studies of Faust, Gretchen and Mephistopheles—the first so troubled and intensive, the second so tender, the third so demoniacally ironic—offers a scope and variety to test the virtuosity of any orchestra. If the second movement—the Gretchen—did not measure up to the other two in effectiveness it was undoubtedly because it was less fitted to the Bostons' aims and style. There can be no fault found w[illegible] it, however; it was played wit[h] the customary disciplin[e] which bring that orchestra to the top notch below absolut[e] perfection. And as for the other t[wo] movements, it is hard to imagine t[hem] having been played with a s[ense] evidence of power, control and [the] genius since the day when Lis[zt] himself conducted its first performance at Weimar in 1857. Certainly it was the Boston Symphony at its noblest.

The chorus, whose introduction Liszt had to suffer for in bitterest and most sarcastic criticism, was sung last night by an aggregation especially imported from the orchestra's home city. The tenor was Arthur Hackett, whose solo work with the "Ewig Weibliche" beauties gave proof of a voice clear and sweet. The whole vocal display, for that matter, was worthy of the remarkable orchestral performance. It is hard not to overindulge in superlatives when superlatives are all that will serve for adequate description. It was an evening to remain in the musical memory for years to come.

Just where Liszt received his inspiration for this pictorial symphony will always be a matter of biographical curiosity. It is inscribed "after Goethe," of course, and dedicated to Berlioz; but is is doubtful whether he went either to the poet direct or to the composer of "The Damnation of Faust" for his idea of the three characters. Ary Scheffer's paintings of Faust and Grete are usually named, but it would be interesting for those who are acquainted with Heine's letters and notes on contemporary Berlin life to turn to his telling of the art exhibition which first showed these Ary Scheffer pictures to the public. Heine was disgusted with them; complained that they w[ere] having an unwarranted popularity, and that Gretchen's face had the com[plexion] of toilet soap!

n [illegible] ESS
ress: Philadelphia, Pa.

LAST CONCERT OF BOSTON SYMPHONY

Season Closes Brilliantly with Varied Program, Including Mozart Symphony.

PROGRAM.

Symphony in D Major.....Mozart
Aria, "My Strength Is Spent," from "The Taming of the Shrew".....Goetz
Variations on a Theme of Haydn..Brahms
Three Songs with Orchestra....Hugo Wolf
a. Der Freund.
b. Verborgenheit.
c. Er Ist's.
Introduction and Bacchanale from Act I, Paris Version of "Tannhauser"...Wagner
Conductor ..... Dr. Karl Muck
Soloist .....Elena Gerhardt

The season of the Boston Symphony Orchestra was brought to a brilliant closing at the Academy of Music last evening. The concert was striking in its program, and was the best of the season. This has reference especially to its variety. All of the concerts were on that high plane of excellence characteristic of the Boston Orchestra, but at each previous concert this year there has been a jarring note, either in the way of a reintroduced soloist or composition following a very brief lapse, which should have been avoided in an all too brief season.

This last concert brought another very close reappearance in Elena Gerhardt as the soloist, who was the soloist with our own Philadelphia Orchestra at its two concerts at the end of last week. It was not as regrettable as it might appear, in that Miss Gerhardt is a singer of such fine accomplishments, and her appearance with the Philadelphia Orchestra was in no way satisfying through her choice of selections, which failed to make that strong appeal of which she is capable.

In Miss Gerhardt's Beethoven and Mahler numbers last week, conscientiously as they were interpreted, neither section gave the audience the opportunity of thoroughly enjoying her richly melodious voice, or her mental qualities that have made her the most finished of all the lieder singers. The Hugo Wolf numbers afforded such an opportunity, and the brilliant operatic aria showed her the artist of wide accomplishments.

Flowing Mozart Melody.

Mozart's Symphony in D major is beautifully harmonious from the first to the last note. It never rises to any great height of brilliance, but it is inspiring in its flow of simple melody, its adorable spontaneity and its classic architectural structure. It needs no thought as to its meaning, for it is all simply expressed in its flood of harmonious passages. It has its strongest appeal in its andante movement, in which is repeated over and over again one of the most attractive of symphonic themes.

The symphony was beautifully presented. Dr. Muck and the orchestra gave it a smooth and careful reading, and that is all that is necessary in a Mozart Symphony. With marvelous uniformity the four movements were played, and with that graduating rise and fall of tone, so striking in all the works of this character as conducted by Dr. Muck.

Concert's Brilliant Ending.

The conductor found his moments for brilliancy of tone in several of the Brahms Variations, and made them emphatic, but it was in the final dash of the striking Bacchanale music from "Tannhauser" that both the director and his men rose to the height of brilliant playing that sent the audience away in a most delightful frame of mind, and with a memory of nothing more attractive in the way of an orchestral offering heard here this season.

The announced dates of the Boston Symphony concerts for next season are November 5, December 3, January 7, and February and March 11.

m NORTH AMERICAN
ldress: Philadelphia, Pa.

BOSTON ORCHESTRA ENDS SEASON HERE

Fifth Concert by Dr. Muck's Players Is Not Best of Year

SOME NUMBERS FINE

Soloist Gerhardt in Fine Voice in Wolf's 'Er Ist's' Particularly

THE Boston Symphony Orchestra brought its season here to a close last evening with the fifth concert in the Academy of Music.

For this final performance Dr. Karl Muck had chosen Mozart's symphony in D major and presented as his soloist Elena Gerhardt, who captured her audience with her first note in the scene from "The Taming of the Shrew," the exquisite song, "Die Kraft Versagt," only to raise it to even higher enthusiasm in her later number, three songs by Hugo Wolf.

Her voice was in perfect condition and she carried it triumphantly thru the final outburst of instruments in Wolf's "Er ist's," a no light test for even a strong contralto. She was at her best, however, in the song "Verborgenheit."

The symphony was given with the finish and precision expected of the Boston orchestra. The other numbers, Brahms' variations on a theme of Joseph Haydn, and the introduction and bacchanale from "Tannhauser," the slow and solemn opening of the familiar "Pilgrim Chorus," turned with its usual sharp contrast into the bacchanalian music of the "Venus Mountain," and the orchestra probably never did that peculiarly Wagnerian motive better.

The concert was not the best that Doctor Muck's organization has given here this year, but this last number on the program was on a par with anything given.

VENING JOURNAL
New York City
MAR 16 1917

BOSTON BAND IN LISZT'S 'FAUST' SYMPHONY

Out of some strange inner counsel of Lisztian perfection, Dr. Karl Muck, director of the usually pleasant ministration of the Boston Orchestra, evolved the idea of presenting New York with the Hungarian's "Faust" symphony, revised but uncurtailed, entire, complete in all its unrelieved extension. The visitation was last evening, the place Carnegie Hall and the occasion, somewhat unfortunately, the final Thursday concert of the season.

One is informed that the symphony was previously offered in the orchestra's basic habitat and that the experience of audiences in what a wit has called "blue Boston" has shown that this ultra-manifestation of Liszt was "quite sufficient for one concert." The symphony last evening lasted for some only slightly interrupted seventy-five minutes. One imagines that New York may improve on Boston's verdict and add that the "Faust" symphony is considerably more than quite sufficient for almost any number of concerts.

Not that Dr. Muck and the Boston Orchestra did not do a great many interesting things. They did—interesting enough to make Liszt's "Faust" interesting for a time; but not for all the time. And not for seventy-five minutes on end. Even Wagner did not attempt that much without moving figures in the flesh and the rest of the stage diversion.

One of the interesting things Dr. Muck did was to make Liszt speak with about as much dignity as it seems possible for this prince of fustian to attain. Dr. Muck lent Liszt's bombast a certain sort of eloquence, gave his pomposities of gesture emphasis and even sweep of movement, and the whole loyally and sympathetically gathered about the nude and unashamed commonplaces the careful tatters of intelligible purpose.

Another of the interesting things Dr. Muck and his men did was to make quite plain—what has been set forth in and out of season in this place—that Richard Strauss and his followers not only are the lineal but also the literal-minded musical descendants of the orchestrated Abbe. Incidently, it was likewise plain that Hector Berlioz, the dedicatee in re the "Faust" symphony, was quite properly so. Berlioz is the father of them all not excepting even the greater Richard.

But in spite of the innumerably admirable things accomplished by Dr. Muck and the men of the Boston Orchestra—rarely have even they played with such truly superb virtuosity—one could not come to believe either in Liszt's Faust or in his Gretchen. His Faust is only George Moore's City clerk off on his Saturday night "devilment." And his Gretchen smells of bread and butter and has crumbs at the corners of her mouth. In truth, the whole Teutonic appropriation of the Faust legend—the Gallic may be left out of consideration for the moment—makes of it a piece of sentimentalism.

It may be necessary to say it with bowed head, since one is falling foul of Goethe, but it is still necessary to say it—Goethe himself, with his "Ewig-Weibliche zieht uns hinan" was enunciating a piece of sentimentalism. It was in the air in the mid-nineteenth century and he could no more help giving it expression than he could help breathing. But, other times, other sentimentalisms. We have our own, but they have nothing to do with Faust. For the Faust legend, one prefers the Anglo-Saxon of Christopher Marlowe, which is grim seventeenth century romance.

Liszt makes a deal of fuss of the "Ewig-Weibliche zieht uns hinan," which is quite natural to the sentimental Abbe. He makes a chorus of it, and a tenor solo and an organ and a harp. He was continuously incapable of getting onward and upward without an organ and a harp. They were his ladder of the celestial. But his last movement—the "Mephistopheles" movement—is far more interesting before he begins to climb. Before the ascent, we have Liszt more amazingly modern, more Richard Straussian than Richard the Hero, or Richard through the Owlglass. Liszt in his Walpurgis Nacht orgy is orchestrally wholly entrancing. And the men from Boston performed an orgy of orchestral perfection in translating him.

The chorus that wound up this final movement with Liszt's vocal setting of the "Ewig-Weibliche" was that of the Chorale Music Society of Boston, which last night proved itself to be a better chorus than New York has heard since the Mendelssohn Choir of Toronto, sang here. It was remarkably well trained by Stephen S. Townsend, its leader, and, also, probably, by Dr. Muck. The tenor solo, which requires some good singing of sustained phrases, was done by Arthur Hackett. He sang with a voice of sufficient power, excellently handled and displayed intelligence throughout what he had to do.

RECORD
s: Philadelphia, Pa.
MAR 1 1 1917

BOSTON SYMPHONY CLOSING CONCERT

Elena Gerhardt to Be the Soloist—Hans Kindler With Philadelphia Orchestra.

MATINEE MUSICAL CLUB

Schmidt Quartet to Play—Sonneck's Illustrated Talk—Nicholas Douty Recital.

—The last concert of the season of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening. The program presents no novelty, although the Mozart Symphony, which leads, is one of those least played. It is the symphony in D major which is No. 385 in Koechel's catalog, and composed in the summer of 1782 for the Salzburg merchant, Siegmund Haffner. It is sometimes known as the "Haffner Symphony." The other orchestral offerings will be Brahms' set of variations on a chorale by Josef Haydn and the introduction and Bacchanale from the first act of the Paris version of "Tannhaeuser." The soloist will be Elena Gerhardt, soprano, who will sing the aria, "My Strength is Spent," from Herman Goetz's opera, "The Taming of the Shrew," and three songs with orchestra by Hugo Wolf, "Der Freud," "Verborgenheit" and "Er ist's."

ELENA GERHARDT.

* * *

rom HERALD OKLYN EDIT
ddress: New York City
ate

Orchestral music is sometimes not appreciated to the fullest by auditors who are not skilled musicians, because they do not have a full understanding of the various numbers. To overcome this condition to an extent and to permit all the hearers to enjoy every minute of the Boston Symphony concerts the Brooklyn Institute has a lecture recital preceding each concert of the series, in which an authority on music interprets the numbers the orchestra will play.

Next Friday the last of the Boston Symphony concerts for the season will be heard, and on the afternoon preceding, at four o'clock, Professor Hamilton C. Macdougall, head of the department of music at Wellesley, will give the explanatory lecture recital. Professor Macdougall is known in the musical world for his work both as an organist and as an instructor. He has had an unusually thorough musical education under skilled instructors, is the author of various authoritative treatises on musical subjects, text books for classes and several anthems and is a frequent contributor to musical journals. Professor Macdougall will take up the programme of the Boston Symphony concert in detail and will analyze and interpret the various movements of the selections to be rendered, giving a complete understanding of the numbers that will add much to one's enjoyment of the concert.

On Friday evening the soloist will be Joseph Malkin, the admirable 'cellist of the Boston Symphony Orchestra, who will be heard here for the first time. Mr. Malkin, up to the outbreak of the war, was one of the great 'cello virtuosi of Europe. He had lived for several years in Berlin before he was a most important figure in the world of music. Being a Russian, it became necessary for him to leave Germany. The Boston Symphony Orchestra was quick enough to obtain his services, and will play the ever beautiful concerto by the Frenchman, Edouard [illegible] The orchestral numbers will be the overture of Goldmark, "In the

—Photo by Campbell Studios.

Beethoven's "Heroica" sym-

n PUBLIC LEDGER
ress: Philadelphia, P
and
artis MAR 13 19

BOSTON SYMPHONY, WITH GERHARDT

Dr. Karl Muck Gives the Last and the Best of the Series of Five

PROGRAM

Symphony in D (K. 385).....Mozart
Aria, "Die Kraft Versagt," from "Der Widerspenstigen Zaehmung".....Goetz
Variations on a Haydn Theme.....Brahms
Three songs—(a) "Der Freund," (b) "Verborgenheit," (c) "Er ist's".....Wolf
Introduction and Bacchanale, from "Tannhaeuser".....Wagner

The Boston Symphony Orchestra gave the final concert in its series of five to the filled Academy last evening, and the audience seemed to find it the most enjoyable of Doctor Muck's offerings this season. Never has the aristocracy of the tone of the first violins, its fineness and its finesse, appeared to happier advantage. The Mozart Symphony abounded in vivid contrasts of light and shade, of stress and sudden withdrawal, of lyric momentum and of delicately etched alto relievo. Mozart by the very clarity of form and substance demands faultless execution, and the reading last night in its refinement sacrificed nothing of the joyous spirit associated with the muse of the composer.

The Brahms variations, without an arid interval, unfolded new loveliness of cadence and sequence at every turn, particularly in the episode that gives the descending tripping scale as of an old-time dance to those hauntingly beautiful violins, and in the fullness of voice of the final variation. The last number was the Introduction and Bacchanale from "Tannhaeuser," wherein the brasses, led by the majestic tuba, intoned effectually the pilgrims' stately processional, and the frenzied ecstasy of the revelers was masterfully presented in the racing strings that were as undulations of running waves of fire.

Elena Gerhardt was the soloist. She had left the same stage with our own orchestra only forty-eight hours before, and she maintained last evening her distinguished prestige as a lieder singer in songs as well fitted to her lyric gift as those of the earlier appearance. The dramatic declamation made the music of Goetz impressive, and each of the songs of Wolf was a masterpiece of subtle interpretation. The great "Verborgenheit" and the rapturous "Er ist's" seemed to possess every fiber of the singer's being, and her passionate intensity proved communicative. She gave another object lesson of the truth that the only sort of art that counts is the sort that sincerely transports and inflames the artist first of all.

E. L. W.

om POST
ldress: Washington, D. C.
ate

BOSTON ORCHESTRA DELIGHTS HEARERS

Elena Gerhardt Sings Beethoven Group With Feeling.

The Boston Symphony Orchestra was heard for the last time this season at the National Theater yesterday afternoon, in a pretentious all-German program, with the exception of the Russian Borodin.

The program opened with the mighty "Jupiter" symphony of Mozart. Unequaled in dignity and loftiness of composition, full of breadth and igor, Dr. Muck read into the score all the characteristic attributes of Olympian heights where he himself—musically speaking—seems to dwell.

A little lacking in the tender melodiousness that usually is part and parcel of Mozart's writings, his last symphony does not moe the heart as some of its predecessors, but it is not entirely without human interest. The allegro is bold in character at times, the andante highly expressive, the minuet charming in its gayety, freshness and elasticity of movement.

The finale is the masterpiece of the symphony, with its collossal figures of counterpoint, combined with graceful and fanciful motives.

Goldmark's "Spring Overture" displayed much of the composer's mastery of orchestral technique, and the colorful and characteristic "On the Steppes of Middle Asia," Borodine, gave a touch of Oriental realism to a program rather weighty in its classic dignity.

Elena Gerhardt never sang better rich vocal endowments of tonal warmth, intense feeling, finished phrasing and dramatic accentuation were admirally displayed in the Beethoven group of songs and the Wolf series. Full of vibrant human sentiment, superb examples of vocal compositions, Mme. Gerhardt presenter them all with the preeminent distinction that hes gained for her one of the foremost places among the world's leading singers.

The orchestration, in particular, of Wolf's "Er Ist's"—a song of spring—is one of the most wonderful accompaniments ever heard, also radiated the jubilation of nature and sounded the songs of a thousand birds. It deserved the tremendous applause it received.

[99]

STAATS-ZEITUNG
ss: New York City

geben.

Liszt's „Faust-Symphonie".

Die gestrige Aufführung der Liszt-schen „Faust"-Symphonie durch das Bostoner Symphonie-Orchester unter Leitung von Dr. Muck, eine Aufführung von ragender Größe, muß unbedingt als einer der Höhepunkte der diesjährigen Musiksaison bezeichnet werden.

Liszt hat aus zwei der höchsten Meisterwerke der Weltliteratur, Goethes „Faust" und Dantes „Göttliche Komödie", die Anregung zu zwei symphonischen Werken gefunden, welche nicht nur im äußerlichen und formellen Umfang, sondern auch vom künstlerischen Stand-

punkt aus den Höhepunkt seines Schaffens bedeuten. Gestern hörten wir den „Faust", der als einzige Programmnummer ohne Pause gegeben wurde und dessen Aufführung eine Stunde und 20 Minuten in Anspruch nahm.

Dr. Muck und sein Meisterorchester boten uns gestern einen unsagbaren Genuß, wenn die ehrliche Kritik auch konstatieren muß, daß des Werkes zweiter, der „lyrische", Teil, nicht die ragende Ausführung fand, die man diesem herrlichen Stück Musik verleihen kann. Ich fand den Dirigenten da nicht selten kalt und das rührende Melos schien der wünschenswerten Rundung und der süßen Fülle zu entbehren. Damit hat man aber auch sein kritisches Gewissen gänzlich beruhigt, denn der Wiedergabe des ersten Satzes und namentlich des Finales mit seinem an Wucht, Schönheit und bebender Innigkeit einfach unvergleichlichen Schluß kann man nicht genug Worte der Bewunderung und Dankbarkeit widmen.

Die Liszt'sche Charakterisierungskunst fand im ersten Akt die liebevollste Ausmalung. Faust, der große Grübler und Zweifler, der Welterforscher, erschien da in allen Phasen seines unbefriedigten Sehnens, seines heißen Verlangens, seines Ingrimms und Zornes, in seinem Verlangen nach Licht und Wahrheit und seiner Neigung zum Mystischen und Uebersinnlichen markig und feinsinnig geschildert. Ein gewaltiges Stürmen, ein titanisches Ringen, auf den die milde Verklärtheit des zweiten Satzes ungeachtet der mangelnden Wärme in der Wiedergabe doppelt zart und friedvoll wirkte. Das sanfte, gleichmäßige Weiterspinnen des Orchesters, der ruhige, ungetrübte Fluß des Werkes, die wie mit rosigen Schleiern zugedeckte Gedämpftheit des Ganzen, mußte mit Bewunderung für diese Orchestermeister erfüllen.

Unnachahmlich prägnant und charakteristisch erschien darauf die orchestrale Verkörperung des mephistophelischen Geistes, das Widerspiel von Faust, dem ein grinsendes Zerrbild von Hohn und zynischem Spott entgegengehalten wird. Wenn aber dann Gretchens sanftes Bild erscheint und nach einem Augenblick wie erzitternden Schweigens die Orgel mit den Streichern einen feierlichen, tiefen C-Dur-Akkord intonieren und der Chorus Mysticus, von Männerstimmen bestritten, ernst und wie aus dämmervoller Tiefe sich immer mehr zu verklärten, sanften Harmonien aufschwingt, wenn der Solotenor den melodischen Linien des Gretchenmotivs folgend, sich immer kraftvoller erhebt und das Ensemble zu großartigster Sonorität anschwillt, dann fühlt man, daß die Musik da wieder einmal ausgedrückt hat, was dem Wort versagt bleibt.

Die Pracht und künstlerische Zügelung dieses Aufschwunges durch Dr. Muck und seine Scharen kann man nicht genug anerkennen. Die Bostoner Sänger, welche von Herrn Stephen S. Townsend einfach bewunderungswürdig eingeübt worden waren, imponierten durch Kraft und Mark im Vokalen und hohe Intelligenz in der Beherrschung ihrer Aufgabe. Der Tenor, Herr Arthur Hackett, sang wunderschön, mit ausdrucksvollem, namentlich in der Höhe schön leuchtendem Tenor und großer Innigkeit, während seine deutsche Aussprache zu wünschen übrig ließ.

Das Publikum, welches der Darbietung mit respektvollstem Interesse gefolgt war, und nach den beiden ersten Sätzen ungemein warm applaudiert hatte, schien am Ende wie aus tiefer Andacht erst erwachen zu müssen. Dann aber machte sich die Begeisterung unwiderstehlich Luft. Es war ein großer Abend!

H.

EVENING GLOBE
dress: New York City

MAR 16

Music.

The Boston Symphony Orchestra Plays Liszt.

That Dr. Muck is not an ideal maker of programmes it has been the painful duty of The Globe to point out almost as often as the distinguished conductor has led a concert of the Boston Symphony Orchestra in our town. It is, therefore, with a more particular relish that The Globe compliments Dr. Muck on the programme he selected for the last concert but one in the current Carnegie Hall series of his incomparable band. This programme consisted of a single work, Liszt's "Faust" symphony, but the length of that work, its character, and the character of the performance made the concert one of the most important and memorable of the present musical season.

Musicians still divide into hostile and warring camps over the place of Liszt as a composer. To a few he is a cult, and, as all of us New Yorkers know, one of our great orchestras is endowed in part to play his music. Others, paying tribute to the fame of Liszt the pianist, will have nought of the composer — trickster, charlatan, faker, sleight-of-hand expert, and all that sort of thing. Of course there are independents roving far from either camp accepting and rejecting at fancy's will.

After all there is something besides a stale joke in "I know nothing about music, but I know what I like," for is not that simple statement largely the root of the matter? There was once a Boston man who went through life proudly declaring he was born hating Weber. To most of us Weber was more or less a musician, but to the Boston man, and those like-minded, was Weber a musician at all? I doubt it. And perhaps no individual composer that ever lived summons into stronger light the personal idiosyncrasy of the listener than Liszt.

I am not a member of the Liszt cult. I can name works by him that to me are trash, others that are just a bore. Listening to the "Faust" symphony last evening, I could not but feel that for me at least this symphony puts Liszt unmistakably into the ranks of the great composers. I do not speak of the patent indebtedness of Wagner to the thematic treasury of this work, or of orchestration which in the day of Strauss, Debussy, Stravinsky still excites our wonder. I speak rather of the general impression, of the work as a whole.

In the piano concertos, in the "Dante" sonata, in the tone poem "Mazeppa," I recognize Liszt the magician; sometimes—it depends upon the performance—he holds me transfixed. In two or three of the songs I have felt something that transcends everything of that sort, the ineffable quality that sets apart the greatest music from matters of temporal and mundane alloy. At times last evening I had that same surpassing experience. Certainly the second movement is not only the most successful depiction of Goethe's Gretchen in tones, but more especially is one of the most beautiful movements in all symphonic music. The rest of the work seemed to me only less great.

Of course, a superlative performance had its part in the tremendous effect. To describe the achievement of Dr. Muck and his men would require the critical vocabulary of a Victor Hugo or a Swinburne, and even after the phials of their Olympian praise had been poured on the recollection, what idea of the thing would be conveyed to the reader who has not heard?

The version of the work used yesterday follows a score containing many pencilled changes and additions which Dr. Muck discovered in the library of Frau Cosima Wagner's home at Bayreuth in 1912. These alterations doubtless increase the effectiveness of the work, though they are not so important as to interest greatly any but students. Dr. Muck conducted the symphony in its revised version for the first time anywhere on Jan. 2, 1915, in Boston. The success was such that he has had several subsequent performances of it in Boston.

To bring it to New York after more than two years might be deemed under the circumstances a rather ungracious delay. However, there is the problem of the chorus and the tenor solo in the finale. For the performance last evening the chorus that sang in the work in Boston was brought over to New York. There was also the tenor of the most recent Boston performances, Arthur Hackett. The chorus and the soloist both their parts in the ensemble altogether worthily.

At the end of the symphony the audience, filling Carnegie Hall, gave the orchestra and the conductor an ovation.

PITTS SANBORN

EVENING GLOBE
New York City

MAR 19 1917

The Boston Symphony Orchestra also finished its present New York season in Carnegie Hall on Saturday, playing to a crowded house in the afternoon. It was a pleasure to hear Cherubini's overture "Les Abencérages," which must have been a complete novelty to most of those present. A wise conductor might allow the Weber overtures a total rest of a few years (they need it!) and specialize meanwhile in the less hounded overtures of Cherubini. Such a performance as the Boston orchestra can give of Mozart's great "Jupiter" symphony, the pièce de résistance of the concert, is always welcome, but the Brahms double concerto for violin and 'cello (Mr. Witek and Mr. Warnke of the orchestra played the solo parts) is a more dubious matter. The concerto has its army of defenders, but some of the stoutest adherents of Brahms have from the beginning been obliged to put it down as one of the master's less successful efforts, and one they have been willing a very long time without hearing to hear.

The Boston Symphony's New York concerts of the present season have been marked by superlatively fine orchestral playing and most admirable conducting, but the programmes have as usual been mainly of a kind to dispel much of the pleasure vouchsafed by the performance of the orchestra. Soloists until Saturday were withheld, but Dr. Muck's prejudice against the intrusion of soloists at a symphony concert is not difficult to understand. It would be out of the question for our local orchestras giving long series of concerts to try to do without soloists, but a visiting orchestra of the virtuosity of the Boston band can often dispense with them profitably from an artistic as well as a financial point of view! On the other hand, if soloists of the first order are to be denied us at these concerts, the programmes ought clearly to be more artistic and satisfying than those Dr. Muck is in the habit of offering.

SUN
ess: New York City

MAR 18

was very warmly applauded.

BOSTON SYMPHONY AT LAST MATINEE

Brahms Double Concerto Skilfully Rendered by Messrs. Witek and Warnke.

The Boston Symphony Orchestra gave the last matinee of its season at Carnegie Hall yesterday afternoon. The programme comprised Cherubini's "Abencerrages," the Brahms concerto for violin and cello and Mozart's "Jupiter" symphony. The solo performers were Anton Witek, violin, and Heinrich Warnke, cello, both of the orchestra.

The Brahms double concerto was played at a New York Symphony Society concert on March 9, 1916, by Messrs. Kreisler and Casals. The composition is so beautiful in itself that it can be enjoyed without the good offices of such famous artists. Mr. Witek and Mr. Warnke, the concertmaster and first cellist of the Boston organization, are competent musicians capable of presenting this admirable creation in such a manner as to disclose its artistic value.

The orchestral numbers were well chosen to be associated with the concerto in a symmetrical programme. The C major symphony, the last one of Mozart, well retains its place among the fine old classic masterpieces. It and the overture were played with that high finish which characterizes all the performances of the foremost American orchestra.

The Boston Symphony Orchestra is a national institution. It is one of which the whole country should be proud. By many competent judges it has been pronounced the best concert orchestra in the world.

Naturally local music lovers might be proud if it belonged to New York. Since, however, it does not they should rejoice that it comes here season after season to give them the privilege of hearing its unique playing. It will come again next season and will again be conducted—so far as is now known—by Dr. Karl Muck to whose skill and industry much of its excellence is due.

m EVENING STAR
dress: Washington, D. C.

e MAR

Boston Symphony Tuesday.

The closing concert of the season by the Boston Symphony Orchestra will be given in the New National Theater Tuesday afternoon at 4:30. The soloist will be Elena Gerhardt, the distinguished concert soprano, who will sing two groups of songs; the first by Beethoven, "Wonne der Wehmut," "Die Trommel Geruhret," "Freudvoll und Leidvoll" and "Die Ehre Gottes in der Natur." Her second group will be three songs by Hugo Wolf, "Der Freund," "Verborgenheit" and "Er Ist's."

The orchestral numbers will comprise the "Jupiter" Symphony of Mozart; a novelty to Washington in Borodin's fanciful and colorful sketch, "On the Steppes of Middle Asia," and Goldmark's overture, "In the Spring."

STAATS-ZEITUNG
ss: New York City

MAR 18 1917

Konzerte.

Die Bostoner spielten gestern nachmittag in der ganz besetzten Carnegie Hall ihr letztes diesjähriges Konzert unter dem üblichen durchschlagenden Erfolg. Dr. Muck kann mit stolzer Befriedigung auf die diesjährige Serie zurückblicken, welche nicht nur den alten Ruhm erhalten, sondern frisch grünenden, neuen dazu gewonnen hat. Das Programm war ein klassisches. Cherubinis schöne Ouverture zu seiner wenig erfolgreichen und nunmehr gänzlich vergessenen Oper „Die Abencerragen" erschien in plastischer Belebtheit gar virtuos, und die Mozartsche „Jupiter"-Symphonie rauschte glänzend, reizvoll und in gezügelter Klangpracht durch das Haus.

Die weitere Nummer war das selten gehörte Brahmssche Doppelkonzert für Violine und Cello mit Orchester, in dem Konzertmeister Anton Witek und der Solo-Cellist Herr Heinrich Warnke reife Meisterleistungen boten. Die Herren verstanden es, das mitunter etwas akademisch anmutende Werk der drohenden Trockenheit zu entziehen, ohne dem klassischen Geist entgegenzuarbeiten, und so entstand in gegenseitigem Wechselspiel eine wirklich erquickliche Darbietung, die, gerade wie die übrigen, den wärmsten Beifall des Publikums entfesselte. Dr. Muck erhielt seine Spezial

EVENING WORLD
ess: New York

MAR 16

Boston Players Win New Favor in Liszt Symphony

By Sylvester Rawling.

DR. KARL MUCK and the Boston Symphony Orchestra made a great occasion at Carnegie Hall last night. With the aid of a male chorus of eighty voices from the Chorale Music Society of Boston, prepared by Stephen S. Townsend and brought here for the event, they presented Liszt's "A Faust Symphony." The performance of the three character pictures, Faust, Gretchen and Mephistopheles (after Goethe) was memorable for a superb exposition of a remarkable work. Nothing that Dr. Muck and his splendid band have done is more to their credit, and the "Chorus Mysticus" got a proclamation worthy of the best traditions. If Arthur Hackett, the tenor soloist, fell anything short of what Dr. Philip Hale has said of him, at least he commanded respect and admiration for the quality of his voice and for the artistic use he made of it. Incidentally, Dr. Muck used the revisions made late in life by the composer, which he found in Wagner's home at Bayreuth and which are unpublished. At the end there was a demonstration such as one rarely may see by the dignified and learned music lovers who support Boston Symphony concerts.

om SUN
ldress: Baltimore, Md.

ate 3/14/17 MAR 1

BOSTON SYMPHONY; THE LAST THIS SEASON

THE last appearance of the season of the Boston Symphony Orchestra will be in the Lyric Theatre Wednesday evening. Again Dr. Muck has made a program full of delight for the lover of music. Again there will be a soloist of high distinction, in this case Elena Gerhardt, the concert soprano, who has long been a favorite in this city.

Dr. Muck begins his program with the immortal "Jupiter" symphony of Mozart. The more one hears this work the more one wonders at the genius of the composer, for while in form it is strictly classical, in content it is thoroughly modern. One has not to seek far for the reason, for it has been regarded almost since its first performance as one of the great masterpieces of the world.

The second orchestral number will be Richard Strauss' tone poem, "Don Juan." It was this work which stamped Strauss as a most uncommon genius. It is the first of the three great symphonic poems, the others being "Till Eulenspiegel's Merry Pranks" and "Tod und Verklaren," which in the opinion of many shows Strauss' genius at its highest development. The final number will be Goldmark's brilliant overture "In the Spring."

Miss Gerhardt will sing two groups of songs; the first will be four songs with orchestra by Beethoven. "Wonne der Wehmut," "Die Trommel Geruhret." "Freudvoll und Leidvoll" and "Die Ehre des Gottes in der Natur." The second and third of these are from the music written by Beethoven for Goethe's "Egmont." For her second number she will sing three songs with orchestra by Hugo Wolf."

EVENING NEWS
Baltimore, Md.

MAR 15 1917

SPRING IN MUSIC

So far as being signs of spring, the violets, the crocuses and the early birdlings are veritable sluggards when compared with portents of the musical world.

Weeks before any sane person thinks of letting the furnace fire die a natural death, the conductors, the virtuosi, the singers, commence ransacking their brains and their libraries for works appropriate to the joyous season of reviving life.

The program Dr. Muck is going to give us at the Lyric tonight, when the Boston Symphony Orchestra will play here for the last time this season, for instance, includes two lovely spring numbers—Goldmark's overture "In Fruhling" and Hugo Wolf's song "Er Ist's." As harbingers they antedate even the snowdrops upon the lawn of the Cardinal's residence, which are usually the very first indications we Baltimoreans have that "winter's storms have waned to the winsome moon."

The orchestral numbers tonight will include besides the overture Mozart's beautiful "Jupiter" symphony and Strauss' stirring tone poem "Don Juan." Elena Gerhardt, who sings lieder so sympathetically, will present, besides "Er Ist's," several other songs by Wolf and a group by Beethoven.

ENQUIRER
ess: Philadelphia, Pa.

MAR 16

THE BOSTON ORCHESTRA

Its Concert With Elena Gerhardt at the Academy of Music Last Night

The proceedings at the Academy of Music last evening, when the Boston Symphony Orchestra gave its last local concert for the present season, were not of a kind to suggest or require any extended comment. Mozart's symphony in D major, the one numbered 385 in Koechel's catalogue, was the central feature of the programme, and while it is characterized by the constructive elegance and melodic grace inseparable from this master's compositions this particular symphony cannot truthfully be described as a particularly interesting or as a musically important work. To be quite frank it sounded pretty thin and there were probably many in the audience who felt that its revival was hardly worth the while.

It was of course beautifully played, with the utmost refinement of style and lucidity of expression, and without any attempt on the part of Conductor Muck to get more out of it than it naturally contains. The other orchestral numbers were Brahms' set of variations on a theme by Haydn and the Paris version of the "Tannhauser" overture. Elena Gerhardt, whose selections comprised an aria, "My heart is spent," from Goetz' opera of the "Taming of the Shrew," and three songs by Hugo Wolf, was the assisting artist and her powers of dramatic and emotional expression were again impressively displayed.

om EVENING SUN
dress: New York City

MAR 17 1917

To-day's Musical Matters.

"Siegfried" is the afternoon opera at the Metropolitan, with "Il Trovatore" following it in the evening at popular prices.

The Boston Symphony Orchestra gives its last New York concert of the season in Carnegie Hall at 3 o'clock, interpreting Cherubini's overture, "The Abencerrages," Brahms's double concerto for violin and 'cello and Mozart's "Jupiter" symphony.

Joseph Bonnet, the French organist, plays in Aeolian Hall at the same time, presenting works of Bach, Liszt, Saint Saens, Cesar Franck, Debussy and himself.

The New York Symphony has Carnegie Hall in the evening, with Mme. Homer singing the same arias which graced the Thursday afternoon concert of the society's orchestra.

The same hours find Mana Zucca playing, with assisting artists, in a recital of her own compositions at Aeolian Hall.

EVENING TELEGRAM
ess: New York City

MAR 16 19

For their last evening concert of the season in Carnegie Hall last night the famous Boston Symphony Orchestra, under Dr. Karl Muck's direction, performed Liszt's noblest orchestral work, the "Faust" symphony," so beautifully that a notable demonstration was made by the most sedate musical audience that gathers in this city.

A chorus of men's voices from Boston, with Arthur Hackett as soloist, sang the memorable lines from "Faust" that conclude with "the ever womanly leads us upward and on."

The performance had special significance in view of the fact that Dr. Muck presented the revised version of the score, which he had found in Richard Wagner's library in Beyreuth. These revisions were made by the composer in 1883 and have never been published.

[100]

m TIMES
dress: New York City
MAR 18

The New York and Boston Symphony Orchestras Close Their New York Seasons.

Two series of orchestral concerts in New York were closed last week with every evidence of continued success—those of the New York Symphony Orchestra, and of the Boston Symphony Orchestra. There has been a remarkable increase in New York of public interest in orchestral music, which has crowded with listeners all the numerous concerts given in the series of the New York Symphony Orchestra, the Boston Symphony Orchestra, the Philharmonic Society, the Young People's concerts. Nor should Mr. Sam Franko's three concerts of old music be forgotten. For several years the ten concerts of the Boston Orchestra have been fully subscribed, so that every seat in Carnegie Hall has been taken, and there is a long "waiting list" of would-be subscribers. The Philharmonic Society, which has not yet quite completed its series, has often had to put out the sign "all seats sold." The "Young People's" concerts have had very large audiences. And the New York Symphony Orchestra filled Aeolian Hall so often that its management in mid-season announced an extra series in Carnegie Hall.

The New York Symphony Orchestra has given thirty-six concerts in these two series—eight on Friday afternoons and sixteen on Sunday afternoons in Aeolian Hall; an extra series of ten in Carnegie Hall, to which two more were added. Now the announcement is made that the need of more room is so apparent that next season the Friday afternoon concerts will be transferred from Aeolian Hall to Carnegie Hall, which can seat more than twice as many listeners; also that the Saturday evening series given this season in Carnegie Hall will be increased from five to eight.

It has often been said that in New York the opera takes an undue share of the public interest, and an unfair toll of the public's money; that it overshadows and overwhelms other forms of musical performance, and hence is an injury to the art as a whole. The disproportionate attention that the lyric drama has received seems now in a fair way of being adjusted to an evener balance. It is not that the opera is receiving less attention. On the contrary, there has never been such a pressure on the part of the public to see and hear the opera as there has been this season; a pressure that is exerted in all parts of the house, from the orchestra stalls to the top gallery and the "standees." But it is quite evident that the taste for orchestral music has greatly developed. This is a taste that grows by what it feeds on. The very large patronage bestowed upon the great number of orchestral concerts now given in the course of the New York season shows that the provision of them is not too great.

The present is not a time that brings forth many new musical compositions. There is grimmer business on hand for many who would otherwise be producing and performing them. Mr. Damrosch, even in this exceptional time, has not been behindhand in playing new compositions, or compositions that had not before been heard in New York. Perhaps the most important of such on his season's list was a symphony by Henri Rabaud, a Frenchman whose name was new probably to many of those who heard his music for the first time, and whose symphony gave testimony that the art of symphonic writing has not yet been abolished by the freer methods of present-day composers. Deserving at least equal rank was George W. Chadwick's symphonic poem, "Aphrodite," a composition that does credit to American art. Riccardo Zandonai's "Symphonic Impressions" had a special interest as coming from the composer of a new opera then just brought out at the Metropolitan Opera House, "Francesca da Rimini," a composer accounted one of the rising young men of Italy. But the orchestral work disappointed in its offering of musical ideas, as the opera did, and like it showed more skill and dexterity than creative originality.

The other new things were mostly brief, and laid not much claim to importance; as the orchestral transcription of Ravel's pianoforte "Valses Nobles et Sentimentales," Sinigaglia's "Etude Caprice," and Elgar's "Sospiri." Neither Xavier Leroux's incidental music to "The Persians" of Euripides nor the suite from Stravinsky's "Le Oiseau de Feu" is heard to the best advantage in a concert performance. Mr. Sam Franko's arrangements for modern orchestra of movements from two of Bach's cantatas ("Am Abend desselbigen Tages" and "Ich steh mit einem Fuss im Grabe") were found deeply beautiful—music that had waited long in dusty scores to be exhumed and that had not aged in obscurity.

Attention has also been called, in the summary of the season printed in the program notes, to Mr. Damrosch's efforts to keep soloists "out of the rut of too often repeated works." These have resulted in the performance of a number of such works that have not often been heard; as Franck's "Symphonic Variations," Beethoven's triple concerto for violin, violoncello, and pianoforte; Ravel's Introduction and Allegro for harp, Roentgen's concerto for violoncello, Mozart's D minor concerto, and Liapunoff's concerto for pianoforte.

Dr. Muck has brought forward nothing in the shape of a "novelty," but his programs for the New York concerts have given a well balanced representation to composers of the classic and neo-classic schools on the one hand, and the "moderns" on the other, and also to composers of various nationalities. The French, Russians, Bohemians, and Finns have not been neglected. They are represented in Cherubini—if he is to be classed as a Frenchman—Berlioz, Franck, Debussy, Chabrier, Chausson, Tschaikowsky, Rimsky-Korsakoff, Smetana, and Sibelius. Dr. Muck had no difficulty in the matter of persuading soloists to avoid the ruts of frequent repetition, because the New York concerts were given without soloists, except the last one, when Messrs. Witek and Warnke, first violin and first 'cellist of the orchestra, united in a performance of Brahms's double concerto for their two

MALIGN, GROTESQUE, SAVAGE

People Who Don't Approve of the Philharmonic Given Their Deserts.

To the Editor of The New York Times:

Mr. Mason's charges that the programs of the Philharmonic Society did not measure up to the highest standard and that they were too largely influenced by the terms of the Pulitzer bequest having been refuted, he now turns to make a savage attack on Mr. Stransky's ability as a conductor. Fortunately Mr. Stransky's ability is too well recognized in New York to make it necessary to answer an attack from this source. In support of his contention Mr. Mason quotes from what he calls an "able editorial that appeared in The Outlook Jan. 31." The internal evidence would suggest that this so "able editorial" might have been written by Mr. Mason himself.

The Outlook has been a worse offender in this matter than any one else. Not content with defaming the orchestra, its conductor, and its Board of Directors, it printed in its issue of Feb. 21 a grotesque article that maligned the intelligence of a Philharmonic audience that filled Carnegie Hall to overflowing on the afternoon of Feb. 9.

It seems that all "the thoughts and intents of the heart" are known to the critic of this audience. Never before has such omniscience been claimed, even by a musical critic.

This campaign has contained so much that is inaccurate and inconsistent, and is so manifestly inspired by some particular animus against the Philharmonic Society rather than by a real desire to raise the standard of music in New York, that no admirer of Mr. Stransky and his orchestra will be deceived by it, and all fair-minded people will treat the attack with the contempt that it deserves.

N. TRACY STONE.

South Orange, N. J., March 7, 1917.

THE EXAMPLE LACKING.

One Disappointed Listener at a Philharmonic Concert.

To the Editor of The New York Times:

Your stand regarding the artistic worth of the Philharmonic conducting cannot be too strongly approved.

My own daughter has been studying the "Eroica" symphony on the piano. She remarked that "I would give anything to hear this part played by a symphony orchestra," a theme in the first movement. I took her to the "all-classical" concert for the purpose.

The opening Bach number was so correctly played that a girl of 15 could hardly find fault. But the "Eroica" was "put over," as they say in vaudeville, so inelastically and with such a metronomic baton, as you call it, that I was speechless afterward. My work had been so long to drill artistic conceptions and performance into her that I had no example to point to after all. And the very parts which she would have "given anything to hear" were entirely inaudible. The theme was entirely covered up by the violin group in the upper parts.

I feel absolutely sure that many times in the past I have heard Shannon conduct his Twenty-third Regiment Band with more musical understanding and artistic appreciation than was evident at the above concert. Such a remark may be called anything the other side likes, but facts are facts.

Generosity is, of course, good, but there is something due from an organization and from its conductor which professes to stand as exponent of the best and highest form of musical instrumental performance. I trust you will continue the good work.

R. A. DAVIDSON.

Bayonne, N. J., March 11, 1917.

The playing of the orchestra has again deeply impressed the listeners as being of a quality that has quite upheld its reputation as above and beyond that of any other organization that has been heard here. Dr. Muck's conducting and his remarkable power of assimilating the characteristics of the most widely differing schools has won even greater admiration than ever before. These ten performances have been the high-water mark of orchestral playing in New York.

Mr. Franko revived his series of orchestral concerts, devoted to forgotten and almost forgotten music of the past with success. They occupy a modest place in the season's activities, but they offer much that is significant to something besides an antiquarian's taste. The present time is taking more and more interest in the music of the pre-classical period and finding in the best of it something vital and eloquent, not dead, but capable of delighting listeners today. Mr. Franko's efforts deserve the support of the music lovers of New York.

RICHARD ALDRICH.

m STAATS-ZEITUNG
lress: New York City
MAR 11

Die beiden letzten Konzerte des Bostoner Symphonie-Orchesters findet am kommenden Donnerstag abend resp. Samstag nachmittag in Carnegie Hall unter Leitung von Dr. Muck statt. Das Donnerstag-Abend-Programm bringt nur ein Werk, nämlich Liszt's „Faust"-Symphonie, welche über eine Stunde in Anspruch nimmt. Ein Männerchor von 80 Stimmen, darunter den Mitgliedern der Bostoner Choral Music Society unter Leitung von Herrn Stephen S. Townsend wirkt mit. Der Tenor Herr Arthur Hackett singt das Solo. Dr. Muck wird eine von Liszt in seinen letzten Lebensjahren vorgenommene Revision des Kolossalwerkes in Anwendung bringen, die er allein hierzulande besitzt. Das Original davon befindet sich in der Bibliothek in Wagner's „Wahnfried"-Villa in Bayreuth.

Das Programm der letzten Matinee bringt ein klassisches Programm, nämlich: Cherubini's Ouvertüre „Die Abencerragen", Brahms' Doppelkonzert für Violine und Cello in A-Moll (Konzertmeister Herr Anton Witek und Solocellist Herr Heinrich Warnke) und Mozart's „Jupiter"-Symphonie.

Sammelne Konzerte.

[101]

m TIMES
dress: New York City
MAR 1
e

THE BOSTON ORCHESTRA.

Cherubini, Brahms, and Mozart Played—Witek and Warnke Soloists.

The Boston Symphony Orchestra ended the doings of its fifth visit to New York, and its season in this city, with its concert yesterday afternoon in Carnegie Hall. The program was devoted to music that might all be considered in the "classical" style. It began with Cherubini's overture to "Les Abencérages"; not one of the Gallicized Italian's best ones, it seemed yesterday as if it had been pretty well dried out by the hundred years that have passed over it, and that it had lost its savor. Its dignified style remains, and not much else. It is not long since Cherubini's "Anacreon" overture was played here, and seemed considerably more interesting to the modern taste.

Mozart's C major symphony was the other orchestral number, and this has not been staled by the passage of 129 years. It came yesterday as from an inexhaustible fountain of youth. It was delightfully played by Dr. Muck and his men. There is always a problem confronting the modern conductor playing such a symphony with a modern orchestra, in which the strings are much more numerous than they were in the orchestra Mozart knew and wrote for. There is thus necessarily a thicker and heavier string tone that has not the balance with the wood winds that he had in mind. Nor is the balance restored by increasing the number of these wood winds, but a different quality is produced. Not even so skillful and so discerning a treatment as Dr. Muck gave the orchestra yesterday can afford the real effect, which will not be heard again till some conductor cuts down his strings to a number somewhat nearer Mozart's.

For the first time this season a concerto was played, Brahms's double concerto for violin and violoncello, Op. 102, by Messrs. Witek and Warnke, first violin and first violoncello, respectively, of the orchestra. They are both admirable artists, and they gave a musicianly and intelligent performance of this work, of which the first two movements, at least, are of Brahms's finest and strongest music. Mr. Warnke's tone was not in all places quite equal to holding its own in the ensemble. But one of the enjoyable features of the performance was the singleness of purpose with which the two artists aproached the work and the unity of style with which they played it. They were deservedly applauded.

m STAR
dress: Baltimore, Md.

COMPLETE TEUTONIC PROGRAM

Was Given Last Evening By the Boston Symphony Orchestra at the Lyric.

The fifth and last local concert of the season of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, at the Lyric, last night was a brilliant success, musically. This applies to the playing of the orchestra, the singing of the special soloist, Miss Elena Gerhardt, and the program presented. The entire work was exceedingly fervent, and made the concert one of the most individual this organization has given in Baltimore.

It is interesting to note, also, with war between Germany and the United States of America threatening daily and with the German ambassador sent back to Germany by the United States and the United States ambassador recalled sometime ago, that the German conductor of the Boston Symphony Orchestra presented at this concert a German soloist, singing in the German language, and that the program was made up of compositions by natives of Germany and its ally, Austria-Hungary. [illegible]

ENQUIRER
: Philadelphia, Pa.

Boston Symphony Orchestra

The last concert of the season of the Boston Symphony Orchestra will be given in the Academy of Music tomorrow evening at 8.15. The programme presents no novelty, although the Mozart Symphony, which leads it, is one of those least played. It is the symphony in D-major, which is No. 385 in Koechel's catalogue. It was composed in the summer of 1782 for the Saulzburg merchant, Siegmund Haffner, and is consequently sometimes known as the "Haffner Symphony." The other orchestral numbers will be Brahms' set of variations on a chorale by Josef Haydn, and the introduction and Bacchanale from the first act of the Paris version of "Tannhauser."

The soloist will be Elena Gerhardt, the distinguished soprano, who will sing as her first number the aria, "My Strength Is Spent," from Herman Goetz's opera "The Taming of the Shrew," and as her second number three songs, with orchestra by Hugo Wolf, "Der Freund," "Verborgenheit" and "Er ist's." The program in its proper order is as follows:

Symphony in D Major, No. 35 (K. 385)..Mozart
Aria, "My Strength Is Spent," from "The Taming of the Shrew".....Goetz
Variations on a theme by Josef Haydn.....Brahms
Three songs with orchestra.....Hugo Wolf
(a) Der Freund
(b) Verborgenheit
(c) Er ist's
Introduction and Bacchanale from Act I, Paris Version of "Tannhauser".....Wagner
Soloist—Elena Gerhardt.

From WORLD
Address: New York City
Date MAR 2

Boston Symphony.

The last concerts of the season by the Boston Symphony Orchestra will be given in Carnegie Hall next Thursday evening, March 15, and Saturday afternoon, March 17. For Thursday evening the programme consists of only one work, Liszt's Faust Symphony. Experience in Boston has shown that this Symphony, the playing of which consumes over an hour, is quite sufficient for one concert. For the performance of this Symphony a male chorus of eighty voices will be brought specially from Boston. The basis of this chorus, which has already sung the Faust Symphony twice in Boston, is made up of members of the Choral Music Society of Boston, and the chorus was prepared by Stephen S. Townsend, conductor of the society. The tenor solos will be sung by Arthur Hackett. Dr. Muck will use the revised version of the Symphony, which he alone in this country possesses. The revisions were made by Liszt in the last years of his life and the original score containing them is in the library of Wahnfried in Bayreuth.

The programme for the last matinee is, generally speaking, classical. It comprises Cherubini's Overture, "The Abencerrages," Brahm's Double Concerto for Violin and Violoncello in A inor and the "Jupiter" Symphony of Mozart. The Concerto will be played by Messrs. Anton Witek and Heinrich Warnke, concert master and solo 'cellist respectively of the orchestra.

AMERICAN
ess: New York City
APR 18 1917

Boston and New York Symphony Farewells

Carnegie Hall was the scene of two farewell concerts yesterday. In the afternoon the Boston Symphony Orchestra gave its fifth and last matinee until next November. The evening concert was the final musical contribution of the New York Symphony Society's season. Mr. Damrosch, with his eighty musicians, and from Zimbalist, as solo performer, are to give a transcontinental series of concerts, extending to the Pacific Coast.

Dr. Muck's afternoon programme of the visiting Bostonians consisted of three numbers: The overture to Cherubini's opera, "Les Abencerages," Brahms's Concerto in A minor for violin, 'cello and orchestra, and the "Jupiter" symphony by Mozart. Mr. Witek played the solo violin part, and Mr. Warnke the solo 'cello. Both are leading members of the orchestra.

TRIBUNE
ess: New York City
MAR 16 19

Music of Yesterday

Boston Symphony Orchestra Gives Concert That Pleases Large Audience

The Boston Symphony Orchestra has made us its debtors many times, but never more utterly than last night. Its concert at Carnegie Hall contained but one number—Liszt's "A Faust Symphony"—but of this one number the great band gave a performance which every member of the huge audience will not soon forget.

The "Faust Symphony" is not often given, yet it is one of the very few orchestral works of the Hungarian composer which seem destined for immortality. In its conception as in its execution it is a creation of a stupendous imagination, and one which is a veritable mine of melody. Its length and the necessity for a chorus in the final movement, make its presentation infrequent, though the Philharmonic gave it once before this season.

Dr. Muck found in the symphony a work peculiarly sympathetic to his spirit, and he gave it a performance such as might well occur but once in a lifetime. In its variety of color, its sense of nuance, its exquisite dynamic adjustment, its polish, its force, its suavity, it was beyond all praise. The final chorus was superbly given by a body of Boston singers trained by Stephen S. Townsend, and the solo admirably sung by Arthur Hackett, a young tenor, possessed of a clear, pleasing voice and a fluent style. No wonder at the end of the symphony Major Higginson walked down the aisle and publicly congratulated Dr. Muck!

om EVENING TELEGRAM
ddress: New York City
MAR 17

For their final concert of the season in Carnegie Hall this afternoon, the Boston Symphony Orchestra, under the baton of Dr. Karl Muck, present a classic programme, including Cherubini's graceful overture to his forgotten opera, "Les Abencarges;" Brahm's concerto in A minor for violin and violincello, played by Messrs. Witek and Wamke of the orchestra's forces, and Mozart's delightful Jupiter Symphony.

m PRESS
ress: Philadelphia, Pa.
e MAR

The last concert of the season of the Boston Symphony Orchestra will be given in the Academy of Music to-morrow (Monday) evening, March twelve at eight fifteen. The program presents no novelty, although the Mozart Symphony which leads it is one of those least played. It is the Symphony in D Major which is No. 385 in Koechel's catalogue. It was composed in the Summer of 1782 for the Salzburg merchant, Siegmund Haffner and is consequently sometimes known as the "Haffner Symphony." The other orchestral numbers will be Brahm's set of Variations on a Chorale, by Josef Haydn and the Introduction and Bacchanale from the First Act of the Paris version of "Tannhauser."

The soloist will be Elena Gerhardt, the distinguished soprano, who will sing as her first number the aria, "My Strength Is Spent," from Herman Goetz's opera, "The Taming of the Shrew," and as her second number three songs with orchestra by Hugo Wolf, "Der Freund," "Verborgenheit" and "Er Ist's." The program in its proper order is as follows:

Symphony in D-Major, No. 35 (K. 385), Mozart
Aria, "My Strength Is Spent," from "The Taming of the Shrew".....Goetz
Variations on a Theme by Joseph Haydn, Brahms
Three Songs with Orchestra.....Hugo Wolf
(a) Der Freund.
(b) Verborgenheit.
(c) Er Ist's.
Introduction and Bacchanale from Act I. Paris Version of "Tannhauser".....Wagner

* * *

EVENING TELEGRAM
ess: Philadelphia, Pa.
MAR 13 1917

BOSTON SYMPHONY CONCERT

Orchestra Appears with Elena Gerhardt as Soloist.

There was nothing very thrilling in the program presented last night at the Academy of Music by the Boston Symphony Orchestra. So far as the strictly instrumental numbers were concerned, it was made up of sonorolent selections in which Dr. Muck at times insists on proving himself the only surviving past grand master. It was not altogether without a certain antiquarian interest for those who like such things, but it was the third such program that the classical doctor has forced upon us this season and served largely to chill the memory of the last two very different concerts.

Mozart came first with the D major symphony, and then Brahms with the variations on a Haydn theme—which even Brahms lovers would be perfectly willing to forget and forgive—and the program ended with the familiar "Tannhauser Introduction and Bacchanale" (Paris version, of course). The orchestra did it all faultlessly and flawlessly and without calling upon the emotions for any unduly deep stirring.

Elena Gerhardt, who was also heard with the Philadelphia Orchestra last week, was the soloist. Her first selection, a scene from Goetz's "Taming of the Shrew," did not serve to arouse much enthusiasm for either singer or composer, but her second, a brace of three of Hugo Wolf's exquisite songs, did much to relieve the impression of lethargy created by the program. The songs are beautiful works and Mme. Gerhardt interpreted them with all of the art which has gained her supreme place among lieder singers.

om EVENING NEWS
ddress: Baltimore, Md.
te MAR 10 1

BOSTON SYMPHONY

The last appearance of the season of the Boston Symphony Orchestra will be in the Lyric Theater next Wednesday evening, March 14, at 8:15. Again Dr. Muck has made a program full of delight for the lover of music. Again there will be a soloist of high distinction, in this case Elena Gernardt, the concert soprano, who has long been a favorite in this city.

Dr. Muck begins his program with the immortal Jupiter symphony of Mozart. The more one hears this work the more one wonders at the genius of the composer, for while, in form, it is strictly classical, in content it is thoroughly modern.

rom CITIZEN
ddress: Brooklyn, N. Y.
ate

The last concert of the season by the Boston Symphony Orchestra will be given in the Opera House of the Academy of Music next Friday evening, March 16, at 8:15. The soloist will be Joseph Malkin, cellist of the Boston Symphony Orchestra, who will be heard here for the first time. Mr. Malkin, up to the outbreak of the war, was one of the great 'cello virtuosi of Europe, and had lived for a number of years in Berlin, where he was a most important figure in the world of music. Being a Russian it was necesary for him to leave Germany and the Boston Symphony Orchestra was fortunate enough to secure his services. He will play the ever-beautiful Concerto in D minor by the Frenchman, Edouard Lalo. The orchestral number will be the brilliant Overture of Goldmark, "In the Spring" and Beethoven's "Eroica" symphony.

STANDARD UNION
ess: Brooklyn, N. Y.

MAR 1

BOSTON SYMPHONY ENDS SEASON WITH THE "EROICA"

With Beethoven's "Eroica" symphony, the Boston Symphony Orchestra last night closed its Brooklyn season with the fifth concert at the Academy of Music. Dr. Muck conducted a performance rich in dramatic color, precise and gripping in its rhythms and of marvelous clarity in its instrumental traceries.

Preceding the symphony Goldmark's seasonable "Im Fruhling" overture was given with joyous zest, and Joseph Malkin stepped from the ranks of the 'cellists to play the solo part in Lado's 'cello concerto.

The concerto is a mournful affair, the solo wailings in the first two movements going their monotonous way to the accompaniment of crashing chords repeated over-insistently, and ending in the second movement with an echo of "Till Eulenspeigel" witchery. The third movement was more interesting, but the themes never seemed to reach full development. Mr. Malkin brought to the solo work a rich warm tone and a conscientious method that resulted in artistic untiy with the orchestra.

The usual subscription audience was augmented by a number of standees, and there was more than usual enthusiasm in the applause for the "Eroica."

From the
American
March 18,1917.

Bloch's Poems at Symphony Concert

THE eighteenth Symphony program, which will be played next Friday afternoon, March 23, and Saturday evening, March 24, will present an important novelty by the Swiss composer, Ernest Bloch. This novelty is three Jewish poems for full orchestra. Bloch, who is a Swiss Jew, has devoted much of his time to the traditional music of his race. He is one of the younger men of great talent and has been in this country for the past season. It will be remembered that at its extra concert last Winter the Flonzley Quartet played a quartette of his which excited much interest. The titles of these poems are "Danse," "Rite" and "Cortege Funebre." Dr. Muck has invited Mr. Bloch to conduct his own works and Mr. Bloch has accepted the invitation.

The soloist at this concert will be Carl Friedberg, the eminent pianist, who has already been heard here with Kreisler and in recital. He will play Brahms's Second Concerto for pianoforte in B-flat, Opus 83. The program in its entirety is Sinigaglia's Overture to Goldoni's "Le Baruffe Chiozotte," Ernest Bloch's three Jewish poems for orchestra and the Brahms's Concerto.

The program of the second concert in aid of the Pension Fund of the Boston Symphony Orchestra which will be given in Symphony Hall, Sunday afternoon, April 1, at 3:30, is a wide departure from the conventional. The orchestra will have the assistance of a chorus of upwards of 200 from Harvard University. This chorus is made up of the Radcliffe Choral Society and the entire Harvard University Glee Club. The two choral numbers will be the unaccompanied Motet, "I wrestle and pray; by Bach, and Brahms' "Song of Destiny" written for chorus and full orchestra.

* * *

From the
Globe
March 18,1917.

Bloch's Jewish Poems This Week's Symphony Novelty

The Symphony program next Friday afternoon will present an important novelty by the Swiss composer, Ernest Bloch. This is three Jewish poems for full orchestra. Bloch, who is a Swiss Jew, has devoted much of his time to the traditional music of his race. He is one of the younger men of great talent, and has been in this country for the past season.

It will be remembered that at its extra concert last Winter the Flonzaley Quartet played a quartet of his which excited much interest. The titles of these poems are "Danse," "Rite" and "Cortege Funebre." Dr Muck has invited Mr Bloch to conduct his own works and Mr Bloch has accepted.

The soloist at this concert will be Carl Friedberg, the eminent pianist, who has already been heard here with Kreisler and in recital. He will play Brahm's second Concerto for pianoforte in B-flat, op. 83. The program will include Sinigaglia's Overture to Goldoni's "Le Baruffe Chiozotte."

DRY GOOD

EVENING JOURNAL
ss: New York City

MAR

ORCHESTRAL CONCERTS.

The last concerts of both the Boston Symphony and the New York Symphony orchestras took place on Saturday in Carnegie Hall, the former in the afternoon and the latter in the evening. Dr. Muck's final principal offering was the Mozart C major symphony, known as the "Jupiter" symphony, while Dr. Damroch made Schumann's "Spring" symphony his pabulum of chief sustenance.

Dr. Muck and his men presented the Mozart symphony with that combined force and grace it so seldom receives. There are many orchestral conductors whose patronizing attitude toward Mozart leads one to believe that they regard as a kind of sublimated dance music everything he wrote, including the greatest three of his symphonies. They even try to dance along with it on their little platforms. Dr. Muck's attitude toward Mozart is, of course, one of intelligence. Also, it is one of enthusiasm. And the "Jupiter" symphony was presented in its mature and masculine beauty.

The opening feature of this program was one of the nowadays rarely heard overtures of Cherubini, that to "Les Abencerrages," whilst the middle section of it was devoted to the double concerto of Brahms for violin and violoncello, the solo portions played by Messrs. Witek and Warnke of the orchestra. The overture was hardly worth a renewed acquaintance. There have been more satisfying accounts of the Brahms concerto than that of Messrs. Witek and Warnke.

From the
Transcript
March 17,1917.

CONCERTS NEXT WEEK

New Music and a New Pianist for the Symphony Concerts—Mr. Casals, Variously Partnered—An Evening of Mr. Loeffler's Pieces—Mme. Culp in Songs—Minor Recitals

MORE novel music diversifies Dr. Muck's programme for the Symphony Concerts of next Friday afternoon and Saturday evening, viz.: Three Jewish Poems—"Dance," "Rite," "Funeral Procession—written by Ernest Bloch, to be played for the first time in the United States and to be conducted by the composer himself. By birth and residence he is a Swiss of Jewish blood, who journeyed hither last autumn on various errands. By profession he is composer and conductor, with an opera, "Macbeth," and various symphonic and chamber pieces to his credit. One of these, a quartet for strings, was played here by "The Flonzaleys" last January, and proved an acrid, vivid, poignant and intense music in ultra-modern yet personal idiom, and almost always moving to hear. Mr. Bloch feels his Jewish blood and heritage, and in these "Poems" for orchestra he has sought to write music less derived from Jewish sources than puissant with Jewish trait, emotion, mood. On Dr. Muck's programme Sinigaglia's gay and chattering Italian overture to a comedy of Goldoni, "Le Baruffe Chiozzote," will precede Mr. Bloch's pieces. Following them comes Brahms's long and exacting concerto in B-flat for piano and orchestra, in which Mr. Friedberg, a pianist of merit, who enjoys Mr. Kreisler's protection, will play the solo part.

Mr. Friedberg will be the "assisting artist" also at the concert of the Symphony Orchestra at Cambridge in Sanders Theatre on Thursday when and where he will play the pianoforte part in Schumann's concerto. Mozart's "Jupiter" symphony and the overture and Venusberg music from Wagner's opera, "Tannhäuser" fill the rest of the programme.

FROM THE HERALD 3/11/17.

SYMPHONY ORCHESTRA

There will be no Symphony concerts this week. The orchestra will be away on its fifth and last trip of the season to the South. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn, with Miss Gerhardt, soloist, in Philadelphia, Washington, Baltimore, and Joseph Malkin, soloist, in Brooklyn. On Thursday night in New York Liszt's "Faust" Symphony will be given with no other number on the program. The male chorus with Arthur Hackett as solo tenor will leave Boston Thursday noon on the limited, and will return at midnight. At the Saturday afternoon concert in New York Messrs. Witek and Warnke will play Brahms's Double Concerto.

PENSION FUND CONCERT

The second concert in aid of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall, Sunday afternoon, April 1. This concert will be out of the ordinary. For the first time the public will have a chance to observe Dr. Muck as a conductor of choral work. So far since he has been in Boston his choral work has been limited to incidental choruses in symphonies such as the "Faust" symphony, performed the past week.

There will be a large chorus recruited in Harvard University and Radcliffe College. The basis of the chorus is the Radcliffe Choral Society and Harvard University Glee Club, which have been trained by Mr. Davison. With the orchestra this chorus will give Brahms's "Schicksal Lied," which has not been heard in Boston for many years. The chorus will also sing alla cappella, a motet by Bach. This will make the first part of the program. The second part of the program will be devoted to excerpts from Wagner's opera.

HERALD
New York City

MAR 18 1917

Boston Orchestra Plays Superbly at Last Concert

Two local series of orchestral concerts were brought to a close yesterday. In the afternoon the Boston Symphony Orchestra played its final programme in Carnegie Hall, and at the same place at night the Symphony Society's Orchestra appeared for the last time this season, repeating last Thursday's programme, with slight alterations.

Few concerts of the men from Boston, under the direction of Dr. Karl Muck, have been more enjoyable than that of yesterday. The "Jupiter" symphony of Mozart, one of the monumental symphonic works, was played superbly. The andante cantabile and the fugue finale were beautiful as Dr. Muck and his men presented them. The lovely tone of the string section, the unanimity of action of the players and the strong yet delicately refined reading of the conductor were responsible for much applause.

Two soloists from the ranks of the orchestra—Anton Witek, violinist, and Heinrich Warnke, 'cellist—were heard in Brahms' double concerto, opus 102. This number, too, was presented admirably. Both soloists are excellent musicians and Mr. Witek in particular is a soloist of real distinction. The spirit with which the concerto was presented was that of a great orchestral work with solos, rather than of a solo work with orchestral accompaniment, which is refreshing after a season filled with temperamental dominating violinists, 'cellists and pianists, who often overshadow the orchestras with which they play.

Newspaper Clipping Bureau in the World

BOOTS AND SHOES

EVENING SUN,

Baltimore, Md.

MAR 15 1917

BOSTON SYMPHONY

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave the last of this season's concerts at the Lyric last evening, the soloist being Elena Gerhardt, the distinguished lieder singer.

The symphony was the "Jupiter," of Mozart, an exqnisite example of pure music of the older type which, while it no longer thrills, was given a very definite interest by the delicacy and beauty of the orchestra's performance. The "Jupiter" symphony is replete with graceful melodies and sparkling episodes and it has, besides, a fine dignity, but the interest that it excites is historic rather than actual, for it so definitely belongs to other days.

The orchestra also played the splendid "Don Juan" tone-poem of Richard Strauss, a composition conceived in broad periods and one of the most significant examples of the rather early activities of its composer. It is very rich in instrumentation and melodic invention, it projects a stirring picture of ove and life and the futility of sensuous instances and is a colorful and intricate composition that roused the audience to unusual enthusiasm. The concert closed with the rarely played Goldmark "Springtime" overture, a spirited and suggestive work that has many beauties.

Elena Gerhardt was in beautiful voice, singing in the grand manner, with that far-reaching authority, that always marks her work. She gave first four Beethoven songs and afterward three of the Hugo Wolf lieder, all with orchestral accompaniment, bringing to them unusual and unexpected interpretative significance. She sang both the "Wonne der Wehmut" and the moving "Die Ehre Gottes in der Natur" with a calm beauty that was especially effective, giving a heartfelt and very significant rendition of the "Die Trommel geruehret" of the older composer, and she also made a particularly deep impression by the delightful way in which she sang the Hugo Wolf songs. "Der Freund" seemed less important than the others, but the "Verborgenheit" and "Er Ist's," so familiar to all students of lieder, seemed particularly impressive as they rang out in this great artist's clear tones over their lovely orchestral background. J. O. L.

84

3 B. 3

[162]

TRAVELER - MARCH 17, 1917.

Ernest Bloch to Lead Symphony Orchestra

Swiss Composer Will Direct Dr. Muck's Players at Next Week's Concerts in Three of His Own Compositions.

By FRANK BERTWALL.

The rather unusual sight of another than Dr. Muck directing the Symphony Orchestra will be afforded at next week's pair of concerts when Ernest Bloch, the Swiss composer, by Dr. Muck's invitation, will direct the players in three of his own compositions. Another feature of the concerts will be the appearance of Carl Friedberg, pianist, as soloist.

Interest in the coming concert by the Symphony Orchestra for its pension fund is heightened by the announcement that a chorus of some 200 voices from the Harvard Glee Club and Radcliffe, trained by Dr. Davidson, will assist. There will also be a special number for organ and violins with Wagner selections, without which no pension fund concert would be complete, filling out the program.

Sunday Afternoon's Concert.

The program for tomorrow afternoon's concert in Symphony Hall by Julia Culp, with Coenraad V. Bos as assisting artist and accompanist, will be as follows:

I.
Der Lindenbaum ..... Schubert
Lachen und Weinen ..... Schubert
Gretchen am Spinnrade ..... Schubert
MME. CULP.
Litanei ..... Schubert

II.
Sonate, C major ..... Mozart
COENRAAD V. BOS.

III.
Japanese Death Song ..... Earl Cranston Sharp
Indian Love Song ..... T. Lieurance
Deep River (Negro melody)
Arr. by William A. Fisher
I'm wearing awa', Jean ..... Arthur Foote
MME. CULP.

IV.
Old German Folk Songs
Das Muhlrad
Hans und Liesel
Der Tyroler und sein Kind
Phyllis und die Mutter
MME. CULP.

V.
Elegie ..... Rachmaninoff
To Elise ..... Beethoven
Pierrette ..... Chaminade
COENRAAD V. BOS.

VI.
Nachtigall ..... Brahms
Schalbe, sag' mir an ..... Brahms
Wiegenlied ..... Brahms
Vergebliches Standchen ..... Brahms

Symphony Program.

Those who heard the composition of Ernest Bloch, the Swiss composer, played this season by the Flonzaley Quartet, will welcome the opportunity afforded at next week's symphony concerts of seeing Mr. Bloch direct the orchestra in three of his poems, "Danse," "Rite" and "Cortege Funebre." The opening number will be Sinigaglia's overture to Goldoni's "Le Baruffe Chiozzote." Then come the Bloch selections. Brahms's second concerto for piano, with Carl Friedberg as soloist, completes the program.

Pension Fund Concert.

Departing quite a bit from the beaten path, Dr. Muck offers as a program for the Pension Fund concert, Sunday afternoon, April 1, in Symphony Hall, the unaccompanied Motet, "I Wrestle and Pray," by Bach, and Brahms's "Song of Destiny" for full orchestra and chorus, the chorus in this case being 200 voices from the Harvard Glee Club and Radcliffe, Rheinberger's "Theme and Variations" for organ and violins, and the following Wagner numbers:

Prelude to "Tristan and Isolde," the prelude to "Parsifal," Hans Richter's arrangement of selections from "Siegfried" and "Goetterdaemmerung," the funeral music from "Goetterdaemmerung" and the "Tannhaeuser" overture.

m TRIBUNE

dress: New York City

te

Bostonians' Season Ends

Symphony Orchestra Makes Last Appearance Here

The Boston Symphony Orchestra closed its New York season with its concert in Carnegie Hall yesterday afternoon. Whatever this great orchestra gives is thrice worthy of hearing because of the way the programme is given. Dr. Muck is an admirable leader, but his choice of compositions is often far from happy. He has given both more and less interesting programmes than the one of yesterday. It opened with the overture to Cherubini's opera, "Les Abenceroges." The overture is seldom given and possesses grace and melodic beauty. The Brahms A minor concerto for violin and 'cello is, on the whole, rather heavy fare, despite the quiet beauty of its second movement. The solo parts were sustained yesterday by Anton Witek and Heinrich Warnke, two excellent musicians, who played earnestly. The Mozart "Jupiter" symphony, which closed the afternoon, is of course, always welcome, and its music peculiarly sympathetic to Dr. Muck.

It was not exactly an inspired afternoon, yet it gave real pleasure and renewed wonder at the superb organization which Major Higginson's public spirit has given to his native city. The Bostonians are always welcome, and at each performance they renew the regret that New York is priviliged to hear them only ten times a season. New York could easily stand a tripling of their appearances.

From the
Journal
March 10,1917.

Dr. Muck's Reading of Liszt's "Faust" Stirs Even Sophisticated.

By F. Esposito

Liszt's glorious "Faust" symphony, though heard as lately as last December, was chosen by Dr. Muck for yesterday's rehearsal and tonight's concert of the Boston Symphony Orchestra. The conductor left the symphony standing bravely alone in the program. This was well; another work would have seemed colorless beside it, or else would have carried the exaltation of the afternoon to an exhausting point.

The version given was the "revised" score, which Dr. Muck found in the library at Wahnfried Wagner's home in Bayreuth. He was told that Liszt made the revision about 1883. Arthur Hackett sang the difficult "Ewig Weibliche" declamation. He was assisted by a large male chorus trained by Stephen Townsend.

As Mr. Hale and Mr. Apthorp, the writers of the Symphony program notes, have both pointed out, the "Faust" is less a symphony than a group of symphonic poems, or tone pictures. There is no descriptive program; none is needed beyond the names of the three movements, "Faust," "Gretchen" and "Mephistopheles."

"Faust" deals in reflective themes, "Gretchen" in smooth, curving melodies, and "Mephistopheles" in mockery of all the preceding material. Beyond that, every hearer must make his own visions. The Faust of the legend is difficult to envisage in the music; he is a more youthful philosopher, just as Gretchen is less simple-minded. The childishness of jewels and flowers finds no place in the intense music of Liszt. And in the third movement one may fancy anything, from sheer glee in the dominions of Mephisto over humanity, wrecked and ridiculous, to a despairing cry at the uselessness of life.

Dr. Muck's reading of the symphony raises it to the highest dramatic pitch. He swept the orchestra along to the great shout of the triumphant Faust motif in the brass, and fairly thrilled his sophisticated audience with the full-throated cry of the strings in unisons that follow.

The "Gretchen" movement, full of amorous suggestion, and shading always the thought of the principal motive into new meanings, was never so full of color before. But it was in the tremendous third movement, with its devilish chucklings, its distorted mockery of the Faust theme, its scoldings, explosions, and finally, the noble "mystic chorus," that emotion was most roused.

Certainly it would have been a pity to add another number to the program.

From the
Post
March 18,1917.

The programme of the second concert in aid of the pension fund of the Boston Symphony Orchestra, which will be given in Symphony Hall Sunday afternoon, April 1, at 3:30, is a wide departure from the conventional. The orchestra will have the assistance of a chorus of upward of 200 from Harvard University. This chorus is made up of the Radcliffe Choral Society and the entire Harvard University Glee Club. It has been under the training of Dr. A. T. Davison since October. Dr. Muck heard it 10 days ago and was highly pleased with the results. The two choral numbers will be the unaccompanied Motet: "I Wrestle and Pray," by Bach, and Brahms' "Song of Destiny," written for chorus and full orchestra. The first number on the programme will be a theme and variations, by Rheinberger, for violin and organ. Mr. Marshall will be the organist and the violin part will be played by the entire section of violins, 30 in number.

The remainder of the programme will include Wagner's prelude to "Tristan and Isolde," the prelude to "Parsifal," Hans Richter's arrangement of selections from "Siegfried," and "Gotterdammerung," the funeral music from "Gotterdammerung" and the "Tannhauser" overture.

FROM THE TRANSCRIPT 3/28/17

NEWS OF MUSIC

A MAUDLIN YARN CAUGHT AND NAILED

The Mendacious and Malicious Rumor of the Disbanding of the Symphony Orchestra Because of Impending War—Programmes in Prospect—"Lakme" Revived at the Metropolitan — Festivals and "Farewells"—Items and Opinions

IN the eyes and upon the tongues of the obstreperous partisans of Mr. Stransky, the conductor, and of his Philharmonic Society in New York, and no less in the sight and the speech of the rich men, the rich women and the newspapers that in Philadelphia troop after Mr. Stokowski and his orchestra, it is an error in the organization of the universe, even as at present perturbed, that the Boston Symphony Orchestra should exist and at the pitch to which Dr. Muck has raised it. It is an even greater error of the cosmic forces and of mere men, their instruments, that it should pay monthly visits to New York and Philadelphia and so afford a recurring basis of comparison with the resident bands and conductors; while it is depravity and nothing else that the public of those cities—the finest public of concerts in both—should flock to hear and so learn to be exacting. By a very simple process, as the witty Mr. Henderson suggested in The New York Sun last Sunday, this jealous resentment could be removed—the dispersal of the Boston Orchestra or even the abandonment by it of frequent visits to the cities in question. Since, however, it continues to exist and Dr. Muck to lead it, there is no remedy—as Mr. Henderson concluded—and in talk and print about it much will be said to grate upon Mr. Stransky and his followers and to roil Mr. Stokowski and his benefactors.

However, where there is a will there is a way—especially in Philadelphia, in which town Mr. Stokowski and his orchestra possess what the politicians call a "newspaper organ." Last autumn that journal fathered a yarn according to which the unionized employees of the halls or theatres in which the Boston Orchestra played outside its own city would no longer endure the presence of an orchestra beyond the pale. It or they must go. Thus there would have been no more concerts by Dr. Muck and his men in Philadelphia—if only this invention had been true. It was not, but now that same precious organ mounts to larger things. Quivering in all its stops it was ready to discover a day or two ago that the Boston Orchestra was about to go out of existence; that Mr. Higginson was preparing to wash his hands of his dearest possession; that band and conductor were to be sacrificed to the exigencies of the war. Timely denial from Mr. Higginson himself, and in terms so emphatic that they may not be printed here, choked the organ before it could publicly lift its voice. But the maudlin or malicious invention over which it was so eager has now reached Boston and alarmed inquirers repeat it. So doing they reiterate a nonsensical, if not a malignant, falsehood.

Here in Boston

Mr. Philip Clapp's new symphony will be played for the first time anywhere at the Symphony Concerts of next week on Friday afternoon, April 6, and Saturday evening, April 7, with the composer conducting; while orchestrated songs for Mme. Culp, an organ piece by Mr. Chadwick and a fragment from Franck fill the rest of the programme. In detail it stands:

Symphony in G major.....Clapp
Songs with Orchestra:
"Sei mir Gegrüsst."—"Ständchen"...Schubert
"Morgen".....Strauss
Symphonic Piece from "The Redemption"..Franck
Songs with Orchestra:
"Verborgenheit".....Wolf
"Ich atmet einen Lindenduft."—"Rheinlegendchen".....Mahler
Theme, Variations and Fugue for Organ and Orchestra.....Chadwick

Mr. Townsend and the Choral Music Society are preparing three novel pieces for its concert of April 25 in Jordan Hall—three motets that set hymns of the Roman Church for soprano voice and mixed chorus by Roger-Ducasse, the Parisian composer; a fragment for baritone and men's chorus from Mr. Converse's unpublished and unperformed opera, "Beauty and the Beast"; and a threnody for an eight-part chorus written by Mr. Bantock to commemorate the dead in the sinking of the Titanic, five years ago.

Another series of "Pop Concerts" will begin in Symphony Hall on May 7 or 8, immediately after the end of the Symphony Concerts on the preceding Sautrday. No departure is intended from the routine of these entertainments for many a year past, unless it be in the coming to a part of them of a new conductor who can stimulate the orchestra as did Mr. Pasternack last autumn. He, indeed, opened new possibilities of animation which the public, even after eight months, has not forgotten.

"Lakme" Reanimated

For final revival of the season, the Metropolitan mounted last Saturday Delibes's "Lakmé," a opera seldom heard nowadays even in the Paris whence it came, known and liked in Boston in the first years of its own lyric theatre, and relished apparently in New York where it has been represented only three or four times in the last two decades. "The drama is not a very significant one," writes Mr. Aldrich, recalling the piece in The Times. "It has reminded various commentators of 'L'Africaine' on the one hand and 'Aida' on the other. The scene is Oriental and the composer makes use of Oriental musical traits. The heroine, Lakmé, like Aida, loves an enemy of her country who is unwittingly delivered by her into the hands of her people. Nilakantha betrays his enemy like Nelusko, and like Selica, Lakmé bears herself contributed to the programme does. But these characteristics are of negligible import in view of the originality and eloquence, and what one might call the essential naivete of true art, revealed in these pages. This is unmistakably the music of a new man, with something wholly his own to say, who composes not because he makes up his mind to do so, but because he must.

Orientalism From Inside

How did Mr. Bloch discover this freshness of idiom, this deep and fundamentally racial manner of speech? He does not believe that a composer who wishes to express the spirit of his race has necessarily to make use of folk-songs for such a purpose. He has gone deeper than this. It is true that his music has oriental characteristics of rhythm and melodic outline, but there is the heartening conviction on the part of the hearer that this orientalism comes from inside out, rather than from outside in. The composer has not found these rich and fascinating idioms because of a deliberate search for that which would be externally indicative of his quest, but because such forms of expression were forced into existence by the driving power of his own emotions and ideas, and by the birth-right inherited from his forefathers.

This music has the warmth, the melancholy, the sensuality, the prophetic fervor of Hebraic literature. It is at moments harsh and austere, of a passionate intensity, or it has oriental grace and languor.

Supple and Varied

Technically speaking, there are oriental rhythms conspicuous for their suppleness and variety; harmony that is intentionally simple, and often rugged and harsh; unusual and very effective schemes of orchestral color, and a manner of melodic ornamentation which, as it glides rapidly through chromatic intervals, gives the impression of intervals smaller than those of the accepted scales of Western Europe—an ornamentation which is as a diaphonous veil thrown about the main thematic fragments. This latter is observed particularly in the first movement. Other passages furnish a direct contrast in the breadth and simplicity and long line of the themes.

Of the three movements, "Danse," "Rite" and "Cortege Funebre," the first is perhaps the most tentative in its form and instrumentation. But it is enormously rich in material and suggestion. Thus the first theme, stiff and archaic in its steps, giving an extraordinary impression of the antique, yet having a wealth of the characteristically chromatic embellishments. Other short, wailing motives, which glide through half-tones that might as easily as not become quarter-tones, set over monotonous rhythms, and interrupted by outcries and dialogues of wind-instruments, make the material of the movement. The second movement opens with a grand simplicity and tenderness, and then, following impressive trumpet calls, a passage of fiery and majestic utterance that might well be the adjurations of the prophet in the temple. These last two movements—the Ritual and the Funeral Procession, are movements which, in spite of occasional thickness and lack of balance of instrumentation would remain monuments to the talent of the composer, if he left nothing else to the world. The emotional force of this music is startling. It was the more startling yesterday, as it was so unexpected, and so novel in its forms of expression.

Players Applaud Composer

Mr. Bloch was called back to the stage repeatedly. The orchestra, as well as the audience, impressed by his music and by the simple dignity of the man on the platform, joined in the applause.

Mr. Friedberg, in playing the Brahms concerto, displayed not only phenomenal virtuosity in dealing with a work which is one of the most ungrateful in existence for the pianist, but a never-failing beauty and sonority of his tone and a true nobility of conception. Dr. Muck and Mr. Friedberg collaborated in a wonderfully clear exposition of the contents of a complicated symphonic work, and for once this work stood revealed at its full stature. They understood the rugged, heroic spirit of the opening, the demoniac scherzo, the haunting poetry of the slow movement, and the humor and vigor of the finale. Orchestra and pianist out-vied each other. Not in 17 years at these concerts had this concerto been so superbly presented. More performances of this kind would bring about a more general appreciation of the rather formidable Brahms of the B flat piano concerto than now generally obtains. The audience was quick to appreciate the wholly exceptional qualities of the performance. As a matter of record, the concert opened with a performance of Sinigaglia's noisy overture to Le Baruffe Chiozzote, performed with exemplary precision and brilliancy.

wounded lover, Captain Gerald, away to an Oriental paradise, thinking to keep him always with her. Like Vasco da Gama Gerald deserts his sweetheart, not at the summons of another, but at the call of his country; and, again like Selika, Lakmé poisons herself with a deadly Oriental flower.

"Delibes treated this story musically with a lighter touch, naturally, than either Meyerbeer or Verdi treated his. There may not be in the opera all the sparkling flow of vivacious and piquant melody remembered in other works of Delibes; and the music may seem to some to have aged somewhat in its thirty-four years; but there is much grace and charm in it, a real melodic invention, and, indeed, an originality that marks it as the composer's own. The best known portion of it is the 'Bell Song,' cultivated by every coloratura singer as a concert piece. There are other effective numbers.

"Delibes applied 'local color' copiously in the music of 'Lakmé.' Oriental intervals, rhythmical and harmonic formulas are abundant in it. Now, constant Oriental coloring in music is gained only at the expense of what seems monotony to the Occidental ear. That ear is likely soon to reach the saturation point and is cloyed. It is from this that many will find the opera to suffer. Yet there was obviously a continued interest in the performance and the beauty and charm of the music hardly lost their spell from beginning to end.

"Mme. Barrientos is a delightful figure as the Indian maiden: graceful, lithe, alluring in appearance and action. The music, too, suits her very well; and much of it she sang with the delicacy and brilliancy that it needs and with a quality of voice that was excellent except where it was forced for volume. Her delivery of florid passages is now well known, and as before, certain high tones and certain passages were elaborately prepared for and carefully rather than spontaneously executed. Mr. Martinelli was accetable as the English officer, acceptable but not distinguished in his singing of the music. It might be said that the part is not one that admits of much distinction in action. Mr. Rothier sang well as Nilakantha, and made him something a little more than the operatic father. There is a luxurious and realistic scenic representation of the temple garden and the Indian forest, and the public square of the town is picturesquely shown. Mr. Polacco conducted a smooth and sonorous performance."

—.

Bridling Tongues

There is too much war talk among professional musicians. Those of us who sit in the audience and listen to the performances of singers and instrumentalists from various parts of the earth are duly and repeatedly warned that we must forget all matters of nationality. We should think of all these excellent personages only as purveyors of æsthetic delights. Most of us are trying to do so. But the musicians themselves have not been and are not now all taking the attitude which they ask us to take. Some of them have talked freely and bitterly in the not distant past and others are still talking. The best thing they can do at this present moment is to sing and play. Some of them have shown excellent judgment in attending strictly to their professional duties and refraining from unwise talk. Others should take thought of the possibilities of their position in case they should find themselves stranded here in war-time unable to return home and equally unable to secure engagements in a country in which they have hitherto flourished. [The New York Sun.

From the
Post
March 24.1917.

COMPOSER CONDUCTS SYMPHONY

Bloch's 'Jewish Poems' Create Profound Impression

BY OLIN DOWNES

"Three Jewish Poems," by Ernst Bloch, who directed the performances of his own works, and a memorable performance of Brahms' B flat piano concerto by Carl Friedberg, were distinguishing features of the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall.

DISTINCTIVELY HEBRAIC

The music of Bloch took everyone by surprise on account of its emotional depth and its novelty of color and accent. A number of new works of greater or lesser importance have been heard at the Symphony concerts this winter. None have made such a distinctive impression. No others have revealed, as we believe these "Jewish Poems" reveal, a new and important figure in the modern musical art.

Mr. Bloch, turning his back on precedent and the set formulas of European schools of composition, has essayed to write music which shall be fundamentally and distinctively Hebraic. He has succeeded in this in an astonishing degree. We feel that this music, not the most mature achievement of the composer, is in some respects tentative and experimental. As much is admitted by Mr. Bloch in the notes which he him-

From the
Globe
March 24,1917.

ERNEST BLOCH'S NOTABLE NEW MUSIC

"Three Jewish Poems" Are Led by Composer

Music of Forceful Individuality—Carl Friedberg Soloist

The Symphony concerts which bring anew an arresting, puissant individuality into the field of music are notable and few. Yesterday afternoon both Ernest Bloch, as conductor, and his "Three Jewish Poems" appeared for the first time in Boston. This city had not heard Mr. [illegible] Maud Allan, the dancer, in her tour of the present season. It had heard his remarkable quartet played a number of weeks ago by the gentlemen of the Flonzaley quartet, music of distinctive spirit, born apparently of the deepest personal conviction, intrepid, resolute, even at times supremely daring in expression, yet never hinting at the poseur.

As an individualist, Bloch, now but 37 in July, reminds of Sibelius, not in thought or idiomatic speech, but in that zeal of soul which must find voice and in its own vein. The Finn has been taken by his annotators to write nationalistic music, in which one is to hear the oppression and the deathless courage of Finland. Living in a north land of austere physical characteristics, he has written what is probably his own emotional and spiritual consciousness.

Bloch makes the history and character of the Jewish people, their type of mind and soul, his inspiration. He finds an instinctive kinship between the spirit of portions of the Old Testament, as of the Psalms and the Song of Solomon, and his own feeling. Yet the composer states that he has not endeavored to use Jewish melodies or themes as elemental material. He professes to have written in his own vein, with the consciousness of a race as the general sources upon which he draws.

The three poems, Danse, Rite and Cortege funebre, do not rely for the arresting individuality displayed in them upon any form of extremism which parades manner above content. Even the first is serious. There the suggestion of ritual or ceremony which is carried much farther in the second, but throughout these two, although a thematic fabric is to be found, there is a rich color sense, at times gorgeous in its sensuous prodigality

But this sensuous quality is never that of languor, or of the suggestion associated with the Orient. There is indeed a biblical, a patriarchal, even a savage splendor, which is a distinctively new note in modern orchestral literature. The climaxes are those of a multitude of virile, impassioned voices, in lamentation as in joy. Such a one brings to a majestic and elegiac conclusion. The cortege, written in memory of the composer's father, a movement in which the gray mood of the middle portion is somewhat overdeveloped, and notwithstanding its varying rhythmic figuration seems insufficiently winged to span the broad pace the composer took it.

The rich texture of the score of the two preceding movements in part reflects an opulent imagination and ready skill in orchestral color and a harmonic palette which secures depth of perspective at times by imposing one tonality upon another.

As a conductor Mr Bloch makes his effects with point and authority. He was received with marked enthusiasm by audience and orchestra. Mr Bloch's symphony, which he says has been refused in Europe because he "was unknown," should be worth a hearing. His "Macbeth," an opera, was produced in Paris in 1910.

Carl Friedberg played with virtuosity and with rhapsodic, poetic fancy in Brahms' concert in B flat major No. 2, a work in which the piano is largely an incidental instrument in a symphonic structure of dramatic character. In four long movements, the concert might have been called a symphony with a part for piano. Sinigaglia's chattering overture, "The Chioggian Brawls," was brilliantly played by Dr Muck, who made the orchestra in the concert a feature.

[illegible]m SUN

dress: New York City

By W. J. HENDERSON.

THE season of orchestral concerts has come to its end and with it the inrush of a horde of recital givers. There are as many concerts scheduled for the coming week as there were for weeks earlier in the season when the Philharmonic Society, the Symphony Society and the Boston Symphony Orchestra all gave concerts within three days.

The retrospective eye, scanning the past season of orchestral activities, must be struck by certain features which stand out clearly in the historical spectacle. Chief among them is the insistence on the virtuoso character of the conductor. This becomes wearisome to the sincere music lover who naturally prefers to concentrate his thought on the creations of composers.

It is not possible, nor is it essential, to recall just when and just how the adoration of the interpretative conductor began. So far as New York is concerned it may perhaps safely be dated from the happy days of Theodore Thomas and the Central Park Garden concerts. The Thomas Orchestra was a title which invited every music lover to regard the organization as the creation and the creature of the directive genius of the one man who waved the baton.

It is not difficult to conjure up in the mind the vigor of the efforts which were made to convince people that Dr. Leopold Damrosch was the superior of his predecessor. Then came Anton Seidl, and upon the head of every human being who dared to question anything he did was launched the awful curse of the *Evening Post*, which now takes the same attitude toward detractors of Josef Stransky.

What things were not done and said in the name of Safonoff, he who worked his magic without the wand! And poor Mahler was the next victim of hysteric admiration, which in the old familiar manner hurled immeasurable abuse upon any one venturing to suggest that some things done by him were not perfect.

Arturo Toscanini, who was primarily an opera conductor, directed some orchestral concerts, notably a performance of Beethoven's ninth symphony. Thereupon people attached to the Metropolitan Opera House became violently affected and one could have believed readily that none of them had ever heard the symphony before. They behaved precisely like the [illegible] enced attendant at a piano rec[illegible] is possessed by the ludicrous [illegible] that the pianist is playing "pie[illegible] hard" for any other pianist to perform.

In the course of Mr. Toscanini's engagement at the opera it transpired that those in authority regarded it as wholly impossible that he could do anything wrong, and when the hardened commentators of the daily press pointed out the shortcomings in certain of his productions they were assailed in terms of vituperation and their motives defined as strictly dishonest.

It was regarded as inconceivable that there could be any man alive who really knew that Mr. Toscanini had not discovered the true inwardness of the score of "Die Meistersinger." He who disagreed with Toscanini was simply a falsifier. There is another word, but it is not polite. And he falsified not from sheer malice, but because some one—no one ever told who—paid him to do it.

Mr. Toscanini is no longer at the Metropolitan and the recorders of the newspapers may say anything they please about the conductors—provided always that they do not praise Mr. Polacco too warmly—and no one will pay the slightest attention to them. Verily these things are more or less a part of the great comedy of life.

It is unfortunate for art in general and the Philharmonic Society in particular that Mr. Stransky has been set up as a deity against whom no man must blaspheme. With the renewal of energy and determination to make the concerts of New York's oldest orchestra brilliantly successful in respect of popular interest every music lover and writer on musical topics should be heartily in sympathy. Because of the inspiriting results which have been attained in the increase of attendance every one should rejoice. The house is now often sold out. Growth of love for orchestral concerts is a blessing.

A large part of the campaign has naturally been bent toward convincing the general public that in Mr. Stransky the society has secured a virtuoso conductor of the first rank. Mr. Stransky has received a generous allowance of praise. He conducts certain types of music with enthusiasm and understanding.

But he does not succeed equally well with others. It is the policy of certain persons in the Philharmonic Society to accuse any one who says this of dishonesty. To their ingenuous or disingenuous minds—the action is open to either construction—no man can possibly doubt the correctness of anything done by the prophet. The position taken by these people might be called ridiculous were it not that it is accompanied by malicious, illegal and punishable action.

Mr. Damrosch, who makes too many speeches despite the fact that they are generally clever, goes quietly along his way with the New York Symphony Society and generally receives praise and censure with equal calmness. The people who support the organization, at any rate, keep quiet no matter what is said. Once in a while Mr. Damrosch, who is afflicted with literary aspirations, writes a letter to an editor complaining of some criticism. Any conductor or supporter of a conductor has that privilege. But we do not recall any campaign of privately circulated slanders of the critics carried on by members of the Symphony Society. According to the persons previously referred to all the commentators who find any fault with Mr. Stransky are in the pay of the Damrosches.

Well, this is a very old story. And it is a story of folly and futility. In all the years of the present writer's experience he has never known any musical commentator to be frightened by slanderous chatter. No newspaper man pays any attention to it. He knows that whenever he writes praise he is acclaimed as a very Solomon of wisdom, unerring, discriminating and unshakable in his honesty.

But when he is compelled to declare that some singer or player or conductor has done something which he knows to be inartistic or inadequate he will be charged by the friends and adherents of the artist with sinister motives. Editors have precisely the same experience. Their politics are of the loftiest type so long as they are those of the politician who is favored by them. They are otherwise utterly dishonest and untrustworthy.

No one is fooled by the methods which have been described herein. When critics assert that Mr. Stransky has no feeling for certain classic composers, and that he conducts their works as if he were walking in his sleep, only those whose business it is to uphold this conductor in all matters take umbrage and utter plaints of outraged spirits.

Without any question, comment on the interpretations of this conductor will be made next season without the slightest consideration of the industrious campaign of abuse carried on in the season now ending. Any musical editor who could be swayed by such influence would deserve to be discharged on the ground of unfitness for his business.

Meanwhile it may be added that much of the bitterness could be removed from the campaign by a very simple process. If the newspapers will stop praising the Boston Symphony Orchestra and Dr. Muck much will be forgiven. But so long as Dr. Muck persists in being the best concert conductor in the country and the Boston Symphony Orchestra in being the best concert orchestra in the world it is unlikely that the newspapers—barring all

[illegible]ning Post

[163]

From the
March 26, 1917.
Transcript

... the Symphony Orchestra is Most a Virtuoso Orchestra—The Singer in New Revelation of a Voice at Zenith and of Widening and Ripening Skill in Song—The Limitations That She Might Readily Widen—The Violoncellist in Novel Pieces—Among Them Mr. Loeffler's "Spanish Poem"—Mrs. Casals in New and Old Quality

WHEN the Symphony Orchestra plays a piece like Rimsky-Korsakov's "Spanish Caprice" and makes it prismatic with tonal color, or like the overture to Smetana's opera, "The Bartered Bride," till it snaps, but never breaks, with pace and rhythm, it is a formula of reviewing to call the band a "virtuoso orchestra." Yet as a matter of fact, it is more truly so when it is playing such pieces as Bloch's "Jewish Poems" or Brahms's second concerto for pianoforte in the fashion in which it played them on Saturday. More than once, for example, in the "Poems" of "Dance" or "Rite," Mr. Bloch sends a significant phrase or succession of phrases slithering across the whole orchestra from choir through choir and from instrumental group through instrumental group within those choirs. Such sleight-of-hand—for the phrase of conjuring suits better the process than any other—the orchestra accomplishes as in a single swift flash of tone, yet in the flash are distinguishable all the contrasts of color or the composer would so give to the measures that he launches from his shrilling violins to his deep-voiced brasses, while the screen-like web of the music is never parted. Again, in the third of the "Poems" called "Funeral Procession," Mr. Bloch, zealous to express a barbaric frenzy of grief, piles shrieking dissonance upon shrieking dissonance until the music almost cracks with wild furies of lament. It would have cracked, perhaps, were it not for the skill with which conductor and orchestra sustained it when to the casual ear it seemed no more than piercing din reiterated. Indeed, the practice of modern and ultra-modern composers has developed in the orchestras frequently playing their music a new virtuosity of dissonance that may in time stand beside the elder qualities of euphony, sustained phrases, rhythmic verve and the like.

Thirty years of divided opinion have spattered Brahms's concerto with many epithets, but none in praise or scorn has labelled it a "displayful" music. Yet in all the show-pieces of Dr. Muck and his men does their virtuosity in the finer senses of the word rise higher than in the shadowy color that clarinets, horns and the whole wood-wind and string choirs with them shed over the windings of the twilit melody through the slow movement? Here is no color of timbre and color of harmony, staring the players in the face as in the "Spanish Caprice" aforesaid or in Chabrier's "España." Rather they must be distilled out of the music by penetrating intelligence and responsive sensibility. So, again, with the streaming progressions of the Allegro Appassionato or the rhythmical return of the motives of the Finale. Take them as so much music-making in Brahms's calculating fashion and an orchestra may do no more than make its way through them, Stransky-wise. But infuse into them the incisiveness of tone and the ardor of movement that Dr. Muck and the orchestra imparted at both concerts and straightway they become thrilling to hear. Lack of definite contours that ear and mind may readily follow has been long-standing reproach to the first movement of the concerto, but this obscurity of outline, as it now appears, is less a shortcoming of Brahms as he wrote the music than of many an orchestra, conductor and pianist as they have played it. Neither on Friday nor on Saturday had any fairly acute and practised listener reason to lose the place. Now so to illuminate a music that readily clouds itself is a virtuosity in those that play it far transcending a super-fleetness through the racing measures of Smetana's overture. In all these things, especially on Saturday, Mr. Friedberg was worthy co-partner with Dr. Muck and his men; but it is one of the "vices" of the concerto-form (as our scornful and superior youngsters are eager to point out) that the "soloist" must seem to receive and to take the applause that the audience is lavishing upon the whole effect of a remarkably fused and vitalizing performance. Yet there have been "soloists" at the Symphony Concerts that less deserved this seeming singling-out than did Mr. Friedberg.

From EVENING MAIL
Address: New York City

Date

Karl Muck Conducts Liszt's Faust Symphony

The audience at the Boston Symphony's fifth concert at Carnegie Hall last evening was treated to "A Faust Symphony in Three Character Pictures (after Goethe)." This diverse but colorful gallery of etchings is in three parts:

I. Faust. Lento assai. Allegro impetuoso. Allegro. Agitato ed appassionata.

II. Gretchen. Andante soave.

III. Mephistopheles. Allegro vivace ironico.

Final chorus. "Alles vergangliche." Andante mistico.

Liszt's orchestral skill and weirdly wild thematic invention are very evident in this symphony.

A large male chorus accompanied Arthur Hackett, tenor, in the "Alles vergangliche."

Mr. Hackett has a pleasing legato voice and articulates well, but the pronunciation of his German could be improved.

The audience was large and enthusiastic in their approval.

FROM THE GLOBE 3/11/17.

Symphony Orchestra Away

There will be no Symphony concerts this week, for the orchestra will be away on its fifth and last trip of the season to the South. The usual concerts will be given, with Elena Gerhardt soloist in Philadelphia, Washington and Baltimore and Joseph Malkin soloist in Brooklyn. Thursday night, in New York, Liszt's "Faust" Symphony will be given, with no other number on the program. The male chorus, with Arthur Hackett as solo tenor, will leave Boston Thursday noon and will return at midnight. At the Saturday afternoon concert in New York Messrs Witek and Warnke will play the Brahms Double Concerto, which they played here a fortnight ago.

Pension Fund Concert

The second concert in aid of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall Sunday afternoon, April 1. For the first time the public will have a chance to observe Dr Muck as a conductor of choral work. So far since he has been in Boston his choral work has been limited to incidental choruses in symphonies such as the "Faust" symphony performed the past week.

At this pension fund concert there will be a large chorus recruited in Harvard University and Radcliffe College. The basis of the chorus is the Radcliffe Choral Society and Harvard University Glee Club, which have been trained by Dr Davison. With the orchestra this chorus will give Brahms's "Schicksal Lied," which has not been heard in Boston for many years. The chorus will also sing a capella a Motet by Bach. The second part of the program will be devoted entirely to excerpts from the music dramas of Wagner.

From EVENING POST
Address: New York City

MAR 10

What Stirred Boston

DR. MUCK and his orchestra will come to New York next Thursday to perform Liszt's "Faust" Symphony, with which Dr. Muck has repeatedly ... a sensation in the Hub. A male chorus of eighty voices will be brought specially from Boston. The basis of this chorus, which has already sung the "Faust" Symphony twice in Boston, is made up of members of the Chorale Music Society of Boston, and the chorus was prepared by Stephen S. Townsend, conductor of that society. The tenor solos will be sung by Arthur Hackett. Dr. Muck will use the revised version of the symphony which he alone in this country possesses. The revisions were made by Liszt in the last years of his life, and the original score containing them is in the library of Wahnfried in Bayreuth.

LIFE

From

Address: Brooklyn, N. Y.

Date

Musical Comment.

LALO is almost a composer of one work as far as our concert-halls are concerned. With the single exception of the "Sinfonie Espagnole" the works of this Frenchman are but little known, though in his long life he produced much, and successfully. Dr. Muck, however, to accommodate the needs of Mr. Malkan played the D Minor Concerto for 'cello and orchestra and found in it a vehicle that gave full technical opportunity to the 'cellist and probably for that reason much pleasure to the audience. To the more critical, however, it is not difficult to discover why the work languishes. It is a concerto only in name; in reality it is a solo for the 'cello with the entire orchestra as nothing more than an accompanying body. Mr. Malkan had full opportunity to display his powers, an opportunity that disclosed him as a 'cellist of no mean parts but without the heaven-sent gift that should distinguish the soloist. In taking his soloist from the ranks of the orchestra Dr. Muck saves money and time, but scarcely gives his subscribers what they think they have paid for. But then perhaps he wanted to give the Lalo work a hearing and could find no other 'cellist so fond of its suave and at times mawkish nature as to be persuaded to play it. Such things we cannot speak of with certainty; they lie in the deepest recesses of the minds of the gods, and we have not the necessary clairvoyant powers.

DISMISSING the Lalo with just this word and passing over the Goldmark overture, "Spring," we come to the great joy of the concert, if not of Dr. Muck's series in Brooklyn—the playing of the "Eroica." The comparative merits of the local orchestras have been discussed at considerable length recently in a certain New York newspaper and this discussion has revolved around their playing of the classics.

Our kindest advice is that all might go to the shrine of Boston and hear how Dr. Muck and his band play the Third Symphony of Beethoven. Friday evening the work took on new significance under Dr. Muck's magic. The beauties of the work—and how many they are musical enthusiasts have been vainly endeavoring to tell for the past hundred years—were revealed in all their glory. Every movement was a joy and yet the whole was welded together in a unity that should, but unfortunately does not, mark its every performance. In majesty and in splendor the noble thoughts of the greatest of symphonists were proclaimed.

TO pick out the high-water marks of the readings would be difficult, but for the inevitable contrast with other performances we have heard recently. The robust humor of the Scherzo needs what only Dr. Muck has been able to give it, a variety of dynamics reaching from the gentlest of pianissimos to the loudest proclamation of a fortissimo. In the graduating of the orchestral tone, in the rhythmic precision of the band's playing Dr. Muck found the full expression of the composition's meaning. Beethoven was, if ever, treading the heights of immortality.

m EVENING SUN
ress: Baltimore, Md.
3/10/17. MAR 1

BOSTON SYMPHONY

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give the last of its current season's concerts at the Lyric next Wednesday evening, when the soloist will be Elena Gerhardt, the distinguished lieder singer.

The orchestra will play Mozart's symphony in C major, popularly known as the "Jupiter Symphony," of which it is said that it is a composition strictly classical in form, but entirely modern in content.

The second orchestral number will be Richard Strauss' tone poem, "Don Juan." The final number will be Goldmark's brilliant overture "In the Spring."

Miss Gerhardt will sing two groups of songs; the first will be four songs with orchestra by Beethoven, "Wonne der Wehmut," "Die Trommel geruhret," "Freudvoll und Leidvoll" and "Die Ehre des Gottes in der Natur." The second and third of these are from the music written by Beethoven for Goethe's "Egmont." For her second number she will sing three songs, with orchestra, by Hugo Wolf.

From the
Herald
March 18, 1917.

18TH SYMPHONY PROGRAM

The 18th Symphony program of Friday afternoon and Saturday evening will present an important novelty by the Swiss composer, Ernest Bloch; three Jewish poems for full orchestra. Bloch, who is a Swiss Jew, has devoted much of his time to the traditional music of his race. He is one of the younger men of great talent, and has been in this country for the past season. At its extra concert last winter the Flonzaley quartet played a quartet of his which excited much interest. The titles of the poems are "Danse," "Rite" and "Cortege Funebre." Dr. Muck has invited Mr. Bloch to conduct his own works, and Mr. Bloch has accepted the invitation. The soloist at this concert will be Carl Friedberg, who has already been heard here. He will play Brahms's second concerto for pianoforte in B flat, opus. 83. The program in its entirety is Sinigaglia's overture to Goldoni's "Le Baruffe Chiozotte." Bloch's three Jewish poems for orchestra, and the concerto, No. 2.

7TH CAMBRIDGE CONCERT

The seventh Symphony concert in Cambridge will be given next Thursday evening. Carl Friedberg, pianist, will be the soloist. The program comprises the "Jupiter" Symphony of Mozart; the concerto for piano by Schumann and the introduction and Bacchanale from the first act of the Paris version of "Tannhaeuser."

n AMERICAN
lress: Baltimore, Md.
MAR 11 1917

BOSTON SYMPHONY ORCHESTRA

The last appearance of the season of the Boston Symphony Orchestra will be in the Lyric Theater next Wednesday evening, March 14, at 8.15.

Again Dr. Muck has made a program full of delight for the lover of music. Again there will be a soloist of high distinction, in this case Elena Gerhardt, the concert soprano, who has long been a favorite in this city.

Dr. Muck begins his program with the immortal Jupiter symphony of Mozart.

Newspaper Cutting Bureau
News
rom Providence, R. I.
Address:
Date MAR 31

Boston Symphony Orchestra

The Boston Symphony Orchestra brings its thirty-fourth season of concerts in Providence to an end Tuesday evening, April 10th, with its sixth concert of the year in Infantry Hall. The concerts of the past season have been in the opinion of all unusually brilliant. Dr. Muck has been very happy in his choice of programs and the Orchestra has displayed all those qualities of virtuosity which make it famous. In his review of the current season of orchestral concerts in New York, in the New York Sun last Sunday, March 25th, W. J. Henderson remarked that Dr. Muck is the greatest concert conductor in the country and that the Boston Symphony Orchestra is the greatest concert orchestra in the world. Never has the Orchestra been on such a solid foundation as it is today.

The program which Dr. Muck has arranged for this concert contains three works. These are the immortal "Jupiter" Symphony of Mozart, Rubinstein's great Concerto for Piano and Orchestra in D-Minor and the Introduction and Bacchanale from the first act of the Paris version of "Tannhauser."

The soloist will be that very remarkable English pianist, Ethel Leginska, who has already had great success in this city.

The sale of seats opens at Seddon's News Stand, Butler Exchange, next Saturday morning, April 7th.

[104]

HERALD
ess: New York City
MAR 16

Hear Boston Orchestra and Choir.

The Boston Symphony Orchestra gave its last concert of the Thursday series in Carnegie Hall last night. It seemed too bad to have a final concert devoted entirely to one symphony, even though it was Liszt's great Faust symphony. New York has had a surfeit of Liszt, and to have one hour and twenty-five minutes of his symphonic music without an intermission was a little too much for some persons. But the performance was so fine that even anti-Lisztians were compelled to pay homage to Dr. Muck's reading.

Arthur Hackett, tenor, and a chorus of eighty men's voices trained by Stephen S. Townsend came with the orchestra from Boston to show that other forms of musical art besides orchestral flourish there. The chous sang with beautiful tone, finely controlled, and with delightful clearness of enunciation. Mr. Hackett has a rich vibrant voice, which rang out triumphantly and added much to the dramatic effectiveness of the chorus.

EVENING SUN.
Baltimore, Md.
MAR 15 191

Among those noticed in the audience at the last of the season's Boston Symphony Orchestra concerts at the Lyric yesterday evening were Judge and Mrs. Allan McLane, Doctor and Mrs. Charles O'Donovan, Professor and Mrs. Henry Wood, Mr. and Mrs. Harold Randolph, Doctor and Mrs. J. H. Mason Knox, Jr., Mr. and Mrs. Edward H. McKeon, Mr. and Mrs. Peter P. Blanchard, Mr. and Mrs. Wyatt W. Randall, Mrs. Francis T. Redwood, Mrs. Edgar Allan Poe, Mrs. James Teackle Dennis, Colonel and Mrs. John Hinkley, Mrs. W. Bladen Lowndes, Miss Beverly James, Miss Josephine C. Morris, Miss Emily B. Randall, Miss Katharine B. Randall, Mrs. Clinton P. Paine, Mrs. Edward Athelstan Marshall, Miss Nancy W. B. Brewster, Miss Mary G. Morton, Mr. George May, Mr. Alfred Jenkins Shriver, Mr. M. Ernest Jenkins, M. Robertson Griswold, Mr. Henry W. Williams, Mr. R. Gordon Williams, Mr. J. B. Noel Wyatt, Mr. William F. Lucas, Jr., Mr. Edward A. Robinson and Mr. Richard H. Bayard.

These concerts are among the most popular of the season's musical events, and are always largely attended by the members of society.

From the
Post
March 31, 1917

DR. MUCK AS PLAYER AND CONDUCTOR

Directs Handel's Concerto While Seated at Piano

BY OLIN DOWNES

Some wondered at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall at the presence of a piano on the stage. The programme indicated only the appearance of Joseph Malkin, 'cellist of the orchestra, as soloist.

The audience was still wondering when Dr. Muck seated himself at the instrument, and in the capacity of the "capellmeister" of the 18th and early 19th century directed the performance.

DOING AS HANDEL DID

When his intention was percieved a wave of applause, swept through the hall. But Dr. Muck was only doing what conductors of other days did both in the concert hall and the opera house and in doing this he was in entire accord with the spirit of Handel's time. It might be said, however, that if Dr. Muck were intent on fulfilling all chronological requirements, we should have had a harpsichord, or at least a modified harpsichord, such as the one Gustave Mahler played on when he conducted an orchestral concert in Boston several season's ago.

However, in conducting from the "thorough-bass" of Handel and in reducing the orchestra to the proportions of Handel's time for the concerto grosso he did much to make a pleasant and relatively informal diversion of a highly artistic character in a smphony concert. After the performance the leader and the little orchestra bowed their acknowledgement of the applause.

Given First Hearings

The other music on the programme was the Haydn Symphony in C major, (Reiter-Biedermann, No. 3); a ballet suite of music arranged by Hermann Kretzschmar from Rameau's "Acanthe et Cephise" and "Platee." These pieces were played for the first time at these concerts and Dvorak's violincello concerto in B minor, op. 104, played by Mr. Malkin.

Mr. Malkin played with a tone of much sonority—it is no doubt impossible to play the 'cello with an orchestra without that snarl and whine that true enthusiasts and cognoscenti call a "real 'cello tone." Mr. Malkin played, then, with admirable art, a work which is deadly dull. His pure intonation, his exceptional virtuosity and expressive singing of melodic passages, commended him highly to the audience.

Haydn's Symphony is one of the works that run so evenly though pleasingly in a regular routine that the hearer knows what is coming, whatever the movement. One may except that naive passage after the "grand pause" of the last movement. Haydn had thus his little joke, and entertained the audience, which was his purpose when he wrote symphonies.

A concert of what one might call confirmed classicism, of which the high light, musically speaking, was the dances orchestrated by Mr. Kretzschmar. And the oldest music heard was the Dvorak concerto, which, in point of mere time, is some century and a half more recent than the music of Handel and Rameau.

FROM THE MONITOR MARCH 31, 1917

At the pension fund concert of the Boston Symphony Orchestra, to be given tomorrow afternoon in Symphony Hall, with Karl Muck conducting, a chorus from Radcliffe College and Harvard University will assist. John P. Marshall, organist, will take part with the violin section of the orchestra in an arrangement of a sonata of Rheinberger for organ and violin solo. The program is as follows:

Rheinberger, theme and variations for violin and organ, op. 150; Bach, motet, "I Wrestle and Pray"; Wagner, prelude to "Tristan and Isolde"; Brahms, "Song of Destiny"; Wagner, prelude to "Parsifal"; selections from "Siegfried" and "Gotterdammerung," funeral music from "Gotterdammerung," overture to "Tannhauser."

From the
March 26, 1917.
Transcript

When the Symphony Orchestra is Most a Virtuoso Orchestra—The Singer in New Revelation of a Voice at Zenith and of Widening and Ripening Skill in Song—The Limitations That She Might Readily Widen—The Violoncellist in Novel Pieces—Among Them Mr. Loeffler's "Spanish Poem"—Mrs. Casals in New and Old Quality

WHEN the Symphony Orchestra plays a piece like Rimsky-Korsakov's "Spanish Caprice" and makes it prismatic with tonal color, or like the overture to Smetana's opera, "The Bartered Bride," till it snaps, but never breaks, with pace and rhythm, it is a formula of reviewing to call the band a "virtuoso orchestra." Yet as a matter of fact, it is more truly so when it is playing such pieces as Bloch's "Jewish Poems" or Brahms's second concerto for pianoforte in the fashion in which it played them on Saturday. More than once, for example, in the "Poems" of "Dance" or "Rite," Mr. Bloch sends a significant phrase or succession of phrases slithering across the whole orchestra from choir through choir and from instrumental group through instrumental group within those choirs. Such sleight-of-hand—for the phrase of conjuring suits better the process than any other—the orchestra accomplishes as in a single swift flash of tone, yet in the flash are distinguishable all the contrasts of color the composer would so give to the measures that he launches from his shrilling violins to his deep-voiced brasses, while the screen-like web of the music is never parted. Again, in the third of the "Poems" called "Funeral Procession," Mr. Bloch, zealous to express a barbaric frenzy of grief, piles shrieking dissonance upon shrieking dissonance until the music almost cracks with wild furies of lament. It would have cracked, perhaps, were it not for the skill with which conductor and orchestra sustained it when to the casual ear it seemed no more than piercing din reiterated. Indeed, the practice of modern and ultra-modern composers has developed in the orchestras frequently playing their music a new virtuosity of dissonance that may in time stand beside the elder qualities of euphony, sustained phrases, rhythmic verve and the like.

Thirty years of divided opinion have spattered Brahms's concerto with many epithets, but none in praise or scorn has labelled it a "displayful" music. Yet in all the show-pieces of Dr. Muck and his men does their virtuosity in the finer senses of the word rise higher than in the shadowy color that clarinets, horns and the whole wood-wind and string choirs with them shed over the windings of the twilit melody through the slow movement? Here is no color of timbre and color of harmony, staring the players in the face as in the "Spanish Caprice" aforesaid or in Chabrier's "España." Rather they must be distilled out of the music by penetrating intelligence and responsive sensibility. So, again, with the streaming progressions of the Allegro Appassionato or the rhythmical return of the motives of the Finale. Take them as so much music-making in Brahms's calculating fashion and an orchestra may do no more than make its way through them, Stransky-wise. But infuse into them the incisiveness of tone and the ardor of movement that Dr. Muck and the orchestra imparted at both concerts and straightway they become thrilling to hear. Lack of definite contours that ear and mind may readily follow has been long-standing reproach to the first movement of the concerto, but this obscurity of outline, as it now appears, is less a shortcoming of Brahms as he wrote the music than of many an orchestra, conductor and pianist as they have played it. Neither on Friday nor on Saturday had any fairly acute and practised listener reason to lose the place. Now so to illuminate a music that readily clouds itself is a virtuosity in those that play it far transcending a super-fleetness through the racing measures of Smetana's overture. In all these things, especially on Saturday, Mr. Friedberg was worthy co-partner with Dr. Muck and his men; but it is one of the "vices" of the concerto-form (as our scornful and superior youngsters are eager to point out) that the "soloist" must seem to receive and to take the applause that the audience is lavishing upon the whole effect of a remarkably fused and vitalizing performance. Yet there have been "soloists" at the Symphony Concerts that less deserved this seeming singling-out than did Mr. Friedberg.

From EVENING MAIL
Address: New York City

Date

Karl Muck Conducts Liszt's Faust Symphony

The audience at the Boston Symphony's fifth concert at Carnegie Hall last evening was treated to "A Faust Symphony in Three Character Pictures (after Goethe)." This diverse but colorful gallery of etchings is in three parts:

I. Faust. Lento assai. Allegro impetuoso. Allegro. Agitato ed appassionata.

II. Gretchen. Andante soave.

III. Mephistopheles. Allegro vivace ironico.

Final chorus. "Alles vergangliche." Andante mistico.

Liszt's orchestral skill and weirdly wild thematic invention are very evident in this symphony.

A large male chorus accompanied Arthur Hackett, tenor, in the "Alles vergangliche."

Mr. Hackett has a pleasing legato voice and articulates well, but the pronunciation of his German could be improved.

The audience was large and enthusiastic in their approval.

FROM THE GLOBE 3/11/17.

Symphony Orchestra Away

There will be no Symphony concerts this week, for the orchestra will be away on its fifth and last trip of the season to the South. The usual concerts will be given, with Elena Gerhardt soloist in Philadelphia, Washington and Baltimore and Joseph Malkin soloist in Brooklyn. Thursday night, in New York, Liszt's "Faust" Symphony will be given, with no other number on the program. The male chorus, with Arthur Hackett as solo tenor, will leave Boston Thursday noon and will return at midnight. At the Saturday afternoon concert in New York Messrs Witek and Warnke will play the Brahms Double Concerto, which they played here a fortnight ago.

Pension Fund Concert

The second concert in aid of the pension fund of the Boston Symphony orchestra will be given in Symphony Hall Sunday afternoon, April 1. For the first time the public will have a chance to observe Dr Muck as a conductor of choral work. So far since he has been in Boston his choral work has been limited to incidental choruses in symphonies such as the "Faust" symphony performed the past week.

At this pension fund concert there will be a large chorus recruited in Harvard University and Radcliffe College. The basis of the chorus is the Radcliffe Choral Society and Harvard University Glee Club, which have been trained by Dr Davison. With the orchestra this chorus will give Brahms's "Schicksal Lied," which has not been heard in Boston for many years. The chorus will also sing a capella a Motet by Bach. The second part of the program will be devoted entirely to excerpts from the music dramas of Wagner.

From EVENING POST
Address: New York City

What Stirred Boston

DR. MUCK and his orchestra will come to New York next Thursday to perform Liszt's "Faust" Symphony, with which Dr. Muck has repeatedly ...

a sensation in the Hub. A male chorus of eighty voices will be brought specially from Boston. The basis of this chorus, which has already sung the "Faust" Symphony twice in Boston, is made up of members of the Chorale Music Society of Boston, and the chorus was prepared by Stephen S. Townsend, conductor of that society. The tenor solos will be sung by Arthur Hackett. Dr. Muck will use the revised version of the symphony which he alone in this country possesses. The revisions were made by Liszt in the last years of his life, and the original score containing them is in the library of Wahnfried in Bayreuth.

From LIFE
Address: Brooklyn, N. Y.

Date

Musical Comment.

LALO is almost a composer of one work as far as our concert-halls are concerned. With the single exception of the "Sinfonie Espagnole" the works of this Frenchman are but little known, though in his long life he produced much, and successfully. Dr. Muck, however, to accommodate the needs of Mr. Malkan played the D Minor Concerto for 'cello and orchestra and found in it a vehicle that gave full technical opportunity to the 'cellist and probably for that reason much pleasure to the audience. To the more critical, however, it is not difficult to discover why the work languishes. It is a concerto only in name; in reality it is a solo for the 'cello with the entire orchestra as nothing more than an accompanying body. Mr. Malkan had full opportunity to display his powers, an opportunity that disclosed him as a 'cellist of no mean parts but without the heaven-sent gift that should distinguish the soloist. In taking his soloist from the ranks of the orchestra Dr. Muck saves money and time, but scarcely gives his subscribers what they think they have paid for. But then perhaps he wanted to give the Lalo work a hearing and could find no other 'cellist so fond of its suave and at times mawkish nature as to be persuaded to play it. Such things we cannot speak of with certainty; they lie in the deepest recesses of the minds of the gods, and we have not the necessary clairvoyant powers.

DISMISSING the Lalo with just this word and passing over the Goldmark overture, "Spring," we come to the great joy of the concert, if not of Dr. Muck's series in Brooklyn—the playing of the "Eroïca." The comparative merits of the local orchestras have been discussed at considerable length recently in a certain New York newspaper and this discussion has revolved around their playing of the classics.

Our kindest advice is that all might go to the shrine of Boston and hear how Dr. Muck and his band play the Third Symphony of Beethoven. Friday evening the work took on new significance under Dr. Muck's magic. The beauties of the work—and how many they are musical enthusiasts have been vainly endeavoring to tell for the past hundred years—were revealed in all their glory. Every movement was a joy and yet the whole was welded together in a unity that should, but unfortunately does not, mark its every performance. In majesty and in splendor the noble thoughts of the greatest of symphonists were proclaimed.

TO pick out the high-water marks of the readings would be difficult, but for the inevitable contrast with other performances we have heard recently. The robust humor of the Scherzo needs what only Dr. Muck has been able to give it, a variety of dynamics reaching from the gentlest of pianissimos to the loudest proclamation of a fortissimo. In the graduating of the orchestral tone, in the rhythmic precision of the band's playing Dr. Muck found the full expression of the composition's meaning. Beethoven was, if ever, treading the heights of immortality.

m EVENING SUN
lress: Baltimore, Md.
3/10/17. MAR 1

BOSTON SYMPHONY

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, will give the last of its current season's concerts at the Lyric next Wednesday evening, when the soloist will be Elena Gerhardt, the distinguished lieder singer.

The orchestra will play Mozart's symphony in C major, popularly known as the "Jupiter Symphony," of which it is said that it is a composition strictly classical in form, but entirely modern in content.

The second orchestral number will be Richard Strauss' tone poem, "Don Juan." The final number will be Goldmark's brilliant overture "In the Spring."

Miss Gerhardt will sing two groups of songs; the first will be four songs with orchestra by Beethoven, "Wonne der Wehmut," "Die Trommel geruhret," "Freudvoll und Leidvoll" and "Die Ehre des Gottes in der Natur." The second and third of these are from the music written by Beethoven for Goethe's "Egmont." For her second number she will sing three songs, with orchestra, by Hugo Wolf.

From the
Herald
March 18.1917.

18TH SYMPHONY PROGRAM

The 18th Symphony program of Friday afternoon and Saturday evening will present an important novelty by the Swiss composer, Ernest Bloch; three Jewish poems for full orchestra. Bloch, who is a Swiss Jew, has devoted much of his time to the traditional music of his race. He is one of the younger men of great talent, and has been in this country for the past season. At its extra concert last winter the Flonzaley quartet played a quartet of his which excited much interest. The titles of the poems are "Danse," "Rite" and "Cortege Funebre." Dr. Muck has invited Mr. Bloch to conduct his own works, and Mr. Bloch has accepted the invitation. The soloist at this concert will be Carl Friedberg, who has already been heard here. He will play Brahms's second concerto for pianoforte in B flat, opus. 83. The program in its entirety is Sinigaglia's overture to Goldoni's "Le Baruffe Chiozotte." Bloch's three Jewish poems for orchestra, and the concerto, No. 2.

7TH CAMBRIDGE CONCERT

The seventh Symphony concert in Cambridge will be given next Thursday evening. Carl Friedberg, pianist, will be the soloist. The program comprises the "Jupiter" Symphony of Mozart; the concerto for piano by Schumann and the introduction and Bacchanale from the first act of the Paris version of "Tannhaeuser."

n AMERICAN
lress: Baltimore, Md.

MAR 11 1917

BOSTON SYMPHONY ORCHESTRA

The last appearance of the season of the Boston Symphony Orchestra will be in the Lyric Theater next Wednesday evening, March 14, at 8.15.

Again Dr. Muck has made a program full of delight for the lover of music. Again there will be a soloist of high distinction, in this case Elena Gerhardt, the concert soprano, who has long been a favorite in this city.

Dr. Muck begins his program with the immortal Jupiter symphony of Mozart.

Newspaper Cutting Bureau ...
News

rom Providence, R. I.
ddress:
Date 3/1

Boston Symphony Orchestra

The Boston Symphony Orchestra brings its thirty-fourth season of concerts in Providence to an end Tuesday evening, April 10th, with its sixth concert of the year in Infantry Hall. The concerts of the past season have been in the opinion of all unusually brilliant. Dr. Muck has been very happy in his choice of programs and the Orchestra has displayed all those qualities of virtuosity which make it famous. In his review of the current season of orchestral concerts in New York, in the New York Sun last Sunday, March 25th, W. J. Henderson remarked that Dr. Muck is the greatest concert conductor in the country and that the Boston Symphony Orchestra is the greatest concert orchestra in the world. Never has the Orchestra been on such a solid foundation as it is today.

The program which Dr. Muck has arranged for this concert contains three works. These are the immortal "Jupiter" Symphony of Mozart, Rubinstein's great Concerto for Piano and Orchestra in D-Minor and the Introduction and Bacchanale from the first act of the Paris version of "Tannhauser."

The soloist will be that very remarkable English pianist, Ethel Leginska, who has already had great success in this city.

The sale of seats opens at Seddon's News Stand, Butler Exchange, next Saturday morning, April 7th.

[104]

HERALD
ess: New York City
MAR 16 1

Hear Boston Orchestra and Choir.

The Boston Symphony Orchestra gave its last concert of the Thursday series in Carnegie Hall last night. It seemed too bad to have a final concert devoted entirely to one symphony, even though it was Liszt's great Faust symphony. New York has had a surfeit of Liszt, and to have one hour and twenty-five minutes of his symphonic music without an intermission was a little too much for some persons. But the performance was so fine that even anti-Lisztians were compelled to pay homage to Dr. Muck's reading.

Arthur Hackett, tenor, and a chorus of eighty men's voices trained by Stephen S. Townsend came with the orchestra from Boston to show that other forms of musical art besides orchestral flourish there. The chous sang with beautiful tone, finely controlled, and with delightful clearness of enunciation. Mr. Hackett has a rich vibrant voice, which rang out triumphantly and added much to the dramatic effectiveness of the chorus.

EVENING SUN.
Baltimore, Md.
MAR 15 191

Among those noticed in the audience at the last of the season's Boston Symphony Orchestra concerts at the Lyric yesterday evening were Judge and Mrs. Allan McLane, Doctor and Mrs. Charles O'Donovan, Professor and Mrs. Henry Wood, Mr. and Mrs. Harold Randolph, Doctor and Mrs. J. H. Mason Knox, Jr., Mr. and Mrs. Edward H. McKeon, Mr. and Mrs. Peter P. Blanchard, Mr. and Mrs. Wyatt W. Randall, Mrs. Francis T. Redwood, Mrs. Edgar Allan Poe, Mrs. James Teackle Dennis, Colonel and Mrs. John Hinkley, Mrs. W. Bladen Lowndes, Miss Beverly James, Miss Josephine C. Morris, Miss Emily B. Randall, Miss Katharine B. Randall, Mrs. Clinton P. Paine, Mrs. Edward Athelstan Marshall, Miss Nancy W. B. Brewster, Miss Mary G. Morton, Mr. George May, Mr. Alfred Jenkins Shriver, Mr. M. Ernest Jenkins, M. Robertson Griswold, Mr. Henry W. Williams, Mr. R. Gordon Williams, Mr. J. B. Noel Wyatt, Mr. William F. Lucas, Jr., Mr. Edward A. Robinson and Mr. Richard H. Bayard.

These concerts are among the most popular of the season's musical events, and are always largely attended by the members of society.

From the
Post
MARCH 31, 1917

DR. MUCK AS PLAYER AND CONDUCTOR

Directs Handel's Concerto While Seated at Piano

BY OLIN DOWNES

Some wondered at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall at the presence of a piano on the stage. The programme indicated only the appearance of Joseph Malkin, 'cellist of the orchestra, as soloist.

The audience was still wondering when Dr. Muck seated himself at the instrument, and in the capacity of the "capellmeister" of the 18th and early 19th century directed the performance.

DOING AS HANDEL DID

When his intention was percieved a wave of applause, swept through the hall. But Dr. Muck was only doing what conductors of other days did both in the concert hall and the opera house and in doing this he was in entire accord with the spirit of Handel's time. It might be said, however, that if Dr. Muck were intent on fulfilling all chronological requirements, we should have had a harpsichord, or at least a modified harpsichord, such as the one Gustave Mahler played on when he conducted an orchestral concert in Boston several season's ago.

However, in conducting from the "thorough-bass" of Handel and in reducing the orchestra to the proportions of Handel's time for the concerto grosso he did much to make a pleasant and relatively informal diversion of a highly artistic character in a smphony concert. After the performance the leader and the little orchestra bowed their acknowledgement of the applause.

Given First Hearings

The other music on the programme was the Haydn Symphony in C major, (Reiter-Biedermann, No. 3); a ballet suite of music arranged by Hermann Kretzschmar from Rameau's "Acanthe et Cephise" and "Platee." These pieces were played for the first time at these concerts and Dvorak's violincello concerto in B minor, op. 104, played by Mr. Malkin.

Mr. Malkin played with a tone of much sonority—it is no doubt impossible to play the 'cello with an orchestra without that snarl and whine that true enthusiasts and cognoscenti call a "real 'cello tone." Mr. Malkin played, then, with admirable art, a work which is deadly dull. His pure intonation, his exceptional virtuosity and expressive singing of melodic passages, commended him highly to the audience.

Haydn's Symphony is one of the works that run so evenly though pleasingly in a regular routine that the hearer knows what is coming, whatever the movement. One may except that naive passage after the "grand pause" of the last movement. Haydn had thus his little joke, and entertained the audience, which was his purpose when he wrote symphonies.

A concert of what one might call confirmed classicism, of which the high light, musically speaking, was the dances orchestrated by Mr. Kretzschmar. And the oldest music heard was the Dvorak concerto, which, in point of mere time, is some century and a half more recent than the music of Handel and Rameau.

FROM THE MONITOR MARCH 31, 1917

At the pension fund concert of the Boston Symphony Orchestra, to be given tomorrow afternoon in Symphony Hall, with Karl Muck conducting, a chorus from Radcliffe College and Harvard University will assist. John P. Marshall, organist, will take part with the violin section of the orchestra in an arrangement of a sonata of Rheinberger for organ and violin solo. The program is as follows:

Rheinberger, theme and variations for violin and organ, op. 150; Bach, motet, "I Wrestle and Pray"; Wagner, prelude to "Tristan and Isolde"; Brahms, "Song of Destiny"; Wagner, prelude to "Parsifal," selections from "Siegfried" and "Götterdämmerung," funeral music from "Götterdämmerung," overture to "Tannhäuser."

From the TRANSCRIPT MARCH 31, 1917

THE SYMPHONY CONCERT

EIGHTEENTH-CENTURY MUSIC AND A SURPRISE

Dr. Muck as Pianist-Conductor in the Ancient Fashion—The Similarities and the Contrasts of Seldom-Heard Haydn, Rameau and Haendel—Dvorak's Concerto for Violoncello as Postlude with Mr. Malkin

NOBODY, unless very young and courageous, dares venture comparison and contrast between the audiences of Friday afternoons and Saturday evenings at the Symphony Concerts. Yet the listeners by day have one advantage over the listeners by night. Surprises are not common in the course of the concerts wherein all things are usually pre-considered and foreordained; but when a surprise does come, as it did yesterday afternoon, only the public of Friday receives the full pleasure of it. Though no pianist was announced for the concert, a pianoforte stood on the stage, easy to account for as substitute of harpsichord in the eighteenth-century music of Rameau or Händel that the programme proposed. The Parisian, however, made no use of it; but when the Londoner's Concerto Grosso for strings was at hand, it was trundled into the space between the two choirs of violins usually occupied by the conductor's stand. Then, for new sensation to an audience in lively speculation, Dr. Muck seated himself at the piano, back toward the listeners, to play the harpsichord part—the running bass of continuo—and lead the band in the fashion of composers from Händel's time and earlier through Mozart's and Haydn's.

From the beginning of the concert, the house, as often of late, had quickly seized every opportunity to applaud the conductor. Now it clapped him so long and heartily that he had to rise from his new place and acknowledge as warm an expression of pleasure and good will as he has ever received in Symphony Hall. Forthwith he and the string choirs set to Händel's Concerto, with Dr. Muck beating the measure with his right hand whenever the key board did not require both. There is a written piano part for the piece, though often the eighteenth-century composers left it blank or merely jotted an indication here and there that they might improvise at will upon their harpsichords. To keep to their custom, Dr. Muck in turn occasionally devised ornament or filling of his own; while the whole scene recalled contemporary prints of such "concerts" in the seventeenth and the eighteenth centuries or a similar incident when Mahler was the conductor of the Philharmonic Society in New York and so led from a modernized harpsichord in a suite by Bach.

Justly Dr. Muck believes that eighteenth-century pieces lose intrinsic quality and distinctive savor, when played in too close contact with the matter and the manners of later music. Accordingly, he isolated in the first part of his programme, a symphony of Haydn in C major, written in 1788; a suite of dances compiled from two of the pièces d'occasion of Rameau's final years (1745-51); and a Concerto Grosso in D minor by Händel, first heard in London in 1739. All three have lain long overlooked in the library of the orchestra, after a single performance in its early days. The symphony and the Concerto Grosso proved characteristic of the composer of each, as twentieth-century ears hear and place his music. But it was a pity in a way that the six dances of Rameau came mainly from a certain "heroic pastoral" called "Acanthe et Céphisse" after the mythological and pseudo-classical fashion of his time and commissioned for an entertainment at court, with one added out of a "Ballet Bouffon," entitled "Platée" that the composer wrote in the days when Italian opera buffa had caught the Parisian ear, split the town into factional quarrel over merits and demerits, and prompted French composers to imitation in their own manner.

A happier choice might, perhaps, have assembled a few dances from the earlier operas, written when Rameau had his way to make and was using to utmost a command of long-breathed phrase, vigorous rhythm, modulation, color, and a force and candor of style novel to a time which cherished musical conventions though in the theatre they were already diluted into affectations. Audibly, yet not too characteristically, this more sonorous, striding, innovating Rameau spoke out of the minuet, in the voice of the ancient and respected hurdy-gurdy, from the minuet in "Platée." Few illustrious composers of the eighteenth century are less known to American ears than Rameau. The more, then, does he deserve in his rare return to our concert-rooms, his most characteristic voice. As for a reproduction of one of his operas, who dare suggest such a thing, even to the scholarly and experimenting Mr. Gatti. Paris itself neglected "Hippolyte et Aricie," when the Opéra, some years ago, resurrected it.

Not too mindful of the far-flung antiquarian knowledge that attends such revivals of seldom-heard eighteenth-century pieces, the audience heard them with the quick, keen, easy pleasure that it invariably takes in the transparent qualities of this ancient music, as Dr. Muck and the orchestra artfully and astutely play it. Wisely content with the agreeable sensations of the moment, the hearer leaves to the theorists and the technicians the difficult problem of tonal quality and balance when the full string choir of a modern orchestra plays music designed for a little band of such instruments, with supplementary wind voices among which Rameau, in his Paris of 1751, was innovatingly setting clarinets and horns, "kindly lent" by a fermier-general rich and curious enough to afford them. Beyond question the weight of string tone that violins, violas, violoncellos and double basses—a full forty, fifty or sixty in an orchestra of 1917—give to a symphony by Mozart or Haydn, is alien to the music as the composer conceived it and must usually be matched, if balance and euphony are to remain intact, by proportionate "doubling" in the wind choir.

Even so, however acute the ear of the conductor and the fingers and the lips of the players, the sheer volume of tone does perceptibly thicken the arabesques and blunt the finer modulations. With any other orchestra it tends, again perceptibly, to stay pace and dull rhythm; but under Dr. Muck, our band, as it proved once more yesterday in Haydn's symphony, has gained a rare fleetness, lightness, lucidity and luminosity with such music. Its tone answers to every inflection, yet flows unbroken, unroughened, unless the composer otherwise wills; its euphony is flawless; no gradation, no modulation baffles its finesse; its color is the shimmer of elegant watercolor. So it was that the audience had full delight of the lightly running and transparently distributed melodies of the first allegro with the full orchestra jutting in playful heaviness once and again within them; in the answering and mellifluous variations of the adante, with different choirs and single instruments proving their happy mettle; in the fancy that dapples occasionally the suavity of the minuet; in the racing returns and the flickering arabesques of the rondo-finale. Seldom heard Haydn, it is true, but altogether characteristic Haydn.

As it happened the Rameau of the dances from "Acanthe et Céphisse" was of clear kin to the later Haydn, though the Paris of his day had not yet begun to share the Ritter von Gluck with distant Vienna. Rameau in the dances, as Haydn in the symphony, was writing the music of their time—music to please their aristocratic patrons of Versailles or Esterhàz, their elegant audiences of "Concerts Spirituels," or courtly fetes; smiling music, transparent music, no more than crossed with melancholy or touched with sentiment; music that expressed itself in a little secluded world of design and ornament, devices and delicacies all its own, in which the composer disclosed himself chiefly as the well-kept means to an appointed end. Of course the vigorous and independent Rameau, like the still sturdier and quarrelsome Ritter von Gluck, could and did express himself in a very different way that in his earlier pieces laid foundation for the expressive declamation, the coördinated eloquence, the musico-dramatic quality that became and remain the virtues of true French opera, ancient style or modern style. But the Rameau of "Acanthe et Céphisse" was old and compliant, doing his job for a kindly court with pretty grace of melody, lightly springing rhythms and smoothly polished ornament, working, Haydn-like, in the fashions of the time and for the pleasure of his "august master." More of the real Rameau, who in spite of all these connections and compliances, could express himself and the faith that was in him in his music of the theatre, spoke out of the interpolated minuet from "Platée." There the tonal stream flowed more richly and warmly, in larger phrases, gathering themselves into long-spun, propulsive melody, in sturdier rhythm, in deeper color and more individual modulation; while throughout in the imitation of the ancient hurdy-gurdy was echo of the music of the folk in music that so was not wholly courtier-like.

Yet only in the Concerto Grosso of the three ancient pieces of the day did the listener feel the presence of a man as well as a composer behind and within the music. Of course Händel wrote in the fashion and for the public of his Georgian place and time. His music is pattern-making in tones, exercise in the interweaving, evolution and culmination of his melodic ideas, in the interplay of his assembled instruments in combination and contrast, unity and division, through the harmonies and the timbres of his day—and also of his own large imagining. But Händel was too rich an individuality, too full a personality, to stop at the mere confection of pleasurable and proper music, Haydn wise. Willy-nilly, the vigor and the splendor of him in spontaneous self-expression were bound to enter even into Concerti Grossi written primarily for the edification of the British nobility and gentry and for their guineas at the door of the theatre or in subscription to the published pieces. So throughout the particular piece of yesterday the music moves with a clear magnificence of declamation, in full-bodied line and broadly expanding phrase, in sumptuous harmonic and instrumental color, as color went anno domini 1739 for a limited group of instruments, with a large eloquence not merely of mood but of counterpoint, with a finely independent vigor of soul as well as speech. A man, living his own life of thought and fancy, work and play, in his own way, speaks out of the music, strides through it. Händel worked well for his noble patrons, but better, as in this very Concerto Grosso, for himself. He served them justly, but they did not subdue him into compliant Rameau (of "Acanthe et Céphisse") and timorous, mouse-like Haydn.

Dvoràk's concerto for violoncello and orchestra, revived anew that Mr. Malkin of the first desk might have his annual inning in a solo piece, filled the second part of the concert and in more interesting performance than it usually receives. The leader in the deed, as with the piano concerto of Brahms a week ago was Dr. Muck, anew finding the procedure most in accord with the music, and so vitalizing, characterizing, enhancing it. Again, and with like happy result, he treated a concerto—and much more a virtuoso concerto than is Brahms's—as a symphonic piece in which the "solo violoncello" is only a conspicuous and semi-pervasive instrument. So played, with acute choice of pace, keen alertness to rhythm, quick feeling for Dvoràk's simple melody, lively or wistful, and adroit sharpening of his modulation and shading of his color, the concerto took new character and fresh life as a piece of intrinsic and even engaging quality as well as of service to violoncello and violoncellist. The wistfulness, the sense of that which is distant, cherished and regretted, that haunts all the music that Dvoràk wrote during his exile in the United States fills the slow movement. No more in the bright-rhythmed finale or in the long and musing first movement is it ever far absent, while in the harmonic and instrumental color run the mingled softness and brightness of Dvoràk in his mature and fertile years and the intuition with telling modulation that served him better than scholarship. He accepts the inevitable bravura for the violoncello resignedly as one who would do a becoming and useful job with it; but he is interested, seemingly, only when the instrument becomes clear, true, heightening voice of his wistful song. Mr. Malkin fulfilled Dr. Muck's and, doubtless, his own understanding of the concerto, when he kept his tone a fine, bright strand in the web of the music. He fulfilled Dvoràk's purpose also when he made it the penetrating voice of the Czech's longing and the Czech's memories.

H. T. P.

From the ADVERTISER MARCH 31, 1917

SYMPHONY CONCERT IS CONSERVATIVE

Dr. Muck Reads Haydn in Masculine Fashion—Exquisitely Played

JOSEPH MALKIN IS THE SOLOIST

Conductor Surprises Audience by Taking Place at Piano—Strings Play Well

By LOUIS C. ELSON

PROGRAM.

Haydn.—Symphony in C major.
Rameau.—Ballet Suite.
Handel.—Concerto Grosso, in D major.
Dvorak.—Concerto for Violoncello and Orchestra.

Soloist, Mr. Joseph Malkin.

Everything was safe, sane and conservative, in this concert of yesterday afternoon. The pendulum swung decidedly to the other end of the arc, and Liszt and Loeffler gave place to Handel, Haydn and ameau. It is just as well that the younger auditors at the concerts should hear something conservatively classical once in a while, if the course is to be really educational, but it is not exactly necessary to put all the eggs in one basket.

Dr. Muck reads Haydn in good masculine fashion and the old master is always brief enough not to wear out his welcome. Only the stereotyped Minuets and the rather attenuated slow movements verge on the "ennuyante," but the first and last movements are always genial and pleasant to hear.

The Symphony was exquisitely played, the variations of the Andante passing several of the instruments in solo review, the cellos playing in this with especial beauty, and the applause at the end of the work being enthusiastic.

But Haydn was musical confectionery, and Rameau in his Ballet Suite was more. Why this addition of Suite to the sweet? A modern work would have made a better contrast after Haydn. Rameau, by the way, was the party who stated, somewhere about 1722, that Music had made about every possible combination and was then moribund and could not bring forth anything new thereafter. Yet the works of Bach, Handel, Beethoven, Brahms, Wagner, and about every other Master came afterward. Nevertheless, Rameau himself made some rather charming new combinations and refuted his own theory. The rustic "Musette" which begins the Suite was daintily pastoral and gave the wood-wind good opportunities, which they made use of. Then, as if Haydn's Minuet had not been enough, we had two more Minuets, but their elegance was well-contrasted with the hearty jollity of the Rigaudon. The light and skipping Gavotte made another good contrast and an excellent Finale, making quite a complete concert, eight movements, in the olden style.

Then came a great surprise. The piano was moved to the front, head on to the orchestra, and Dr. Muck took his seat at it, just as Handel once used to do at the clavicembalo, or harpsichord, leading his men sometimes by playing the "continuo," sometimes leading with both hands, but generally beating time with his right hand and playing with his left, and playing gloriously well, too! It was in the old style, but with clavicembalo magnified into a concert grand and the few old viols grown into a full string orchestra, but it sounded magnificently and aroused tremendous enthusiasm. The old concerto has never been heard in this way in Boston before and it became a revelation.

Counterpoint has the advantage that, if it does not attract quite as readily, at a first hearing as homophony (harmonic construction), it does not so easily grow threadbare. A well-constructed contrapuntal work never grows old, and we are disposed to place many of Handel's compositions in this [illegible]. Besides, Handel was a radical in his time. He brought the horn into the orchestra, he was the first to employ the clarinette, he was the pioneer with contra-bassoons, he wrote bassoon passages as modern as Barlioz, in short he was the Richard Strauss, or possibly the Wagner of the middle of the 18th century. His Concerto Grosso contained no difficulties for our string orchestra and it was good music to listen to.

The strings played as if inspired by having their conductor thus become part of the working force of the orchestra, and every voice in the contrapuntal web could be followed easily; the balance was perfect, the ensemble wonderful.

The Meiningen Orchestra once used to play piano concerts with Bulow at the solo instrument and no conductor on the stand. That was regarded almost as a musical miracle; but after yesterday afternoon's surprise we feel sure that our Boston Symphony Orchestra could rival it.

At the end the conductor-pianist received an ovation and the orchestra was obliged to rise for the second time, the first having been after the Haydn Symphony.

And now, at last, there came some modern music as dessert to the banquet. Not your radical modern with mystifications in 16 different rhythms and no particular tonality, but a moderate modern who had not lost the art of melody nor his belief in symmetry.

The placing of the soloist at the end of the concert is a new idea. In the last concert Mr. Friedberg's excellent performance gave the benediction, and yesterday Mr. Malkin's splendid violoncello playing made an equally effective ending. Yet it is scarcely just to the soloist to put him in where his finale comes at the point where ladies are pinning on their hats and men are contemplating an immediate rush for their trolley car.

This concerto was written just before the composer left America. It suggests some of the American themes which Dvorak used (He composed them himself) in his "New World Symphony." He evidently found them here for they have neither negroes nor sea coasts in Bohemia. There was much reiteration of figures in the first movement ("the demon of development hath thee in thrall") and the movement began in the old-fashioned mode of causing the orchestra to announce the themes of the exposition before the violoncello is allowed to enter, giving a good chance for the solo-

From the HERALD MARCH 31, 1917.

HANDEL, HAYDN ARE FEATURED BY SYMPHONY

Former's Concerto Grosso in D Minor Is Given with Dr. Muck at the Piano—Haydn's Symphony in C Major Marked by Grace and Brilliance of Performance.

MR. MALKIN PLAYS DVORAK VIOLONCELLO CONCERTO

By PHILIP HALE.

The 19th concert of the Boston Symphony orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Haydn, Symphony in C major (Rieter-Biedermann, No. 3); Rameau-Kretschmur, Ballet Suite: Musette, Rigaudon, Menuet, Rigaudon from "Acanthe et Cephise," Minuet from "Platee," Gavotte from "Acanthe et Cephise"; Handel, Concerto Grosso in D minor, Op. 6, No. 10; Dvorak, Concerto for violoncello (Joseph Malkin, violoncellist).

Handel apparently took a peculiar pride in his Concerti Grossi. He published them himself, and by subscription. They would probably be more popular today if all conductors realized the fact that music in Handel's time was performed with varied and free inflections; that his players undoubtedly employed many means of expression. As German organists of 40 years ago insisted that Bach's preludes, fugues, toccatas, should be played with full organ and rigidity of tempo, although those who heard Bach play admired his skill in registration, many conductors find in all the allegros of Handel's concertos only a thunderous speech and allow little change in tempo. In the performance of this old music, old, but fresh, the two essential qualities demanded by Handel's music, suppleness of pace and fluidity of expression, named by Volbach, are usually disregarded. Unless there be elasticity in performance, hearers are not to be blamed if they find the music formal, monotonous, dull.

The 12 concertos were composed within three weeks. Kretschmar has described them as impressionistic pictures, probably without strict reference to the modern use of the word "impressionistic." They are not of equal worth. Romain Rolland finds the seventh and three last mediocre. In the 10th he discovers French influences and declares that the last allegro might be an air for a music box. However this may be, the music as performed yesterday was aristocratic and noble, justifying Mr. Runciman's remark: "Mr. George Frideric Handel is by far the most superb personage one meets in the history of music."

Dr. Muck used Seiffert's arrangement. The notes in the program book had reference to the original edition played at a previous concert. Dr. Muck played the thorough-bass part on the piano as Handel had played the cembalo with two banks of keys before him. An old picture thus represents Handel, with the violoncellist of the "Concertino" at his right, two violinists and two flute players in front of him, the other players behind him, while singers are on his left. Dr. Muck, who was heartily applauded as he took his seat, often played at will, as did his great predecessor. In Seiffert's arrangement the "Concertino" has less individual work, but in this instance arrangement is not necessarily perversion. The allegros were given in a spirited manner, like the rushing of many waters in the forte passages, and with relieving passages, while the stately Air, an air that only Handel could have written, was sung majestically.

Haydn's Symphony, written for a Parisian orchestra and first played at a concert of the Boston Symphony orchestra in 1899, is not too familiar. It is a delightful and, in some ways, a surprising work; witness the boldness of the modulations for 1788; the delicacy of the workmanship, the originality of the treatment, as in the use of the wind instruments at the end of the Andante. Grace, brilliance, astonishing virtuosity marked the performance. The exquisite playing of Messrs. Maquarre and Longy was not the only noteworthy feature.

Rameau's ballet music as arranged by Kretschmar was performed here for the first time. Motti's disarrangement of the charming Minuet from "Platee" has been heard. Rameau wrote the minuet for strings alone, employed no double basses, and gave this indication: "after the manner of the vielle," that is to say, after the manner of the hurdy-gurdy. It is needless to add this hurdy-gurdy was not the street organ to which the name is now given. It was a species of violin and the player turned a wheel to play the melody on one string and a drone-bass on the others. Motti changed the pretty little minuet into a pompous, swollen thing with drums and trumpets and all that. Kretschmar contented himself with adding flutes, oboes and clarinets, an impertinence, because Rameau had these instruments at his disposal and used them freely in "Platee"; indeed, he was one of the first, if not the first in France, to use clarinets and horns in F. It would have been a pleasure to hear this minuet as Rameau wrote it; and all the ballet music would have gained if it had been possible to perform it with a small orchestra and in a small hall. Tinkered as it was by Kretschmar and played by the orchestra in Symphony Hall, it nevertheless gave great pleasure. It would not have been easy to copy Rameau's string parts for the minuet from "Platee" in time, and the hall was necessarily the customary one. It is a good thing to be reminded that there was beautiful music in the 18th century; that the French composer, as well as Handel and Haydn, was not dependent on a huge orchestra; that fine or lofty ideas could be fully expressed by strings and a few wind instruments. This ballet music of Rameau well suited the gallantry of the age.

Mr. Malkin, an accomplished virtuoso, gave a skilful performance of Dvorak's formidable concerto.

The concert will be repeated tonight. The program of next week is as follows: Clapp, Symphony in E flat major, first time, conducted by the composer; songs, Schubert, Sei mir gegruesst and Staendchen; Strauss, Morgen (Mme. Culp); Franck, Symphonic Piece from "The Redemption"; songs, Wolf, Verborgenheit; Mahler, Ich atmet' einen Lindenduft and Rheinlegendchen (Mme. Culp); Chadwick, Theme, Variations and Fugue for organ and orchestra (John P. Marshall, organist).

m Free Pre
ress: WINNIPEG MANIT.

APR 7 - 191

BOSTON ORCHESTRA MAY DISBAND.

A report to the effect that the Boston Symphony orchestra will disband in the event of a declaration of war with Germany was circulated in New York early this week. The rumor had it that the Boston musical public would not allow Dr. Karl Muck, a German, to conduct should war be declared, and that since the patrons of the orchestra would insist upon his retention so long as the orchestra gives concerts it had been decided to disband the organization during the period of hostilities.

From the Herald April 8. 1917.

TWENTY-FIRST SYMPHONY

Debussy and Schubert are the composers represented on the 21st program of the Boston Symphony orchestra next Friday afternoon and Saturday evening. The Debussy pieces will be his three "Images" for orchestra. The "Rondes de Printemps" was last played here in 1910 under Mr. Fiedler while the "Iberia," those exquisite Spanish sketches of the French composer, have been heard several times. "Gigues," which although it is catalogued as No. 1, was the last of the three to be written, has never been played here. The symphony will be Schubert's ninth in C-major, "the symphony of heavenly length." This has not been heard for a couple of years.

FROM THE TRAVELER 3/31/17

New Symphony for Concerts Next Week

Dr. Muck to Give First Presentation of Latest Work by Philip Greeley Clapp—Julia Culp to Be Soloist.

By FRANK BERTWALL.

Two exceptional offerings are scheduled for the music lover next week with the final Pension Fund concert of the season tomorrow afternoon in Symphony Hall at 3:30 and the weekly pair of Symphony concerts on Friday afternoon and Saturday evening next. At the former will be heard for the first time with the Symphony Orchestra a chorus of 200 voices from the Harvard Glee Club and Radcliffe Choral Society. At the latter comes the first hearing of a new symphony by Philip Greeley Clapp, professor of music at Dartmouth College.

The New Symphony.

The first hearing of a new work at the hands of the Boston Symphony orchestra always excites interest, all the more so when it is the work of an American and as pretentious as a symphony. Mr Clapp's symphony will be the first number on the program at next week's concerts. Julia Culp will be the soloist. Other numbers on the program include Cesar Franck, symphonic piece from the poem symphony, "The Redemption," and Chadwick, theme, variations and fugue for organ and orchestra.

Mme. Culp will sing as her first number two songs by Schubert, "Sei mir gegrusst" and "Staenachen," both of them orchestrated for her by Arnold Schoenberg, and Richard Strauss' "Morgen." For her second number she will sing "Verborgenheit," by Hugo Wolf and two songs by Gustav Mahler, neither of which has been heard at these concerts, "Ich atmet einem lindenduft" and "Rheinlegendchen."

Pension Fund Concert.

Tomorrow afternoon at 3:30 in Symphony Hall brings the season's second and final pension fund concert. A crowded house is assured, for Dr. Muck offers an exceptional program, with the participation of a chorus of 200 voices from the ranks of the Radcliffe Choral Society and Harvard Glee Club a feature.

The choral numbers will be a Motet "I Wsestle and Pray," by Bach, and Brahm's "Song of Destiny." The program will open with the Rheinberger theme and variations for violin and organ, opus 150. The organ part of this will be played by John P. Marshall while instead of a violin soloist, Dr. Muck will employ the entire section of 30 violins. The rest of the program will be Wagner. Prelude to "Tristan and Isolde, prelude to "Parsifal," selections from "Siegfried" and "Gotterdammerung," funeral music from "Gotterdammerung" and overture to "Tannhauser."

FROM the HERALD APRIL 1, 1917.

SYMPHONY CONCERTS

That admirable singer, Mme. Julia Culp, will appear with the Symphony orchestra as soloist at the 20th pair of concerts next Friday afternoon and Saturday evening. The program begins with a new symphony by Philip Greeley Clapp, professor of music in Dartmouth College, who is regarded as one of the most important of the younger American composers. His symphony was finished a short time ago. Mr. Clapp has worked on it for the past year. He will conduct it.

The entire program is as follows:

Symphony in G major.....Clapp
Songs with orchestra:
"Sei mir gegrusst".....Schubert
"Staendchen".....Schubert
Orchestrated by Schoenberg.
"Morgen".....Strauss
Symphonic Piece from the Poem-Symphony
"The Redemption".....Cesar Franck
Songs with orchestra:
"Verborgenheit".....Hugo Wolf
"Ich atmet einen Lindenduft".....Mahler
"Rheinlegendchen".....Mahler
Theme, Variations and Fugue for Organ and orchestra (John P. Marshall, organist).....Chadwick

The second concert of the season in aid of the pension fund of the Symphony orchestra will be given in Symphony Hall this afternoon at 3:30. For the first time in nearly a dozen years a chorus will be used. Under the direction of A. T. Davison and Mrs. H. H. Gallison choral music in Harvard University has made great strides. Mrs. Gallison has organized and directed with much success the Radcliffe Choral Society of over 100 voices, and under Dr. Davison's leadership the Harvard University Glee Club has been enlarged and has accomplished much. These two choruses he has been drilling during the past winter and Dr. Muck was so pleased with their singing that he invited them to assist in this pension fund concert. Altogether there will be about 200 voices.

The choral numbers will be a motet "I Wrestle and Pray," by Bach, and Brahms's "Song of Destiny." This latter work was first done in Boston in 1874 at a Theodore Thomas concert, later by the Cecilia; still later at Symphony concerts under Mr. Nikisch.

The program will open with Rheinberger's theme and variations for violin and organ, op. 150. The organ part of this will be played by John P. Marshall while instead of a solo violin Dr. Muck will employ the entire section of 30 violins. The program is as follows:

Theme and Variations for Violin and Organ, Opus 150.....Rheinberg
Motet, "I Wrestle and Pray".....Bach
Prelude to "Tristan and Isolde".....Wagner
Song of Destiny.....Brahms
Prelude to "Parsifal".....Wagner
Selections from "Siegfried" and "Gotterdaemmerung".....Wagner
Funeral Music from "Gotterdaemmerung."
Overture to "Tannhauser".....Wagner

FROM THE APRIL 2 1917 Post

VOICES AID SYMPHONY AT CONCERT

Harvard and Radcliffe Choruses With Orchestra

BY OLIN DOWNES

The Boston Symphony Orchestra, Dr. Karl Muck conductor, gave the second concert of the season in aid of its pension fund, yesterday afternoon in Symphony Hall.

The orchestra was assisted by the Radcliffe Choral Society, Mrs. H. H. Gallison director, and the Harvard University Glee Club, some 200 voices, under the direction of Dr. A. T. Davison.

BIG HALL CROWDED

The programme consisted of Rheinberger's Theme and Variations for violin and organ, op. 150, played by Mr. Marshall, organist of the Symphony Orchestra, and the entire violin section; Bach's Motet, "I wrestle and pray," for chorus, orchestra and organ, conducted by Dr. Davison; Brahms' "Song of Destiny," for full chorus and orchestra, and excerpts from Wagnerian music-drama—the prelude to "Parsifal," selections from "Siegfried" and "Gotterdamerung," arranged by Hans Richter; the funeral music from "Gotterdamerung," the overture to "Tannhauser." The hall was filled to its capacity, including the standing room in the aisles. The audience was evidently deeply impressed by the performances.

The piece by Rheinberger is conventional but agreeable music. The performance of the Bach motet brought before the musical public of Boston the admirable work which Dr. Davison and his collaborators have been carrying on in the development of choral singing at Harvard and Radcliffe of late years.

Voices Are Musical

The vocal material at Dr. Davison's disposal is unusually good. The voices in the aggregate are delightfully fresh and musical. The conductor himself knows well how to make the most of this material. The quality of tone is always musical and never dry or forced. The singers know the difference between "piano" and "pianissimo" and observe it.

The performances were musicianly in the careful observation of attack, phrasing, time values, etc., but they were, happily, far from that routine character which some professionals exalt as a virtue. In the health and spontaneity of the singing, in the quality of tone, which had not been planed and whittled to certain cut and dried vocal standards, and in the obvious earnestness and pleasure the performers took in the task there was a new and refreshing element. This was not, thank heaven, the singing of professional singers, but something incomparably more charming, normal and musical.

Color and Sonority

But there is plenty of resource of color and sonority in this body of singers. This was shown in the effects Dr. Muck secured from chorus as well as orchestra. The "Song of Destiny" is a piece of music that is too seldom heard. There is the noble orchestral introduction, the serenity of mood at first, and then the brilliant and dramatic setting of the second verse, in which mortals laboring and suffering here below bewail the contrast of their lot with that of the angels, serene in heaven.

Then there is the harking back in the orchestra to the mood of the opening

The chorus was alert in obeying the wishes of Dr. Muck.

Wagnerian Excerpts

With the performance of the Wagnerian excerpts the latitues of Symphony concerts are long familiar. But this does not diminish the effect of the music. Discounting the "Parsifal" prelude, which some of us find entirely too metaphysical and sophisticated to be quite true, the rest of the music on the programme was in greater part Wagner in his most tremendous moments. Familiarity with every note of the "Tristan" prelude can never dull its appeal, at least for this generation. The same thing is true of the magnificent tone-painting from the "Nibelungen Ring" and the epic pathos and grandeur of the funeral music. Here, indeed, is something of the large utterance of the early gods.

What need be said of the orchestra's performance or the mastery of Dr. Muck in this music? The performance of the funeral march from "The Dusk of the Gods," in particular, will not be quickly forgotten by those who heard and witnessed it. The audience was loath to leave the hall.

FROM THE ADVERTISER APRIL 2/17.

PENSION FUND CONCERT SUCCESS

HARVARD-RADCLIFFE CHORUSES HEARD

200 Student Singers Assist at Notable Entertainment by Symphony Orchestra

By LOUIS C. ELSON

Pension Fund concert program:—
Rheinberger, Theme and Variations. violir and organ, by all the violins.
Bach. Motet. "I Wrestle and Pray."
Wagner. "Tristan and Isolde," Prelude.
Brahms. "Song of Destiny."
Wagner. Prelude to "Parsifal."
Selections from Trilogy, Richter's Arrangement.
Siegfried Funeral Music.
Tannhauser Overture.

It is not permitted to criticise a beneficent concert, where all the participants donate their services for a good cause; but were this ban entirely lifted we would still only be able to praise the phenomenal concert given in Symphony Hall yesterday afternoon. In addition to the regular orchestral forces the Radcliffe Choral Society, which Mrs. H. H. Gallison directs, and the Harvard University Glee Club, which is conducted by Dr. A. T. Davison, came over from Cambridge, a combined chorus of over 200 voices, and the Bach and Brahms numbers lent vocal dignity to the remarkable program. The Bach notet was finely conducted by Dr. Davison.

What a versatile musician Dr. Muck is! He is one of the greatest of vocal conductors in both the oratorio, or cantata, and operatic fields; he is the equal of any Wagnerian conductor that we have heard (and we have heard all the famous ones); he has absolutely revealed the orchestral works of Brahms and Liszt to Boston; and only the day before he conducted a contrapuntal Handelian work from the piano, playing the "Continuo" (the supporting clavicembalo part) upon the piano.

In this concert he shone in all his glory. His reading of the "Song of Destiny" was lofty and properly serene, in its great opening stanzas, and the Allegro, in which the unhappy lot of Man is pictured, was given in dark and effective contrast. The culmination of it all however, was in the noble orchestral postlude, which, after the chorus has ended in seeming hopelessness, brings back the broad movement of the beginning and ends with peace and tranquility. Such music has far more to say to mankind at present than the composer's "Song of Triumph."

The chorus was very effective in this, as in the Bach work, and Mrs. Gallison and Dr. Davison are to be congratulated upon what their societies have achieved. But it took a Dr. Muck to bring out all their powers in connection with full orchestral accompaniment, which in the case of Brahms was more than an accompaniment.

We need not speak of the Wagnerian works. It is always a great musical delight to hear the Boston Symphony Orchestra carry out Dr. Muck's readings in these numbers. But there is nothing new to say about these except that they always cause the post-Wagnerian strivers to seem very petty and poverty-stricken in real musical ideas. Yet the Richter arrangement had something of novelty to us. We recall the old days when Gericke played this, and it still seems the most successful Wagnerian transcription that we know of.

The opening number was Rheinberger's violin and organ variations swollen to Brobdignagian proportions, by allowing all the violins to play the solo part in unison. We recall Mr. Nikisch once giving Handel's Largo ("Ombra mai Fu") in this manner, but here at least there was more justification, for the contrapuntal parts balanced nicely and the strings made a fine display of good ensemble, even in some very florid passages.

Mr. John P. Marshall was most efficient at the organ.

A word of especial praise must be spoken about the clear enunciation of the chorus, both male and female.

There was a tremendous audience present and the enthusiasm was constant from beginning to end.

From the Globe April 8,1917.

Works by Debussy and Schubert at the Symphonie

Debussy and Schubert are the composers represented on the program the Boston Symphony Orchestra ne Friday afternoon and Saturday evenin The Debussy pieces will be two and possibly three of his "Images" for orchestra. Dr Muck will play, in any event, the "Rondes de Printemps" and the "Iberia." The "Rondes de Printemps" was last played here in 1910 under Mr Fiedler, while the "Iberia," those exquisite Spanish sketches of the French composer, have appeared on the program several times.

FROM THE MONITOR APRIL 2, 1917

COLLEGE SINGERS ASSIST ORCHESTRA

Pension Fund Concert, Boston Symphony Orchestra—Programe given in Symphony Hall, with Karl Muck conducting, and with a chorus from Radcliffe College and Harvard University, and John P. Marshall, organist, assisting; afternoon of April 1. The program: Rheinberger, theme and variations for violin and organ, op. 150 (arranged for violins in unison and organ); Bach, motet, "I Wrestle and Pray"; Wagner, prelude to "Tristan and Isolde"; Brahms, "Song of Destiny"; Wagner, prelude to "Parsifal," selections from "Siegfried" and "Götterdämmerung," funeral music from "Götterdämmerung," overture to "Tannhäuser."

For many years it has been the hope of certain musicians that a chorus could be assembled in Boston worthy of taking an important part in the concerts of the Symphony Orchestra. Speaking broadly, the thing has been done to satisfaction only when the chorus was an auxiliary tone force. To a good outcome a full choir of men and women has been used in performances of Beethoven's ninth symphony; also a choir of men in the finale of Liszt's "Faust" symphony, and a choir of women in the little symphonic episode, "Sirens," of Debussy. Such experiments as have been made with the chorus taking the leading place, and with the orchestra fulfilling a mere accompanying function, have not been particularly successful.

The Symphony Orchestra, a delicately articulated plaything, put together in the expensive toyshops of Europe, goes best when left to itself. As sure as it is tied for any length of time to a rough jack-knife contrivance that somebody has whittled out in odd moments of leisure, it breaks down. Nevertheless, with certain accommodations tactfully made, the imported and domestic mechanisms will coordinate. On Sunday afternoon, for instance, the product of Vienna and Paris conservatory tradition which Dr. Muck directs and the product of New England singing school tradition which Dr. Davison of Harvard University has in hand, worked splendidly together for a few minutes. The Symphony Orchestra found in the group of college singers a chorus with which, long enough at least for a performance of the Brahms "Song of Destiny," it could work on equal interpretative terms.

The unifying element in the case was Dr. Muck's masterful style of conducting. There was a music lesson in that which every conductor of a choral society for 300 miles around could well have availed himself of. Choral conductors as a rule think that they have achieved all that is necessary if they make their men and women sing. So thinking, they get along very well until they emerge from strictly choral rehearsal. Just as soon as they try to fit choral singing to orchestral playing, they find that to make people sing is less than half the problem. Having no firm knowledge of the technique of orchestral directing, they get but a haphazard compound of instrumental and vocal sound. They have to trust to the composer's writing for a good outcome. They have but partial control of the situation themselves. Dr Muck, however, as master of style in conducting, could make the interpretation of the "Song of Destiny" an orchestral and vocal unit. He could maintain a desirable balance between players and singers, and he could even give, here and there, the illusion of balance of voices in a chorus which had inherently a poor equalization of soprano, contralto, tenor and bass tone.

The Harvard men and Radcliffe women, performing the motet of the Bach school, "I Wrestle and Pray," with Dr. Davison conducting, showed the quality of their academic enthusiasm. No ordinary group of singers would have the patience to study a piece which contains, like this one, little reward but vocal drill. The motet is a contrapuntal curiosity, hardly anything else; and is not to be thought of, on the score of inspiration, with the B minor mass and the Passion cantatas.

The choral experiment seemed on the whole to win the favor of the large audience. If there were any hearers who were in doubt about the value of the vocal numbers, they could do nothing but give their heartiest approval to the Wagner orchestral selections, which were presented with all possible authority and brilliance.

FROM Journal APRIL 7, 1917.

A new symphony, finished barely three months ago in this city by Philip Greeley Clapp, a graduate of Harvard '09; a group of some of the most moving of the German lieder, sung by Julia Culp; the very first of Cesar Franck's expositions of his theory of tonality, and Mr. Chadwick's beautiful velvety tour de force for organ and orchestra made yesterday's program, the 20th Symphony rehearsal of the season, rich. The occasion was memorable in other ways.

Dr. Muck did not appear until the symphony was finished, the composer himself conducting the work.

And when the tall, grave, slender figure of the regular conductor appeared, there was an outburst of applause that went on and on; never vociferous, never the crazy enthusiasm of having just heard a wonderful performance; it was just the sympathy of a great throng of friends for the friend in a strange land, a friend placed in a sad position because war had just been declared against his country.

There was plenty of enthusiasm, for Mr. Clapp and for Mme. Culp, whose rich voice was never heard to better advantage.

The interpolation of two groups of songs into a symphony program seemed a little strange to the habitues of the concerts—and incidentally, very refreshing indeed. It changed the air, so to speak.

Mr. Clapp's symphony, though wholly in the modern manner, was a joy to the layman as well as to the professional musician. No need here to strain the attention through the thickened dissonances of "tonality," and to probe for some scrap of melody, some meaning, some rhythm. Color there was, brilliance and richness in every bar; there is not a thin page in the score. But Mr. Clapp has not disdained to speak in unisons, nor to pile the notes of well-known chords up for the pleasure of sweetness.

His ornamentations often flashed in eerie violet intervals, but they always flashed. He insists, in the program notes written by himself, that there is no detailed program, though there is an underlying dramatic plan. It is true; the whole symphony is drama of the emotions purely; to chain it to the story of events of characters would be a pity.

It is in three movements, each with strongly marked and noble themes, clearly stated; Mr. Clapp is in this a very forthright person, as he is vehement in exclamation or climax. The exuberance of the first movement, however, is the exuberance of a highly cultivated person; there is nothing pastoral about it. Often it rises to exaltation, always with a pointing forward, by way of introduction of a series of chords, or a variation of the early themes, to a consequence in second or third movement.

In the second movement (andante agitato) the principal theme is stated boldly by the trombones, with an odd effect produced by carrying the attacking note on in the brass, and then dropping those instruments out, so that the strings sing the remainder of the melody quietly, with a thrill more poignant than if the whole strain had been shouted.

There comes into this movement, too, a feeling of spaciousness, of noble architecture, which is not at first understood. Then the hearer becomes aware of the great tones of the organ underneath a fretting orchestra, making all great and solemn.

The finale is graceful in its scherzo-like opening, though never light, and in the end rises to a triumphant re-statement, in new mdods, of all the themes of the symphony. If concerts are to be for pleasure as well as for culture and enlightenment, Mr. Clapp has contributed a work which will be taken from the library of the orchestra frequently for many years to come.

Mme. Culp sang two of the familiar Schubert songs, the Strauss "Morgen," two of Mahler's and Hugo Wolf's "Verborgenheit," best understood of the mad composer's lieder, and most like those of other men. The orchestra played the accompaniments con amore, and the great audience was furiously enthusiastic.

The Cesar Franck "morceau symphonique" from his "Redemption," and Mr. Chadwick's theme, variations and fugue, have both been played before in the symphony concerts. Each has interest, as exposition of color, or of tone-contrast. Perhaps one longer work would have been as welcome.

[106]

FROM the TRANSCRIPT APRIL 7, 1917.

THE SYMPHONY CONCERT

NOTABLE INCIDENT AND LIVELY PLEASURE

Spontaneously the Audience Singles Out Dr. Muck for New Token of Present Regard—Mme. Culp in the Fulness and the Fineness of Her Powers Upon Songs That Invite Them — Minor Orchestral Pieces, and the High Merits and Rooted Shortcomings of Mr. Clapp's New Symphony

THE outstanding incident of the twentieth Symphony Concert yesterday afternoon was the willed warmth with which the audience long and exceptionally applauded Dr. Muck when he came first to his place as conductor. The liveliest pleasure of the day was the six songs appointed for Mme. Culp, her singing of them, and, curiously, the orchestral accompaniment—or more truly part—that various hands, sometimes the composer's own, had substituted for the original voice of the piano. Since Mr. Clapp's new symphony stood first on the programme and he himself led the band in it, Dr. Muck did not appear until the beginning of the second half of the concert. No sooner had he rounded the turn under the trombones and the second violins than the whole audience broke into applause, usually reserved for him at the first and the final concert of the season. It continued while he stepped with habitual briskness to his stand, persisted long after he had opened his music book and turned to the orchestra, finally merging into other plaudits for the entering Mme. Culp. By all the tests of practised ears the applause for the conductor was general, hearty, sincere; by every sign it was clear, spontaneous and genuine token of personal regard from the public of the concerts toward Dr. Muck at a time in which its government is entering upon a war with his government. It sprang, seemingly, from seven seasons of weekly association with a man of the world whose personality penetrates his audiences and with a conductor who in those years has raised the standards, the interest, the pleasure and the prestige of the concerts to higher pitch than ever before. As yet, by many a sign of the theatre and the concert hall, the Bostonian public, like that of New York and Chicago, differentiates the preoccupations of warfare from the pleasures of the arts and the personal qualities of an artist from the policies of the state into which he happened to be born. In spite of the pessimists, there is sound reason to believe that this mood will continue through what official proclamations sonorously call "the duration of the war." It would be a pity if in this respect the American public did not follow the long-standing example of Continental Europe on either side of the conflict and not fall to the unintelligent level in these matters of the English. Sufficient, however, for the day is the good thereof. In the ordinary course of the Symphony Concerts no conductor within long recollection has received such significant applause as did Dr. Muck yesterday.

Through the spring rains that would mock her, Mme. Culp brought to the stage the white spring garments and the flowered spring hat that with her own springiness of presence and spirit belied the years that an over-scrupulous programme-book attributed to her. Six songs of Schubert, of Strauss, of Wolf, of Mahler served her voice, artistry, imagination—one over-familiar everywhere, Wolf's "Verborgenheit"; two or three of long standing in the singer's own recitals; but all sung, according to the prescriptions of the Symphony Concerts, to orchestral accompaniment. Five of the pieces were songs of contemplative and poetized vision, of inner mood and picture that out of penetrating mind and assimilating spirit the singer's voice, skill and subtler faculties of revelation must impart to quickened perceptions and stimulated sensibilities in her audience—Wolf's lyric already cited; Strauss's dreamy ecstasy of "Morgen"; Mahler's sentimental musings upon linden flowers and love; Schubert's rhapsody of lovers' meetings and greetings, "Sei mir Gegrüsst"; and his silvery, moonlit serenade. The sixth, Mahler's folk-song of German river and German legend, was of franker speech, bolder contours and livelier rhythms. It aside, the music of these songs ran for the most part within the middle range of Mme. Culp's voice wherein it is richest of velvety body and warmest and deepest of tonal color. Yesterday, moreover, it was a voice that seemed to pulse with its own beauty, to glow with its own lustres; that was flawless and willing instrument to the singer and her song. Upon all her days in Boston, now beginning to be many, Mme. Culp has not sung with finer mastery of technical means, like the control of breath and the focussing of tone; of artful procedure like the shaping of phrase or the long undulation of melody; or of imaginative and enhancing coloring of voice, placing of accent, concentration of image, graduation and cumulation of impression. At one with the illusion of her tones as so much sensuous beauty of lustrous sound, was the illusion of the poetized mood and the amorous vision that they bore; while through both ran the fine, deep ardor of creation repeated in the singer out of poet and composer.

Happily, too, as does not always befall with orchestrated songs, even when the composer has himself made the change of medium, the orchestral voices were no less at one with his lyric tones and mood and the transmitting tones and mood of the singer. The voice of the violin that spins with her voice the melody, misty and groping, iridescent and suffusing of Strauss's "Morgen" touched this loveliness at the composer's and Mr. Witek's hands. Reznicek's accompaniment to Schubert's "Sei mir Gegrüsst" seems in the few instrumental voices employed, to glow in soft radiance around the song. Schönberg utilizes more numerous voices for Schubert's Serenade, but his harmonies and his timbres are silvery as the song, as lovely of euphony and cadence. So does imagination beget imagination. Less concealedly artful is Mahler's own instrumentation of the song of the linden flower, yet poignant, as sprung suddenly from inner impulse are some of his modulations, while in not a little of his coloring is the perfumed suggestion of verse and voice. Again in the song of the Rhine, wind choir and string choir under his skill may move in light and candid folk-song voice. As sensitively as these accompaniments were written, Dr. Muck suffused them with euphonies and colors and led them into single and supple flow with the voice of the singer.

Between Mme. Culp's two groups of songs stood that symphonic fragment from Franck's tonal and devotional congeries, "The Redemption," which requires twelve pages of "historical and descriptive" programme-notes, continues through hardly as many minutes and, even when played with such transparencies of tone and eloquence of progress as Dr. Muck and the orchestra brought to it, hardly leaves impression behind commensurate with the extollings that Mr. d'Indy and other Franckian devotees lavish upon it. The music, indeed, makes a very Franckian piece of the composer's middle years—a single luminous melody, germinating, ascending out of harmonic and instrumental darkness into harmonic and instrumental light; a single wavering melody, gaining strength, encouraged, so to say, by other subordinate melodies until it rises into high and devout affirmation. So in Franck's scheme of the piece did the religion of Jesus of Nazareth illumine a pagan darkness and assert itself above all other religions. The concept, as the philosophers might say, doubtless touched deeply his piestic spirit and believing faith. From his imagination it invoked an ascendant melody, ecstatic from the beginning, speedily radiant and always of gently propulsive force—of intrinsic beauty, of spiritual suggestion. But the background against which it moves; the progress that it would gather; the triumphant affirmation to which it would rise are less of a Franck lacking inner impulse than of a Franck lacking imparting means according to the measure of his invention. The Franck of the chamber music and the symphony of rich maturity did not write this fragment and so, outside the first period of the ascendant melody and in spite of the clear glow of the beauty therein, the symphonic piece comes off rather tamely, even when there are Dr. Muck's affectionate pains to aid. Quite to believe in it, a measure of Franck's faith is necessary to the worldling hearer. Per contra, he may have such or none at all in the final number of the day, the theme, variations and fugue for organ and orchestra that Mr. Chadwick wrote to demonstrate the fusions and contrasts possible to the two media in their modern estate. As some say, in the inevitably esoteric discussion of these matters, his piece proves the feasibility of such a union. As others assert his music does not make it less a misalliance. All the organists, however, may agree upon the skill with which Mr. Marshall played it. But why—to confess to a seat in outer darkness—why organ pieces anyhow, at a Symphony Concert?

Thus, Mr. Clapp's new symphony—in E-flat major, No. 3—was the conspicuous orchestral piece of the day. The composer conducted it with precision and effect. He knew his own will with the music; he imposed it upon an able and willing orchestra; he set his symphony in true and animate image before his hearers. They, in turn applauded composer and piece, not too ardently, but with more warmth of understanding and appreciation than they did his second symphony, played "at these concerts" in the spring of 1914. And with reason, since the new piece is less exhausting and more rewarding music. Beyond question, Mr. Clapp can manipulate his medium from the ordering of minute detail to the marshalling of large climax. Through and through he knows the capabilities and can imagine and exact the possibilities of his instruments, individually, in separate choirs, in large and fused tonal mass. He has not only erudition and courage with instrumental timbres, but also imagination with them.

As the pedagogues like to say, he thinks and writes in terms of the modern orchestra and not in transcription, for it from that which has been really and inwardly created or contrived in another medium. As with his play of timbres, so with his play of harmony and the complement thereof which is dissonance. Mr. Clapp is vastly and minutely erudite in these things from the commonplaces, as they now seem of Wagner, Franck, Mahler and even Debussy to the tentatives and the idiosyncrasies of Skriabin and Schönberg. He is fertile and astute, sure-fingered and elastic-fingered in the manipulation of them. In the new symphony, he runs the whole gamut from the stout or luscious progressions of the Wagnerian and the Mahleresque Germans, through the subtleties of the Parisians, to the bleak and phantasmal intervals of the newest innovators. Whatever the manner, his manipulative skill never fails him; while with harmony and dissonance, as with timbres, he can, on occasion, take his own inventive and imaginative way.

On the other hand, Mr. Clapp cannot resist the temptation of composers, young and old, ancient as well as modern to stock his orchestra "full up —in this instance five clarinets, eight horns, five trumpets, many drums and so onward; to keep as much of it going as steadily as possible; to overstress tonal mass in climax and tonal spaciousness for slithering progressions from one end of the band of the other, to overplay power especially in the flamboyant and projecting brass; and to write his music in over-thick strands. Yet it is not often an opaque music; he can thin it and open it for not a few of his more expert and fanciful strokes; he can even make esoteric harmonies flicker spark-like across the surface. It is his fault, his besetting fault to do too much, rather than too little, to give the technically acute too many points of interest, too few of comparative repose.

Similarly, Mr. Clapp may follow his own will and still keep his readiness and sureness of hand in the coördination, propulsion and manipulation of symphonic design in which he seems equally capable of ancient orthodoxies and modern freedoms. The new symphony lacks neither cohesive progress. It is a self-sustaining and self-contained whole without resort to the commonplaces of articulation, repetition, reminiscence. Mr. Clapp's generative musical ideas—usually full-bodied and far-flung themes with a suggestion of Mahler in them or else in subordination or contrast, mere tonal germ with a hint of Franck—reveal an inventiveness and even an individuality of the mind. He develops, transforms, enriches and variously arrays them with no small command of process and resource, with fertile imagination, with clear implication of mood so that the two contents, musical and poetic, technical and emotional, expand as one. There is no mistaking the high energy of both as they break and burst their vigorous way through the first movement of the new symphony. As clear is the stress of haunting questionings, insidious despair, ghostly images upon the music and the mood of the second movement, clouding and dispelling recurring periods of confidence and exaltation. The third does summon and sustain in just tonal and poetical mingling an atmosphere of luminous calm. What, then, is the shortcoming of a symphony that, thus briefly recorded sounds so fair? On the one hand, while it engages the mind, it never stimulates it out of intent observation. On the other, while mental perception recognizes, distinguishes, accepts the succeeding moods and emotional implications, the heart never stirs deeply and warmly to them. At the end, the listener rises from the symphony as one whom the composer would compel by power rather than persuade by beauty. H. T. P.

The Orbed Oracle of the Oboe

From an Original Drawing by Gluyas Williams

Georges Longy

Of the Symphony Orchestra and of Chamber Music

CONCERTS NEXT WEEK

Debussy and Schubert Share Dr. Muck's Programme—"Elijah" for Easter—The Fullers in Folk-Song — Pianists' and Singers' Recitals

DEBUSSY and Schubert—contemporary French and classic German music—divide Dr. Muck's programme for the Symphony Concerts of Friday afternoon and Saturday evening next week. From the Parisian, conductor and orchestra will play for the first times here the full set of "Images for Orchestra" in the sequence in which the composer designed them. The first, "Gigues," has never been heard in Boston and seldom elsewhere; the second is the imaginative and poetized tone-picturing of Spanish night and Spanish festival, "Ibéria," music in which Debussy renews not a few of his finest powers; the third is the gay and ricochetting "Rondes de Printemps." The Spanish piece, since first it made its way over sea has remained in the active repertory of the concerts; while once or twice in Mr. Fiedler's time, the "Rondes" have been played at them. They, however, like the "Gigues" are new from Dr. Muck's hand. Out of Schubert comes the familiar lyrical symphony in C major, the Schubertian symphony par excellence to which the conductor now gives biennial repetition.

Saturday evening, April 21, in Symphony Hall, the twenty-second of the evening concerts of the Symphony Orchestra under Dr. Muck with Mme. Kurt for the assisting singer.

Friday afternoon, April 20, in Symphony Hall, the twenty-first of the afternoon concerts of the Symphony Orchestra under Dr. Muck with Mme. Kurt of the Metropolitan Opera House for assisting singer.

Friday afternoon, May 4, in Symphony Hall, the twenty-fourth and final afternoon concert of the Symphony Orchestra under Dr. Muck and unassisted.

Saturday evening, May 5, in Symphony Hall the twenty-fourth and final evening concert of the Symphony Orchestra under Dr. Muck and unassisted.

Thursday evening, April 26, in Sanders Theatre at Cambridge, the eighth and last of the current series of concerts by the Symphony Orchestra under Dr. Muck, with Miss Claire Forbes as assisting pianist.

Friday afternoon, April 27, in Symphony Hall, the twenty-third of the afternoon concerts of the Symphony Orchestra under Dr. Muck, at which Mr. Noack of the string choir will play the solo part in a concerto for violin.

Saturday evening, April 28, in Symphony Hall, the twenty-third of the evening concerts of the Symphony Orchestra, under Dr. Muck, with Mr. Noack as aforesaid.

Weekly Pair of Symphony Concerts with Selections by Debussy and Schubert the Principal Offering—Handel and Haydn Tomorrow.

By FRANK BERTWALL

The coming week finds the usual lull in musical circles as a result of the many activities incident to Easter week. The principal events for the music lover scheduled for the week include the annual Easter offering of the Handel and Haydn Society tomorrow evening in Symphony Hall, and the regular pair of weekly concerts by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon and Saturday evening next. Otherwise the week might well be a holiday so far as concerts or recitals call for attention.

The lull is one of those preliminary signs that the season is drawing to a close, which close, apart from the symphony concerts, may be hastened by the actual participation of the Unied States in the world war.

Tomorrow's Concert.

With Symphony Hall set apart for the annual Easter offering of the Handel and Haydn Society tomorrow night, the regular Sunday afternoon concert had to be omitted. The Handel and Haydn Society offering will be "Elijah," Emil Mollenhauer conducting. The Boston Festival Orchestra, John W. Crowley, principal, will assist. The soloists will be Mrs. Grace Bonner Williams and Miss Edith B. Whitcomb, sopranos; Miss Alma Beck, alto; Lambert Murphy, tenor, and Henry Scott, bass. H. G. Tucker will be at the organ.

Symphony Concert.

Debussy and Schubert selections will monopolize the program at next week's Symphony concerts, the former being represented by two and possibly three of his "Images" for orchestra, the "Rondes de printemps" and the "Iberia" having been decided upon by Dr. Muck, with the "Gigue" the possible third choice. Schubert's offering will be the 9th symphony in C major, "The Sym-

[107]

FROM the ADVERTISER APRIL 7, 1917.

NEW AMERICAN SYMPHONY HEARD

New Work by Prof. Clapp Shows Intelligence and Emotional Power

MME. CULP WINS SUCCESS IN LIEDER

Concert Ends With Chadwick Composition—Organ Is Well Played

By LOUIS C. ELSON

PROGRAM

Symphony in E-flat.....Schubert
Philip G. Clapp.
Three Lieder..... Strauss
Mme. Culp.
Symphonic Piece from "The Redemption".....Franck, Wolf
Three Songs..... Mahler
Theme, Variations and Fugue.....Chadwick
Organ and Orchestra.

The concert began and ended with American compositions. Prof. Clapp has no reason to complain of neglect in New England. He has now been heard with two symphonies in these concerts. His learning and orchestral skill are shown in both of them, but the present work is preferable to its predecesoor, in intelligibility, in brevity and in emotional power. The symphony is of three movements only. Sometimes when a native composer evolves a symphony of three movements the public makes the fourth movement itself—towards the exits. This was by no means the case yesterday, for the work was interesting and of good contrasts. The Scherzo is omitted from the regular succession. It is heavily scored, in the modern manner (unnecessarily at times), and contains some juggleries of rhythms and of tonalities.

We are not convinced of the poetry of Mr. Clapp, although paying hearty tribute to his intelligence, and he seems an excellent conductor also. He led his own work with conspicuous success.

The first movement was rather blatant, for a symphony, and its very sharp contrasts and heavy crashes reminded of Mahler, who used to compose program-music symphonies without giving the program, and define them as absolute music. We pitied the poor little themes all running about with their ends cut off, for none of them come to a legitimate conclusion. The movement ended with a sudden crash in which the kettle-drummer "did his possible" and which proved Mr. Clapp at least a great sforzandissimist. The movement was full of experiments with different kinds of noises.

The second movement was much more to our liking. There was still some declamatory, unmelodic work, but it was powerful and dramatic, and there were also some beautiful passages on the strings. It had a somewhat sombre ending.

There was also some beautiful work in the beginning of the finale. It made us feel that if Mr. Clapp were less ambitious he would accomplish more. One does not need a regiment of performers to express every musical thought, and, after all, it ought not to be considered a crime to follow the dominant chord with the tonic, once in a while. Nevertheless, this symphony is a marked advance on Mr. Clapp's preceding one, and he certainly belongs among America's prominent composers. The public thought so, too, for the composer-conductor was enthusiastically applauded and recalled.

We scarcely care for Lieder in these symphonic concerts; they seem to demand a different atmosphere. They are better in a small hall and with piano accompaniment. Yet, if they are to be given, we could desire no better interpreter of them than Mme. Julia Culp. It is only fair to add that the public do not share the above view, for they were apparently delighted with all of the vocalist's work, and the perfection of her singing certainly deserved the great enthusiasm it created. Yet Schubert's "Sei mir Gegruesst" and his "Staendchen" were excessively sweet, as if to correct the asceticism of parts of the preceding symphony. Hugo Wolf's "Verborgenheit" is one of the gems of that unfortunate composer, and it was sung with exquisite expression.

Strauss and Mahler fall a trifle behind Hugo Wolf in not weaving their accompaniments so thoroughly into the fabric of the song. Cesar Franck is more in his own field when he is writing a symphonic poem around a sacred topic than when he is giving a dramatic picture like "Chasseur Maudit." There is a serenity in his work which is born of earnestness and devotion. His great learning never stands in the way of beautiful expression or melodic charm. In short he has mastered the rules and not let the rules master him.

We believe that his "Morceau Symphonique" should be translated as "Orchestral Piece" rather than "Symphonic" for the French word properly means that. The work was exquisitely played and was much applauded.

The concert ended with Chadwick's Theme and Variations and Fugue, for organ and orchestra. The organ was well played by Mr. John P. Marshall. It is always a pleasure to hear this fine-toned instrument combined with orchestra. We might even suggest an organ concerto for some future concert.

There was a strong contrast between the American who began the concert and the American who ended it. We consider Mr. Chadwick a model for the native composer. He is as thoroughly versed in the mysteries of counterpoint as any of them, as witness the canons he has written in Leipsic, and the fugues in his "Judith"; he can swing the great modern orchestra as well as any of them, as is proved by his "Aphrodite"; he has all the modern dramatic fervor and graphicality, as is shown in his "Tam o' Shanter." Yet he has never lost spontaneity or the gift of melody, or geinality, or humor.

The theme composed for variation here is good, attractive, and suited to its transformations. The organ is well united with the orchestral parts, something that is not often accomplished. The fugue is masterly and the ending after it is majestic and powerful. The work is not prolix either. Many otherwise excellent composers, when they get to the variation form are very loath to let go of their lemon until they have squeezed out the last possible drop. No clergyman, with his "tenthly, my dear brethren," holds on so interminably to his text as the variation writer to his theme. Mr. Chadwick was wisely moderate in this. The composition is a most worthy one and has something to say all the way through. It was greatly applauded in spite of its unfavorable place on the program.

FROM the POST APRIL 7, 1917.

WARMEST GREETINGS TO DR. MUCK

Dr. Clapp's Symphony Heard for First Time

BY OLIN DOWNES

When Dr. Karl Muck stepped on the platform to conduct at the 20th concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall he was extended a greeting by the audience of exceptional warmth and heartiness. The applause continued until the conductor turned round for a second time to bow his acknowledgments.

It was a greeting, in a season when feelings between two nations are at their height, which reflected infinite credit on the attitude of an American audience toward a great musician, who has long since been accorded the appreciation that he so amply deserves; and this is an attitude which will surely be maintained through the remaining four concerts of the season which Dr. Muck will conduct.

NEW SYMPHONY HEARD

It may be added here that there is not the slightest reason for unrest as to the continuing of the Boston Symphony concerts. They will continue according to schedule this spring, and the arrangements are now far forward for the concerts of next season.

The concert opened with the first performance anywhere of the Second Symphony in E flat major of Dr. Philip Clapp, head of the music department of Dartmouth College, who personally conducted the performance. As regards style we find this work a marked advance over Dr. Clapp's first symphony, heard in this same place three years ago. The composition is more organic, melodic and intelligible than its forerunner. The composer might retort that he had not in this later work undertook so formidable an enterprise as he had in the earlier composition; that because the second symphony was less pretentious in spirit and treatment than the first it was easier to comprehend at an initial hearing. The point is not, however, the immediate comprehension of the listener, for good music will make its way in due time, whatever the limitations of an audience. The point is, rather, whether the composer thoroughly comprehends what he is trying to do himself, and in this respect Dr. Clapp appears to have developed considerably since the composition of his first symphony.

Second Movement Dramatic

In the second symphony the themes have simplicity, a melodic contour and usually a diatonic character. There is effective use of reminiscent passages in the last two movements. A joyous phrase of the third theme of the first movement becomes a motive that is heard constantly in the concluding section of the symphony. A sudden interruption of the course of the opening movement, a passage that is melancholy in mood and dark in coloring, becomes an initial and significant episode of the slow movement. Thematic fragments, or variants of them, are accompanied by their characteristic instrumentation. The first movement, as a whole, is joyous; the second movement, for us the most original of the three, darker and more dramatic in its mood; the third movement brings a tranquil conclusion, after passages which suggest as regards firm, etc., the rolling of a scherzo and a finale into one movement.

The most interesting passage for us in the entire symphony is the fanastical and macabre coloring of a passage of the slow movement which appears very suddenly and significantly in the symphony. The composer had probably some definite incident or emotion of his own in mind when he wrote this. That is his concern. Our's is that the music has here definite physiognomy, which it must be admitted, is still far from the customary thing with Dr. Clapp. He is still, in our opinion, overmuch influenced by modern German scores, with the attendant bombast and lack of taste.

He also appears to be still endeavoring to do the unusual or shocking thing. To frighten the bourgois, which is the dream of the young composer. But what is unusual in this score is all too likely to be extraneous, inapropos of the principal things. Suppose Dr. Clapp had suddenly elected to twirl on his heel like a whirligig or cut a highland fling on the rostrum. That would have been funny, but not particularly pertinent to the matter in hand. Similar with some of the orchestral effects. One was more prone to say, "How very smart" than to say "How original."

Advance Over Former One

We speak of these things in the face of the very evident and admirable advance of this symphony over the former one because they are still, beyond reasonable dispute, unfortunate and unnecessary defects of Dr. Clapp's composition, and because they should be dispensed with quickly in a genuine search for what constitutes his own native, direct musical speech. These may not be particularly simple.

The composer may have a native predilection for the musical equivalents of long words and involved sentences, but he will change his idiom very considerably and throw off the pervading outside influences which now seem to affect his inspiration before he will do the thing which the public will prize, and be undeniably and essentially himself. Having said which, according to the best of our knowledge and belief, it is a pleasure to add that the symphony was well received, and the composer twice called back to the platform.

Mme. Culp sang with her accustomed and remarkable art songs by Schubert, the annoyingly sentimental song of Wolf, "Vergorbenheit," and two songs of Mahler, heard for the first time at these concerts, "Ich atmet' einen Lindenluft" and "Rheinlegendchen," the latter of which is very charming in its suggestion of a German folk dance. She was recalled with due cordiality.

Organ in Solo Part

The symphonic compositions were Franck's Symphonic Piece from the Poem-Symphony and "The Redemption" and George W. Chadwick's "Theme, Variations and Fugue" for organ and orchestra. The former work is delightful for its naivete rather than its distinctions of the Franck who had yet to come when "The Redemption" was composed. The latter piece is a series of excellently written variations, well scored, entertaining and melodious in character. The organ part was played by Mr. Marshall with skill and taste, although he might perhaps have been less modest in his registration and not scrupled to take the fullest advantage of the opportunities which the composition extended to him as a virtuoso in his care for just tonal balance and ensemble effect. An organist more enamoured of virtuosity for its own sake might have done this. As it was, the performance was admirable for its clarity and musicianship and its fulfilment of the wishes of the composer.

FROM the MONITOR APRIL 7, 1917.

ORCHESTRA PLAYS CLAPP SYMPHONY, LED BY COMPOSER

Boston Symphony Orchestra, Karl Muck, Conductor; Mme. Julia Culp and John P. Marshall, Soloists—Twentieth program, presented in Symphony Hall, afternoon of April 6: Clapp, symphony in E flat (conducted by the composer. Songs with orchestra: Schubert, "Sei mir gegrüsst" and "Ständchen"; Strauss, "Morgen." Franck, symphonic piece from "The Redemption." Songs with orchestra: Wolf, "Verborgenheit"; Mahler, "Ich atmet einen Lindenduft" and "Rheinlegendchen." Chadwick, theme, variations and fugue for organ and orchestra.

Works of United States composers are much heard in the Boston Symphony concerts at this time of the year. The reason why they are given room on the calendar, especially in April, is perhaps because that is when their performance can be confined to well-disposed listeners, and when their crudities cannot react seriously on the reputation of the orchestra. The last six weeks of the season are the one period when the conductor is free from the responsibility of choosing for his programs pieces which will please the people of New York, Philadelphia and the other cities included in the annual series of southern tours; wherefore, a new symphony of the Boston school of composition, tried now and found unsuitable for repertory use, can be permanently got rid of with one Friday afternoon and one Saturday evening presentation.

The subscribers to the concerts take these end-season experiments pleasantly. The players in the orchestra, too, enter into them enthusiastically. And as for those men and women who come under the classification of prominent local musicians, they may be said to regard the occasions when home-wrought symphonies, tone poems and overtures are played as the only ones that show public taste at normal and that show the community as its artistic self.

At the twentieth orchestral matinee given this year in Symphony Hall under Karl Muck's administration, a three-movement work by Philip Greeley Clapp, director of music in Dartmouth College, was produced, but not with Dr. Muck conducting it. It has often happened that a composer of the Boston school has been allowed, as in this case, to take the baton and interpret his work as he liked. Which more than once has seemed to mean that the conductor regarded the new piece as not worth his time; but which, again, has seemed to mean that he wished to extend the courtesies of the orchestra without stint, and to let composers plant around their works a budding hedge of tradition all their own.

The three-movement piece was written, two-thirds of it, as a note in the program book indicates, in the college summer vacation of 1916, and the remaining third in the Christmas vacation of 1916-17. Had the symphony been kept from production a while longer, or until after Easter, it might have been provided with another movement and so have got rounded out to a complete classic cycle. Many hearers on Friday afternoon must have regretted that Mr. Clapp stopped short of a four-movement scheme. For had he constructed his work according to the strict historic method, he would have been obliged to add what is much needed, a well-developed episode of comedy. Not that the music is wanting in humor. On the contrary, the first movement has not a little gayety, especially toward the close. But the second and third movements are excessively sober. Furthermore, had the composer employed the usual four-division structure, he would have been compelled, in order to keep within reasonable bounds of time, to reduce the number of his thematic developments, to shorten down his trumpet and trombone drawlings and to curb in general his tendency to make his score discursive. In fine, had he been wholly instead of partially classical in his plan, he would have covered a wider range of expression and at the same time would have sent his meaning straighter home.

The symphony shows its most markworthy thematic traits in the summer vacation pages, which were written, according again to the program book, in Hanover, N. H. Plainly enough, there is rural New England music here—strains heard at the town bandstand on Saturday nights and in the village meeting-house on Sunday mornings. There are almost identifiable fragments of popular cornet melody and phrases of gospel song refrain. Of the old ballad tunes of New Hampshire, however, few, if any, traces are to be found. The composer could never have been one of a farmhouse doorstep group on a night in haying time, when somebody started singing the dozen stanzas of "Young Charlotte Lived by the Mountain Side." No, indeed; for has not the needle and disk opera machine, with its importunate "La donn' è mobile," put the doorstep bard out of favor and made him an inexpressive listener?

The composer of the new symphony was warmly applauded for his music and for his interpretation of it. Dr. Muck, going to the conductor's desk in succession to him, was greeted with loud hand-clapping. The voice of Mme. Culp, the principal soloist, never had so rich a sound when accompanied by piano, as it had on this occasion when supported by orchestra. Such beautiful blend of vocal and instrumental tone as she and the conductor achieved very nearly made up for any incongruity or inappositeness that might be found in the accompaniments in their enlarged form. To the praise of lovely tone is to be added that of exquisite shading and phrasing. Mme. Culp may probably be said to have done the best soprano singing, for sheer brilliancy of technique and elegance of style, of the Symphony year. The Franck symphonic piece from "The Redemption" had a rather laborious reading from Dr. Muck. The Chadwick theme and variations for organ and orchestra, with Mr. Marshall playing the organ, wo[illegible]

Schubert's symphony in C major will be the principal number on the program of the Symphony concerts of April 13 and 14. Other works to be presented are the "Rondes de printemps" and the "Iberia" of Debussy.

FROM the Globe APRIL 7, 1917.

TWENTIETH CONCERT

Philip Greeley Clapp's New Symphony

Julia Culp Sings Beautifully Lieder by Schubert and Mahler

The 20th Friday afternoon symphony concert brought forward a new symphony in E flat major by Philip Greeley Clapp, music by Cesar Franck and Mr Chadwick, and two groups of lieder with orchestra sung by Mme Julia Culp. The symphony was played for the first time anywhere, and is yet in manuscript. Mr Clapp conducted. It was profitable and pleasurable, to listen to the pieces by Franck and Mr Chadwick. Mme Culp, in music happily chosen for her, sang as one inspired.

Mr Clapp has written his symphony this time in three movements, to play three-quarters of an hour or less, instead of in four movements, as in that of three years ago, to last over an hour. He offers no fixed program, but outlines three moods as a basis—"confident enthusiasm" in the first; "active struggle and contemplative idealism" in the second; with "gentleness and calm" in the last. There is undeniably opportunity in this reversed dynamic order of approaching the close with contemplation rather than with triumph and unfurled banners, as is more usual.

It was said that Mr Clapp had reconsidered his cryptic style of the longer work of three years ago. There was then reasonable anticipation of this one after the period intervening. In comparison it would seem more sane, perhaps less given to prolix, turgid or exaggerated expression and showing passages of more significant ideas and greater continuity of mood. But with all admiration for Mr Clapp's scholarship, for his fine mind, for the splendid success he has made as analyst, lecturer and pedagogue, and with a keen desire to find something in this symphony, it is difficult to say that these qualities are more than mildly comparative rather than absolute.

Incessant Modulation

In a word, if Mr Clapp would write a simple melody, harmonize it, distribute it among his instruments to sound as speech of his own heart and feeling, it might carry conviction beyond this second score of infinitely contrived and elaborated detail. Characteristic qualities have not been shaken off. There is still a distaste, apparently an aversion, to a mood established and sustained for any appreciable time. The incessant modulation at best is wearisome, at its worst as sea travel in time of storm. There is the constant unrest, uncertainty, not the agitation developed with cumulative intensity to a dramatic climax, but a vague, rudderless meandering about as though the composer himself could but hint at the final haven.

There are germinal ideas, notwithstanding some themes of boisterous vacuity or curiously tortured invention, which with a rational outflowering could be led into expression of character and strength, but promising bits are frittered away, whittled into smaller fragments or more generally left scattered, while some other abortive idea leaps up for attention.

The instruments as individuals and as choirs are used with what may be the same versatility, but if true, that of wildly rhapsodic flights. They are puppets and Mr Clapp is fond of pulling the strings. The brass, best of all, dance to his call, and are asked over often for an incisive punctuation of ideas neither of weight nor of beauty to warrant it. The first trumpet still must be an acrobat in full training. After all this flourish and virtuosity one asks the reason. The hearer is left struggling to sift out this or that morsel, long since buried.

Second Movement

In the second movement Mr Clapp is to be thanked for the brief passage, somewhat choral like, in which continuity and content with pretense seem to rule. Again, when the English horn ascends the leap of the major ninth one hopes for another tangible scene, but the solo violin interrupts and what has preceded seems not introductory, but fragmentary and irrelevant. The closing tonic chord of the final movement is authoritative. Mr Clapp was recalled more than once and was cordially applauded.

Mme Culp, in superb voice, sang two songs each by Mahler and Schubert, one each by Strauss and Wolf, to well orchestrated accompaniment beautifully played by Dr Muck. John P. Marshall was soloist in Mr Chadwick's theme and variations with the fine fugue for organ and orchestra. The symphonic piece from Cesar Franck's Poem-Symphony "The Redemption," music not most characteristic of the composer, was welcome in the hands of Dr Muck, who was given an affectionate welcome when he came on.

[108]

FROM the TRANSCRIPT APRIL 2, 1917.

WEEK-END CONCERTS

OWN A LONG AND DIVERSIFIED LINE

Eighteenth-Century Music and Twentieth-Century Virtuosity—Thirty Violins as One—Wagner from Dr. Muck, More Than Usually Eloquent—Two Choral Feats—Progress and Personality in Eddy Brown, Violinist—Beethoven's Ninth Symphony with Orchestra and Chorus for Next November

MUCH eighteenth-century music was intrinsically a virtuoso music. Violinists, like Tartini or Viotti, wrote it for violinists; Mozart leads a long line of composers who played expertly upon the harpsichord for which they made pieces; while makers of music in general (so to say) like Händel or Haydn, possessed a practical aptitude wth the instruments they employed that few of their successors enjoy today, though they set down thrice as intricate parts. All these ancients, moreover, were wont to leave much more in their music to the individual prompting, discretion and taste of the players than do even the less exacting moderns. Instead of strewing the space between the staves of the music-paper with indications for the performer, they often left some of these staves blank that he might fill them with his own fertile and sympathetic improvisation. In these matters eighteenth-century audiences were likeminded with eighteenth-century composers, expecting from the players a display of the virtuosity for which the score either left room or provided explicit opportunity. Accordingly it was easy to anticipate that in a concert largely filled by this ancient music, like that of the Symphony Orchestra on Saturday evening, the virtuosi of the band would improve every occasion it gave them. To do so was a part of the obligation and the atmosphere of the moment.

Dr. Muck set the pace, as it were, when he played the harpsichord part in Händel's Concerto Grosso, while from his place at the substituted pianoforte he also led the string band with his familiar aptitudes as a conductor but with unfamiliar though not unknown aptitudes as a pianist. Close beside him, a little apart from their several choirs, sat Mr. Witek of the first violins, Mr. Habenicht of the second violins and Mr. Warnke of the violoncellos, forming the solo group, as distinguished from the answering ensemble, which was a part of the scheme of such pieces. Mr. Witek's and Mr. Warnke's understanding, taste and skill with this music of large line, ample flow, fine inflection and frequent technical exaction is an old story to the public of the Symphony Concerts; Mr. Habenicht's, as he proved on Friday and Saturday, is not less than theirs; while it was the more pleasure to note it, since the leader of the second violins usually has little opportunity to show his individual quality apart from his fellows. In the symphony by Haydn and in the dances by Rameau, the wood-wind choir, in turn, received its opportunity. Mr. Maquarre outshone himself in the body, the suavity, the security, and the radiance with which he played the solo passages for flute in the first and the second movements of the symphony; Mr. Sand and Mr. Mimart lent the richness and the smoothness of their tone to the parts for clarinet with which Rameau deepened and colored two or three of his dances; while the strings snapped out the whimsical pizzicati of the rigadoons to piquant perfection; and the whole orchestra filled the gavotte with the queer, reverberant tonal quality with which, as well as by rhythm the composer gave it savor. So, through the three eighteenth-century pieces was virtuoso music kept in character and illusion by virtuoso accomplishment in a twentieth-century band.

Wagner and Dr. Muck

This virtuosity had place, again, in the first number of the concert for the Pension Fund of the orchestra that it undertook in Symphony Hall on Sunday afternoon, with Dr. Muck again conducting and with band and leader above even their usual eloquence on many such occasions. The piece was a set of variations for organ and orchestra by the diligent and fluent Rheinberger—chamber music in itself or even churchly diversion. But for the one violin for which the composer wrote Dr. Muck substituted the thirty violins that weekly sit to left and right of him. Yet as one man they played this violin part in a flawless unanimity of like-shaped phrase, simultaneous inflection, equally distributed color and mutual dynamic gradation. More, they played as one mind in the designing and the upbuilding of the music and as one temperament and imagination in response to the songful quality and the occasional high intensity of the progress. Whether they swelled and sharpened the voice of the organ, whether it or they were unfolding or adorning the variation the ear heard them as a single superb violinist; and the thirty accomplished this feat less by such technical means as unified bowing than by a finer and inner community of understanding, feeling, intent. It is the custom to marvel and applaud when four men in a string quartet attain such singleness of intensified voice through all the convolutions of such music and when they carry it also to such elasticity within that unity. Here were thirty working their miracle with Mr. Marshall at the organ a worthy partner for them.

The other orchestral numbers were familiar excerpts from the Wagnerian repertory, still too scanty for the liking and the necessities of an operaless city that Dr. Muck permits himself, the orchestra and a hungry public—the preludes to "Tristan" and "Parsifal," the overture to "Tannhäuser" the jointure fragments of "Siegfried" and "Götterdämmerung" in which that hero scales the fire-girt rock and fares forth for new conquests on the Rhine; and the orchestral glorification of him slain, recalled, lamented. Familiar pieces all even in a city that, somewhat absurdly, hears its Wagner in a concert hall and not in an opera house and that has almost forgotten the entrance of the gods into Valhalla, the forest-music in "Siegfried," the mournful introduction to the third act of "Tristan," the like introduction that brings Tannhäuser back from pilgrimage, simply because in the one or in the other, it so seldom hears them. Familiar, indeed, yet yesterday sounding as it seemed with a voice that even Dr. Muck and the orchestra in its present estate have seldom brought to them. Richter himself, who could hardly feel the swaying of the Wagnerian wood or see down the long Wagnerian vistas therein, because he was so occupied with the individual trees, might have marvelled at the beauty and the elasticity of detail especially in the wood-wind parts, in the prelude tt "Tristan," at the distribution, at once subtle and poignant, of tonal emphases over the repetitions of the prelud to "Parsifal," at the suggestion or the proclamation of every inwrought motive as the music bore young Siegfried through mist and fire to Brünnhilde's rock, rang and sped through his ardent farewelling in the dawn, swept him forward, Rhine-borne, to new adventure. In all three was the detail that for an instant arrests the ear as it gleams out of the whole tonal web or leads period into period and yet almost within that instant vanishes into larger course and onflow ot the orchestral weaving. It proceeds equally from the particular players who accomplish and from the conductor who coördinates and fuses.

These multiplied and momentary strokes are, however, but Dr. Muck's means to a larger and deeper end, fulfilled yesterday beyond usual degree in all his Wagnerian numbers. It has been the just custom to exalt the emotional force of Mr. Toscanini's version of the prelude to "Tristan" above that of any other conductor of our time. Yet, if recollection of more than one hearing bears true witness, it has never excelled the fate-haunted voice that Dr. Muck and the orchestra gave yesterday to the first measures; the ardor of a passion that is at once an ecstasy and a torture, that mourns while it yearns, with which they carried the love-music through the long ascent; or the wan decline alike of the passion and the pain with which they led the music into the whispers and the extinction of the end. Time and again, the prelude to "Parsifal" will yield the impression of an over-meditated, over-manipulated music in which imagination and emotion are withered by the quest for superlatively exact and impinging means of expression. Even Dr. Muck and his responsive men could not quite hide this dryness as the prelude proceded in anguished or ecstatic paragraphs. Yet within each paragraph, the voice of sinful suffering, of beatified compassion, of stately and solemn holy rite, was not less poignant than had been the voice of other passion in the prelude to "Tristan." Similarly the music of young Siegfried glowed with the tale it bears in high, heroic note—the lambent fires, the horn that parts them and cleaves the mists; the instant of revelation of the attained Valkyr; the stride and splendor of the music that sends Siegfried faring forth anew,

Zu neuen thäten
Theure Helde

and the rest; the smooth surge of the Rhine and the song of the river-daughters. The living Siegfried in epitome before what the old ballads called "death and bane" had come upon him. Then afterward for contrast, postlude and apotheosis the clangors, unlike any that as yet man has drawn from orchestra, that at once mourn, recount, exalt him into the heaven of heroes, with the power of the orchestra at one with the power of these clangors. Perhaps after such tonal might and magnificence of mourning and of memory, the overture to "Tannhäuser" was bound to sound a little routine. As yet with all the orotund sonorities of the brass in the music of the pilgrims it is not quite of Dr. Muck's most eloquent Wagner.

The Harvard Chorus

"Wagner for the Pension Fund," according to the familiar formula of many a year was, however, only the major part of the concert. To it came also, and generously proffering its services, the choir that Dr. Davison of the Division of Music at Harvard has assembled from the college and from Radcliffe, nursed against no small odds, held, practised and fused until its singing yesterday was no less revelation of unexpected choral forces and possibilities hereabouts than was that of Mr. Townsend's chorus at two pairs of Symphony Concerts. For some years past Dr. Muck has been ambitious to join choral music to symphonic music in his concerts and to set new standards in this town for the one as he has for the other. With such coworkers as Dr. Davison and Mr. Townsend, and the men-singers and the women-singers that he and they can gather and stimulate, he is well on the way to his end. The method is the careful choosing of the choir by these lieutenants, long training under them in the appointed music and final rehearsals under Dr. Muck himself.

The pieces of yesterday set the Cambridge youth no easy task—the motet "Ich lasse dich nicht," attributed to Sebastian Bach, though probably written by his uncle Christopher; and Brahms's "Song of Destiny," stupidly neglected by many choral conductors because it is incongruous to their pet miscellanies and too short for their programmes of "larger works." The motet weaves and interweaves from the spool, so to say, of a choral-like cantus fermus, long strands of contrapuntal song set to a religious text, rising, falling, blending, parting, in incessant curve and motion until, in the present instance, a chorale concentrates and cumulates them. As the Bach of the motet wrote his music, the curve of the lines is beautiful upon he ear, the contrapuntal body runs rich and deep, the phrases for the voices and the harmonic background upon which they move stir the hearer; while with all the tonal intricacy of the piece, it speaks with that direct, simple whole-hearted feeling which makes the music of the elder Bachs the voice of a devout and personal religious faith and impulse as far from pious routine as an appurtenance to position and respectability as it is from the antics and the orgies of Reverend Dr. Sunday and his clerical species.

For contrast, stood Brahms's setting in tones of the German verses that vision Elysian fields of placid and remote beatitude, where the turmoil of earth never penetrates and where in spiritual repose dwell beings not as the futile and impotent atoms which are men. To it, stirred by poetry that quickened a characteristic and fertile vein in his imagination, Brahms has written music of a cool, distant, serene and luminous illusion as lovely of flowing line, soft harmonies, pale color and still atmosphere as are like decorations of the like-tempered Puvis de Chavannes—music that embodies the high, far heaven in which Clough set his goddess of the eternal wisdom. Then in as swift and whirling epitome as the music of Elysium has been long-breathed and tranquil, the tonal tumult of the vanities and vicissitudes of men; and finally conclusion out of the deep compassion of music when a deeply-moved spirit may write it.

No light tasks these to set a chorus relatively at beginnings, even with an orchestra to sustain and prompt it, a Davison to practice it and, in Bach, to lead it and a Muck to bear it through the contrasting eloquences of Brahms. Yet in all but one respect, it rose, so stimulated, to the necessities of both composers and the exactions of both leaders. It was possible to wish somewhat more freedom and élan of song as the choir spun Bach's ardent contrapuntal web and a measure more of freedom as they wrought Brahms's still and silvery tone-picture. Men and women both, they took thought and sang; but so doing they missed the elastic and infectious spontaneity that will be theirs when this taking of thought before song becomes as second nature to them. Yet thanks to it, they attained an unerring intonation, an unflagging precision, a roundness of phrase, a warmth and a fineness of shading, an intelligent sense of the music in hand as a whole tonal and expressive fabric, and a ready responsiveness to every indication, especially in rhythm and modulation, of the conductors, that set them, as it sets Mr. Townsend's chorus, high above the routine of the species. The instrument, yesterday, of these qualities was, moreover, voices young, fresh, unclouded, grateful, that Dr. Muck in particular wrought into elastic fusion with the orchestra. Above all else, however, it was the intelligence of the chorus that, again as with Mr. Townsend's, makes it serviceable and desirable for Symphony Concerts and for the music likely to be sung thereat. Background tells even in a chorus and minds have part as well as voices in choral singing. They have their large and dominant part also in the making of all music. Else would Dr. Muck not be what he is as conductor; so master of his music, his orchestra, his audience and himself; so acclaimed as he was yesterday from stage and auditorium; and so able and disposed to lift choral music from the slough in which it has long lain moribund in this town and raise it to the level on which he sustains symphonic.

Contrary to current rumor that has made way into blundering print, there will be no concerts of choral music in the regular series of Symphony Concerts next season. Such choral singing as is heard in them under Dr. Muck will be merely incidental to symphonic pieces, as in Liszt's "Faust Symphony" or in Busoni's "Turandot" last winter. In them, the relatively small chorus and the orchestra filled the stage. The employment of a more numerous chorus, such for instance as that used yesterday in the concert for the Pension Fund, requires an additional platform to make room for which five or more rows of seats must be removed from the parquet. Obviously to do this on two or three occasions in a series of concerts with these very seats taken by subscription is impossible. Hence such concerts of choral music of large dimensions as are contemplated under Dr. Muck will fall outside the regular Symphony Concerts. Moreover, only one, and not three, is at present projected—a performance of Beethoven's Choral Symphony next November with a chorus four hundred strong assembled from various choirs, the Symphony Orchestra and a quartet of solo singers for which Miss Hempel and Mr. Hackett have already been engaged. Upon the fortunes that attend the preparation and the reception of this concert will depend any others of similar nature.

The chorus from Harvard and Radcliffe that was heard with such lively pleasure by the audience at Symphony Hall yesterday afternoon announces a concert of its own on Thursday evening, April 12, in Sanders Theatre at Cambridge. It will then repeat the motet from Bach that it sang eloquently on Sunday and undertake various other pieces—among them Debussy's three madrigals to mediæval verse as yet unheard hereabouts.

FROM the HERALD APRIL 7, 1917.

GIVE SECOND CONCERT FOR PENSION FUND

Symphony Orchestra, Assisted by Radcliffe Choral Society and the Harvard Glee Club, Plays to Crowded Hall, with Many Persons Standing—Dr. Muck Conducts.

COMBINED CHORUS OF 200 VOICES IS HEARD

By PHILIP HALE.

The Boston Symphony orchestra, Dr. Karl Muck conductor, gave a second concert in aid of the pension fund yesterday afternoon in Symphony Hall. There was a great audience. Many stood. The orchestra was assisted by the Radcliffe Choral Society, Mrs. H. H. Gallison director, and the Harvard University Glee Club—a combined chorus of 200 voices.

The program was as follows: Rheinberger, theme and variations for violin and organ, Op. 150 (John P. Marshall, organist, and the entire violin section); J. C. Bach, Motet, "I Wrestle and Pray," conducted by Dr. A. T. Davidson; Wagner, prelude to "Tristan and Isolde"; Brahms's, "Song of Destiny," Op. 54, conducted by Dr. Muck; Wagner, prelude to "Parsifal." Selections from "Siegfried" and "Goetterdaemmerung" (arranged by Richter); Funeral Music from "Goetterdaemmerung"; overture to "Tannhaeuser."

Rheinberger's theme has a simple beauty, and the variations are not forcer or too pedantic; they are true variations in which the theme does not remind one of blindman's buff. Mr. Marshall registrated tastefully and with a fine sense of proportion. The violins were eloquent.

The chorus, which generously assisted, was conspicuous in the motet and in Brahms's cantata for vocal freshness. The voices were young, without the tang and bitterness that come from long experience. The singers had been admirably drilled. Seldom have we heard a chorus that was so fully in sympathy with the orchestra. There was one great homogeneous body, responsive to the silghtest wish of the conductors. The attack was remarkably precise; there was full volume; and, above all, there was a command of nuances that many small choruses might well envy.

The motet has more than historic interest, whether it were written by Sebastian Bach or by his uncle, Johann Christoph. As for Brahms's "Song of Destiny," it is among his most poetic and imaginative works. Hoelderlin's pessimistic, poem, contrasting the serene life of the immortals with that of the complaining millions of men appealed to Brahms, for there was in the man a peculiar melancholy. The late John F. Runciman insisted that Brahms, like Tschaikowsky, was terribly afraid of death, but in a less manly fashion, if the statement be not paradoxical. There was a defiant note in Tschaikowsky's fear; while Brahms often came dangerously near whining at the thought of the inevitable; nor did he show the resignation that characterizes so many of the Greek poets in their everlasting farewell to earth and sky. Yet in this instance Brahms was not content to end his cantata in Hoelderlin's gloomy vein. For once he had hope, perhaps faith; and so he added an orchestral postlude that is one of the most beautiful and impressive pages in all his literature.

With this postlude the concert might have ended; but there was pleasure in store for the lovers of Wagner, whose music was played under the direction of Dr. Muck, famous as a conductor of Wagner's music dramas in the opera houses of Germany and at Bayreuth. At the same time the impression left by that page of Brahms remained through the solemn prelude to "Parsifal" and the brilliant music from the "Ring" with the magnificent dirge from "The Dusk of the Gods."

Yesterday the Herald published the opinions of the critics in Boston when there was a Boston Symphony chorus under Mr. Nikisch. We well remember the performances. They were lame and impotent. The strictures were deserved. Even Mr. Apthorp, who usually took a cheerful view of musical conditions in Boston, did not see the necessity of choral concerts in the Symphony course.

The times have changed. Dr. Muck has been most fortunate in the choruses provided for him this season. The male chorus that sang in Liszt's "Faust," excited the admiration even of New York critics, who dislike Liszt and all his works. With the Boston chorus at Dr. Muck's disposal, and with the chorus that assisted yesterday, there is every reason why great choral works should be performed occasionally in the concerts of the Symphony orchestra. It is already rumored that there will be at least three choral performances next season. There is talk of Beethoven's 9th symphony, Bach's Passion music according to Matthew, and possibly a symphony by Mahler. May the rumor turn out to be a fact!

FROM the GLOBE APRIL 7, 1917.

REMARKABLE CONCERT FOR PENSION FUND

Wagner Music Recreated by Dr Muck

Appearance of Combined Choral Bodies of Harvard and Radcliffe

Another concert for the pension fund of the Boston Symphony Orchestra, yesterday afternoon, brought excerpts from the Wagerian music dramas, played as only Dr Muck and this orchestra can pla them, and for a novelty at these concerts, the appearance of the united choral bod[illegible] and

which Dr A. T. Davison is conductor and the Radcliffe Choral Society, directed by Mrs H. H. Gallison, made a combined chorus of some 200 voices. Dr Davison conducted Bach's motet, "I Wrestle and Pray."

The body of tone of the singers from Cambridge is fresh and agreeable; that of the men in particular is pleasing in quality, expressive and well balanced in the two parts. Full maturity of voice and resultant power in dramatic effects is not to be expected in these young voices, but their singing indicates musicianship; it is in tune; there is precision in attacking and dismissing a phrase; there is a sensitive regard for fineness in shading which would serve as a model for older choral singers than they; indeed, as Brahms' "Song of Fate" showed, with Dr Muck conducting, there was interpretation of text in a manner to denote technical skill and imagination, and with these the large share of credit due Dr Davison for his preparation.

The concert began with Rheinberger's "Theme and Variations" for violin and organ, op 150, played by John P. Marshall and the entire section of violins, phrasing with a unanimity, observing a purity of intonation and obtaining a burning intensity of tone in the soaring climaxes that was remarkable to see and hear. Between the two choral numbers came the prelude to "Tristan and Isolda," played with a sublimation of feeling on even a broader scale than Dr Muck is remembered to have taken it before.

But the great moments of the concert come in the performance of the prelude to "Parsifal," one of the most rapt and ecstatic embodiments of religious or noble thought in orchestral tone which even under Dr Muck's administration it has been the fortune of these audiences to hear. In this great document, wherein Wagner coped with the soul in flight better than in many of the dreary passages of the opera which follows it, in the selections also from the music of the superbly joyous, exultant young "Siegfried" and from "Goetterdaemerung" in Hans Richter's arrangement, and probably above all in the Funeral Music from the latter, did Dr Muck reach mountain tops lofty even for him.

There was the note of pontifical solemnity, of majestic splendor beyond the plane of the things of earth, and withal a note as of ominous prophecy in this music in the late afternoon of a day which may stand as a threshold. Such conducting is supreme recreation. Few who heard ever can forget it. The overture to "Tannhauser" came last. An audience which had left no room to sit or stand stayed to applaud.

FROM the Journal APRIL 2, 1917

HUNDREDS TURNED AWAY AT SYMPHONY BENEFIT

Hundreds were unable to get into Symphony Hall yesterday afternoon to hear the concert in aid of the pension fund. There was not a seat to be had when the doors were opened, and many stood along the side of the hall. The Symphony Orchestra was assisted by the Radcliffe Choral Society, directed by Mrs. H. H. Gallison, and the Harvard Glee Club, directed by A. T. Davidson.

At the conclusion of Brahms' "Song of Destiny," applause continued several minutes.

From Bulletin

Address: Providence R I.

Date

Ethel Leginska

English Pianist Will be Soloist At Boston Symphony Concert At Infantry Hall Next Tuesday Evening.

Ethel Leginska, the English pianist, will be the soloist with the Boston Symphony Orchestra at its sixth and last concert in Infantry Hall next Tuesday evening. Madame Leginska will play Rubinstein's concerto for piano and orchestra in D-minor. Other numbers on the programme will be the "Jupiter" symphony by Mozart and the Introduction and Bacchanale from the first act of the Paris version of "Tannhauser."

[109]

JOURNAL

Providence, R. I.

APR 8 - 1917

THE final concert of the Boston Symphony Orchestra on Tuesday evening will naturally be the most important musical event, not only of the week but probably of the post-Lenten season, proving especially significant as putting an end to the custom of a series of six concerts which has prevailed here for several years. So far there has been little outspoken expression in regard to the proposed change, although individuals here and there have deplored the prospect. But in these uncertain times next fall seems far away and concerts of less moment than other events. What seems most vital concerning the Boston Symphony Orchestra at present, is its final appearance here under existing conditions.

Brown Alumni are taking great interest in the concert to be given a week later by the Brown musical clubs in Churchill house, when following the custom of Harvard graduates who have made the Harvard concerts here important social events, they will manifest their interest

Ethel Leginska

English Pianist with Boston Symphony Orchestra on Tuesday.

in supporting the local clubs so that it is likely that both from a musical and social standpoint the approaching concert will be one of the most important in the annals of such events at Brown.

Easter music in the churches to-day will be elaborate and in the production of masterpieces for choir and organ, many extra singers and instrumentalists will be employed.

* * *

The season of Symphony concerts will come to an end next Tuesday evening in Infantry Hall with the sixth and last appearance this season of the Boston Symphony Orchestra. As frequently announced, the present season is the last in which the Boston Symphony Orchestra is to give six concerts here, as next season the number will be reduced to three, the series will become the Ellis Course and while there will still be six concerts, there of them will be given by distinguished artists. One of these will bring here a quartet of singers from the Metropolitan Opera Company of New York; Martinelli, tenor; Mabel Garrison, soprano; Sophie Braslau, contralto, and Arthur Middleton, baritone. Another concert will be a joint appearance of Louise Homer, the American contralto, and Ossip Gabrilowitsch, the Russian pianist, while the third of the artists' concerts will be a recital by Fritz Kreisler.

As announced last week, the soloist on Tuesday evening will be the pianist, Ethel Leginska; the symphony will be the "Jupiter," more than a century and a quarter old, which sounds as fresh to-day as when it was written, since in spirit it is modern enough to have ben written within the last 25 years.

Madame Leginska will play Rubinstein's Concerto in D-Minor, one of the greater works for piano and orchestra, written by one of the greatest pianists the world has ever known who ranks high as a composer. It has all those qualities of brilliancy and substance that one demands in a masterpiece.

The third and final number on the programme will be the Introduction and Bacchanale from the first act of the Paris version of "Tannhauser," written to conform to the fact that when the Grand Opera of Paris accepted "Tannhauser" for production in 1860, it made its acceptance conditional on the introduction of a ballet, in order to conform with the traditions of the house. Wagner cut out the Coda to the Overture and enlarged the Venusberg Scene, introducing a Bacchanale and connecting the two to be played without pause. The work is interesting, showing Wagner at the height of his powers.

The programme in its proper order is as follows: Mozart, symphony in C-major, "Jupiter;" Rubinstein, concerto in D-minor, for piano and orchestra; Wagner, Introduction and Bacchanale from "Tannhauser," Act 1, Paris version.

From the HERALD APRIL 7, 1917

20TH SYMPHONY CONCERT HELD, CULP SINGS

Dr. Muck Conducts Varied Program—Clapp Composition in E Flat Major Is Led by Its Originator—Is an Improvement on His First Played Here Three Years Ago.

ORGAN IS CONTRASTED WITH MODERN ORCHESTRA

By PHILIP HALE.

The 20th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The soloists were Mme. Julia Culp, mezzo-soprano, and John P. Marshall, organist. The program was as follows: Clapp, Symphony in E flat major (first performance); songs with orchestra; Schubert, Sei mir gegruesst, and Staendchen; R. Strauss, Morgen; Cesar Franck Symphonic piece from "The Redemption"; songs with orchestra: Wolf, Verborgenheit; Mahler. Ich atmet' einen Lindenduft and Rheinlegendchen; Chadwick, Theme, Variations and Fugue for organ and orchestra.

Mr. Clapp conducted his symphony, which was composed in 1916-17; the first two movements in Hanover, N. H., where Mr. Clapp lives as director of music at Dartmouth College; the finale in Boston. This symphony is an improvement on his first symphony performed here three years ago; it is less pedagogic; the ideas are clearer defined and have more musical importance. The second symphony also has the merit of being shorter than the first; less complex, less involved.

There are some fine moments in the first movement; the concluding section of the second movement, the music that suggests a dirge, is impressive. The finale is the least important, the least interesting of the three movements.

We have said that there are fine moments in the first movement. These ideas unfortunately suffer too often from cumbrous orchestration and a lack of effective contrasts in the development. Mr. Clapp employs a huge orchestra: three oboes, four clarinets, English horn, bass clarinet, eight horns (including a quartet of small tubas), five trumpets, everything in proportion; a swollen orchestra that does not aid him in musical expression. He uses the brass extravagantly, and at times curiously; as his emphasis by trumpet on the attack of a melodius phrase for strings. His employment of bells seems incongruous, without significance, even the disturbance of an otherwise pleasing musical thought. The whole work is injured by a lack of carity in the orchestration. We should like to hear the symphony scored skillfully for a much smaller orchestra. There have been poets who have begun by portentous epics. Thackeray poked fun at a contemporary, introducing him as one of the characters at Mrs. Perkins's ball. Mr. Clapp is a serious musician, a man of acknowledged talent, and he is to be taken seriously. Let us hope that he will give up for a time the writing of "colossal" works and learn to express himself simply, gracefully and beautifully.

The symphonic movement from Franck's "Redemption" is not an example of Franck at his greatest; the phrase for trombones, while it is energetic, is dangerously near the commonplace, but the long melodic phrase at the beginning is serenely beautiful, eminently Franckian, and it is used afterwards in a masterly manner. Note also the clearness throughout, the luminous thought and expression. Franck taking no less a subject than "the joy of the world which is changed and made radiant by the words of Christ" found an ordinary orchestra sufficient. Although he was an organist, he did not think it necessary to introduce that instrument, nor did he summon to the rescue an extra pair of kettle drums, cymbals, triangle, snare drum, bass drum, tom-tom, bells and two harps.

Mme. Culp, accompanied by the orchestra led by Dr. Muck, who was loudly applauded when he appeared, gave much pleasure by her voice and art. Schubert's "Sei mir gegruesst," however, seemed too long by reason of the unvaried treatment of the strophes, but this might be said of other songs by Schubert. Schoenberg's instrumentation for the "Serenade" is discreet and effective. Note again what can be done with a few instruments. Mahler's songs are melodically interesting, especially "Ich atmet' einen Lindenduft," and ingeniously orchestrated; witness the absence of violoncellos and double basses, the few wind instruments used unerringly. Mme. Culp sang with her accustomed fervor. She did not indulge as in the past in certain mannerisms, such as a vexing slowness in tempo to show her command of breath with injury to the melodic line. Her performance of "Rheinlegendchen" was vocally not so secure as that of the preceding songs, but she sang with delightful appreciation of the folk spirit.

Mr. Chadwick wrote his variations and fugue to show the possibilities of combining and contrasting a modern organ with the orchestra. It was said long ago [illegible] use of organ with orchestra was unwise; that the one would not brook a union with the other. This was said when organs were distinctively organs; with dominating diapason tone. The modern organ, devised to obtain orchestral effects, generally weak in true diapason quality, is another machine. Mr. Chadwick's piece, which was played at a Symphony concert eight years ago, when Wallace Goodrich was the organist, is well constructed to show his purpose.

The concert will be repeated tonight. The program of next week is as follows: Debussy, Gigues (first time here); Iberia, Rondes de Printemps; Schubert, Symphony in C major.

From the Traveler April 7, 1918.

NEW AMERICAN SYMPHONY MAKES GOOD IMPRESSION

A new symphony by an American composer in which the orchestra was led the composer was the feature of yesterday afternoon's Symphony concert. The symphony was that of Philip Greely Clapp of Dartmouth College. The program was: Clapp, symphony in E-flat major (first performance); songs with orchestra; Schubert, sei mir gegrusset, and Staendchen; R. Strauss, Morgan; Cesar Franck Symphonic piece from "The Redemption"; songs with orchestra; Wolf, Verborgenheit; Mahler. Ich atmet' einen Lindenduft and Rheinlegendchen; Chadwick, Theme, Variations and Fugue for organ and orchestra.

The symphony made a favorable impression as did also Mr. Clapp as conductor. Mr. Clapp is rather more fortunate in his use of the strings and woodwind than with the brasses. His work gives the impression of one who had a lot of things to say with time to complete but a few of them. There are too many abrupt changes for the full enjoyment of the work.

Mr. Clapp was several times recalled at the close of the number.

The apearance of Julia Culp, mezzo soprano, as soloist, was another feature of the concert. Her singing, ever a treat, is never more so than when she appears with the orchestra. Exceptionally fine work was done by the orchestra in the accompaniments. She was recalled and recalled.

Mr. Chadwick's number provided a fitting close for an interesting and varied concert. The reception accorded Dr. Muck was noticeably cordial.

From the Transcript April 9,1 17.

AT the Symphony Concert of Saturday Dr. Muck was applauded at his first entrance no less enthusiastically than on Friday, confirming the broad-mindedness of both audiences, who can separate their political opinions from their personal esteem and admiration. So, passing the critical test, may the season's Symphony Concerts be presumed to end in all good faith and good will. In respect to the music, there was a noticeable challenge which can hardly go unanswered in respect to the final piece for organ and orchestra by Mr. Chadwick. In every measure of the music Mr. Chadwick seems to say: "This question of the blending of the modern organ and orchestra has dawdled along beyond patience. Let us have it out, here and now." Whereupon he makes many variations upon an acceptable and lively theme, putting each medium through its separate and combined paces in every possible way, so that the work comprises a full argument and exposition. The whole proposition is laid forth in bald, unquestionable and workmanlike manner. The various woodwind stops are compared and contrasted with their originals, the organ makes a foundation or swells it, the full instrument speaks canonically with the full orchestra, and the pedal is exercised freely to its very lowest, making the very stones of the auditorium rumble "in sympathy." After it all, there seems nothing left to say, except the verdict, which must be a "no," for the piece eloquently makes its own detailed denial. The organ undoubtedly fills its wide and lasting place in the world, notably in those localities where the orchestra which it imitates is scarce—but so direct a comparison is as unfair to it as it is detrimental to its reputation. For those celestial stops become unlovely indeed in uncompromising juxtaposition to actual flutes, clarinets and the rest, and the larger harmonies which the "mixture" of stops produces may be assimilated equably at best only through long custom, but with its intricate overtones, confuses and clouds the orchestral mass of tone completely. It is an instrument of mechanical emotionalism, with a false dignity won and preserved by ancient association with the Church. Whether moving-picture shows will by lay associations eventually deprive it of this dignity is beside the point. Suffice it that traditional association permits its use in oratorios, that it is seldom used effectively even so, except to give body and impressiveness to a chorus, where a small and simple orchestra has limited voice for such a purpose. Perhaps it has never been used with a modern orchestra for lay purposes except in such an instance as the introduction to the very pagan "Zarathusta," where the pedal supplies a fulness and impressiveness of tone notably lacking in the lowest depths of orchestral range. Further argument or illustration is useless, for Mr. Chadwick's piece is at once definitive argument and illustration.

From the Globe April 28,1917.

LAST SYMPHONY CONCERT BUT ONE

Miss Christie as Soloist Take Mme Kurt's Place

Mr Converse Conducts New Tone Poem at First Time Here

Mme Melanie Kurt, dramatic soprano of the Metropolitan Opera Company, who was to have made her first appearance in Boston in concert, did not sing yesterday at the last symphony program on Friday but one of the season. Owing to illness, her place was hastily taken by Miss Winifred Christie, the young pianist who has played here twice in recital, once in one of the Sunday afternoon concerts, and has appeared as soloist in out-of-town concerts with the orchestra.

Frederick S. Converse conducted his new tone poem, "Ave atque Vale," now performed for the first time in Boston. He disclaims any attempt to write program music or the inspiration of any particular poem. His intention rather was "a subjective expression of the feelings of one who bids farewell at the call of duty to all that is infinitely loved and cherished." Mr Converse was warmly applauded and twice recalled.

The texture of the work is woven out of a long-breathed, songful phraseology, in general of a contemplative, reflective character, sombre, yet not repining nor elegiac; on the contrary, there is quiet purposefulness, strength, rising at moments to nobility. Growing from this reminiscent mood expressive of tenderness and devotion, appears a more agitated, terse rhythmic figuration, set off by accent, which rises to climaxes, two of them of marked emotional intensity. It may be that these are to suggest the shock of battle. The piece ends with the characteristics of the dirge.

Plastic Melodic Vein

In the development of the first theme, which influences strongly the entire composition, Mr Converse has shown a rich and plastic melodic vein. Contrapuntal invention and harmonic resource add to it. To adhere to one prevailing mood, not of wide emotional compass, one which cannot admit dramatic writing, but must rather remain subjective, yet not to overdo monotony in the development of a few salient ideas, as in rhythmic figuration, or in the relief of periods of stress and of repose, is a test in composition. Particularly in the long sustained lines approaching the climaxes Mr Converse has found a sympathetic orchestral expression of sentiments which, aside from their timeliness, have nobility and beauty. Mr Converse conveyed easily his wishes to the orchestra.

Miss Christie shows a musical nature just, discriminating, as yet judicial more than emotional, but in all keenly sensitive to what is beautiful and worthy of reverence. There was not a note of this fourth concerto of Beethoven, from the opening theme, announced by the piano alone with a majesty which is worshipful, wherein the pianist did not reveal the sincerity of her study and the purity of her ideals.

Her Mechanism Admirable

Her mechanism is admirable, her feeling that born of a fine mind and sense. It will be interesting to watch the growth of this unusual young artist, as she learns to command more broadly, to mold rhythm in such a work and such a hall rather than be swept along too much before it, to make her points with more authority, yet with no less spontaneity. Miss Christie was applauded with enthusiasm.

Dr Muck gave a beautiful reading of Brahms' second symphony, in these near-ending concerts; one to remember for its clearness, its definitely profiled moods—the lyric character of much of the first and second movements, the gracious caprice of the scherzo, the tumultous joy of the finale, which was not mere noise. A brilliant performance of Berlioz' overture to "Benvenuto Cellini" was added.

From the Post April 22,1917.

There continue to arise inquiries as to the future of the German conductor and the German players of the Boston Symphony Orchestra, hence of the future of the concerts of the orchestra itself. An answer can be made briefly and reassuringly. As neither Dr. Muck, who is strongly in sympathy, as he has a perfect right to be, with his country in the present struggle, nor the players under him, have been convicted of utterances or actions unbecoming them in the present situation, they will remain where they are today, and be unmolested in their legitimate activities. Incidentally, the Boston Symphony Orchestra has almost completed the arrangements for next season's concerts in Boston and in the various cities which it visits each season.

THE POPS

The 32d season of Pop Concerts will open in Symphony Hall Monday evening, May 7, and continue for 10 weeks thereafter, the closing concert being given on Saturday evening, July 14. The characteristics which have made the Pop Concerts a unique institution of Boston and have held them in such high favor for so many years will be maintained. The concerts will run from 8 o'clock until about 11. A number of special nights have been arranged for, which will be announced in due course. The orchestra employed will number a minimum of 75 musicians.

From the Post April 1,1917.

This afternoon in Symphony Hall: Pension fund concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor. See special notice.

Tomorrow afternoon in Jordan Hall: Joint recital by Harold Bauer, pianist, and Jacques Thibaud, violinist. Sonatas for violin and piano by Mozart in B flat, Beethoven in G minor, op. 20, Cesar Franck in A major.

Friday afternoon in Symphony Hall: Concerts by the Boston Symphony Orchestra, Dr. Karl Muck, conductor. The first performance anywhere of Philip Clapp's symphony in G major, the composer conducting. This is Mr. Clapp's second symphony. The first, when performed some seasons ago by the Boston Symphony, aroused argument and invective. The second will be hearkened to with the more curiosity. The soloist at this concert will be Mme. Julia Culp. She will sing Schubert's "Sei mir gegrusst" and "Standchen," with accompaniments orchestrated by Arnold Schonberg; Hugo Wolf's "Verborgenheit," Mahler's "Ich atmet einen Lindenluft" and "Rheinlegendchen." The other orchestral pieces will be the symphonic piece from Franck's poem-symphony, "The Redemption" and George W. Chadwick's "Theme, Variations and Fugue" for organ and orchestra.

Saturday afternoon in Symphony Hall: Last recital this season in Boston by Ignace Paderewski. The Brahms-Handel Variations, Beethoven's sonata in B flat, op. 27, Schumann's "Carnival," Ballade in F minor, Three Etudes, Nocturne in G major, Mazurka and Scherzo in B flat minor, Chopin.

PENSION FUND CONCERT

The second concert of the season in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall this (Sunday) afternoon at half past 3. For the first time in nearly 12 years a chorus will be used. Choral music in Harvard University has made great strides of late under the direction of Dr. A. T. Davison and Mrs. H. H. Gallison. Mrs. Gallison has succesfully organized and directed the Radcliffe Choral Society of over 100 voices, and under Dr. Davison's leadership the Harvard University Glee Club has been enlarged and has accomplished much. Dr. Davison has been drilling these two choruses during the past winter and Dr. Muck was so greatly pleased with their singing that he invited them to assist in this pension fund concert. Altogether there will be about 200 voices.

The choral numbers will be a Motet, "I Wrestle and Pray," by Bach, and Brahms' "Song of Destiny." The latter work was first done in Boston in 1890 by the Cecilia Society and three years later it was heard at the Symphony concerts under Mr. Nikisch.

The programme will open with the Rheinberger theme and variations for violin and organ, Opus 150. The organ part of this will be played by Mr. John P. Marshall, while instead of a solo violin Dr. Muck will employ the entire section of 30 violins. The rest of the programme will be Wagner. In its entirety it is as follows:

Theme and Variations for Violin and Organ, Opus 150 ..... Rheinberger
Motet, "I wrestle and pray" ..... Bach
Prelude to "Tristan and Isolde" ..... Wagner
Song of Destiny ..... Brahms
Prelude to "Parsifal," Selections from "Siegfried" and "Gotterdammerung," Funeral Music from "Gotterdammerung," Overture to "Tannhauser" ..... Wagner

From the Transcript April 4,1917.

THE NEW SYMPHONY

A Note from Mr. P. G. Clapp About His Music to Be Played for the First Times at the Symphony Concerts of This Week

AT the Symphony Concerts of next Friday afternoon and Saturday evening, the orchestra will play for the first times anywhere a new symphony by Philip Greeley Clapp, professor of music in Dartmouth College, conductor as well as composer, writer for the reviews as well as teacher of students. The new piece, to be played from manuscript with the composer conducting, is Mr. Clapp's third symphony in succession to his first, which he regards as too experimental for performance and his second heard at the Symphony Concerts a few years ago. It bears no other title than the routine "Symphony in E-flat Major, No. 3," and it is without programme in the usual sense of that word as applied to music. Concerning the course and the character of the symphony, however, Mr. Clapp has courteously handed to The Transcript the following note:

The new symphony in E-flat has but three movements, of which the last is the shortest. The first is exuberant in character, except for two short episodes soon after the beginning, one of which forecasts the agitation of the second movement and the other the eventual peaceful conclusion. In contrast with the confident enthusiasm of the first movement, the second movement is in part agitated and full of strife, in part contemplative in a very serious manner. The finale begins playfully, and ends calmly and happily. A large modern orchestra is called for in the score, but except in the second movement there is little complexity.

The foregoing arrangement of movements and succession of moods may arouse suspicion of a "programme." To enter life buoyantly in a spirit of adventure must be a common experience among young men; to find experience somewhat grimmer than dreams is surely not unheard of, and to cleave to idealism in such circumstances is widely recommended; while to emerge from experience into a happiness less boisterous but more understanding than the easy confidence of youth and consequently more lasting and helpful, is what most thoughtful men try to accomplish. These three states of feeling are not out of keeping with the successive movements of the new symphony; the hearer who probes for more descriptive detail will not find it, unless he introduces it himself.

Technically the symphony is not radical. The succession of a brilliant, a stormy, and a quiet movement is not new; Schumann's C major Fantasy for pianoforte offers a stormy, a brilliant and a quiet movement in succession. In this symphony there are no "generative" themes—though the coda of the finale reminisces a bit concerning the other movements—but passages in different movements designed to recall each other sometimes use the same keys and instruments without actually quoting themes. The harmonies are in the main rather diatonic and the contrapuntal texture simple. The formal treatment is free but not involved: the first movement has three themes, the others two each. A large orchestra is used for the sake of sonority, but the score is not intricate. The entire symphony is less than forty minutes in length.

[116]

JOURNAL

Providence, R. I.

APR 8 - 1917

THE final concert of the Boston Symphony Orchestra on Tuesday evening will naturally be the most important musical event, not only of the week but probably of the post-Lenten season, proving especially significant as putting an end to the custom of a series of six concerts which has prevailed here for several years. So far there has been little outspoken expression in regard to the proposed change, although individuals here and there have deplored the prospect. But in these uncertain times next fall seems far away and concerts of less moment than other events. What seems most vital concerning the Boston Symphony Orchestra at present, is its final appearance here under existing conditions.

Brown Alumni are taking great interest in the concert to be given a week later by the Brown musical clubs in Churchill house, when following the custom of Harvard graduates who have made the Harvard concerts here important social events, they will manifest their interest

Ethel Leginska

English Pianist with Boston Symphony Orchestra on Tuesday.

in supporting the local clubs so that it is likely that both from a musical and social standpoint the approaching concert will be one of the most important in the annals of such events at Brown.

Easter music in the churches to-day will be elaborate and in the production of masterpieces for choir and organ, many extra singers and instrumentalists will be employed.

* * *

The season of Symphony concerts will come to an end next Tuesday evening in Infantry Hall with the sixth and last appearance this season of the Boston Symphony Orchestra. As frequently announced, the present season is the last in which the Boston Symphony Orchestra is to give six concerts here, as next season the number will be reduced to three, the series will become the Ellis Course and while there will still be six concerts, there of them will be given by distinguished artists. One of these will bring here a quartet of singers from the Metropolitan Opera Company of New York; Martinelli, tenor; Mabel Garrison, soprano; Sophie Braslau, contralto, and Arthur Middleton, baritone. Another concert will be a joint appearance of Louise Homer, the American contralto, and Ossip Gabrilowitsch, the Russian pianist, while the third of the artists" concerts will be a recital by Fritz Kreisler.

As announced last week, the soloist on Tuesday evening will be the pianist, Ethel Leginska; the symphony will be the "Jupiter," more than a century and a quarter old, which sounds as fresh to-day as when it was written, since in spirit it is modern enough to have ben written within the last 25 years.

Madame Leginska will play Rubinstein's Concerto in D-Minor, one of the greater works for piano and orchestra, written by one of the greatest pianists the world has ever known who ranks high as a composer. It has all those qualities of brilliancy and substance that one demands in a masterpiece.

The third and final number on the programme will be the Introduction and Bacchanale from the first act of the Paris version of "Tannhauser," written to conform to the fact that when the Grand Opera of Paris accepted "Tannhauser" for production in 1860, it made its acceptance conditional on the introduction of a ballet, in order to conform with the traditions of the house. Wagner cut out the Coda to the Overture and enlarged the Venusberg Scene, introducing a Bacchanale and connecting the two to be played without pause. The work is interesting, showing Wagner at the height of his powers.

The programme in its proper order is as follows: Mozart, symphony in C-major, "Jupiter;" Rubinstein, concerto in D-minor, for piano and orchestra; Wagner, Introduction and Bacchanale from "Tannhauser," Act 1, Paris version.

From the HERALD APRIL 7, 1917

20TH SYMPHONY CONCERT HELD, CULP SINGS

Dr. Muck Conducts Varied Program—Clapp Composition in E Flat Major Is Led by Its Originator—Is an Improvement on His First Played Here Three Years Ago.

ORGAN IS CONTRASTED WITH MODERN ORCHESTRA

By PHILIP HALE.

The 20th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The soloists were Mme. Julia Culp, mezzo-soprano, and John P. Marshall, organist. The program was as follows: Clapp, Symphony in E flat major (first performance); songs with orchestra; Schubert, Sei mir gegruesst, and Staendchen; R. Strauss, Morgen; Cesar Franck Symphonic piece from "The Redemption"; songs with orchestra: Wolf, Verborgenheit; Mahler, Ich atmet' einen Lindenduft and Rheinlegendchen; Chadwick, Theme, Variations and Fugue for organ and orchestra.

Mr. Clapp conducted his symphony, which was composed in 1916-17; the first two movements in Hanover, N. H., where Mr. Clapp lives as director of music at Dartmouth College; the finale in Boston. This symphony is an improvement on his first symphony performed here three years ago; it is less pedagogic; the ideas are clearer defined and have more musical importance. The second symphony also has the merit of being shorter than the first; less complex, less involved.

There are some fine moments in the first movement; the concluding section of the second movement, the music that suggests a dirge, is impressive. The finale is the least important, the least interesting of the three movements.

We have said that there are fine moments in the first movement. These ideas unfortunately suffer too often from cumbrous orchestration and a lack of effective contrasts in the development. Mr. Clapp employs a huge orchestra: three oboes, four clarinets, English horn, bass clarinet, eight horns (including a quartet of small tubas), five trumpets, everything in proportion; a swollen orchestra that does not aid him in musical expression. He uses the brass extravagantly, and at times curiously; as his emphasis by trumpet on the attack of a melodius phrase for strings. His employment of bells seems incongruous, without significance, even the disturbance of an otherwise pleasing musical thought. The whole work is injured by a lack of carity in the orchestration. We should like to hear the symphony scored skillfully for a much smaller orchestra. There have been poets who have begun by portentous epics. Thackeray poked fun at a contemporary, introducing him as one of the characters at Mrs. Perkins's ball. Mr. Clapp is a serious musician, a man of acknowledged talent, and he is to be taken seriously. Let us hope that he will give up for a time the writing of "colossai" works and learn to express himself simply, gracefully and beautifully.

The symphonic movement from Franck's "Redemption" is not an example of Franck at his greatest; the phrase for trombones, while it is energetic, is dangerously near the commonplace, but the long melodic phrase at the beginning is serenely beautiful, eminently Franckian, and it is used afterwards in a masterly manner. Note also the clearness throughout, the luminous thought and expression. Franck taking no less a subject than "the joy of the world which is changed and made radiant by the words of Christ" found an ordinary orchestra sufficient. Although he was an organist, he did not think it necessary to introduce that instrument, nor did he summon to the rescue an extra pair of kettle drums, cymbals, triangle, snare drum, bass drum, tom-tom, bells and two harps.

Mme. Culp, accompanied by the orchestra led by Dr. Muck, who was loudly applauded when he appeared, gave much pleasure by her voice and art. Schubert's "Sei mir gegruesst," however, seemed too long by reason of the unvaried treatment of the strophes, but this might be said of other songs by Schubert. Schoenberg's instrumentation for the "Serenade" is discreet and effective. Note again what can be done with a few instruments. Mahler's songs are melodically interesting, especially "Ich atmet' einen Lindenduft," and ingeniously orchestrated; witness the absence of violoncellos and double basses, the few wind instruments used unerringly. Mme. Culp sang with her accustomed fervor. She did not indulge as in the past in certain mannerisms, such as a vexing slowness in tempo to show her command of breath with injury to the melodic line. Her performance of "Rheinlegendchen" was vocally not so secure as that of the preceding songs, but she sang with delightful appreciation of the folk spirit.

Mr. Chadwick wrote his variations and fugue to show the possibilities of combining and contrasting a modern organ with the orchestra. It was said long ago that the use of organ with orchestra was unwise; that the one would not brook a union with the other. This was said when organs were distinctively organs; with dominating diapason tone. The modern organ, devised to obtain orchestral effects, generally weak in true diapason quality, is another machine. Mr. Chadwick's piece, which was played at a Symphony concert eight years ago, when Wallace Goodrich was the organist, is well constructed to show his purpose.

The concert will be repeated tonight. The program of next week is as follows: Debussy, Gigues (first time here); Iberia, Rondes de Printemps; Schubert, Symphony in C major.

From the Traveler April 7, 1918.

NEW AMERICAN SYMPHONY MAKES GOOD IMPRESSION

A new symphony by an American composer in which the orchestra was led the composer was the feature of yesterday afternoon's Symphony concert. The symphony was that of Philip Greely Clapp of Dartmouth College. The program was: Clapp, syniphony in E-flat major (first performance); songs with orchestra: Schubert, sei mir gegrusset, and Staendchen; R. Strauss, Morgan; Cesar Franck Symphonic piece from "The Redemption"; songs with orchestra; Wolf, Verborgenheit; Mahler. Ich atmet' einen Lindenduft and Rheinlegendchen; Chadwick, Theme, Variations and Fugue for organ and orchestra.

The symphony made a favorable impression as did also Mr. Clapp as conductor. Mr. Clapp is rather more fortunate in his use of the strings and woodwind than with the brasses. His work gives the impression of one who had a lot of things to say with time to complete but a few of them. There are too many abrupt changes for the full enjoyment of the work.

Mr. Clapp was several times recalled at the close of the number.

The apeparance of Julia Culp, mezzo soprano, as soloist, was another feature of the concert. Her singing, ever a treat, is never more so than when she appears with the orchestra. Exceptionally fine work was done by the orchestra in the accompaniments. She was recalled and recalled.

Mr. Chadwick's number provided a fitting close for an interesting and varied concert. The reception accorded Dr. Muck was noticeably cordial.

From the Transcript April 9, 17.

AT the Symphony Concert of Saturday Dr. Muck was applauded at his first entrance no less enthusiastically than on Friday, confirming the broad-mindedness of both audiences, who can separate their political opinions from their personal esteem and admiration. So, passing the critical test, may the season's Symphony Concerts be presumed to end in all good faith and good will. In respect to the music, there was a noticeable challenge which can hardly go unanswered in respect to the final piece for organ and orchestra by Mr. Chadwick. In every measure of the music Mr. Chadwick seems to say: "This question of the blending of the modern organ and orchestra has dawdled along beyond patience. Let us have it out, here and now." Whereupon he makes many variations upon an acceptable and lively theme, putting each medium through its separate and combined paces in every possible way, so that the work comprises a full argument and exposition. The whole proposition is laid forth in bald, unquestionable and workmanlike manner. The various woodwind stops are compared and contrasted with their originals, the organ makes a foundation or swells it, the full instrument speaks canonically with the full orchestra, and the pedal is exercised freely to its very lowest, making the very stones of the auditorium rumble "in sympathy." After it all, there seems nothing left to say, except the verdict, which must be a "no," for the piece eloquently makes its own detailed denial. The organ undoubtedly fills its wide and lasting place in the world, notably in those localities where the orchestra which it imitates is scarce—but so direct a comparison is as unfair to it as it is detrimental to its reputation. For those celestial stops become unlovely indeed in uncompromising juxtaposition to actual flutes, clarinets and the rest, and the larger harmonies which the "mixture" of stops produces may be assimilated equably at best only through long custom, but with its intricate overtones, confuses and clouds the orchestral mass of tone completely. It is an instrument of mechanical emotionalism, with a false dignity won and preserved by ancient association with the Church. Whether moving-picture shows will by lay associations eventually deprive it of this dignity is beside the point. Suffice it that traditional association permits its use in oratorios, that it is seldom used effectively even so, except to give body and impressiveness to a chorus, where a small and simple orchestra has limited voice for such a purpose. Perhaps it has never been used with a modern orchestra for lay purposes except in such an instance as the introduction to the very pagan "Zarathusta," where the pedal supplies a fulness and impressiveness of tone notably lacking in the lowest depths of orchestral range. Further argument or illustration is useless, for Mr. Chadwick's piece is at once definitive argument and illustration.

[116]

From the Globe April 28, 1917.

LAST SYMPHONY CONCERT BUT ONE

Miss Christie as Soloist Take Mme Kurt's Place

Mr Converse Conducts New Tone Poem at First Time Here

Mme Melanie Kurt, dramatic soprano of the Metropolitan Opera Company, who was to have made her first appearance in Boston in concert, did not sing yesterday at the last symphony program on Friday but one of the season. Owing to illness, her place was hastily taken by Miss Winifred Christie, the young pianist who has played here twice in recital, once in one of the Sunday afternoon concerts, and has appeared as soloist in out-of-town concerts with the orchestra.

Frederick S. Converse conducted his new tone poem, "Ave atque Vale," now performed for the first time in Boston. He disclaims any attempt to write program music or the inspiration of any particular poem. His intention rather was "a subjective expression of the feelings of one who bids farewell at the call of duty to all that is infinitely loved and cherished." Mr Converse was warmly applauded and twice recalled.

The texture of the work is woven out of a long-breathed, songful phraseology, in general of a contemplative, reflective character, sombre, yet not repining nor elegiac; on the contrary, there is quiet purposefulness, strength, rising at moments to nobility. Growing from this reminiscent mood expressive of tenderness and devotion, appears a more agitated, terse rhythmic figuration, set off by accent, which rises to climaxes, two of them of marked emotional intensity. It may be that these are to suggest the shock of battle. The piece ends with the characteristics of the dirge.

Plastic Melodic Vein

In the development of the first theme, which influences strongly the entire composition, Mr Converse has shown a rich and plastic melodic vein. Contrapuntal invention and harmonic resource add to it. To adhere to one prevailing mood, not of wide emotional compass, one which cannot admit dramatic writing, but must rather remain subjective, yet not to overdo monotony in the development of a few salient ideas, as in rhythmic figuration, or in the relief of periods of stress and of repose, is a test in composition. Particularly in the long sustained lines approaching the climaxe Mr Converse has found a sympatheti orchestral expression of sentiments which, aside from their timeliness, have nobility and beauty. Mr Converse conveyed easily his wishes to the orchestra

Miss Christie shows a musical nature just, discriminating, as yet judicial more than emotional, but in all keenly sensitive to what is beautiful and worthy of reverence. There was not a note of this fourth concerto of Beethoven, from the opening theme, announced by the piano alone with a majesty which is worshipful, wherein the pianist did not reveal the sincerity of her study and the purity of her ideals

Her Mechanism Admirable

Her mechanism is admirable, her feeling that born of a fine mind and sense. It will be interesting to watch the growth of this unusual young artist, as she learns to command more broadly, to mold rhythm in such a work and such a hall rather than be swept along too much before it, to make her points with more authority, yet with no less spontaneity. Miss Christie was applauded with enthusiasm.

Dr Muck gave a beautiful reading of Brahms' second symphony, in these near-ending concerts; one to remember for its clearness, its definitely profiled moods—the lyric character of much of the first and second movements, the gracious caprice of the scherzo, the tumultous joy of the finale, which was not mere noise. A brilliant performance of Berlioz' overture to "Benvenuto Cellini" was added.

From the Post April 22, 1917.

There continue to arise inquiries as to the future of the German conductor and the German players of the Boston Symphony Orchestra, hence of the future of the concerts of the orchestra itself. An answer can be made briefly and reassuringly. As neither Dr. Muck, who is strongly in sympathy, as he has a perfect right to be, with his country in the present struggle, nor the players under him, have been convicted of utterances or actions unbecoming them in the present situation, they will remain where they are today, and be unmolested in their legitimate activities. Incidentally, the Boston Symphony Orchestra has almost completed the arrangements for next season's concerts in Boston and in the various cities which it visits each season.

THE POPS

The 32d season of Pop Concerts will open in Symphony Hall Monday evening, May 7, and continue for 10 weeks thereafter, the closing concert being given on Saturday evening, July 14. The characteristics which have made the Pop Concerts a unique institution of Boston and have held them in such high favor for so many years will be maintained. The concerts will run from 8 o'clock until about 11. A number of special nights have been arranged for which will be announced in due course. The orchestra employed will number a minimum of 75 musicians.

From the Post April 1, 1917.

This afternoon in Symphony Hall: Pension fund concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor. See special notice.

Tomorrow afternoon in Jordan Hall: Joint recital by Harold Bauer, pianist, and Jacques Thibaud, violinist. Sonatas for violin and piano by Mozart in B flat, Beethoven in G minor, op. 20, Cesar Franck in A major.

Friday afternoon in Symphony Hall: Concerts by the Boston Symphony Orchestra, Dr. Karl Muck, conductor. The first performance anywhere of Philip Clapp's symphony in G major, the composer conducting. This is Mr. Clapp's second symphony. The first, when performed some seasons ago by the Boston Symphony, aroused argument and invective. The second will be hearkened to with the more curiosity. The soloist at this concert will be Mme. Julia Culp. She will sing Schubert's "Sei mir gegrusst" and "Standchen," with accompaniments orchestrated by Arnold Schonberg; Hugo Wolf's "Verborgenheit," Mahler's "Ich atmet einen Lindenluft" and "Rheinlegendchen." The other orchestral pieces will be the symphonic piece from Franck's poem-symphony, "The Redemption" and George W. Chadwick's "Theme, Variations and Fugue" for organ and orchestra.

Saturday afternoon in Symphony Hall: Last recital this season in Boston by Ignace Paderewski. The Brahms-Handel Variations, Beethoven's sonata in B flat, op. 27, Schumann's "Carnival," Ballade in F minor, Three Etudes, Nocturne in G major, Mazurka and Scherzo in B flat minor, Chopin.

PENSION FUND CONCERT

The second concert of the season in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall this (Sunday) afternoon at half past 3. For the first time in nearly 12 years a chorus will be used. Choral music in Harvard University has made great strides of late under the direction of Dr. A. T. Davison and Mrs. H. H. Gallison. Mrs. Gallison has succesfully organized and directed the Radcliffe Choral Society of over 100 voices, and under Dr. Davison's leadership the Harvard University Glee Club has been enlarged and has accomplished much. Dr. Davison has been drilling these two choruses during the past winter and Dr. Muck was so greatly pleased with their singing that he invited them to assist in this pension fund concert. Altogether there will be about 200 voices.

The choral numbers will be a Motet, "I Wrestle and Pray," by Bach, and Brahms' "Song of Destiny." The latter work was first done in Boston in 1890 by the Cecilia Society and three years later it was heard at the Symphony concerts under Mr. Nikisch.

The programme will open with the Rheinberger theme and variations for violin and organ, Opus 150. The organ part of this will be played by Mr. John P. Marshall, while instead of a solo violin Dr. Muck will employ the entire section of 30 violins. The rest of the programme will be Wagner. In its entirety it is as follows:

Theme and Variations for Violin and Organ, Opus 150 ..... Rheinberger
Motet, "I wrestle and pray" ..... Bach
Prelude to "Tristan and Isolde" ..... Wagner
Song of Destiny ..... Brahms
Prelude to "Parsifal," Selections from "Siegfried" and "Gotterdammerung," Funeral Music from "Gotterdammerung," Overture to "Tannhauser" ..... Wagner

From the Transcript April 4, 1917.

THE NEW SYMPHONY

A Note from Mr. P. G. Clapp About His Music to Be Played for the First Times at the Symphony Concerts of This Week

AT the Symphony Concerts of next Friday afternoon and Saturday evening, the orchestra will play for the first times anywhere a new symphony by Philip Greeley Clapp, professor of music in Dartmouth College, conductor as well as composer, writer for the reviews as well as teacher of students. The new piece, to be played from manuscript with the composer conducting, is Mr. Clapp's third symphony in succession to his first, which he regards as too experimental for performance and his second heard at the Symphony Concerts a few years ago. It bears no other title than the routine "Symphony in E-flat Major, No. 3," and it is without programme in the usual sense of that word as applied to music. Concerning the course and the character of the symphony, however, Mr. Clapp has courteously handed to The Transcript the following note:

The new symphony in E-flat has but three movements, of which the last is the shortest. The first is exuberant in character, except for two short episodes soon after the beginning, one of which forecasts the agitation of the second movement and the other the eventual peaceful conclusion. In contrast with the confident enthusiasm of the first movement, the second movement is in part agitated and full of strife, in part contemplative in a very serious manner. The finale begins playfully, and ends calmly and happily. A large modern orchestra is called for in the score, but except in the second movement there is little complexity.

The foregoing arrangement of movements and succession of moods may arouse suspicion of a "programme." To enter life buoyantly in a spirit of adventure must be a common experience among young men; to find experience somewhat grimmer than dreams is surely not unheard of, and to cleave to idealism in such circumstances is widely recommended; while to emerge from experience into a happiness less boisterous but more understanding than the easy confidence of youth and consequently more lasting and helpful, is what most thoughtful men try to accomplish. These three states of feeling are not out of keeping with the successive movements of the new symphony; the hearer who probes for more descriptive detail will not find it, unless he introduces it himself.

Technically the symphony is not radical. The succession of a brilliant, a stormy, and a quiet movement is not new; Schumann's C major Fantasy for pianoforte offers a stormy, a brilliant and a quiet movement in succession. In this symphony there are no "generative" themes—though the coda of the finale reminisces a bit concerning the other movements—but passages in different movements designed to recall each other sometimes use the same keys and instruments without actually quoting themes. The harmonies are in the main rather diatonic and the contrapuntal texture simple. The formal treatment is free but not involved; the first movement has three themes, the others two each. A large orchestra is used for the sake of sonority, but the score is not intricate. The entire symphony is less than forty minutes in length.

From the Traveler
April 2,1917.

CROWD HALL FOR PENSION CONCERT

Dr. Muck, the Boston Symphony orchestra and singers from Radcliffe and Harvard all contributed to what was in many respects the most satisfying concert in behalf of the orchestra's pension fund yesterday afternoon in Symphony Hall that has been given. The program was: Rheinberger, theme and variations for violin and organ, Op. 150 (John P. Marshall, organist, and the entire violin section); J. C. Bach, Motet, "I Wrestle and Pray," conducted by Dr. A. T. Davidson; Wagner, prelude to "Tristan and Isolde"; Brahms, "Song of Destiny," Op. 54, conducted by Dr. Muck; Wagner, prelude to "Parsifal." Selections from "Siegfried" and "Goetterdaemmerung" (arranged by Richter); Funeral Music from 'Goetterdaemmerung"; overture to "Tannhaeuser."

The features in an exceptionally interesting program were the singing of the chorus and the organ-violins number. With such singers at his disposal as those of Mrs. H. H. Gallison, Dr. A. T. Davidson and Stephen Townsend choral selections at out symphony concerts can be taken as assured. The hall was crowded.

From hte
April 1,1917
Globe

Pension Fund Concert
Today in Symphony Hall

The second concert of the season in aid of the pension fund of the Symphony Orchestra will be given in Symphony Hall this afternoon at 3:30 o'clock, and for the first time in nearly a dozen years a chorus will be used. Under the direction of Dr A. T. Davison and Mrs H. H. Gallison choral music in Harvard University has made great strides of late. Mrs Gallison has organized and directed with much success the Radcliffe Choral Society of more than 100 voices, and under Dr Davison's leadership the Harvard University Glee Club has been enlarged and has accomplished much.

The choral numbers will be a motet, "I Wrestle and Pray," by Bach, and Brahms' "Song of Destiny." This latter work was first done in Boston in 1890 by the Cecilia Society and three years later at the Symphony concerts under Mr Nikisch.

The program will begin with Rheinberger's Theme and Variations for violin and organ, op 150. The organ part will be played by J. P. Marshall, and the violin part by the entire violin section instead of by one instrument. In the first part of the program also will be found the prelude to "Tristan und Isolde."

The second part will be wholly Wagner, to comprise the prelude to "Parsifal," Hans Richter's arrangement of selections from "Siegfried" and "Gotterdammerung," the magnificent funeral music from the last act of "Gotterdammerung" and the "Tannhauser" overture.

Julia Culp Soloist and New Clapp Symphony

At the 20th pair of Symphony concerts this week Julia Culp will be soloist and a new Symphony by Philip Greeley Clapp will be played. Mr Clapp has been at work upon his composition for a year and will conduct it himself.

Mme Culp will sing these songs with orchestra: Schubert, "Sei mir gegruesst," "Staendchen" (orchestrated by Arnold Schoenberg), Strauss "Morgen"; Hugo Wolf, "Verborgenheit"; Mahler, "Ich atmet einen Lindenduft," "Rheinlegendchen." Cesar Franck's Symphonic piece from the Poem-Symphony, "The Redemption," and Mr Chadwick's theme, variations and Fugue for organ and orchestra will complete the program. The symphony will precede the intermission.

From the
Trancript
April 12,1917.

At the Symphony Concerts of next week Dr. Muck and the orchestra will play for the first times hereabouts and possibly for the first times in America, a symphony by Heinrich Noren, the composer of a set of pictorial, satirical and generally adroit variations—"The Kaleidoscope"—that made the round of Europe and the United States eight years ago. The symphony, the score and parts for which have long lain in the library of the orchestra, is of similar large dimensions and modern action. The title, "Vita"—"Life"—hints at a "programme" behind it.

The appearance of Mme. Kurt of the Metropolitan Opera House at the Symphony Concerts has been deferred from Friday and Saturday, April 20 and 21, to Friday and Saturday, April 27 and 28.

At the final concert for the season in Cambridge by the Symphony Orchestra on Thursday evening of next week it will be heard in Goldmark's overture, "In the Spring"; Schubert's Unfinished Symphony; Wagner's prelude to his opera "Die Meistersinger"; and Tchaikovski's concerto for pianoforte in B-flat minor. Needless, almost, to say, a woman, Miss Forbes, will play the solo part in a concerto, which, since it exacts power, is beloved beyond all others by the gentler sex.

Fromthe
Traveler
April 14,1917.

The Symphony Concert.

Dr. Muck has but two numbers on his program for next week's Symphony concerts. These will be Noren's "Vita" Symphony for modern orchestra and Brahms's Variations on a Theme by Joseph Haydn. The symphony will be given its first performance in America at these concerts. Noren's name has appeared on the Symphony programs but once before, when Mr. Fieldler gave his "Kaleidoscope," original theme and variations for orchestra.

JOURNAL
Providence, R. I.
APR 11 1917

SYMPHONY RENDERS LAST CONCERT HERE

Ethel Leginska, English Pianist, is Soloist.

PLAYING THRILLS AUDIENCE

Young Woman Given Enthusiastic Reception at Infantry Hall.—Orchestral Numbers Please in Boston Organization's Final Appearance of Season in This City.

The Boston Symphony Orchestra gave its sixth, and final, concert of the season in Infantry Hall last evening, with Ethel Leginska as soloist. It was a substantial and interesting programme, brilliantly played, the performance being equal to the best Dr. Muck has offered during the course. There were but two orchestral numbers and a concerto for pianoforte and orchestra. These were as follows:

Symphony in C-major, with Fugue-Finale, "Jupiter" ..... Mozart
- Allegro vivace.
- Andante cantabile.
- Menuetto: Allegretto: Trio.
- Finale: Allegro molto.

Concerto, D-minor, No. 4, for pianoforte and orchestra ..... Rubinstein
- Moderato.
- Moderato assai.
- Allegro assai.

Introduction and Bacchanale from "Tannhauser" ..... Wagner

A glance over the list of works performed during this season shows a splendid array of orchestral compositions. And there has been no lack of excellent soloists. Last evening's performance was fully up to the high standard maintained by Dr. Muck's incomparable band. Indeed there seemed to be an unusual amount of enthusiasm shown by the players, and their conductor was enabled to present both the symphony and the "Tannhauser" excerpt in a wonderfully effective way.

The Mozart symphony, although an old acquaintance, seems ever fresh and beautiful and in its reading Dr. Muck realized nobility of thought and grandeur of style, which are its essential characteristics.

The Fugue-Finale was given with a clearness and brilliance that was a fitting climax to the excellent playing of the earlier movements.

The Introduction and Bacchanale from "Tannhauser" is a good closing number for a programme. Its coloring and overpowering tonal effects were magnificently brought out.

The soloist, Ethel Leginska, played the Rubinstein concerto and proved to be an artist of the first rank. The demands of this composition of the great Russian composer-pianist are, in many ways, great. That such a slight young woman could produce such tremendous tonal volume was indeed surprising. Her performance was electrifying. Seldom do we hear a pianist who plays with such abounding vitality. The first and last movements were given with such fire and exuberance of style that the audience was plainly thrilled and gave the soloist a most enthusiastic reception. The Rubinstein D-minor, is, happily, one of the few piano concertos that give the artist an opportunity to display his ability—to good advantage.

The soloist is not constantly submerged by the orchestra, and the first and last movements are particularly showy. Mme. Leginska possesses a technique that is remarkably deft and fleet, and her tone is very pure. One is immediately conscious of her artistic nature the moment she begins to play. She is a player who holds the listener's attention every minute, and she inspires in her audience the feeling that so plainly dominates her—enthusiasm.

It is with regret that symphony patrons read of the contemplated change in the orchestra's plans for next season, when the six orchestral concerts will be replaced by the Ellis course, in which there will be but three visits here by the orchestra, the other three concerts being recitals by noted vocal and instrumental artists. The Boston orchestra has been the backbone of the local musical season for the past 36 years, and has been a mighty force for musical culture in this community. It is a pity that the management cannot see its way clear to continue the regular number of concerts.

From the
Herald
April 14,1917.

SYMPHONY'S 21ST CONCERT

Compositions by Debussy and Schubert Make up Orchestra's Program.

By PHILIP HALE.

The 21st concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Debussy, Images (Gigues, Iberia and Rondes de Printemps); Schubert, Symphony in C major.

Debussy's "Images" was performed here for the first time. Although it is placed as No. 1 of the "Images" it was the last of the three to be composed and performed in Paris. The original title was "Gigue Triste." It is a pity that this title was not retained, for it characterizes the composition, which must be ranked high among the works of the elusive and fascinating Debussy. The two chief themes are strongly defined, more direct in their melodic appeal than is customary with this musician; the melodic contents and the pronounced rhythm will be appreciated by those who persuade themselves that the music of the modern French school is "vague"; but the great charm of "Gigues" to others is in the prevailing mood and in the exquisite instrumentation. The composition might be called "The Ghostly Jig," for surely no feet of clay ever danced to the two tunes. It is haunting music; music that reminds one of De Quincey's eloquent sentences in which he spoke of the sadness incited in the breast of one seeing dancers, fair and young, gallantly dressed, radiant in their evolutions in a festal, gorgeous hall.

"Iberia" has been heard here several times, but the performance yesterday outstripped all those preceding. The second section, "The Odorous Night," is incomparable in its beauty. Walt Whitman's famous apostrophe to the night of the large, few stars, "mad, naked, summer night," might serve as motto. How admirably this movement comes between the two dazzling impressions of Spanish life and gaiety! The performance of these impressions was extremely brilliant; that of "The Odorous Night" was entrancing.

"Rondes de Printemps," in which the old French children's song "Nous n'irons plus au bois" serves as the leading idea, but ingeniously transformed and often veiled, is not so noteworthy as the other "Images," yet it breathes the freshness and joy of spring.

Then came a noble rendering of Schubert's great and—long symphony.

The concert will be repeated tonight. The program of the concerts next week includes Noren's symphony "Vita" (first time in America) and Brahms' Variations on a Chorale of Haydn.

From the
Monitor
April 14,1917.

DR. MUCK GIVES INTERPRETATION OF DEBUSSY WORK

Boston Symphony Orchestra, Karl Muck Conductor — Twenty-first program, presented in Symphony Hall, Boston, Mass., afternoon of April 13, 1917: Debussy, "Images," for orchestra, comprising "Gigues," "Iberia" and "Rondes de printemps"; Schubert, Symphony in C major, No. 7.

Dr. Muck has at last made a success with Debussy. He has found how to bring the most elusive of modern orchestral thinkers under control. He has studied the ingenious composer's ways of handling rhythm and tone color until he can tell listeners all about them. He has scrutinized the scores of the strange writer and has ascertained the secret of their thematic and harmonic structure. He has brought this man to book.

An annotation on the program pointed out that "Gigues," which is the first of three pieces going under the general title of "Images," was never played before at the Boston Symphony concerts. "Gigues," then, calls for remark as being a novelty. But so does each of its companion pieces. For if "Iberia" and "Rondes de printemps" have been on former programs, they had to wait until this occasion for thorough and replete presentation.

Unquestionably the conductor has studied Debussy's rhythms and tone coloring with zeal. He has studied them, listeners on Friday must have thought, with the conviction that rhythm and color are the great finalities of orchestral music. For he made the three pieces veritable rhapsodies. His "Gigues" was but another version of the story told in Chabrier's "España." This little work undeniably has a dance derivation. Its name indicates that. But who before has ever thought of Debussy in association with a precisely measured beat and a perfectly regular recurrence of accent?

Successful, nevertheless, Dr. Muck's readings were, because they were frankly made according to his own musical predilections and were not modeled after Parisian methods of conducting. Though many will object that his performance of the "Images" is not Debussy, that will be because they have preconceptions of their own about musical atmosphere and impressionism, and other intangibilities. The truth of the matter doubtless is that Debussy, as a great composer, will take interpretation after any school and will sound well presented in any style.

At all events the audience as a whole was highly pleased with the concert Debussy pieces. It also gave enthusiastic approval of the conductor's work in the Schubert symphony.

Noren's symphony for modern orchestra, entitled "Vita," is to be produced at the Symphony concerts of April 20 and 21 for the first time in the United States. With the Noren work will be performed the Brahms variations on a theme by Haydn.

[illegible]

From BULLETIN
Address: PROVIDENCE, R.
Date APR 11

BOSTON SYMPHONY ENDS PROVIDENCE CONCERT SEASON

Ethel Leginska, English Pianist, is Soloist, Receiving Enthusiastic Reception. — Orchestral Numbers Received with Great Favor.

The Boston Symphony Orchestra gave its sixth, and final, concert of the season in Infantry Hall last evening, with Ethel Leginska as soloist. It was a substantial and interesting programme, brilliantly played, the performance being equal to the best Dr. Muck has offered during the course. There were but two orchestral numbers and a concerto for pianoforte and orchestra. These were as follows:

Symphony in C-major, with Fugue-Finale, "Jupiter" ..... Mozart
- Allegro vivace.
- Andante cantabile.
- Menuetto: Allegretto: Trio.
- Finale: Allegro molto.

Concerto, D-minor, No. 4, for pianoforte and orchestra ..... Rubinstein
- Moderato.
- Moderato assai.
- Allegro assai.

Introduction and Bacchanale from "Tannhauser" ..... Wagner

A glance over the list of works performed during this season shows a splendid array of orchestral compositions. And there has been no lack of excellent soloists. Last evening's performance was fully up to the high standard maintained by Dr. Muck's incomparable band. Indeed there seemed to be an unusual amount of enthusiasm shown by the players, and their conductor was enabled to present both the symphony and the "Tannhauser" excerpt in a wonderfully effective way.

The Mozart symphony, although an old acquaintance, seems ever fresh and beautiful and in its reading Dr. Muck realized nobility of thought and grandeur of style, which are its essential characteristics.

The Fugue-Finale was given with a clearness and brilliance that was a fitting climax to the excellent playing of the earlier movements.

The Introduction and Bacchanale from "Tannhauser" is a good closing number for a programme. Its coloring and overpowering tonal effects were magnificently brought out.

The soloist, Ethel Leginska, played the Rubinstein concerto and proved to be an artist of the first rank. The demands of this composition of the great Russian composer-pianist are, in many ways, great. That such a slight young woman could produce such tremendous tonal volume was indeed surprising. Her performance was electrifying. Seldom do we hear a pianist who plays with such abounding vitality. The first and last movements were given with such fire and exuberance of style that the audience was plainly thrilled and gave the soloist a most enthusiastic reception. The Rubinstein D-minor, is, happily, one of the few piano concertos that give the artist an opportunity to display his ability—to good advantage.

The soloist is not constantly submerged by the orchestra, and the first and last movements are particularly showy. Mme. Leginska possesses a technique that is remarkably deft and fleet, and her tone is very pure. One is immediately conscious of her artistic nature the moment she begins to play. She is a player who holds the listener's attention every minute, and she inspires in her audience the feeling that so plainly dominates her—enthusiasm.

It is with regret that symphony patrons read of the contemplated change in the orchestra's plans for next season, when the six orchestral concerts will be replaced by the Ellis course, in which there will be but three visits here by the orchestra, the other three concerts being recitals by noted vocal and instrumental artists. The Boston orchestra has been the backbone of the local musical season for the past 36 years, and has been a mighty force for musical culture in this community. It is a pity that the management cannot see its way clear to continue the regular number of concerts.

BULBUN
m Providence, R. I.
dress:
e APR 11 191

LAST SYMPHONY CONCERT

Fine Program Rendered by Orchestra and Ethel Leginska, Pianist.

The last concert for their season by the Boston Symphony Orchestra and the last in which this aggregation of musicians is to appear here in a separate series of entertainments drew a large audience to Infantry Hall last evening. There was more than ordinary interest in this event in view of the conditions under which it was given, but there was no disappointment for anyone, however eager and strong had been the anticipation. The soloist for the occasion was Ethel Leginska, the English pianist, and she gave entire satisfaction.

Dr. Muck, the conductor, was as happy as ever in his choice of the numbers for the orchestra and they were rendered in the competent manner that has become inseparably associated with this orchestra. The opening selection was Mozart's Symphony in C-major or "Jupiter." This is much more than a century old, but is as fresh and delightful to-day as when it was written. There is an air of modernity about it that is deceptive as to its age, while the composition is of a character of which one never tires, however frequently it is repeated.

The other numbers of the orchestra was Wagner's Introduction and Bacchanale from "Tannhauser," act one, Paris version. This selection was composed by Wagner while at the height of his power and has an interesting history. It does not, however, fail in interest in itself and as played by this orchestra is full of beauty and power.

Madame Leginska chose for her number Rubenstein's Concerto in D-minor. This is regarded as one of the greatest works ever written for the piano and easily ranks as a masterpiece. It is marked by the brilliance and strength that were characteristic of the noted pianist and composer, and it was played by Madame Leginska with orchestra accompaniment with marked skill, revealing fine mastery of the instrument. The pianist has an artistic touch and remarkable force, while her technique seems almost flawless.

The program in proper form was as follows:

Symphony in C-major, with Fugu-Finale, "Jupiter" ..... Mozart
- Allegro vivace.
- Andante cantabile.
- Menuetto: Allegretto: Trio.
- Finale: Allegro molto.

Concerto, D-minor, No. 4, for pianoforte and orchestra ..... Rubenstein
- Moderato.
- Moderato assai.
- Allegro assai.

Introduction and Bacchanale from "Tannhauser" ..... Wagner

The Boston Symphony Orchestra has given the people of this city a series of concerts this winter that has compared very favorably with those of other years and has brought here soloists who have highly entertained the large audiences. It is a matter of regret to many that the season has ended and still further that next winter the opportunity to hear this admirable orchestra will be more limited. It is gratifying, however, that the present series came to an end with such a satisfying program.

From the
Advertiser
April 14.1917.

"IMAGES" HEARD AT SYMPHONY CONCERT

ENTIRE WORK BY DEBUSSY PERFORMED

Schubert Composition Also Given—Played With Dash And Energy

At the twenty-first concert given by the Boston Symphony Orchestra yesterday afternoon the works performed were Debussy's "Images" for Orchestra and Schubert's Symphony in C major No. 7.

The three "Images" were heard in their entirety for the first time in the succession that the composer designed at the Colonne concerts in Paris—"Gigues," "Iberia," "Rondes de Printemps." Both the second and third have been played in former seasons by the Boston Symphony Orchestra, as well as by other American orchestras, but the "Gigues" were heard here for the first time at yesterday's performance, although performed by the Chicago Orchestra on Nov. 13, 14, 1914.

Whereas the "Gigues" and "Rondes de Printempts" may be counted, theoretically at least, as music of thematic development, "Iberia" may be considered as purely impressionistic. The grouping of the three "Images" is an arbitrary arrangement, since there is little essential unity between them.

In the "Gigues" Debussy would seem to have striven to attain the impossible. On the one hand we find the composer's peculiar notions of tonalities, harmonies and rhythm; on the other the "Gigue" development according to the orthodox rules. In the elastic treatment of the classic form of "Gigue" Debussy has fallen short, for he has evidently sought to create a new form along the characteristic lines of his music—the lines more in accord with the freedom of melody, rhythm and tonality, with the result of music that is full of laborious details in its strife for an obviously missed goal.

"Iberia," the second of the "Images," is not lengthy, a characteristic closely adhered to with its composer, but contrary to many of his colleagues of other nationalities. It suggests the earlier as well as the maturer Debussy through the finely interwoven delicacy in shading, fineness of harmonic background, subtle imagination, musical explorations for the discovery of possibilities—all attaining that unfathomable effect of iridescence and haunting vagueness which pervade his music of earlier years. On the other hand, is felt the influence of the bolder and richer instrumental colors and the more decisive rhythms of maturer years. Yet, in the respect that "Iberia" treats of life is it contrasted with the emotionalism and fleeting

...vided into three sections—"By ...ards and Lanes," "The Perfumes of ...e Night" and "Morning of a Fete ...ay"—we are told that the picture of ...beria" is painted in Spain—the composer's personal impressions and not descriptive reminiscences. Much use of castanets, bells and such like tell the story of the joyous wayfarer, then night falls through curious effects of what one may call slowly palpitating melody, for strings and woodwind chiefly. Dawn is announced and the world is awakened to life through bells and aubades. The second movement is the most musicianly of the three. Tonal color and not harmonic design are the salient points of the work which is an unquestionable manifestation of the genius of Debussy in his efforts to break away from the thraldom of the classic and despotic in music.

"Rondes de Printemps" is designed to be taken as a roundelay invoking the spirit of spring. The chief motive, through the incisive rhythm, suggests the exuberant open air dance of the vernal festival and the tumultuous character of the polyphony and instrumentation well colors the picture. But it must be confessed that the plentiful provision of acrid harmonies makes little for musical beauty. However, the one idea which permeates the work is deftly handled. This idea, which originated in an old children's song, is an unceasing melody germinating and springing from melody gradually becoming varied until it takes on new motives. While it is evident that the work is fundamentally musical in essence, it tells the story in its own untranslatable medium, making an imaginative appeal from its native suggestibility of unity of rhythm, harmony of line, disposition of plan, a sense of proportion, a fitness and balance.

The marring element of Debussy's composition was a slight hesitancy and wavering in rhythmic values noticeable throughout the composition as the complexities were unravelled.

In the Schubert Symphony, Dr. Muck again wisely chose, thus satisfying the tastes of those who do not revel in the intricacies of harmony and rhythm and, to their minds, the resulting indefiniteness of the modern school.

Schubert's great masterpiece, the Symphony in C major, No. 7, also known as No. 10, almost the last work the master's hand touched, ranks with the greatest compositions of its kind for the nobility of its themes and the splendor of their elaboration. The composer seems to have been greatly impressed by it himself, for he returns again and again to his subjects, not merely because the symphonic plan required him to, but because he apparently loved them so well that he was loth to finally leave them. Hence some of the movements are very long, and the first, in particular, seems to have reached a fit climax twice before the real ending comes. A deep purpose seems to underlie the work, and even the Scherzo is only so in name, for contented and gay though it appears to be, it is never merry and the trio is almost a serious strain. From the first smooth measures of the horn, speaking alone and as if from afar, to the triumphant fulness of the Finale, there is a steady progression and growth.

This symphony has many Hungarian touches, without doubt due to Schubert's stay at Zelesz. It teems with beautiful melodies and tasteful contrasts, which characteristics cause Schubert to be generally appreciated by the music-loving public.

To the horn which was played in yesterday's performance with excellent shading was given the introduction. In the coda of the first movement credit is due the trombones. The grand effect of these instruments was triumphantly brought forth in the ending which was an augmentation of the horn phrase of the introduction, thus ending the movement symmetrically.

In the second movement the honors must be given to the first oboe which played its themes with much delicacy and finesse.

The speed of the Finale was not such as to spoil the effect of the four accented notes with the brunt of the work at first falling upon the strings, which stood their task well. In the Scherzo smoothness was for the most part well preserved.

Summing up, it may be emphatically stated that yesterday's performance of Schubert's great masterpiece brought out and used to every possible advantage all the merits and strong points of our orchestra. The dash and energy, the touches of Hungarian spice, delicate refinements of shading, breadth and balance, all of these united to make a performance not soon to be forgotten.

A. E. W.

From the
Journal
April 14,1917.

'GIGUES,' PLAYED BY SYMPHONY, DRAW APPLAUSE

Orchestra Finally Has to Rise and Acknowledge Plaudits of Audience.

By F. Esposito

Thin, tingling, eerie dissonances, resolving by quaint phrases down-stepping in the mauve tones of fagotto or clarinet; a saucy melody wrenched into infinite sadness—as it might be if a maimed girl sought to repeat the graceful dances of her perfect youth—and always striving through trials of one choir after another for some lost beauty; these are some of the impressions of the "Gigues" which took their place among Debussy's "Images" at yesterday's Symphony rehearsal.

Never Played Here Before

The "Gigues" have never been played in Boston before, though they were made a part of a suite with his "Iberia" and the "Rondes de Printemps," which have had several performances here. The suite was wildly applauded, and Dr. Muck was finally forced to make his orchestra rise and acknowledge the plaudits of the audience.

This is the younger Debussy, the student who had won the Prix de Rome and whose compositions, sent back from his proud exile, were at first refused performance. To be sure, these particular works were written long after "Pelleas et Melisande," but though they already show the Debussy who believed in tone-painting rather than set form of development of themes, and traditional successions of tempo and sentiment, the Debussy of the "Apres-Midi d'un Faune," there is little of the vague, drifting cloud of strange dissonance that characterizes that opera and much of Debussy's later music.

Even as the "Iberia" has its clinking castanets and tambourines, its syncopated and characteristc dance-measure, its overlapping and insistent, little, monotonously repeated phrase of the semi-barbaric dance; even as the keen, long-drawn note of "les parfums de la nuit" is cut across by odd and twisted incidents of phrase, and the morning comes with ever-growing excitement in "Le matin d'un jour de fete," the "Gigues" play throughout with a little tune.

There is story and incident and picture for whomsoever will construct it. The commentators have remarked, unfortunately, the resemblance of the little song to a well-known cavalry trot-march which is founded on an old Scottish song,—after reading which, it is impossible to forget it. But nothing further from the spirit and mental level of the "Keel Row" can be imagined than Debussy's "Gigues." One has only to set the words down to display the incongruity.

Uses Large Orchestra

The composer, as always, has made use of a large orchestra; harps, bells, unusual drums and effects produced with mutes, all help the ever-changing color of his tonalities. It is a suite that ought to be heard often in these concerts.

No greater contrast could be possible, also, than that between Debussy's esoteric and formless sheets of tone, and Schubert's always sweet, always formal symphony in C. It was like coming from the dim and mysterious home of love-once-removed into the office of a conservative manufacturer, to remain through the rest of the concert. The old work was wonderfully played, of course, with all the fervor of worshipers of tradition—but it was hopelessly commonplace after the other.

Schubert is Schubert, and the Seventh symphony is not to be thrown out of the window by any lover of modern music, of course. Many lovers of music there are who sighed with relief to recognize again the clearly stated theme, the carefully resolved harmonies, the formally developed and differentiated phrases. Here was something that could be understood, a man with a tune, an intention, an intellectual treat that nevertheless carried no headache with it. Nobody got up and went out; on the contrary, the wonderful, fiery finale received almost as much fervent adoration as Debussy' himself.

From the
Globe
April 14,1917.

DEBUSSY "IMAGES" WONDERFULLY PLAYED

"Gigues" of the Suite Done First Time

Dr Muck's Conducting of "Iberia"

It is difficult to believe Debussy's "Iberia," conducted yesterday afternoon by Dr Muck, with infinite imagination, now sumptuous, now exquisite, to be the same score as that heard under the name by this orchestra in 1911.

A marvelous performance, one of the most remarkable of a season which has contained Liszt's "Faust" symphony, revealed yesterday the gorgeous palette of colors of this music released its poignant, unescapable appeal to sense, and crowned orchestral euphony with transporting exotic illusion.

Debussy's "Iberia" (1907), with its three subdivisions (the last two without intervening pause) and "Rondes de Printemps" (1909), had been played here separately. The composer's purpose to make them respectively second and third in order in a suite to be called "Images" was realized when in 1912 the "Gigues" was completed for the first part of the suite. Its performance yesterday was the first here, as was that of the complete suite.

In the "Gigues" Debussy has written as one recalling the quaint charm of an old dance tune, mellowed in memory. No other wood-wind of the orchestra could catch in tone the exquisite, tender fragrance of the revived oboe d'amore. The instrument Mr Lenom employed and the skill with which he played its haunting theme reminds of the fragile, elusive beauty of its associate in strings—the viola d'amore. The score is archaic in the idiom of one who loves the things of yesterday, and speaks fluently their language. There is the keen fancy and delicacy of expression in the vein of Debussy while his ravishing sense of color and wealth of invention were not impaired. There are not the gorgeous tints of the "Iberia" which paints an illusion of Spain the Spaniards themselves have not found, but there is the magical cunning and touch. The song of Spring while graceful and containing charming passages might better precede than follow "Iberia," with its red-blooded, stirring echoes of the country festival.

Schubert's symphony in C major, No. 7, which seemed curiously materialistic, even literal, after the first half of the program, was admirably played with no attempt to gloss its sturdy, inspirational character. Here is music fresh in mood, individual and prophetic in its day, and for many even yet it may have been more grateful yesterday than what had gone before. Next week Noren's "Vita" symphony (first time here) and Brahm's variations on a theme by Haydn will be played.

From he
POST
April 14,1917.

DEBUSSY'S WORKS BY SYMPHONY

His "Images" Heard for First Time at These Concerts

BY OLIN DOWNES

The complete set of Debussy's "Images" for orchestra was performed yesterday afternoon at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, in Symphony Hall. The "Images" include the "Gigues," heard for the first time in Boston yesterday; the three pieces: "In the Streets and Waysides," "Perfumes of the Night" and "The Morning of a Fete Day," which are called, collectively, "Iberia"; and the "Rondes de Printemps." Schubert's long and beautiful symphony in C major completed the programme.

TYPICALLY FRENCH MUSIC

Both Debussy and Schubert feel nature intimately, and whether Debussy's expression of nature is more fundamental, or as much so, as Schubert's is a matter cheerfully left to posterity to decide. But this may be said: That in writing pieces essentially and typically French in the clarity, simplicity, frankness and masterly arrangement of detail, Debussy has evolved new practices of harmony and form which have already had an important effect on composition.

He is, if you like, an impressionist. That is, his effects are effects of rhythm and color rather than melody, which is in a sense the musical equivalent of line. But he is not an impressionist in a slap-dash manner. His effects of color are achieved by a marvellous care and certainty of method. That the multiplicity of detail neither annoys nor distracts us is only the proof of the mastery of the composer and the sincerity of his method. A thousand brush-strokes, as an evocation of "perfumes of the night!"

Repetition and Contrast

As for form, there is unquestionably present in these pieces structure of the utmost delicacy and logic. There is another kind of form than that which consists in the slavish repetition and contrast of stated melodies. That form is rhythmic form—the arrangement and development of rhythm. Underlying the apparently thoughtless clash of harmonies and [illegible] of phrases used with the true instinct of the "decadent" is the juxtaposition and the fruitful interplay of rhythmical motives. They give the music its substance and its life, and they represent that god of the classicists, "development"—"development" which is here a true germination of elements inherent in the musical body.

But let us not talk of technic. This is only the machinery of Debussy. This only serves to convey, as simply and as obviously to those who will lend an unprejudiced ear as the method of Schubert, Debussy's impressions of nature, his memories of songs that echo along the highways and byways of Spain, the thrumming of guitars, the shouts and the colors of a fete-day and the marvellous song of spring. Of the "Ronde de Printemps."

Dr. Muck's Skill

Dr. Muck gave a performance that must be classed with the greatest he has given in Boston, so subtle was its feeling, so spontaneous its expression. We cannot but believe that such a performance would have delighted the composer, for it was as Debussyish in its clearness and its just relation of detail as it was in its haunting song, its rhythmic life and exuberance.

When Dr. Muck chooses to exert his remarkable rhythmic gift—the gift which he abused, as we felt, in the slow movement of the Schubert symphony—he can improvise like a master on his orchestra. This orchestra in the performance of Debussy's piece rushed forward, or hesitated for an instant, or slackened its pace so naturally that it was indeed as the inevitable impulse of the music.

Schubert's Symphony

The performance of Schubert's symphony was very brilliant, but at times tonally rough, which is a thing hard to agree with in Schubert as in Debussy or Chopin or Mendelssohn. In the tonal sense, Mr. Wilhelm Gericke was the never-to-be-forgotten interpreter of this symphony. He was not as dramatic as Dr. Muck in the climax of the second movement. He was not as modern in his feeling, and let us admit that a touch of modernism such as Dr. Muck displayed in the climax referred to is impressive and true to the composer's meaning, but Gericke was incomparably beautiful and successful in attaining the Olympic beauty and repose which underlies the most brilliant passages of this symphony, this explosion of genius. In its performance there should never be a hint of roughness, or undue capriciousness of rhythm, as in the slow movement. The orchestra should be radiant and glowing, but never hard. For the C major symphony is one of the most beautiful and classic works, despite its romantic undercurrent of feeling, that there is in the world today. The audience applauded all performances with exceptional warmth, recalling the conductor, who, in acknowledgment, summoned the orchestra to its feet.

From the
Transcript
April 11,1917.

Mme. Leginska with Orchestra

At the final concert of the season in Providence by the Symphony Orchestra, which befell last evening, Mme. Leginska, the pianist, was the "assisting artist," and at it, as at the rehearsal with Dr. Muck and the band in Boston on Tuesday morning, made no slight impression upon her hearers. Though she has fast made her way in concerts of her own in Boston of recent remembrance, never before has she played with orchestra hereabouts in the pomp and circumstance of a concerto. She chose Rubinstein's in D minor—a piece that the composer-pianist himself, and Mr Hoffman after him, often played and that frankly displays piano and virtuoso rather than merges them into a primarily symphonic music. In the first movement, the pianist may give proof of technical range and resource, of declamatory force in the enunciation of theme and melody, of vivid "passage-work," of command of color and bravura with the orchestra or in contrast to it. In the second, the pianist almost monopolizes the music which nows first in slow and then swifter song of musing matter and manner. In the finale—the usual rondo—comes opportunity for the sharp-set play of rhythms, for whirls of tone and for large and sustained pianistic power.

Throughout the concerto, with orchestra and audience happily disposed, Mme. Legenska was mistress of herself, her music and her instrument, playing in the large and ornate style that the concerto inherently invites with full-voiced magnificence of tone, with vigor of declamation, with ardor in the more songful measures, with sweep and opulence of technical display. To Rubinstein and to his worthy successors with the piece, the music bade the pianist strike rhythmic fire, fill full the slow song, match the piano at need against the orchestra and in the finale at least bear all before it. In unusual degree for a woman, Mme. Leginska has the energy of spirit and the power of fingers and wrist to achieve this amplitude and force of feeling and utterance. More than once and often through many measures she gained and sustained the "grand manner" in which Rubinstein designed the piece, while in the songful second movement and in the less displayful passages of the first, she enriched the music by the deep beauty of tone and the warmth of the color with which she flecked it. And in a symphony concert, only a little less than in a recital of her own, do her hearers feel the communicating force of her singular personality.

From the
Transcript
April 20,1917.

Items and Announcements

At the Symphony Concerts of next week, Dr. Muck and the orchestra will play for the first times here Mr. Converse's newest piece, the tone-poem, "Ave atque Vale," originally produced last January in St. Louis by Mr. Zach and his band. The music traces the more intimate moods of soldierly sacrifice for one's country, and is written for full modern orchestra. The [illegible] phony in D major and airs from "Fidelio" and "Oberon" to be sung by Mme. Kurt of the Metropolitan Opera House, hitherto heard here in opera only.

"The Pops" of 1917

A few of those singular persons who believe that the present sum of human existence is the war—or, in some instances, talk about the war—have been industriously spreading the report that there were to be no "Pop" concerts at Symphony Hall through May and June contrary to the custom of thirty-odd years. They, it appeared, were not minded to them; therefore the public, which, like all of us, they are prone to see in their own image, was not minded to them. As an actual fact of the theatres and the concert-halls that public, so far, is as much disposed to seek entertainment in them as it ever was. As an actual fact also "The Pops" are to run their usual course and even a longer one than has been the wont. They will begin at Symphony Hall at the end of the regular Symphony Concerts—that is to say on Monday, May 7, and they will continue for ten weeks, instead of the usual nine—that is through July 14. As last year for the first time, the orchestra will number seventy-five under sundry conductors whose names are yet to be announced; "special nights" of various kinds will occur and recur as in previous seasons; and the general arrangements and plan of the concerts be maintained as usual.

From the
Herald
April 21,1917

DR. MUCK GIVES NOREN'S 'VITA'

Presents Noisy Work in His Program for the Afternoon.

22D SYMPHONY CONCERT

By PHILIP HALE.

The 22d concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Noren, "Vita," symphony for modern orchestra; Brahms, variations on a theme of Haydn.

Noren's symphony was produced at a Gewandhaus concert in Leipsic early in January, 1912. It was played in Berlin in January of the following year. The performance yesterday was the first in this country. In Leipsic and Berlin the symphony was harshly criticised. And no wonder.

An old English philosopher remarked that the life of man was short, brutal and nasty. With the substitution of "long" for "short" this description might justly be applied to the "Vita" of Heinrich Gottlieb Noren.

The composer has taken pains to state that this music is not a portrayal of life, certainly not his life. If it were, it would be a sad commentary on a noisy career, and we are informed that Mr. Noren in private is a highly respectable citizen. No, his symphony, as he has said, is a meditation on life, "half contemplative, half impassioned up to the finale, in which reflection gives way to the external enjoyment of life." Mr. Noren has also said that it was far from his intention to write a "program symphony." Yet at least two German critics have declared that the "Vita" symphony might be entitled "Faust," with the Scherzo picturing the Walpurgis night, the finale Auerbach's Cellar, while the first and third movements are as monologues of Faust.

Mr. Noren entitles his Scherzo "Doubt" and gives the further explanation "in a bizarre manner." The third movement is "Former Years"; the finale, "The Joy of Life."

While it would have been better if the Prologue had been written for a military band and for performance out of doors, the movement is on the whole the most thoughtfully conceived one of the four, the one with the most musically dramatic ideas, the one that is the most skilfully constructed. If this music, as those that follow, were not so abominably noisy! Mr. Noren outvies in sheer noise even our own Mr. Clapp. Mr. Noren, too, employs a huge orchestra. The absence of anvils and a wind machine is unaccountable.

The Scherzo is indeed "bizarre." The scherzo section, proper is in poor imitation of Berlioz's manner; but Berlioz was a genius; Mr. Noren is an industrious German, who founded a conservatory of music at Crefeld, was a professor in a Berlin school, and has studied diligently without acquiring taste or style. His admirers might say in reply that he is efficient; that is to say, he has massed in this instance a great body of players and attempted to carry an audience by brute force.

The third movement is inherently commonplace, platitudinous. Stripped of its orchestral clothing, the musical body would be as thin, feeble, anaemic, as Louis XV in the famous triptych of Thackeray. The Finale expresses "The Joy of Life." It reminds one of a college freshman's idea of the joyous life; smashing lamp-posts, pulling down signs and removing an iron dog from some worthy townsman's lawn. There is a short and mournful episode, possibly expressing Mr. Noren's remorse over what he had been doing for nearly an hour.

It is not easy to see why Dr. Muck, a musician of fastidious taste, should have spent his energy and skill on the production of this banal and pretentious symphony. The explanation may be this: He wished by a tour de force, by his own genius and as leader of the superb orchestra, to make the music plausible; to persuade the audience that, after all, this symphony was worthy of its attention. For Dr. Muck can be ironical, and he has a lively sense of humor.

The concert will be repeated tonight. The program of the concerts next week will include Brahms's Symphony No. 3, Converse's "Ave Atque Vale" and Berlioz's overture to "Benvenuto Cellini." Mme. Kurt will sing arias from "Fidelio" and "Oberon."

The program of the last concerts of the season, May 4, 5, will be as follows: Beethoven, Symphony No. 4; Liszt, "Tasso"; Strauss, "Death and Transfiguration"; Wagner, Prelude to "The Master Singers of Nuremberg."

From the
Journal
April 14,1917.

'GIGUES,' PLAYED BY SYMPHONY, DRAW APPLAUSE

Orchestra Finally Has to Rise and Acknowledge Plaudits of Audience.

By F. Esposito

Thin, tingling, eerie dissonances, resolving by quaint phrases down-stepping in the mauve tones of fagotto or clarinet; a saucy melody wrenched into infinite sadness—as it might be if a maimed girl sought to repeat the graceful dances of her perfect youth—and always striving through trials of one choir after another for some lost beauty; these are some of the impressions of the "Gigues" which took their place among Debussy's "Images" at yesterday's Symphony rehearsal.

Never Played Here Before

The "Gigues" have never been played in Boston before, though they were made a part of a suite with his "Iberia" and the "Rondes de Printemps," which have had several performances here. The suite was wildly applauded, and Dr. Muck was finally forced to make his orchestra rise and acknowledge the plaudits of the audience.

This is the younger Debussy, the student who had won the Prix de Rome and whose compositions, sent back from his proud exile, were at first refused performance. To be sure, these particular works were written long after "Pelleas et Melisande," but though they already show the Debussy who believed in tone-painting rather than set form of development of themes, and traditional successions of tempo and sentiment, the Debussy of the "Apres-Midi d'un Faune," there is little of the vague, drifting cloud of strange dissonance that characterizes that opera and much of Debussy's later music.

Even as the "Iberia" has its clinking castanets and tambourines, its syncopated and characteristc dance-measure, its overlapping and insistent, little, monotonously repeated phrase of the semi-barbaric dance; even as the keen, long-drawn note of "les parfums de la nuit" is cut across by odd and twisted incidents of phrase, and the morning comes with ever-growing excitement in "Le matin d'un jour de fete," the "Gigues" play throughout with a little tune.

There is story and incident and picture for whomsoever will construct it. The commentators have remarked, unfortunately, the resemblance of the little song to a well-known cavalry trot-march which is founded on an old Scottish song,—after reading which, it is impossible to forget it. But nothing further from the spirit and mental level of the "Keel Row" can be imagined than Debussy's "Gigues." One has only to set the words down to display the incongruity.

Uses Large Orchestra

The composer, as always, has made use of a large orchestra; harps, bells, unusual drums and effects produced with mutes, all help the ever-changing color of his tonalities. It is a suite that ought to be heard often in these concerts.

No greater contrast could be possible, also, than that between Debussy's esoteric and formless sheets of tone, and Schubert's always sweet, always formal symphony in C. It was like coming from the dim and mysterious home of love-once-removed into the office of a conservative manufacturer, to remain through the rest of the concert. The old work was wonderfully played, of course, with all the fervor of worshipers of tradition—but it was hopelessly commonplace after the other.

Schubert is Schubert, and the Seventh symphony is not to be thrown out of the window by any lover of modern music, of course. Many lovers of music there are who sighed with relief to recognize again the clearly stated theme, the carefully resolved harmonies, the formally developed and differentiated phrases. Here was something that could be understood, a man with a tune, an intention, an intellectual treat that nevertheless carried no headache with it. Nobody got up and went out; on the contrary, the wonderful, fiery finale received almost as much fervent adoration as Debussy' himself.

Divided into three sections—"By Roards and Lanes," "The Perfumes of the Night" and "Morning of a Fete Day"—we are told that the picture of "Iberia" is painted in Spain—the composer's personal impressions and not descriptive reminiscences. Much use of castanets, bells and such like tell the story of the joyous wayfarer, then night falls through curious effects of what one may call slowly palpitating melody, for strings and woodwind chiefly. Dawn is announced and the world is awakened to life through bells and aubades. The second movement is the most musicianly of the three. Tonal color and not harmonic design are the salient points of the work which is an unquestionable manifestation of the genius of Debussy in his efforts to break away from the thraldom of the classic and despotic in music.

"Rondes de Printemps" is designed to be taken as a roundelay invoking the spirit of spring. The chief motive, through the incisive rhythm, suggests the exuberant open air dance of the vernal festival and the tumultuous character of the polyphony and instrumentation well colors the picture. But it must be confessed that the plentiful provision of acrid harmonies makes little for musical beauty. However, the one idea which permeates the work is deftly handled. This idea, which originated in an old children's song, is an unceasing melody germinating and springing from melody gradually becoming varied until it takes on new motives. While it is evident that the work is fundamentally musical in essence, it tells the story in its own untranslatable medium, making an imaginative appeal from its native suggestibility of unity of rhythm, harmony of line, disposition of plan, a sense of proportion, a fitness and balance.

The marring element of Debussy's composition was a slight hesitancy and wavering in rhythmic values noticeable throughout the composition as the complexities were unravelled.

In the Schubert Symphony, Dr. Muck again wisely chose, thus satisfying the tastes of those who do not revel in the intricacies of harmony and rhythm and, to their minds, the resulting indefiniteness of the modern school.

Schubert's great masterpiece, the Symphony in C major, No. 7, also known as No. 10, almost the last work the master's hand touched, ranks with the greatest compositions of its kind for the nobility of its themes and the splendor of their elaboration. The composer seems to have been greatly impressed by it himself, for he returns again and again to his subjects, not merely because the symphonic plan required him to, but because he apparently loved them so well that he was loth to finally leave them. Hence some of the movements are very long, and the first, in particular, seems to have reached a fit climax twice before the real ending comes. A deep purpose seems to underlie the work, and even the Scherzo is only so in name, for contented and gay though it appears to be, it is never merry and the trio is almost a serious strain. From the first smooth measures of the horn, speaking alone and as if from afar, to the triumphant fulness of the Finale, there is a steady progression and growth.

This symphony has many Hungarian touches, without doubt due to Schubert's stay at Zelesz. It teems with beautiful melodies and tasteful contrasts, which characteristics cause Schubert to be generally appreciated by the music-loving public.

To the horn which was played in yesterday's performance with excellent shading was given the introduction. In the coda of the first movement credit is due the trombones. The grand effect of these instruments was triumphantly brought forth in the ending which was an augmentation of the horn phrase of the introduction, thus ending the movement symmetrically.

In the second movement the honors must be given to the first oboe which played its themes with much delicacy and finesse.

The speed of the Finale was not such as to spoil the effect of the four accented notes with the brunt of the work at first falling upon the strings, which stood their task well. In the Scherzo smoothness was for the most part well preserved.

Summing up, it may be emphatically stated that yesterday's performance of Schubert's great masterpiece brought out and used to every possible advantage all the merits and strong points of our orchestra. The dash and energy, the touches of Hungarian spice, delicate refinements of shading, breadth and balance, all of these united to make a performance not soon to be forgotten.

A. E. W.

From the
Globe
April 14,1917.

DEBUSSY "IMAGES" WONDERFULLY PLAYED

"Gigues" of the Suite Done First Time

Dr Muck's Conducting of "Iberia"

Of Sumptuous Imagination

It is difficult to believe Debussy's "Iberia," conducted yesterday afternoon by Dr Muck, with infinite imagination, now sumptuous, now exquisite, to be the same score as that heard under the name by this orchestra in 1911.

A marvelous performance, one of the most remarkable of a season which has contained Liszt's "Faust" symphony, revealed yesterday the gorgeous palette of colors of this music released its poignant, unescapable appeal to sense, and crowned orchestral euphony with transporting exotic illusion.

Debussy's "Iberia" (1907), with its three subdivisions (the last two without intervening pause) and "Rondes de Printemps" (1909), had been played here separately. The composer's purpose to make them respectively second and third in order in a suite to be called "Images" was realized when in 1912 the "Gigues" was completed for the first part of the suite. Its performance yesterday was the first here, as was that of the complete suite.

In the "Gigues" Debussy has written as one recalling the quaint charm of an old dance tune, mellowed in memory. No other wood-wind of the orchestra could catch in tone the exquisite, tender fragrance of the revived oboe d'amore. The instrument Mr Lenom employed and the skill with which he played its haunting theme reminds of the fragile, elusive beauty of its associate in strings—the viola d'amore. The score is archaic in the idiom of one who loves the things of yesterday, and speaks fluently their language. There is the keen fancy and delicacy of expression in the vein of Debussy while his ravishing sense of color and wealth of invention were not impaired. There are not the gorgeous tints of the "Iberia" which paints an illusion of Spain the Spaniards themselves have not found, but there is the magical cunning and touch. The song of Spring while graceful and containing charming passages might better precede than follow "Iberia," with its red-blooded, stirring echoes of the country festival.

Schubert's symphony in C major, No. 7, which seemed curiously materialistic, even literal, after the first half of the program, was admirably played with no attempt to gloss its sturdy, inspirational character. Here is music fresh in mood, individual and prophetic in its day, and for many even yet it may have been more grateful yesterday than what had gone before. Next week Noren's "Vita" symphony (first time here) and Brahm's variations on a theme by Haydn will be played.

From he
POST
April 14,1917.

DEBUSSY'S WORKS BY SYMPHONY

His "Images" Heard for First Time at These Concerts

BY OLIN DOWNES

The complete set of Debussy's "Images" for orchestra was performed yesterday afternoon at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, in Symphony Hall. The "Images" include the "Gigues," heard for the first time in Boston yesterday; the three pieces: "In the Streets and Waysides," "Perfumes of the Night" and "The Morning of a Fete Day," which are called, collectively, "Iberia"; and the "Rondes de Printemps." Schubert's long and beautiful symphony in C major completed the programme.

TYPICALLY FRENCH MUSIC

Both Debussy and Schubert feel nature intimately, and whether Debussy's expression of nature is more fundamental, or as much so, as Schubert's is a matter cheerfully left to posterity to decide. But this may be said: That in writing pieces essentially and typically French in the clarity, simplicity, frankness and masterly arrangement of detail, Debussy has evolved new practices of harmony and form which have already had an important effect on composition.

He is, if you like, an impressionist. That is, his effects are effects of rhythm and color rather than melody, which is in a sense the musical equivalent of line. But he is not an impressionist in a slap-dash manner. His effects of color are achieved by a marvellous care and certainty of method. That the multiplicity of detail neither annoys nor distracts us is only the proof of the mastery of the composer and the sincerity of his method. A thousand brush-strokes, as an evocation of "perfumes of the night!"

Repetition and Contrast

As for form, there is unquestionably present in these pieces structure of the utmost delicacy and logic. There is another kind of form than that which consists in the slavish repetition and contrast of stated melodies. That form is rhythmic form—the arrangement and development of rhythm. Underlying the apparently thoughtless clash of harmonies and scraps of phrases used with the true instinct of the "decadent" is the juxtaposition and the fruitful interplay of rhythmical motives. They give the music its substance and its life, and they represent that god of the classicists, "development"—"development" which is here a true germination of elements inherent in the musical body.

But let us not talk of technic. This is only the machinery of Debussy. This only serves to convey, as simply and as obviously to those who will lend an unprejudiced ear as the method of Schubert, Debussy's impressions of nature, his memories of songs that echo along the highways and byways of Spain, the thrumming of guitars, the shouts and the colors of a fete-day and the marvellous song of spring. Of the "Ronde de Printemps."

Dr. Muck's Skill

Dr. Muck gave a performance that must be classed with the greatest he has given in Boston, so subtle was its feeling, so spontaneous its expression. We cannot but believe that such a performance would have delighted the composer, for it was as Debussyish in its clearness and its just relation of detail as it was in its haunting song, its rhythmic life and exuberance.

When Dr. Muck chooses to exert his remarkable rhythmic gift—the gift which he abused, as we felt, in the slow movement of the Schubert symphony—he can improvise like a master on his orchestra. This orchestra in the performance of Debussy's piece rushed forward, or hesitated for an instant, or slackened its pace so naturally that it was indeed as the inevitable impulse of the music.

Schubert's Symphony

The performance of Schubert's symphony was very brilliant, but at times tonally rough, which is a thing hard to agree with in Schubert as in Debussy or Chopin or Mendelssohn. In the tonal sense, Mr. Wilhelm Gericke was the never-to-be-forgotten interpreter of this symphony. He was not as dramatic as Dr. Muck in the climax of the second movement. He was not as modern in his feeling, and let us admit that a touch of modernism such as Dr. Muck displayed in the climax referred to is impressive and true to the composer's meaning, but Gericke was incomparably beautiful and successful in attaining the Olympic beauty and repose which underlies the most brilliant passages of this symphony, this explosion of genius. In its performance there should never be a hint of roughness, or undue capriciousness of rhythm, as in the slow movement. The orchestra should be radiant and glowing, but never hard. For the C major symphony is one of the most beautiful and classic works, despite its romantic undercurrent of feeling, that there is in the world today. The audience applauded all performances with exceptional warmth, recalling the conductor, who, in acknowledgment, summoned the orchestra to its feet.

From the
Transcript
April 11,1917.

Mme. Leginska with Orchestra

At the final concert of the season in Providence by the Symphony Orchestra, which befell last evening, Mme. Leginska, the pianist, was the "assisting artist," and at it, as at the rehearsal with Dr. Muck and the band in Boston on Tuesday morning, made no slight impression upon her hearers. Though she has fast made her way in concerts of her own in Boston of recent remembrance, never before has she played with orchestra hereabouts in the pomp and circumstance of a concerto. She chose Rubinstein's in D minor—a piece that the composer-pianist himself, and Mr Hoffman after him, often played and that frankly displays piano and virtuoso rather than merges them into a primarily symphonic music. In the first movement, the pianist may give proof of technical range and resource, of declamatory force in the enunciation of theme and melody, of vivid "passage-work," of command of color and bravura with the orchestra or in contrast to it. In the second, the pianist almost monopolizes the music which nows first in slow and then swifter song of musing matter and manner. In the finale—the usual rondo—comes opportunity for the sharp-set play of rhythms, for whirls of tone and for large and sustained pianistic power.

Throughout the concerto, with orchestra and audience happily disposed, Mme. Legenska was mistress of herself, her music and her instrument, playing in the large and ornate style that the concerto inherently invites with full-voiced magnificence of tone, with vigor of declamation, with ardor in the more songful measures, with sweep and opulence of technical display. To Rubinstein and to his worthy successors with the piece, the music bade the pianist strike rhythmic fire, fill full the slow song, match the piano at need against the orchestra and in the finale at least bear all before it. In unusual degree for a woman, Mme. Leginska has the energy of spirit and the power of fingers and wrist to achieve this amplitude and force of feeling and utterance. More than once and often through many measures she gained and sustained the "grand manner" in which Rubinstein designed the piece, while in the songful second movement and in the less displayful passages of the first, she enriched the music by the deep beauty of tone and the warmth of the color with which she flecked it. And in a symphony concert, only a little less than in a recital of her own, do her hearers feel the communicating force of her singular personality.

From the
Transcript
April 20,1917.

Items and Announcements

At the Symphony Concerts of next week, Dr. Muck and the orchestra will play for the first times here Mr. Converse's newest piece, the tone-poem, "Ave atque Vale," originally produced last January in St. Louis by Mr. Zach and his band. The music traces the more intimate moods of soldierly sacrifice for one's country, and is written for full modern orchestra. The programme includes [illegible] symphony in D major and airs from "Fidelio" and "Oberon" to be sung by Mme. Kurt of the Metropolitan Opera House, hitherto heard here in opera only.

"The Pops" of 1917

A few of those singular persons who believe that the present sum of human existence is the war—or, in some instances, talk about the war—have been industriously spreading the report that there were to be no "Pop" concerts at Symphony Hall through May and June contrary to the custom of thirty-odd years. They, it appeared, were not minded to them; therefore the public, which, like all of us, they are prone to see in their own image, was not minded to them. As an actual fact of the theatres and the concert-halls that public, so far, is as much disposed to seek entertainment in them as it ever was. As an actual fact also "The Pops" are to run their usual course and even a longer one than has been the wont. They will begin at Symphony Hall at the end of the regular Symphony Concerts—that is to say on Monday, May 7, and they will continue for ten weeks, instead of the usual nine—that is through July 14. As last year for the first time, the orchestra will number seventy-five under sundry conductors whose names are yet to be announced; "special nights" of various kinds will occur and recur as in previous seasons; and the general arrangements and plan of the concerts be maintained as usual.

From the
Herald
April 21,1917

DR. MUCK GIVES NOREN'S 'VITA'

Presents Noisy Work in His Program for the Afternoon.

22D SYMPHONY CONCERT

By PHILIP HALE.

The 22d concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Noren, "Vita," symphony for modern orchestra; Brahms, variations on a theme of Haydn.

Noren's symphony was produced at a Gewandhaus concert in Leipsic early in January, 1912. It was played in Berlin in January of the following year. The performance yesterday was the first in this country. In Leipsic and Berlin the symphony was harshly criticised. And no wonder.

An old English philosopher remarked that the life of man was short, brutal and nasty. With the substitution of "long" for "short" this description might justly be applied to the "Vita" of Heinrich Gottlieb Noren.

The composer has taken pains to state that this music is not a portrayal of life, certainly not his life. If it were, it would be a sad commentary on a noisy career, and we are informed that Mr. Noren in private is a highly respectable citizen. No, his symphony, as he has said, is a meditation on life, "half contemplative, half impassioned up to the finale, in which reflection gives way to the external enjoyment of life." Mr. Noren has also said that it was far from his intention to write a "program symphony." Yet at least two German critics have declared that the "Vita" symphony might be entitled "Faust," with the Scherzo picturing the Walpurgis night, the finale Auerbach's Cellar, while the first and third movements are as monologues of Faust.

Mr. Noren entitles his Scherzo "Doubt" and gives the further explanation "in a bizarre manner." The third movement is "Former Years"; the finale, "The Joy of Life."

While it would have been better if the Prologue had been written for a military band and for performance out of doors, the movement is on the whole the most thoughtfully conceived one of the four, the one with the most musically dramatic ideas, the one that is the most skilfully constructed. If this music, as those that follow, were not so abominably noisy! Mr. Noren outvies in sheer noise even our own Mr. Clapp. Mr. Noren, too, employs a huge orchestra. The absence of anvils and a wind machine is unaccountable.

The Scherzo is indeed "bizarre." The scherzo section, proper is in poor imitation of Berlioz's manner; but Berlioz was a genius; Mr. Norén is an industrious German, who founded a conservatory of music at Crefeld, was a professor in a Berlin school, and has studied diligently without acquiring taste or style. His admirers might say in reply that he is efficient; that is to say, he has massed in this instance a great body of players and attempted to carry an audience by brute force.

The third movement is inherently commonplace, platitudinous. Stripped of its orchestral clothing, the musical body would be as thin, feeble, anaemic, as Louis XV in the famous triptych of Thackeray. The Finale expresses "The Joy of Life." It reminds one of a college freshman's idea of the joyous life; smashing lamp-posts, pulling down signs and removing an iron dog from some wôrthy townsman's lawn. There is a short and mournful episode, possibly expressing Mr. Noren's remorse over what he had been doing for nearly an hour.

It is not easy to see why Dr. Muck, a musician of fastidious taste, should have spent his energy and skill on the production of this banal and pretentious symphony. The explanation may be this: He wished by a tour de force, by his own genius and as leader of the superb orchestra, to make the music plausible; to persuade the audience that, after all, this symphony was worthy of its attention. For Dr. Muck can be ironical, and he has a lively sense of humor.

The concert will be repeated tonight. The program of the concerts next week will include Brahms's Symphony No. 2, Converse's "Ave Atque Vale" and Berlioz's overture to "Benvenuto Cellini." Mme. Kurt will sing arias from "Fidelio" and "Oberon."

The program of the last concerts of the season, May 4, 5, will be as follows: Beethoven, Symphony No. 4; Liszt, "Tasso"; Strauss, "Death and Transfiguration"; Wagner, Prelude to "The Master Singers of Nuremberg."

From the
Advertiser
April 21,1917.

VARIED PROGRAM AT SYMPHONY CONCERT

Two Compositions Contrast as Radical Modern and Conservative

NOREN STRONGLY RESEMBLES STRAUSS

Work Big and Noisy—Performance of Variations by Brahms Beautiful

By LOUIS C. ELSON

PROGRAM.

Noren. "Vita." Symphony for modern orchestra.
Brahms. Orchestral Variations on a Theme by Haydn.

It sounded menacing, "A Symphony for Modern Orchestra," all the more so when we remembered that Heinrich Gottlieb Noren had a few years ago launched at our heads a set of orchestral variations, with tremendous orchestration, and nearly an hour in length. Nevertheless, in that work, as in the present symphony, there was so much of modern tone-color displayed that they did not become tiresome. It is quite evident that Noren is likely to rival Richard Straus in the wholesale character of his scoring in the skilful jugglery of changing rhythms, and in his complexity of figure development.

There are several men alive who have outstripped Wagner in scoring, while Beethoven in his ninth symphony, once thought to be the Ultima Thule of orchestration, sounds quite simple beside many a modern score. History repeats itself, in different Arts. After Michael Angelo and the giants, there came a number of men who achieved the technical skill of their forerunners, and tried to put this technical skill in the place of ideas. If Noren and Strauss had as many grand or beautiful musical thoughts as they have highly colored tints they would be masters indeed, but as it is, they lag far behind Beethoven or Wagner.

It is quite possible that the fortissimo character of much of this work will give rise to rumors, in the interior of New England, that Boston was bombarded yesterday afternoon. The symphony is called "Vita"—"Life"—and it is evident that Noren does not believe in "a short life and a merry one" but in one that is long and noisy. He carrics out Mahler's idea of denying that he is giving program music while using all of its dramatic touches.

The work is big, big, big, and scorns the "still, small voice." The first movement is largely given over to brasses fortissimo, although it ends very softly, as if the vehement struggle had brought exhaustion. The second movement was labelled "Doubt," but it was a doubt that we could not solve. It often had more of impatience than doubt. Then came "Memories" and the composer proved that he had a long memory. There was too much of ruminating here, but there were plenty of brass crashes also.

The finale was "Lebenslust." Noren's "Joie de Vivre" seemed to consist largely in smashing things; gong, tamborine, cymbals,—all the percussion gave all kinds of percussedness. What was the chief instrument of this finale? No one would ever guess. It was the xylophone! ! And it was better played than it has ever been in the Howard Athenaeum. But it was rather odd to have the xylophone become the obligato instrument in a symphony, and in the Boston Symphony concerts! There was some good counterpoint in the finale, however, but, in summing up we can only say that there is much more skill than beauty, much more excitement than pleasure, in the work. It received a great performance and was enthusiastically applauded.

In spite of the fact that Brahms is not so overwhelming in his scoring as Noren, yet one finds that he chooses his instruments here with good taste and achieves all possible effect. The St. Anthony theme itself is a splendid one and charms quite unadorned. It has all the character of a Pilgrim's Song, with earnest devotion combined with a march-like swing.

Brahms does not try, in this, to march out each department of the orchestra in dress parade, as so many orchestral variations are prone to do, but contents himself with good contrasts of major and minor, with some ingenious rhythmic changes and with some reasonable changes of Tempo.

He avoids also the temptation of going on with his transformations interminably. We have often stated that a learned composer becomes dangerous when he yields to the variation fascination. He always sees some further possible changes of the theme and is apt to end by becoming boresome. Even Beethoven did not always escape this, and Prahms in some of his piano variations goes to extreme lengths. But in this work he shows admirable self-control and does not fatigue the auditor. The sixth and seventh variations were specially effective, but one always felt that the composer could have gone on with a dozen more changes of the theme had he chosen to do so. Everything was fluent and unforced, with the fatal fluency of the great master in the field in which skill distances emotion.

The performance was altogether beautiful. The conductor, in such a work, has also his chance of display, for on his constantly changing balance of parts, bringing now this, now that, set of instruments into the foreground, depends the full effect of the work. In this, however, Dr. Muck is a consummate master, and the orchestra nowadays understands and carries out his slightest and subtlest suggestion. Therefore these variations, heard often before, were not of the cut-and-dried exhibition order but at times became loftly and majestic and worked up to a most legitimate climax in the finale. Nor did Brahms think it necessary to present the conventional fugue in the finale, which most composers give as a "P. P. C.," a formal exit, but ended without the strict contrapuntal exhibition.

We always enjoy it especially when the orchestra shines purely on its own merits, and it certainly did so in this particular concert, which was throughout a noble display of technique.

From the
Post
April 21,1917

SYMPHONY PERFORMS NEW WORK

Noren's "Life" Heard for First Time in Boston

BY OLIN DOWNES

A new symphony, "Vita," by Gustav Noren, was played for the first time in Boston at the concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, yesterday afternoon in Symphony Hall. Why?

CONVENTIONAL MUSIC

Dr. Muck might answer that one work of Noren, his "Kaleidoscope," had been produced in Boston by Mr. Fielder in 1909, with some success, and furthermore, that the Noren symphony, a series of sonorous platitudes of the most conventional and approved variety, though now somewhat old, was yesterday applauded with enthusiasm. But an immediately enthusiastic reception of a new work is seldom very convincing proof of its originality or solidity, and if one is to go by previous successes, why continually perform many works by modern Europeans which are palpably worthless, as Dr. Muck has often done, and why not perform more frequently certain works which have made successes and deserve to be performed oftener than is the case?

For five seasons back, for instance, we have heard no music by Henry Gilbert, a Boston composer, whose "Comedy on Negro Themes," performed by Mr. Fielder in April, 1913, was one of the most successful novelties of several Symphony seasons, and so reckoned by a majority of press and public. Yet Dr. Muck has been shown music by Mr. Gilbert, who is in all probability the most original, and perhaps the only original American composer of today, and the Metropolitan Opera Company has recently accepted a work of Mr. Gilbert's for performance next winter in New York.

Poorest Works Picked

We have instead listened at the Symphony concerts to many abortive compositions by Europeans and Americans, and apparently in performing American works Dr. Muck has taken care to pick out the poorest, so far as recent symphony programmes have shown. We emphasize the case of Mr. Gilbert, because it seems to us unfortunate that a Boston composer who lacks social influence or long established reputation should go so long and unjustly neglected in his own city, while many mediocrities, local and otherwise, have been persistently and repeatedly encouraged.

There is no need to talk at length about this symphony. When we say it is platitudinous in the German fashion we say this with not the slightest political bias. The Noren symphony is hopeless commonplace and out of date. It can scarcely be called bad Strauss, since it is almost old-fashioned enough to be considered poor Mendelssohn. The variations of Noren were incomparably better.

First Movement the Best

The symphony has as its title "Life." Its first movement, the best of the four, containing the only salient musical theme of the work, is called a "Prologue." The second movement, a scherzo, is called "Doubt"; the third movement "Former Years," and the fourth movement "Joy of Life." It is too bad that the composer felt obliged to prefix these suggestive titles, for in writing programme music of a sort he is naive and ineffective. His "Joy of Life" is cheaper than the cheapest of Offenbach and amusing because of its earnest triviality. His scherzo could be anything but "Doubt," since it is not in the least subjective or psychological, but merely a pleasing and harmless collocation of scherzo noises such as all truly conventional symphonies offer. The sentimentality of the slow movement, the pseudo-dramatic recurrence in this movement of a choral passage heard already in the first movement, are evidently more natural to the composer. The instrumentation is glibly routine, with somewhat of over-emphasis of the brass. It all goes with a hip and a hurrah and a light-hearted pleasure in the obvious that might well hearten the thoughtless listener.

The well known and excellent variations by Brahms on the St. Anthony theme of Haydn completed the concert. The symphony was brilliantly performed.

From the
Monitor
April 21,1917.

DR. MUCK GIVES PERFORMANCE OF NOREN SYMPHONY

Boston Symphony Orchestra, Karl Muck, Conductor—Twenty-second program, presented in Symphony Hall, Boston, Mass., afternoon of April 20, 1917: Noren, "Vita" symphony (first performance in Boston); Brahms, variations on a theme by Haydn.

In the mathematics of symphony writing, the man who is half an humorist is twice an humorist. And that is the kind of man the composer of the "Vita" symphony is. For he has written two of the four movements of his work in consistent comedy vein, when he could have filled all classical requirements by writing only one movement that way. Following Beethoven's practise, he has made one of his divisions, the second, a formal scherzo. Then, going farther than Beethoven, he has cast his final movement in humorous mold, conveying by it not the idea of jollity merely, for that would be nothing unusual, but the idea of wit and satire.

Humor is a thing which few composers give in double quantity. The Italian word that designates the humorous division of a cyclic piece of music occurs far less often in symphony scores than "andante" and other words of heavy-paced meaning. Generally speaking, writers have been fain to get through their task with a quarter part of their pages devoted to humor, and the majority of them dilute that quarter with contemplative interludes. Before Beethoven, the idea of orchestral satire may be said scarcely to have existed, except in accompaniments to vocal music, as in Mozart's operas and in scattered pages of Haydn's oratorios. Good nature, pleasant manners and pastoral merriment were expressed abundantly, but formal humor had yet to be developed. Since Beethoven's time, many composers have avoided their obligations to the muse of comedy, some like Dvorak, inventing a substitute for the scherzo; others, like Franck, balking at the problem of humor altogether. On the other hand, there are orchestral writers, preeminent among them Strauss, who have made satire of the tone poem as vivid as that of the novel.

If Noren were considered in regard only to the first three movements of his "Vita" symphony, he would be found to have triumphed in no small way. If he were judged as humorist merely on what he does with his regular scherzo, he would deserve uncommon praise, inasmuch as this division of the piece is delightfully contrasted with the serious prologue and the earnest slow movement. But when he is studied in relation to his whole symphony, he is found to have made a significant contribution to the orchestral repertory. For in this work he is individual in making humor the main element of his plan instead of a casual element. Consequently he writes a new kind of closing movement and introduces an unfamiliar emphasis into the symphony form, and in so doing, he succeeds, not like Tschaikowsky in the "Pathetic" symphony, in sentimentalizing his finale, but in socializing it. He is a Laurence Sterne among composers. He puts his hearers on intimate terms with one another, causing them to think of their human environment in all its Shandyism and concreteness and showing them wherefore they should laugh at it. He plainly regards such a procedure as better worth while than the usual symphony composer's farewell, which calls listeners away from actualities to the contemplation of some remote, if glowing, ideal.

The audience applauded the performance of the symphony with enthusiasm. It also showed keen interest in the variations of Brahms, surprised, no doubt, that orchestration which used to sound heavy is light in comparison with that of a modern work like Noren's.

The Boston Symphony Orchestra gives its last Cambridge concert in Sander's Theater, Harvard University, on the evening of Thursday, April 26, with Miss Claire Forbes, pianist, assisting. The program is as follows:

Goldmark, overture, "In the Spring"; Schubert, "Unfinished" symphony; Tschaikowsky, concerto in B flat minor for piano and orchestra; Wagner, prelude to "Meistersinger."

The Symphony Orchestra gives its twenty-third pair of Boston concerts in Symphony Hall on the afternoon of April 27 and the evening of April 28, with Mme. Melanie Kurt, soprano, as soloist. The "Ave atque Vale" tone poem of Converse will be presented for the first time at the concerts. The program is as follows:

Brahms, second symphony in D major; Beethoven, aria from "Fidelio;" Converse, "Ave atque Vale" tone poem; Weber, aria from "Oberon"; Berlioz, overture to "Benvenuto Cellini."

The thirty-second season of Pop concerts, given by members of the Boston Symphony Orchestra, opens in Symphony Hall on the evening of Monday, May 7, and closes on the evening of Saturday, July 14. It is understood that a conductor outside the orchestra will direct the performances, as in the supplementary season of Pops last fall. The programs, according to present plans, will be made according to the practice of former series of spring concerts and will not regularly include singing by soloists, as in the fall. Special college nights and nights more or less exclusively devoted to social organizations of one kind and another will be arranged as heretofore. The performances will begin at 8 o'clock in the evening and will last until about 11 o'clock. The players in the Pop Orchestra will number about 75 men.

From the
Journal
April 21,1917.

NOREN SHOUTS IN SYMPHONY TERMED "VITA"

Massing of Tone Masterly, But Emotional Thrill Is Lacking.

By F. Esposito

If Heinrich Gottlieb Noren well and truly recorded in his symphony, "Vita," which had its first performance in Boston at yesterday's rehearsal, his "meditation on life, half-contemplative, half-impassioned," he has a brutal mind.

Life to him presents ideas to be shouted in brass, principally; ugly thoughts for themes, strongly drawn in unisons of strings; repetitions endless and with so slight variation as to seem nearly meaningless—and swift, dance-rhythm smartnesses in which the screaming flutes rush up to the edge of chromatic cliffs, and fall with explosions on great drums and symbals.

The work is in four movements. The first is called a "prologue"—there is a great temptation to apply an adjective to this movement—and is stressed and strenuous from the first long-drawn phrase of a so-called elegiac theme. Immediately a jerky, unhappy theme crosses the first, bawled almost as loudly; but before this discussion develops the insistent brass breaks in—and from then on Herr Noren speaks his emphatic message mostly in sounding trumpets and clanging cymbals.

The rhythms grow strong and the instrumentation thickens, clouding the beauty of the great string orchestra. It was hard to believe that this was the orchestra which played Debussy's music only a week ago.

The second movement, named "Skepsis," or "Doubt," is marked "scherzo bizarramente," and one knew pretty well what to expect; croaking bassoons in pawky melody, flickering swiftness, much chuckling triplets and grace-noted flute phrases, all scored over a rushing dancing rhythm with artful breaks and syncopations simulating passionate departure from the line. There broke in an anguished melody, smoothly drawn in the strings, and the obviousness of the contrast between this section and the rest of the movement told the whole story of the symphony.

The third movement was the least coherent, the most repetitional, the most uninteresting of all; the finale, "Lebenslust," was more of the lightning-like play of fluid melody and diabolically swift accompaniment, with a coda that might have been shortened by half.

Noren handles his instruments in masterly fashion, so far as massing tone or drawing a melodic line goes, but he converses always in shouts, and gives neither an emotional thrill nor an intellectual treat.

Brahms' variations on a choral by Josef Haydn furnished the rest of this week's concert. The graceful, many-tinted work was in grateful contrast to the symphony, and was played con amore by the orchestra.

Only two symphony concerts remain in this season. Next week the orchestra will be assisted by Mme. Melanie Kurt, who will sing two arias, one from "Fidelio" and the other from "Oberon." A tone-poem by F. S. Converse will have its first performance, and the symphony is the Brahms [illegible]

From the
Globe
April 21,1917.

NOREN'S SYMPHONY

Long, Noisy Score, Full of Sound

Yet Contains No Parts for Cannon or a Steam Whistle

Heinrich Gottlieb Noren goes in heavily for the demonstrative life. Does he recommend high living and plain thinking, or is he a rugged man of bold and fearless speech? When his symphony "Vita," op 36, was performed in Berlin he was said to have contended that it was not his purpose to write a "program symphony." His music was not to be a "portrayal of life, but a meditation upon it, half-contemplative, half-impassioned up to the Final, in which reflection made way for external enjoyment in life."

Yesterday afternoon Boston heard the symphony for the first time. If portions of it are but "half-contemplative, half-impassioned," the hearer well may tremble at the prospect of complete fulfillment. Mr Noren's idea of th eenjoyment of life may be an excellent one, but it would be preferable to learn of it in colors, by pantomime, in solid, well-buttressed prose, or, if needs be, by sound, then much mellowed by distance.

Noting the demands of the score for large families of instruments, with the last of the group interchangeable—as in wood and brass—with one of deeper voice, one feels mild surprise that there should have been no part for the thunder machine or a steam whistle. At certain climatic moments the firing of cannon would round out the din.

This is noisy bruiting abroad of ideas that better merit modesty or deep seclusion. The general texture of the thought is for the greater part pompously serious, cumbersome, prolix or obvious. But little is left for the hearer's conjecture. Rhythmic figures are harped upon, without end. The "restless" theme of the first movement engages in a dramatic duel with a broader one. It is seldom out of the ring and dies hard in augmentation in the horns, and finally in the bassoons. One similar to it, but of more flimsy outline appears in the last, and leads to the inevitable fugue. There is little freshness or fertility in invention. Sequnce restates many an idea which grows the more stale. The composer's intent appears to be to keep the orchestra churning sounds into a huge mixture which gorges the ear and only causes relief when it ceases.

There is a certain artisan's skill in the prosaic logic with which the score is put together, and in the orderly use of the instruments. At least there is continuity, and for a few moments in the latter part of the slow movement, there appeared a glimpse of feeling and sensibility. But of imagination, of inherent fineness of sentiment, of nobility or strength beyond massive weight or turgidity, of that individuality of expression which by its very conviction, inevitability, even daring in form and manner, if not by its significance of content—there is little in this hour long resume of platitudes.

Dr Muck did all that a conductor could do, for more than most would have had the grace of the genius to do, and the players were obedient, but it was hard to believe that this could be the same body of instruments which last week in Debussy's music, made sounds too wonderful to be deluged within a week. A performance of Brahms' variations on a theme by Josef Haydn followed. Appreciating Dr Muck's efforts the audience applauded conductor and players enthusiastically after the symphony.

From the
Herald
April 22,1917.

SYMPHONY CONCERTS

Melanie Kurt, dramatic soprano of the Metropolitan Opera Company, will make her first appearance as soloist with the orchestra at the 23d pair of Symphony concerts next Friday afternoon and Saturday evening. She will sing "Abscheulicher, we eilst du hin," from "Fidelio," and "Ocean Thou Mighty Monster," from "Oberon." An interesting feature will be the first performance in Boston of a new tone poem for orchestra by Frederick S. Converse, entitled "Ave atque Vale." It was first performed last January by the St. Louis Symphony orchestra. The Symphony will be Brahms's in D major. Berlioz's overture to "Benvenuto Cellini" will end the concert.

SYMPHONY IN CAMBRIDGE

The final Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. Miss Claire Forbes, pianist, will play Tschaikowsky's concerto in B-flat minor. The program comprises Goldmark's Overture "In the Spring," Schubert's symphony in B-minor, "Unfinished," Tschaikowsky's concerto for piano in B-flat minor and Wagner's prelude to "The Mastersingers."

THE POPS

The 32d season of Pop concerts will open in Symphony Hall Monday evening, May 7, and continue for 10 weeks thereafter, the closing concert being given on Saturday evening, July 14. The characteristics which have made the Pop concerts a unique institution and have held them in high favor for many years will be maintained. The concerts will be run from 8 o'clock until about 11. A number of special nights have been arranged, which will be announced in due course. The orchestra will number a minimum of 75.

[113]

From the Transcript
April 21, 1917.

THE SYMPHONY CONCERT

FROM NOREN'S COMMONPLACE TO BRAHMS' CHARM

Programme of Contrasts That Began with a Sterile and Lifeless Symphony by a Rediscovered Composer, and That Ended with the Smiling Variations After Haydn Played to Perfection

TWO pieces filled the Symphony Concert of yesterday afternoon—Noren's "symphony for modern orchestra," with "Vita" or "Life" for sub-title, played for the first time on this side of the Atlantic and Brahms's Variations on a Theme by Haydn familiar through the repetitions of thirty years. The symphony was the music of a living composer who has failed thus far to sustain the reputation that he first won ten years ago. The variations were the music of a composer already classic and of such of that music as time mellows and deepens to those who play it, upon those who hear it. The symphony continued through at least sixty minutes; the variations through less than thirty. The composer of the symphony multiplied the chosen instruments; the composer of the variations wrote for a relatively sparse assemblage of them. The symphony was devoid of any sort of invention outside occasional ingenuities with harmonies and timbres; the variations teemed with fruitful tonal ideas, happy tonal fancies, frequent felicities of handling. In the symphony was neither poetry nor passion—only will and labor. Out of the variations smiled rich creative impulse and blossoming imagination. And so forth with comparisons "all to the good" of the variations, "all to the bad" of the symphony.

In only two respects were the two musics akin. Each according to its kind was played to the utmost of the ability of orchestra and conductor and each was warmly applauded by the audience. A week ago those same hearers warmed to the diverse beauty, the fineness of imagination, the subtleties of expression, the glamor of mood, atmosphere, picture in Debussy's three "Images." Yesterday they lavished even heartier plaudits upon the crass sterilities of Noren's symphony. There is a catholicity of mind and sensation that responds to music of widely divergent substance, style, suggestion, so long as each species is eloquent of kind—the catholicity that hears Strauss, for example, as candidly as it hears Franck. There ought also to be a discrimination of mind and sensation that will differentiate music of pretentious commonplace from music of individual imagination. Yesterday, to judge by the plaudits that twice recalled the conductor and brought the orchestra to its feet at the end of Noren's symphony, that faculty, often in pleasurable evidence in Symphony Hall, had for the time gone a-wool-gathering. But perhaps, as the cynics of the intermission remarked, the applause rewarded the performance—and duty done.

It is a vain thing to speculate upon the why and wherefore of the inclusion of Noren's symphony in the scheme of the concerts— as vain as it is to try to account for the performance of this or that faintly remembered piece, no more deserving from American, Parisian, Russian or German hands. Perhaps Dr. Muck would ease his mind of some fancied obligation toward a symphony that has lain three years and more upon the shelves of the library and so doing inform his hearers of the mediocrity that besets many a Ger- n follower of Strauss and Mahler. Perhaps recollection of the piece that first ave Noren standing in symphony conerts at home and abroad—the well invented, imaginatively treated and sometimes shrewdly pointed variations of the "Kaleidoscope" of 1907—still glamored the composer's name, if not his music. Or perhaps, the symphony "read" better even to Dr. Muck's practised eye and mind than in rehearsal it "sounded" upon his ear or in performance upon the ears of his hearers. And perhaps, finally, and by no means unplausibly, he may have thought as well of it as did by all outward tokens most of them. Fortunately or unfortunately even the omniscience of the programme-book may not discover the motives of a conductor in his choice of novel music and surely it is not obligated to set them down. What, for example, if upon a day it should disclose that a conductor being human, had acted from not easily explainable impulse?

The fact remains that Noren's symphony was played after as assiduous rehearsal as though it were a masterpiece. Group by group, choir by choir, or in full numbers assembled Dr. Muck schooled the orchestra in a music that multiplies difficulties, intricacies and seemingly merely wilful exactions to no purpose of definition, suggestion or projection. Between the acumen, coördination and zeal of the conductor and the individual and collective abilities of the men, the symphony was probably more eloquently played than it ever was in a short round of German concert-halls in 1912, and there is not a reasonable doubt that it was heard yesterday in characteristic voice and full stature. So heard the design stood plain—a hackneyed plan, almost, among the German and the Russian makers of symphonies and tone-poems in our day. Call the symphony "Life"—a meditation, as Noren explains "half-contemplative and half-impassioned" upon the moods and the impulses of men. Set to a first movement now grave and now restless of voice with the contrasting motives developed into conflict. Proceed with a second movement of disordered course and color, of discordant interval and bizarre harmonies, as of haunting, troubling, fantastic phantoms. "Doubt" Noren chooses to call this division of his symphony. Pass to a third movement of alternately wistful or broken song—the memories of youth as maturity harks back to the theme, and a conclusion that is solemn and strange.

It is possible that this piece is a little too long, and that the composer might beware of too much sameness of rhythmical accompaniment figures, but this fault, if it proves, with repeated hearings of the music, to exist, can be quickly remedied by the elimination of a few measures. What is important is the characteristic quality of the theme itself, its unassuming sentiment, its nobility of impulse, and the fine length of line that the music shows. The orchestration is simple, so is the harmony. The theme is not exotic in character, but is the expression of a manly thought, and the conclusion is dramatic as it is unassuming.

Mr. Converse conducted with an authority not often realized by those who take the stick in hand as seldom as he. The performance was impressive, because it was so truly of a piece, and because the conviction of the composer were so clearly reflected in what he achieved as author and interpreter.

The passionately dramatic music of Berlioz, under Dr. Muck's compelling hand, flamed like a holacaust! Miss Christie is in many respects the ideal pianist for the Beethoven G major concerto, today the most individual of all Beethoven's works in that form and the most intimate and romantic in its appeal. The last movement could have had more variety of color, and more humor.

From the Record
April 26, 1917.

LAST SYMPHONY IN SANDERS THEATRE

The final Cmabridge concert of the year by the Boston Symphony Orchestra will be given in Sanders Theatre this evening at 8 o'clock. The soloist will be Miss Claire Forbes, who will play Tschaikowsky's concerto in B-flat minor. The program will include works by Wagner, Goldmark and Schubert.

From the Herald
April 28, 1917.

SYMPHONY'S 23D CONCERT

Interesting Program Conducted by Dr. Muck—Brahms Work Performed.

PIANIST GIVES PLEASURE

By PHILIP HALE.

The 23d concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 2, D major; Converse, Tone Poem, "Ave Atque Vale" (first time here); Beethoven, Concerto in G major, No. 4, for piano (Miss Winifred Christie, pianist); Berlioz, overture to "Benvenuto Cellini."

The concert was an interesting one. Dr. Muck and the orchestra gave a singularly impressive performance of Brahms's Symphony. One of the most brilliant of overtures was the final number.

Mr. Converse's tone poem, composed in the summer of 1916, was performed for the first time last January in St. Louis by the St. Louis Symphony Orchestra. It was not his intention to compose "program music," nor had he any poem in mind, not even the pathetic verses of Catullus, in which the poet bade eternal farewell to his brother in imperishable lines. It was the composer's intention to express subjectively "the feelings of one who bids farewell at the call of duty to all that is infinitely loved and cherished." The music is in free form. There is an introduction with a plaintive theme of Celtic character. This introduction, largely developed, is used as the concluding episode. The main body of the composition is an Allegro containing various episodes, now tender, now stern, now passionate.

The introduction has marked character, in musical material, and in orchestral expression. It serves admirably for an imposing close. A particularly striking episode in the Allegro is the one for oboe solo with a sighing accompaniment. As a whole the composition, while it shows Mr. Converse's facility and his knowledge of orchestral resources, does not seem to us as firmly knit and definite as certain other pieces by him for orchestra. There is too much repetition of phrases and passages; repetition without varying effect. Climaxes are too long delayed; there are disturbing pauses in the flow of musical thought. Mr. Converse, who conducted, was recalled several times.

Mme. Kurt telegraphed on Thursday that she was unable to sing on account of hoarseness. Miss Christie was substituted at very short notice. She had fortunately played the concerto of Beethoven with the orchestra at Hartford, Ct., this season, and played it with uncommon success. In Boston she was already and most favorably known by her recitals. We have seldom, if ever, heard a more musical, beautiful, poetic interpretation of this concerto than that of Miss Christie's yesterday. Saying this, we are not unmindful of the greatest pianists who have played the concerto here and elsewhere. Miss Christie's performance was especially remarkable for its exquisite proportion, its intimate relationship with the orchestra. There was the finest phrasing, a charming quality of tone, sure, but not ostentatious technic, brilliance when the music demanded it, above all poetic comprehension, grasp, expression. As a player in recitals Miss Christie is one of [illegible] few pianists visiting us that give [illegible]yed pleasure. Now she has shown [illegible] her rare ability as a player with [illegible]tra.

[illegible] concert will be repeated this [illegible]g. The program of the last con- [illegible] of the season, May 5, 6, will be [illegible]lows: Beethoven, Symphony No. [illegible]szt, Tasso Lamento e Trionfo; [illegible]ss "Death and Transfiguration"; [illegible]er, Prelude to "The Mastersingers [illegible]remberg."

From the Traveler
April 28, 1917

Final Programme For Symphony Season

Feature Number Liszt Symphonic Poem "Tasso" Which Dr. Muck Will Conduct Here for the First Time.

By FRANK BERTWALL.

The coming week with its final concerts for the season of the Boston Symphony Orchestra practically marks the farewell of public concerts and recitals until fall. The void will be filled for two months at least by the annual season of Pop concerts, which begin May 7.

All and all the year has been a successful one. True Boston has had but a minimum in the way of operatic offering but has promise of more next year with the assured coming of the Chicago Opera Company and a possible visit by the Metropolitan forces.

As usual the Symphony concerts have been the feature. In view of the war handicap Dr. Muck has been successful in arranging his programs. One might take exception to some of his selections from the works of American composers. The Sunday afternoon concerts in Symphony hall have broken all records for popularity. Thanks to the war Boston has enjoyed exceptional opportunities for hearing the world's best musical talent in concerts and recitals, notably in the Jordan Hall engagements. The passing the Kneisel Quartet is to be regretted but we still have the peerless Flonzaleys, not to mention others.

Final Symphony Concerts.

For the final Symphony concerts, next week Friday afternoon and Saturday evening, Dr. Muck offers the following program: Beethoven, fourth symphony; Liszt, symphonic poem, "Tasso"; Richard Strauss, tone poem, "Death and Transfiguration," and the prelude to "Die Meistersinger." The Liszt selection will be given by Dr. Muck for the first time at these concerts.

From the Post
April 28, 1917.

SYMPHONY LED BY CONVERSE

Composer Conducts New Orchestral Work

BY OLIN DOWNES

Brahms Second Symphony, a new orchestral piece by F. S. Converse, "Ave atque Vale," conducted by the composer; Beethoven's G major piano concerto, played by Miss Winifred Christie, and Berlioz' Overture to "Benvenuto Cellini" made up the programme of the 23rd concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

There is no attempt at a programme, beyond only an emotional sequence of moods, in Mr. Converse's orchestral piece, which we consider one of the simplest and finest things he has done, "Hail and Farewell." One about to face a grave duty bids farewell to all he leaves behind him. There is a slow introduction which states a principal theme of a simple and noble character. This theme is freely developed, with subsidiary matter in an allegro. Then there is a dramatic climax, a harking back to the theme, and a conclusion that is solemn and strange.

It is possible that this piece is a little too long, and that the composer might beware of too much sameness of rhythmical accompaniment figures, but this fault, if it proves, with repeated hearings of the music, to exist, can be quickly remedied by the elimination of a few measures. What is important is the characteristic quality of the theme itself, its unassuming sentiment, its nobility of impulse, and the fine length of line that the music shows. The orchestration is simple, so is the harmony. The theme is not exotic in character, but is the expression of a manly thought, and the conclusion is dramatic as it is unassuming.

Mr. Converse conducted with an authority not often realized by those who take the stick in hand as seldom as he. The performance was impressive, because it was so truly of a piece, and because the conviction of the composer were so clearly reflected in what he achieved as author and interpreter.

The passionately dramatic music of Berlioz, under Dr. Muck's compelling hand, flamed like a holacaust! Miss Christie is in many respects the ideal pianist for the Beethoven G major concerto, today the most individual of all Beethoven's works in that form and the most intimate and romantic in its appeal. The last movement could have had more variety of color, and more humor.

From the Monitor
April 28, 1917.

MR. CONVERSE'S "AVE ATQUE VALE" TONE POEM HEARD

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Winifred Christie, Soloist —Twenty-third program, Symphony Hall, Boston, Mass., afternoon of April 27, 1917: Brahms, symphony No. 2, in D major, op. 73; Converse, "Ave atque Vale," tone poem (conducted by the composer); Beethoven, concerto in G major, for piano and orchestra, op. 58; Berlioz, overture to the opera, "Benvenuto Cellini."

For nearly 10 years Frederick S. Converse, the composer of the new tone poem, "Ave atque Vale," has been accepted by his community as a man thoroughly familiar with the mechanics of instrumentation and as a master craftsman generally at music writing. Ever since he produced his operas, "The Pipe of Desire" and "The Sacrifice," he has been entitled to stand among the foremost orchestral technicians. But able as he is at executing a task like the score of an opera or of a symphonic piece, he is a long way yet from proving himself an artist with liberated powers of expression, or even a designer with inventive knack. He has the disposition of a musical engineer, rather than that of a musical architect. What he builds has the firmness and solidity of things carved out of the solid rock, instead of the lightness and poise of articulated and membered structures.

It is not strange that a composer of this type should seek a Roman sentiment to develop into a tone poem. Or, supposing him first to have written his piece—a lament for men fallen in battle—and afterwards to have looked for a title, it is not strange that he found a formula of words from the columbaria of the Appian Way, which once served Catullus as a cadence for a threnody, to be exactly what he wanted. It is not strange, again, that after setting out to sing in an elegiac strain, he should keep up the song impressively and exaltedly; yes, and monotonously too. Furthermore, it is not strange that he should leave out of his stanzas all processional color.

The Brahms second symphony, which opened the program, was presented in a magnificently pliant style under Dr. Muck. On the other hand, in a rather stiff manner and with a distinctly harsh quality of tone the Berlioz overture was presented, which closed the concert. The G major piano concerto of Beethoven, with Miss Christie as soloist, was delicately performed, the men of the orchestra maintaining an unusually restrained and gracious attitude to the lightly scored text. The assisting artist gave an admirable study of the first third of the work and recorded a smooth and pleasing performance of the remaining two thirds. She could have caused nobody to regret that she was chosen to take the duties of soloist in place of the singer, Mme. Kurt.

The closing Symphony concerts of the season will be given on May 4 and 5. The program will be as follows:

Beethoven, symphony No. 4; Liszt, "Tasso," symphonic poem; Strauss, "Death and Transfiguration," tone poem; Wagner, prelude to "Meistersinger."

The manager of the concerts is sending notices to subscribers of their privilege to renew for next year the seats they have held this year.

The pop concerts, given in Symphony Hall by an orchestra of Boston Symphony men in the early summer weeks, will open the evening of May 7. Programs of light music will be presented every week-day night, the performances lasting from 8 until 11 o'clock.

From the Globe
April 22, 1917.

New Converse Tone Poem at Week's Symphony Concerts

Dr Muck will play at the Symphony concerts this week for the first time in Boston a new tone poem by Frederick S. Converse of this city. "Ave et que Vale." The poem is a war song, built upon the aspirations and meditations of a soldier who is at the front. It was played for the first time last January by the St Louis Symphony Orchestra, under Max Zach.

Mme Melanie Kurt, the dramatic soprano of the Metropolitan Opera House, will make her first appearance as soloist at these concerts. She will sing two familiar arias, "Abscheuliches, wo eilst du hin," from "Fidelio," and "Ocean, Thou Mighty Monster," from "Oberon." During the visit of the Metropolitan Opera Company in Boston in April a year ago, Mme Kurt took these roles at her first appearance in this city: Isolda, April 5; the Princess in "The Rosscavilier," April 20, and Kundry, April 21.

The program will be as follows: Brahms' second symphony, Bethoven aria; Mr Converse's tone poem; aria from "Oberon," Berlox' overture, "Benvenuto Cellini."

Last Cambridge Symphony

The final Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. The soloist will be Miss Claire Forbes, the young pianist who has won most favorable attention in Boston during the past year or so. Miss Forbes will play Tschaikowsky's concerto in B-flat minor. The program in its entirety comprises Goldmark's overture, "In the Spring"; Schubert's symphony in B minor, "Unfinished"; Tschaikowsky's concerto for pianoforte and orchestra in B-flat minor and Wagner's prelude to "The Mastersingers of Nuremberg."

CONCERTS NEXT WEEK

A Novel Tone-Poem by Mr. Converse—Mme. Kurt with the Symphony Orchestra—Choral Pieces from Mr. Townsend's Singers—Miscellaneous Recitals

FOR the final new piece of the season Dr. Muck and the Symphony Orchestra will play at the Symphony Concerts of Friday afternoon and Saturday evening next a new tone-poem, "Ave atque Vale," written by Mr. Converse and heard last January for the first times anywhere in St. Louis from Mr. Zach and his band. The music is designed for full modern orchestra and reflects the moods of devotion and the moods of regret against the background of warfare in a soldier about to give himself for his government—a topical tone-poem, so to say, and the first piece suggested by the war to be heard hereabouts. The other purely orchestral numbers of the programme are Brahms's songful and ingratiating second symphony, in D major and Berlioz's pictorial overture to his opera of "Benvenuto Cellini." To the concerts also will come the last "assisting artist" of the year—Mme. Kurt of the Metropolitan, who in opera, a year ago, has already proved in Boston the richness of her voice and the largeness of her style. She will sing two of the stock pieces of such sopranos of German training and experience—Leonora's monologue, "Abscheulicher!" from Beethoven's opera, "Fidelio," and the apostrophe to the ocean from Weber's opera, "Oberon."

In Sanders Theatre at Cambridge on Thursday evening next the Symphony Orchestra will end the current series of concerts at Harvard. For this eighth programme Dr. Muck has assembled Goldmark's overture of the spring, Schubert's Unfinished Symphony, Tchaikovski's concerto for piano in B-flat and the prelude to Wagner's opera, "Die Meistersinger." In the concerto, Miss Claire Forbes, the able young pianist, will play the solo part.

Friday afternoon, May 4, in Symphony Hall, the twenty-fourth and final afternoon concert of the Symphony Orchestra under Dr. Muck and unassisted. The programme traverses Beethoven's fourth symphony; Liszt's symphonic poem "Tasso," Strauss's tone-poem, "Death and Transfiguration"; and Wagner's prelude to his opera "Die Meistersinger."

Saturday evening, May 5, in Symphony Hall, the twenty-fourth and final evening concert of the Symphony Orchestra under Dr. Muck and unassisted, with the programme just noted.

measure after measure, thickly, bluntly; but hardly ever does the breath even of tonal life, much less of tonal passion or poetry animate it. No orchestra, no conductor, could glorify such commonplace. In solemn platitude went the beginning; in racing platitude went the end; and in variously paced and variously patterned platitude went all the rest between.

No wonder Brahms's variations seemed in contrast to smile with a new freshness, fancy, beauty as conductor and orchestra now plied their distinctions of tone, felicities of euphony, grace of musical line, charm of accent and glamor of tint upon music that was no bald and turgid prose. The songful theme out of Haydn vested in the shadowy color that Brahms could search out of his wind choir wooed the ear to the invention he was about to exercise upon it. The variations rans their course not in abstruse calculation or displayful scholarship, but with a seeming ease of fancy that hid more than one feat of resource and imagination achieved out of a fecundity not too usual even with a Brahms enkindled. And a smiling Brahms to boot that would have most of his exercises upon Haydn's theme as ingratiating as maybe is the Divertimento from which he took it. In the sheer loveliness upon ear and fancy of the final variations, in the light and happy energy of the end, recollection of Noren and his symphony vanished. Often Dr. Muck has summoned the graver beauty, the larger power of Brahms. Yesterday he evoked the charm that may also upspring from his music. H. T. P.

[114]

From the Transcript April 21, 1917.

THE SYMPHONY CONCERT

FROM NOREN'S COMMONPLACE TO BRAHMS' CHARM

Programme of Contrasts That Began with a Sterile and Lifeless Symphony by a Rediscovered Composer, and That Ended with the Smiling Variations After Haydn Played to Perfection

TWO pieces filled the Symphony Concert of yesterday afternoon—Noren's "symphony for modern orchestra," with "Vita" or "Life" for sub-title, played for the first time on this side of the Atlantic and Brahms's Variations on a Theme by Haydn familiar through the repetitions of thirty years. The symphony was the music of a living composer who has failed thus far to sustain the reputation that he first won ten years ago. The variations were the music of a composer already classic and of such of that music as time mellows and deepens to those who play it, upon those who hear it. The symphony continued through at least sixty minutes; the variations through less than thirty. The composer of the symphony multiplied the chosen instruments; the composer of the variations wrote for a relatively sparse assemblage of them. The symphony was devoid of any sort of invention outside occasional ingenuities with harmonies and timbres; the variations teemed with fruitful tonal ideas, happy tonal fancies, frequent felicities of handling. In the symphony was neither poetry nor passion—only will and labor. Out of the variations smiled rich creative impulse and blossoming imagination. And so forth with comparisons "all to the good" of the variations, "all to the bad" of the symphony.

In only two respects were the two music akin. Each according to its kind was played to the utmost of the ability of orchestra and conductor and each was warmly applauded by the audience. A week ago those same hearers warmed to the diverse beauty, the fineness of imagination, the subtleties of expression, the glamor of mood, atmosphere, picture in Debussy's three "Images." Yesterday they lavished even heartier plaudits upon the crass sterilities of Noren's symphony. There is a catholicity of mind and sensation that responds to music of widely divergent substance, style, suggestion, so long as each species is eloquent of kind—the catholicity that hears Strauss, for example, as candidly as it hears Franck. There ought also to be a discrimination of mind and sensation that will differentiate music of pretentious commonplace from music of individual imagination. Yesterday, to judge by the plaudits that twice recalled the conductor and brought the orchestra to its feet at the end of Noren's symphony, that faculty, often in pleasurable evidence in Symphony Hall, had for the time gone a-wool-gathering. But perhaps, as the cynics of the intermission remarked, the applause rewarded the performance—and duty done.

It is a vain thing to speculate upon the why and wherefore of the inclusion of Noren's symphony in the scheme of the concerts— as vain as it is to try to account for the faintly remembered piece, no more deserving from American, Parisian, Russian or German hands. Perhaps Dr. Muck would ease his mind of some fancied obligation toward a symphony that has lain three years and more upon the shelves of the library and so doing inform his hearers of the mediocrity that besets many a German follower of Strauss and Mahler. Perhaps recollection of the piece that first gave Noren standing in symphony concerts at home and abroad—the well invented, imaginatively treated and sometimes shrewdly pointed variations of the "Kaleidoscope" of 1907—still glamored the composer's name, if not his music. Or perhaps, the symphony "read" better even to Dr. Muck's practised eye and mind than in rehearsal it "sounded" upon his ear or in performance upon the ears of his hearers. And perhaps, finally, and by no means unplausibly, he may have thought as well of it as did by all outward tokens most of them. Fortunately or unfortunately even the omniscience of the programme-book may not discover the motives of a conductor in his choice of novel music and surely it is not obligated to set them down. What, for example, if upon a day it should disclose that a conductor being human, had acted from not easily explainable impulse?

The fact remains that Noren's symphony was played after as assiduous rehearsal as though it were a masterpiece. Group by group, choir by choir, or in full numbers assembled Dr. Muck schooled the orchestra in a music that multiplies difficulties, intricacies and seemingly merely wilful exactions to no purpose of definition, suggestion or projection. Between the acumen, coördination and zeal of the conductor and the individual and collective abilities of the men, the symphony was probably more eloquently played than it ever was in a short round of German concert-halls in 1912, and there is not a reasonable doubt that it was heard yesterday in characteristic voice and full stature. So heard the design stood plain—a hackneyed plan, almost, among the German and the Russian makers of symphonies and tone-poems in our day. Call the symphony "Life"—a meditation, as Noren explains "half-contemplative and half-impassioned" upon the moods and the impulses of men. Set to a first movement now grave and now restless of voice with the contrasting motives developed into conflict. Proceed with a second movement of disordered course and color, of discordant interval and bizarre harmonies, as of haunting, troubling, fantastic phantoms. "Doubt" Noren chooses to call this division of his symphony. Pass to a third movement of alternately wistful or broken song—the memories of youth as maturity harks back to them. Then, for the finale, switch to the composer's scheme. Then, for the finale, switch keen-rhythmed, clamant, what better serves than "The Joy of Living?" A workable scheme by a score of proofs: Tchaikovski, for example, more than once used it with effect; a scheme that invites music and provides tonal contrast, that gives room for the breadth, strength, energy, opulence, harmonic and instrumental resource of the composing generation patterning itself after Strauss and Mahler; a design that suits sentimental Teutonic exaltation, expansion, introspection. As the variations of old suggested, Noren does not lack circumspection, even shrewdness.

Then and there, however, Noren stops. The motives from which he would have his music spring succeed each other, whatever his intent and implication in them, without significance or individuality, without stimulus to the ear, or power upon the imagination. Invention and impetus, mood and feeling are equally lacking in them. They become the commonplaces of music laid flat upon those that hear. Noren sets them in conflict or consonance; he amplifies or attenuates them and again the outcome is barren. He enriches his music from a full palette of timbres and harmonies; he keeps it moving in sonorous masses or makes rents therein with sharp discords; he breaks rhythms or intricately crosses them; he tosses phrases about and about; he plies many a trick of the modern German composer's trade; he is tireless in iteration. Yet again neither emotion nor illusion rises from his symphony. Like the motives that are the germs of the music, it all lies flat. There is the willed mood, the labelled and labored suggestion of each movement, but almost never may Noren catch his hearers within it or bear forward his design as by spontaneous impulsion. By taking thought in toil has he set down measure after measure, thickly, bluntly; but hardly ever does the breath even of tonal life, much less of tonal passion or poetry animate it. No orchestra, no conductor, could glorify such commonplace. In solemn platitude went the beginning; in racing platitude went the end; and in variously paced and variously patterned platitude went all the rest between.

No wonder Brahms's variations seemed in contrast to smile with a new freshness, fancy, beauty as conductor and orchestra now plied their distinctions of tone, felicities of euphony, grace of musical line, charm of accent and glamor of tint upon music that was no bald and turgid prose. The songful theme out of Haydn vested in the shadowy color that Brahms could search out of his wind choir wooed the ear to the invention he was about to exercise upon it. The variations rans their course not in abstruse calculation or displayful scholarship, but with a seeming ease of fancy that hid more than one feat of resource and imagination achieved out of a fecundity not too usual even with a Brahms enkindled. And a smiling Brahms to boot that would have most of his exercises upon Haydn's theme as ingratiating as maybe is the Divertimento from which he took it. In the sheer loveliness upon ear and fancy of the final variations, in the light and happy energy of the end, recollection of Noren and his symphony vanished. Often Dr. Muck has summoned the graver beauty, the larger power of Brahms. Yesterday he evoked the charm that may also upspring from his music. H. T. P.

CONCERTS NEXT WEEK

A Novel Tone-Poem by Mr. Converse—Mme. Kurt with the Symphony Orchestra—Choral Pieces from Mr. Townsend's Singers—Miscellaneous Recitals

FOR the final new piece of the season Dr. Muck and the Symphony Orchestra will play at the Symphony Concerts of Friday afternoon and Saturday evening next a new tone-poem, "Ave atque Vale," written by Mr. Converse and heard last January for the first times anywhere in St. Louis from Mr. Zach and his band. The music is designed for full modern orchestra and reflects the moods of devotion and the moods of regret against the background of warfare in a soldier about to give himself for his government—a topical tone-poem, so to say, and the first piece suggested by the war to be heard hereabouts. The other purely orchestral numbers of the programme are Brahms's songful and ingratiating second symphony, in D major and Berlioz's pictorial overture to his opera of "Benvenuto Cellini." To the concerts also will come the last "assisting artist" of the year—Mme. Kurt of the Metropolitan, who in opera, a year ago, has already proved in Boston the richness of her voice and the largeness of her style. She will sing two of the stock pieces of such sopranos of German training and experience—Leonora's monologue, "Abscheulicher!" from Beethoven's opera, "Fidelio," and the apostrophe to the ocean from Weber's opera, "Oberon."

In Sanders Theatre at Cambridge on Thursday evening next the Symphony Orchestra will end the current series of concerts at Harvard. For this eighth programme Dr. Muck has assembled Goldmark's overture of the spring, Schubert's Unfinished Symphony, Tchaikovski's concerto for piano in B-flat and the prelude to Wagner's opera, "Die Meistersinger." In the concerto, Miss Claire Forbes, the able young pianist, will play the solo part.

Friday afternoon, May 4, in Symphony Hall, the twenty-fourth and final afternoon concert of the Symphony Orchestra under Dr. Muck and unassisted. The programme traverses Beethoven's fourth symphony; Liszt's symphonic poem "Tasso," Strauss's tone-poem, "Death and Transfiguration"; and Wagner's prelude to his opera "Die Meistersinger."

Saturday evening, May 5, in Symphony Hall, the twenty-fourth and final evening concert of the Symphony Orchestra under Dr. Muck and unassisted, with the programme just noted.

From the Globe April 22, 1917.

New Converse Tone Poem at Week's Symphony Concerts

Dr Muck will play at the Symphony concerts this week for the first time in Boston a new tone poem by Frederick S. Converse of this city. "Ave et que Vale." The poem is a war song, built upon the aspirations and meditations of a soldier who is at the front. It was played for the first time last January by the St Louis Symphony Orchestra, under Max Zach.

Mme Melanie Kurt, the dramatic soprano of the Metropolitan Opera House, will make her first appearance as soloist at these concerts. She will sing two familiar arias, "Abscheuliches, wo eilst du hin," from "Fidelio," and "Ocean, Thou Mighty Monster," from "Oberon." During the visit of the Metropolitan Opera Company in Boston in April a year ago, Mme Kurt took these roles at her first appearance in this city: Isolda, April 5; the Princess in "The Rosscavilier," April 20, and Kundry, April 21.

The program will be as follows: Brahms' second symphony, Bethoven aria; Mr Converse's tone poem; aria from "Oberon," Berloz' overture, "Benvenuto Cellini."

Last Cambridge Symphony

The final Symphony concert in Cambridge will be given in Sanders Theatre next Thursday evening at 8 o'clock. The soloist will be Miss Claire Forbes, the young pianist who has won most favorable attention in Boston during the past year or so. Miss Forbes will play Tschaikowsky's concerto in B-flat minor. The program in its entirety comprises Goldmark's overture, "In the Spring"; Schubert's symphony in B minor, "Unfinished"; Tschaikowsky's concerto for pianoforte and orchestra in B-flat minor and Wagner's prelude to "The Mastersingers of Nuremberg."

From the Monitor April 28, 1917.

MR. CONVERSE'S "AVE ATQUE VALE" TONE POEM HEARD

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Winifred Christie, Soloist —Twenty-third program, Symphony Hall, Boston, Mass., afternoon of April 27, 1917: Brahms, symphony No. 2, in D major, op. 73; Converse, "Ave atque Vale," tone poem (conducted by the composer); Beethoven, concerto in G major, for piano and orchestra, op. 58; Berlioz, overture to the opera, "Benvenuto Cellini."

For nearly 10 years Frederick S. Converse, the composer of the new tone poem, "Ave atque Vale," has been accepted by his community as a man thoroughly familiar with the mechanics of instrumentation and as a master craftsman generally at music writing. Ever since he produced his operas, "The Pipe of Desire" and "The Sacrifice," he has been entitled to stand among the foremost orchestral technicians. But able as he is at executing a task like the score of an opera or of a symphonic piece, he is a long way yet from proving himself an artist with liberated powers of expression, or even a designer with inventive knack. He has the disposition of a musical engineer, rather than that of a musical architect. What he builds has the firmness and solidity of things carved out of the solid rock, instead of the lightness and poise of articulated and membered structures.

It is not strange that a composer of this type should seek a Roman sentiment to develop into a tone poem. Or, supposing him first to have written his piece—a lament for men fallen in battle—and afterwards to have looked for a title, it is not strange that he found a formula of words from the columbaria of the Appian Way, which once served Catullus as a cadence for a threnody, to be exactly what he wanted. It is not strange, again, that after setting out to sing in an elegiac strain, he should keep up the song impressively and exaltedly; yes, and monotonously too. Furthermore, it is not strange that he should leave out of his stanzas all processional color.

The Brahms second symphony, which opened the program, was presented in a magnificently pliant style under Dr. Muck. On the other hand, in a rather stiff manner and with a distinctly harsh quality of tone the Berlioz overture was presented, which closed the concert. The G major piano concerto of Beethoven, with Miss Christie as soloist, was delicately performed, the men of the orchestra maintaining an unusually restrained and gracious attitude to the lightly scored text. The assisting artist gave an admirable study of the first third of the work and recorded a smooth and pleasing performance of the remaining two thirds. She could have caused nobody to regret that she was chosen to take the duties of soloist in place of the singer, Mme. Kurt.

The closing Symphony concerts of the season will be given on May 4 and 5. The program will be as follows:

Beethoven, symphony No. 4; Liszt, "Tasso," symphonic poem; Strauss, "Death and Transfiguration," tone poem; Wagner, prelude to "Meistersinger."

The manager of the concerts is sending notices to subscribers of their privilege to renew for next year the seats they have held this year.

The pop concerts, given in Symphony Hall by an orchestra of Boston Symphony men in the early summer weeks, will open the evening of May 7. Programs of light music will be presented every week-day night, the performances lasting from 8 until 11 o'clock.

From the Traveler April 28, 1917

Final Programme For Symphony Season

Feature Number Liszt Symphonic Poem "Tasso" Which Dr. Muck Will Conduct Here for the First Time.

By FRANK BERTWALL.

The coming week with its final concerts for the season of the Boston Symphony Orchestra practically marks the farewell of public concerts and recitals until fall. The void will be filled for two months at least by the annual season of Pop concerts, which begin May 7.

All and all the year has been a successful one. True Boston has had but a minimum in the way of operatic offering but has promise of more next year with the assured coming of the Chicago Opera Company and a possible visit by the Metropolitan forces.

As usual the Symphony concerts have been the feature. In view of the war handicap Dr. Muck has been successful in arranging his programs. One might take exception to some of his selections from the works of American composers. The Sunday afternoon concerts in Symphony hall have broken all records for popularity. Thanks to the war Boston has enjoyed exceptional opportunities for hearing the world's best musical talent in concerts and recitals, notably in the Jordan Hall engagements. The passing the Kneisel Quartet is to be regretted but we still have the peerless Mlonzaleys, not to mention others.

Final Symphony Concerts.

For the final Symphony concerts, next week Friday afternoon and Saturday evening, Dr. Muck offers the following program: Beethoven, fourth symphony; Liszt, symphonic poem, "Tasso"; Richard Strauss, tone poem, "Death and Transfiguration," and the prelude to "Die Meistersinger." The Liszt selection will be given by Dr. Muck for the first time at these concerts.

From the Post April 28, 1917.

SYMPHONY LED BY CONVERSE

Composer Conducts New Orchestral Work

BY OLIN DOWNES

Brahms Second Symphony, a new orchestral piece by F. S. Converse, "Ave atque Vale," conducted by the composer; Beethoven's G major piano concerto, played by Miss Winifred Christie, and Berlioz' Overture to "Benvenuto Cellini" made up the programme of the 23rd concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall.

There is no attempt at a programme, beyond only an emotional sequence of moods, in Mr. Converse's orchestral piece, which we consider one of the simplest and finest things he has done, "Hail and Farewell." One about to face a grave duty bids farewell to all he leaves behind him. There is a slow introduction which states a principal theme of a simple and noble character. This theme is freely developed, with subsidiary matter in an allegro. Then there is a dramatic climax, a harking back to the theme, and a conclusion that is solemn and strange.

It is possible that this piece is a little too long, and that the composer might beware of too much sameness of rhythmical accompaniment figures, but this fault, if it proves, with repeated hearings of the music, to exist, can be quickly remedied by the elimination of a few measures. What is important is the characteristic quality of the theme itself, its unassuming sentiment, its nobility of impulse, and the fine length of line that the music shows. The orchestration is simple, so is the harmony. The theme is not exotic in character, but is the expression of a manly thought, and the conclusion is dramatic as it is unassuming.

Mr. Converse conducted with an authority not often realized by those who take the stick in hand as seldom as he. The performance was impressive, because it was so truly of a piece, and because the conviction of the composer were so clearly reflected in what he achieved as author and interpreter.

The passionately dramatic music of Berlioz, under Dr. Muck's compelling hand, flamed like a holacaust! Miss Christie is in many respects the ideal pianist for the Beethoven G major concerto, today the most individual of all Beethoven's works in that form and the most intimate and romantic in its appeal. The last movement could have had more variety of color, and more humor.

From the Record April 26, 1917.

LAST SYMPHONY IN SANDERS THEATRE

The final Cmabridge concert of the year by the Boston Symphony Orchestra will be given in Sanders Theatre this evening at 8 o'clock. The soloist will be Miss Claire Forbes, who will play Tschaikowsky's concerto in B-flat minor. The program will include works by Wagner, Goldmark and Schubert.

From the Herald April 28, 1917.

SYMPHONY'S 23D CONCERT

Interesting Program Conducted by Dr. Muck—Brahms Work Performed.

PIANIST GIVES PLEASURE

By PHILIP HALE.

The 23d concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 2, D major; Converse, Tone Poem, "Ave Atque Vale" (first time here); Beethoven, Concerto in G major, No. 4, for piano (Miss Winifred Christie, pianist); Berlioz, overture to "Benvenuto Cellini."

The concert was an interesting one. Dr. Muck and the orchestra gave a singularly impressive performance of Brahms's Symphony. One of the most brilliant of overtures was the final number.

Mr. Converse's tone poem, composed in the summer of 1916, was performed for the first time last January in St. Louis by the St. Louis Symphony Orchestra. It was not his intention to compose "program music," nor had he any poem in mind, not even the pathetic verses of Catullus, in which the poet bade eternal farewell to his brother in imperishable lines. It was the composer's intention to express subjectively "the feelings of one who bids farewell at the call of duty to all that is infinitely loved and cherished." The music is in free form. There is an introduction with a plaintive theme of Celtic character. This introduction, largely developed, is used as the concluding episode. The main body of the composition is an Allegro containing various episodes, now tender, now stern, now passionate.

The introduction has marked character, in musical material, and in orchestral expression. It serves admirably for an imposing close. A particularly striking episode in the Allegro is the one for oboe solo with a sighing accompaniment. As a whole the composition, while it shows Mr. Converse's facility and his knowledge of orchestral resources, does not seem to us as firmly knit and definite as certain other pieces by him for orchestra. There is too much repetition of phrases and passages; repetition without varying effect. Climaxes are too long delayed; there are disturbing pauses in the flow of musical thought. Mr. Converse, who conducted, was recalled several times.

Mme. Kurt telegraphed on Thursday that she was unable to sing on account of hoarseness. Miss Christie was substituted at very short notice. She had fortunately played the concerto of Beethoven with the orchestra at Hartford, Ct., this season, and played it with uncommon success. In Boston she was already and most favorably known by her recitals. We have seldom, if ever, heard a more musical, beautiful, poetic interpretation of this concerto than that of Miss Christie's yesterday. Saying this, we are not unmindful of the greatest pianists who have played the concerto here and elsewhere. Miss Christie's performance was especially remarkable for its exquisite proportion, its intimate relationship with the orchestra. There was the finest phrasing, a charming quality of tone, sure, but not ostentatious technic, brilliance when the music demanded it, above all poetic comprehension, grasp, expression. As a player in recitals Miss Christie is one of [illegible] few pianists visiting us that give [illegible]ved pleasure. Now she has shown [illegible]her rare ability as a player with [illegible]rchestra.

[illegible] concert will be repeated this [illegible]g. The program of the last con[illegible] of the season, May 5, [illegible] follows: Beethoven, Symphony No. [illegible]iszt, Tasso, Lamento e Trionfo; [illegible]ss "Death and Transfiguration"; [illegible]er, Prelude to "The Mastersingers [illegible]remberg."

[114]

From the
Transcript
April 27,1917.

MUSIC AND MUSICIANS

EXTRA PIECES AND THE SUNDAY CONCERTS

The Need of the Same Agreement There as Prevails at Similar Weekday Entertainment—A Harvard Wreath for Dr. Muck—The End of the Operatic Year—And Now a New Counterpoint—Items, Information and Opinions

FOR the most part the eminent singers, pianists and violinists who undertook concerts of their own in Boston on week-days through the season now ending played no extra pieces until they had finished the appointed programme. Their audiences anticipated, indeed demanded, such additional numbers; but usually there was tacit agreement between auditorium and stage that they should be reserved to the end of the concert. Then, those that craved them could take their fill; while other listeners could depart, having heard the music for which they had come in the order in which the singer or virtuoso chose to set it forth, without distraction along the way and within the time that it would normally fill. Those that had engagements to keep lost none of the concert because of an unforeseen lengthening of the programme. The singer, the pianist, the violinist gave unity and contrast to pieces and performance according to his sense of such things; while those to whom no concert is complete until it is swelled by "extras" were not deprived of their perverse pleasure. If there must be "additional numbers" at concerts, so may they be sung or played with injustice to none—except possibly the tired artist—and seemingly with satisfaction to all concerned.

Now, if these conditions are possible, acceptable, commendable in Jordan Hall on week-days, why should they not also prevail in Symphony Hall on Sunday afternoons, when the usual series of concerts there begins again next autumn? Frequenters of them have written more than once to this department in the current season, complaining that they have missed this or that number toward the end of the programme because extra pieces lengthened it beyond the time they could give to the concert. Forced into such additions to the appointed list, the singer, the pianist, the violinist, has been the victim of the duel between his own reluctance and the insistence of a part of the audience upon more and "right now"—a duel unseemly in itself and distasteful to the other part of the assembly content to have the concert take undisturbed course. Yielding, he sees his carefully devised programme go awry while he himself is fatigued beyond the necessities of the occasion before he reaches the end. Then, indeed, the insatiable may multiply their demands but until then, by the courteous exercise of a little managerial persuasion, they might be schooled to reserve them. Suppose, for example, a line or two on the programmes next autumn limited extra numbers to the end of the concert, it a single artist were undertaking it, or to the final appearance of the several artists who might be sharing the day. It is not likely that the public would long resent such a mild regulation, since American audiences are complaisant, since in the end even the gluttons would have their fill and since such a distribution of appointed and additional numbers would be a "square deal" to all concerned. So stimulated, the same tacit agreement over "extras" that has long obtained in other "serious" concerts in Boston might also obtain in the one exception to present rule and custom—those on Sundays at Symphony Hall. The manifold public that frequents them can hardly be so different from the rest or so "sot in its ways" as to lessen under such a reasonable amenity. Even if it were, the experiment would not be the less worth the trying.

Dr. Muck and Miss Forbes

Much applause and a wreath as tribute from the Harvard and Radcliffe Glee clubs greeted Dr. Muck at the final concert of the season by the Symphony Orchestra at Cambridge last evening. It was a typical spring programme, with light and exuberant music. From Goldmark, for beginning came the overture, "In the Spring," holding charm of melody and pastoral suggestion in spite of convention of form and outdated style. Then the "Unfinished" Symphony of Schubert, which remains everlastingly fresh, graceful and spontaneous when the conductor and his orchestra jealously and devotedly keep it so through endless repetitions. It is truly music of spring and youth, the more so for its delicate wistfulness, and the succeeding Prelude to "Die Meistersinger" is as youthful, with its intensified gayety and splendor. It progresses bravely and brightly, never lingering under Dr. Muck's hand, but moving in a huge glittering mass—never too ponderous either, rich and intricate in detail, but with the combined themes simplifying and enforcing rather than obscuring each other. A glorious close for a season with its uplifting and exultant final flourish, and it is to close the Boston season also, as it has closed others before. All three of these numbers are of the sort that lapse easily into the indifference of routine, but Dr. Muck always gives his keenest energy and care to perfection and life with them.

But, final concert or other, a Cambridge audience, it seems, would never be completely satisfied without its soloist, and hence Miss Claire Forbes with Tchaikovski's first concerto. It was music not in keeping with the rest: artificial, contrived, and barren of inspiration in comparison with what went before and after, but also, it was not the conductor's choice—a concerto which no orchestra or even pianist could keep from wearing and fraying at the edges with time. It is not entirely clap-trap; the first and last movements have their rhythmic energy and brilliant vigor, where a pianist may gratefully expend any superabundant vitality needing release. The themes, ornaments and general attractions are obvious enough throughout. But for all that, the pianistic usages are from first to last no more than derived and incorporated, more or less successfully; certain parts are loosely hitched together, and the slow movement is unmistakably a reflection of more memorable ones by the same composer more eloquently conceived and expressed. Miss Forbes is by precedent and by her performance last evening a true musician in thoroughness of method, skill, motive, energy and enthusiasm, and sense of fitness and proportion. A young pianist of her sex, with an exacting conductor looming above her and an orchestra all around, not to mention the virile music before her, requiring a great deal more than her feminine grace and utmost output of muscle can give it, may well be anxious over her heaped-up responsibilities. Miss Forbes met them desperately—and efficiently. She maintained a strict precision with the best of Dr. Muck, let the pulse and progress of the music bear her along and stimulate her best strength in the flinging-out of chords, and her fullest emotional feeling in the melodic and solo parts. The result was successful and highly pleasing, in spite of the under-emphasis of pianistic tone. Yet the best of Miss Forbes's musical nature and abilities are to be found in the more quiet and thoughtful part of her art; the part that puts fine impulse above brilliant and showy execution.

Here in Boston

Musical America—of course "from a reliable source"—caps the climax in the issue of today of grotesque war-time rumor about the Symphony Orchestra. It has learned that a certain Mr. Higginson of Boston was the founder and has been for many years the chief supporter of the band; that by some malign influences not otherwise specified, a German conductor—one Karl Muck—has been foisted upon it much to his indignation—and that accordingly, he intends to withdraw from its affairs until a conductor and a "personnel" have been chosen that more accords with his sympathies in the war. Even in a "journal of music," it is doubtful whether egregious nonsense ever departed quite so far from the fact known these thirty years—that Mr. Higginson himself chooses the conductor of the orchestra and signs the contracts with him and with the players. It is easy to believe sometimes that various writers about music in New York and Philadelphia are so besotted with jealousy of the Boston Orchestra as to lose all sense of fact and reason.

The "assisting artists" for the Symphony Concerts for next season will be announced in the course of the spring, instead of in the autumn, according to the new custom that began last year with the sale of tickets by continuing subscription instead of the annual auction.

The Unexpected at the Symphony Concerts

(Photograph by Stern of New York)

Winifred Christie, Pianist

From the
Transcript
April 28,1917.

THE SYMPHONY CONCERT

A RARE AFTERNOON OF ROMANTIC MUSIC

From Brahms's Symphony That Most Gains Such Voice Through Beethoven's Concerto of Like Speech to a Flamboyant Overture of Berlioz—For Interlude Mr. Converse's New Tone-Poem and for Surprise Miss Christie

ROMANTIC music played with the fervor intrinsic in it and the glamor upspringing from it filled the Symphony Concert of yesterday afternoon. One of the appointed pieces, Berlioz's overture to his opera of "Benvenuto Cellini," is almost hackneyed; another, Brahms's second symphony, is familiar by biennial repetition; yet both in the performance of Friday sounded with the strangeness that, joined to beauty, yields romantic impression. Perhaps, indeed, the touchstone of the warmer-minded, freer-spoken, less-mannered Brahms—the Brahms of the first two symphonies, of "A German Requiem" and the "Song of Destiny"—is to treat him as a romantic composer, continuing in his own fashion the line of Beeethoven (when so speaking), Schubert, Schumann, even Mendelsschn. As Brahms's music first became known in his own Germany and to the West thereof, the pedants and the pundits took unfair possession of it. Behold, they said, the loyal continuator of the orthodox tradition, the master of form and development, the reflective, the abstruse composer content to write music for its own sake and not for the expression of this, that or the other sensation "foreign" to it. To them it mattered little that the orthodox tradition was no such dry and wizened thing as they imagined it since their minds dwelt less upon the masters in whom it bloomed than upon the dry-as-dusts, who grubbed imitatively about it. Still less cared they that the music of Brahms which they most exalted was the music in which the ear of average intelligence and sensibility could discover least interest, imagination, beauty or power. Rather, by their choice, did they prove their superiority—and incidentally his—to the common view. As usual such assertion and presumption prevailed for the time—and the dryer Brahms could be made to sound in the concert-hall the better. Reduced to lifelessness, made "reflective" and "recondite," he emerged as the perfect formalist, the ideal classicist of this Brahmin notion.

Admittedly, Brahms could write in this wise. There is enough and to spare of this voice and manner in his third and fourth symphonies and still more in not a little of his chamber music. But if he was willing and pre-disposed heir to this warped and clouded orthodoxy—think back to the brightness of Mozart and Haydn, who truly practised the true faith!—he was heir also to the romantic temper and achievement of the composers that immediately preceded him and not without inclination toward their way of tonal speech their faculty of tonal imagination. Hearing their voice, but speaking in his own accents, continuing their matter and seeking the illusion they evoked but by individual impulse, imagination, procedure, he wrote his first two symphonies, the choral pieces already specified, not a few of his songs. His means were the age-old means to such expressive ends—pliant rhythm to keep the music in changeful motion and insistent propulsive power; warm melody to maintain it in varied voice of moody or passionate song; and imaginative and apt harmonic and instrumental dress to give it background and color.

Recall the ardor of melody as mood modulates into mood, the diverse energy of rhythm, sure and spontaneous, the richness of progression, the light and shade of the instrumental voices through the first movement of the symphony in D major as Dr. Muck and the orchestra played it yesterday—and what romantic impulsion bore it forward, what glow of feeling and voice rose from it. Not architecture, but ardor fashioned the music. Recall again the succeeding slow movement with motive expanding slowly and deeply into song and then led from guise to guise as intensified mood played upon it—the romantic voice of Brahms when it is most characteristic since the reflection within, as the music passes from key to key and rhythm to rhythm, seems but the prompting of the imagination without. The scherzo, as it was played yesterday, Brahms writes with actual glee over his racing figures, his lightly snapping modulations—fancy free, fancy on the instant finding the means, fancy whipped by the pleasure of its play. Childish some of the pedants like to call this scherzo. Child-like in freshness and grace of fancy they might better have called it. Then in the finale Brahms returns to the large voice of ardent song, the exhaustless vigor and variety of rhythm, the spontaneous expansion of mood, the golden tonal background, but now bright oftener than dusky, of the allegro of the beginning. Beauty, strangeness, wonder, transporting power—four sensations from romantic music—abide perennially in it. Long, indeed, they abode there and in the whole symphony mute and obscure because there was none—such was the force of "the tradition" and the power of the pundits—to release them. In our day Mr. Nikisch, Mr. Weingartner, Dr. Muck have done the deed because they dared to listen to the voice of the music unclouded, to fashion it as it stirred their imagination, as it asked their skill. When the historians come to reckon the musical achievements of our time, not the least will be the rescue and the revealing of the Brahms who was and remains romantic.

Beside this Brahms—as the new ordering of the programme went after illness had disabled Mme. Kurt and cut away her two airs—was Beethoven, romantic too and in a concerto a century old. He could write the concerto that is almost an austere and grandiose symphonic piece for orchestra with pianoforte, like "The Emperor," when Mr. Paderewski or Mr. Hofmann or Mr. Busoni plays it. He could write the concerto that charms out of the fancy and the suppleness with which he manipulates into beauty the voice of the music and the voice of the displayed instrument as in the over-played concerto for violin. He could write also, as in this concerto in G major for pianoforte, the music of romantic invention, imagination, glamor that hid—yet glorified—the means in the illusion they wrought. Again the touchstone holds; for, as Miss Christie, Dr. Muck and the orchestra played the piece yesterday it sounded in beauty, strangeness, wonder, transporting power. Brief as is the intermediate andante, romantic imagination and glamor flower in it, when the pensive and plaintive song of the piano persists against the rude interventions of the orchestra, cajoles, subdues them to smile, as it were, out of triumph as it darts into the thick-coming tonal fancies of the finale. And there again the rhythm that renews itself in change; the melody that rises brighter and more vibrant. Even the first movement, in spite of its condescensions to orthodox form and procedure bears the romantic impress. The beginning for the pianoforte alone, still has savor of romantic daring—the teeming fancy that will not be stayed for formal introduction, that will have its tonal word, imagery, illusion, on the instant. The displayful passages for the piano gleam out of the music in light rhapsody upon the motives that suggest them. The rhythm that brings motion and life, the melody that sings mood, the background that is mirror-like against them only beat or warm or glow the more for the two-fold medium that bears them.

This romantic impression and illusion penetrated the more deeply on Friday for Miss Christie's playing of the piano part. Her tone was pellucid, iridescent, crystalline, yet without a trace of metallic glint; her phrases melted edgeless and transparent into the flow of melody that she animated with light and elastic rhythm; her ornament seemed as the flowering of fancy out of the touch that wrought it; her euphonies with the orchestra were as the momentary suffusion of the two voices in a single beauty; not only did she give the music a strange new loveliness, but she so glamored also into romantic speech the comparatively prosaic voice of the piano. She glorified and transmuted her instrument into a means of song, she enriched out of herself the mood and speech of Beethoven romantic. She wrapped her hearers in the illusion of the music—and pianist.

Even Mr. Converse's new tone-poem, written only last summer and led by the composer himself above an orchestra that generously returned his obvious trust in it, had grave romantic voice. "Ave atque Vale," he entitles it; and it is music of the masculine emotion that stirs loyally, intensely to self-sacrifice and yet knows the longing for the old, dear, familiar things that forever, perhaps, it surrenders—a music of isolated and abstracted mood, without background except as the vague din of struggle stirs behind these self-communings. In large progressions, sombre color, music that dreams and visions out of haunting memories, summons the soliloquy. It rises from them into high resolution and quiet exaltation; again they return in harmonic veils as loved phantoms; again the mood and the motives of fortitude and austere devotion; measures that speak nobly of the soul, measures that consecrate as they mourn the sacrifice. This inner content as it seems, Mr. Con-

[115]

e would impart by a grave loftiness of al speech. His music moves in long lodic lines, in large phrases, to deep-set rhythms, against dark backgrounds, in a ber, willed and not unfitting monotony of olor; in austere climax that reticence deepens. The working means are the means of counterpoint and plastic development, the play of tonal strand and rhythmic figure rather than of harmonies and timbres.

As Mr. Converse is grave in the designing of his tone-poem so he is austere to economy in the use of his means. Never once will he exceed out of the reticences of a deep masculine feeling correspondingly expressed. So setting himself within the limitations of his matter and his method, he cannot escape a measure of monotony in his music alike of mood and procedure. Moreover, his just reticence hardly summons sometimes the emotions that prompt his soliloquy—and even to the sympathetic ear the tone-poem becomes inarticulate and dun. As it seems to the cursory hearer, a yet deeper concentration might avoid repetition; while, again, a warmer expansion might quicken answering emotions. Yet as it is, "Ave atque Vale" embodies moods of men in a masculine musical speech that by its mingled reticence and exaltation has quality rare in the music of American composers. In a sense mood, matter, method are universal. Yet, as with some of Mr. Chadwick's music, the listener feels that only an American would so imagine and so write.

Finally, that the romantic vein of the concert, might round full circle, the flamboyance and the grandiloquence of Berlioz's overture to the opera, "Benvenuto Cellini" that mocked by dryness and dulness the two flaming preludes with which he graced it. He fought for time and leisure in which to write his overture; yet as it sounds he might have flung it off in a single Heat. His fervid vision of a manifold Rome of renaissance romance flames through the music—fete and fighting, cardinals stately, artist-adventurers amorous or mocking, fine frenzies of play, fine frenzies of passion and tumult almost always. Equally across the music glows his passion for rhythmic energy, for melodic intensity, for the flare and the force of tonal color. No wonder the overture abides the years, changeless as romance itself. Not even Lizst of the Venice of "Tasso" has matched it. H. T. P.

CONCERTS NEXT WEEK

Dr. Muck's Final Programme for the Year —The Cecilia in "The Damnation of Faust"—Mme. Galli-Curci Again—Other Singers and Various Choral Pieces

THE final Symphony Concerts for the year befall on Friday afternoon and Saturday evening next in Symphony Hall. As usual at them, conductor and orchestra will be unassisted and the programme will assemble established pieces classic and romantic, viz. from Beethoven, his symphony in B-flat major, No. 4, of relatively light substance and voice; Liszt's symphonic poem, "Tasso," in which Dr. Muck has not hitherto conducted in Boston; Strauss's tone-poem, "Death and Transfiguration," in which he has many times been eloquent; and his favorite pièce d'adieu, the upswelling prelude to Wagner's opera, "The Mastersingers."

From the
Advertiser
April 28,1917.

NEW AMERICAN SYMPHONY HEARD

Work by Frederick S. Converse Is Typical of the Composer

MISS CHRISTIE TAKES PLACE OF MME. KURT

Performance in Cadenzas Is Brilliant—Dr. Muck Reads Brahms Exquisitely

By LOUIS C. ELSON

PROGRAM

Brahms—Second Symphony, D Major.
Converse—"Ave atque Vale" Tone-poem.
Beethoven—Piano Concerto, No 4, G Major.
Berlioz—"Benvenuto Cellini" Overture.

Dr. Muck is paying assiduous court to the American Muse, and many of the recent programs have contained works by native composers. While this fashion lasts we would suggest Henry F. Gilbert as a typical American composer who has done at least as good work as some of the New England composers who have been chosen this season.

Frederick S. Converse is one of the most poetic of the American composers. He is never crabbed or ugly; he does not senselessly rush into gigantic scoring; he does not go to extreme lengths nor continue after he has nothing more to say; in short, he does not display mere technical skill in the place of musical ideas. Therefore we are always glad to see one of his works on the Symphony program.

"Ave atque Vale" is new to Boston. It is a tone-poem for a large orchestra, not derived from any literary source; but its opening elegiac character might suggest "Morituri Salutamus," as if the "Hail and Farewell" were an eternal parting. Its dignity was impressive, even "if we must prefer the excellent composer less in 'King Cambyses' vein." Mr. Converse co[nducted] his own work. His best is not as expressive or decisive as that of a Muck or a Gericke, and it is possible that there is more in the work than was brought out at a first performance.

It was a good test to come after a great Brahms Symphony and yet make a profound impression. This the Converse composition certainly did, and the composer was received with much enthusiasm and twice recalled at the end of his work. The tender interlude, the fine contrasts, the lofty working up of climaxes, the shivery suggestions of dread, all made up a work much above the average, a worthy addition to the repertoire if not at Mr. Converse's highest level.

A sudden change was made in yesterday afternoon's program. Mme. Kurt was taken ill, and Miss Winifred Christie was called in to take her place, and Weber's grand scena, "Ocean, thou Mighty Monster" (very fitting in these U-boat days) was changed into Beethoven's fourth piano concerto. A welcome change, since the instrumentalist fits better than the vocalist in these symphony programs. And the G major concerto is to our thinking the noblest of all the piano concertos, even if it is not quite so ambitious as the "Emperor."

In these distorted days when barren poetasters take refuge in "vers libre," when artists who cannot paint conceal their weakness in cubist and vortex pictures, and idealess piano composers do everything short of sitting upon the keyboard, it is refreshing to get a taste of music which was intended to please, which actually tried to be, and succeeded in being, beautiful.

And Miss Christie entered well into the spirit of this gentler style, she did not magnify the work unduly, nor thrust the piano part too strongly into the foreground; she made it, what Beethoven intended it to be, a symphony with a thread of solo work woven through it. The balance of parts, the ensemble, was excellent, especially when the suddenness of the substitution is considered.

Miss Christie's work in the cadenzas (they were Clara Schumann's, we believe) was most brilliant, and the second one gave heed to Beethoven's request—"La Cadenza sia corta." Altogether Miss Christie, in spite of the suddenness of the call, won a triumph and was recalled at the end with abundant enthusiasm.

There is nothing new to say about Brahms's second symphony. It is serenely beautiful from first to last. All the modern symphonies with gigantic scoring, and with labyrinthine complexities, become puny in concorta." Altogether Miss Christie, in such calmness of expression. Dr. Muck read the work with his usual poetic charm and the orchestra played it to perfection. Happy are those nations which have no histories, and delightful are those symphonies which require no reviews. The work was appreciated fully by the audience and the enthusiasm was very marked, with two recalls and an uprising of the orchestra. This symphony is certainly the most popular and easiest comprehended of Brahms' set of four. The first may be more ambitious, but this one is the more inspired, and the finale was made especially triumphant.

At the end came Berlioz's brilliant overture. It is not so great a work as its sister overture, the "Carnaval Romaine," but it is nevertheless a fine display of orchestration and has plenty of that feverish excitement which Berlioz knows so well how to express. Here, then, was a program both classical and modern, in which everything was intelligible, poetic and attractive. One could not help contrasting it with some of the heavy, over-swollen, intensely complicated numbers of the recent past. Yesterday music became again an art to enjoy, and not a Juggernaut car to crush its devotees.

From the
Monitor
April 31,1917.

JOSEPH MALKIN HAS SOLO PART IN DVORAK CONCERTO

Boston Symphony Orchestra, Karl Muck, Conductor, Joseph Malkin, Soloist—Nineteenth program, presented in Symphony Hall, Boston, Mass., afternoon of March 29; Haydn, symphony in C major, B. & H. No. 90; Rameau, ballet suite arranged by Kretzschmar; Handel, concerto grosso in D, No. 21, arranged by Seiffert; Dvorak, concerto for violoncello and orchestra, op. 104.

As an example of writing, the Dvorak work in which Mr. Malkin appeared is doubtless one of the most successful concertos to be found. The violoncello part is so well ordered that it stands out continually clear, while the orchestral part is so skillfully adjusted as to avoid the fault either of obtrusiveness or of reticence. The solo melody has other merit, too, besides clearness. It maintains itself at a comfortable and agreeable average of the instrument's vast range, preferring an easy middle flight to those falcon-like alternations of poise and swoop that make violoncello music, ordinarily, something to wonder at instead of to enjoy. Then, what a full and satisfying sonority the accompanying forces keep up! All the choirs have [a] freedom of voice for an artist with talent and serious aims. At the same time, the day will come when the reins can be loosed a little. Then, even if Miss Forbes should do things not indicative of the settled convictions of many, many years, and substitute the impetuousness of a younger person, these things will be her own, and convincing because of that and the true musical feeling certain, with her, to be present. She does well to work as she is working now, and the result is admirable. It is interesting even more for what it promises as a future possibility than for what is accomplished at the present time.

string, brass and wood sections join in the thematic developments as unhesitatingly as they would in a symphonic poem. And for all that, there is never a note of the principal player blunted by the orchestra, never a phrase blurred.

The score of this concerto has the texture of hand-woven things, every thread running an individual thought into the fabric, and no repeated, standardized processes used. It is a delightful piece of craftsmanship. And yet, with all its advantages in quality and style of make, it is hardly a work to win the hearts of listeners. Not a passage can be selected from either its highly colored first division, or from its neatly patterned second, that can compare in fervor and glow with random passages in the opening allegro and the largo of the Dvorak symphony, "From the New World."

An artist interpreting the solo part of the concerto could be expected to mirror more or less exactly the traits of the composer. So it happened, at any rate, on this occasion. As Dvorak showed at his best in the mechanics of orchestral balance and contrast, so the violoncellist showed at his best in tone and phrasing and in other technical particulars. On the other hand, as the writer kept expression at low intensity, the soloist, correspondingly, rose to but a moderate level of eloquence.

For the first half of the program, the conductor brought out a strange assortment of old music. In doing this, he can give a valuable lesson in musical history, inasmuch as everything, except the Haydn symphony, was in the form of a more or less ponderous arrangement. The Haydn work was played with energetic, yet subtle rhythms, and with a scheme of shading that could be achieved only in an orchestra with a remarkable string section. The four dance movements from Rameau's "Acanthe et Céphise" and "Platée," as adapted by Kretzschmar, have more of the learned about them than the quaint. Eighteenth Century music, magnified and distorted as it is in this compilation, is about as pleasant to hear as a remodeled and modernized Eighteenth Century building is to look upon. The concerto grosso of Handel may have seemed to some to endure enlargement better than the Rameau pieces. For it is a common mistake for hearers to suppose that whatever is Handelian is big. Performances of "The Messiah" with enormous choruses have made that idea popular. The audience found much interest in the conductor's directing the concerto grosso from the piano. There was in that, perhaps, a picture of 150 years ago that could give a justifiable instant of pleasure.

From the
Post
April 28,1917

Miss Claire Forbes' performance of the Tschaikowsky B-flat minor concerto with the Boston Symphony Orchestra, Dr. Karl Muck, conductor last Thursday night in Sanders Theatre, Cambridge, was an achievement gratifying to many musicians and music lovers, besides those immediately interested in the development of the talent of this young artist. Miss Forbes is a pianist of indisputable gifts. Excellently trained, she has also an inherently musical and emotional quality in her playing which no one can teach. Her reading of Tschaikowsky's concerto was exceptionally well knit, well balanced, and legitimately effective. Miss Forbes has the tone that makes of the piano something more than a box of wires and keys, and deludes the hearer into the belief that after all this instrument can produce all sorts of nuances and tone colors which as a matter of fact it cannot produce; and she has back of her playing a youthful impulse and glow which are contagious.

She has also exceptional physical power, which is well controlled, a surprisingly big tone, a sense of rhythm never lacking last Thursday evening, despite the often difficult rhythmical changes of the last movement of the concerto. She has the sense of the virtuoso, and an elasticity and responsiveness of temperament which distinguish her from the great majority of pianists of her years. This is an inherent and very valuable musical quality of her nature. Given opportunity, she immediately fulfils the demands of music, whatever they may be. A quickening rhythm does not leave her cold or merely delighted in an opportunity for virtuoso display. When she accelerates there is a human excitement felt by the listener as well as the player. Her playing of melodic passages was altogether admirable, especially the pastoral theme of the slow movement, when the tone, even in pianissimo, carried to the utmost limits of the hall, and had the melting beauty demanded by the passage. The performance was stimulating because of its youthful spirit and its generous sentiment as it was a gratifying testimony to the work of Miss Forbes and her teachers.

She should continue to progress as interestingly in the future as in the past. Ten years from now her performance of the Tschaikowsky concerto will in all probability be informed by true individuality as well as the sheer musical feeling and the reverent attention to the smallest item of the score shown last week. Miss Forbes, in praiseworthy deference to the teachings of great musicians, dotted her i's and crossed her t's in precise accordance with their instructions. The wonder is that she understood so well what they intended. She herself realizes her artistic debt to these men, and benefits with [a] modesty and

There was, of course, other music on the programme, but none which fascinated us more than this from the programme book concerning Goldmark's "Spring" overture: "The composer of 'Sakuntala,' 'The Queen of Sheba' and 'The Country Wedding,' a composer of an overture to spring. His music was as his blood, half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes or dreamed of by eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal wood. To western people he was as the disquieting Malay who knocked at de Quincy's door in the mountain region."

"Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, 'The Seasons,' for having 'too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallette when he atempted to picture spring.'"

"And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the east, without the thought of the temple."

LAST SYMPHONY CONCERT

The 36th season of Boston Symphony concerts will end next Friday afternoon and Saturday evening. From every point of view the season has been the most successful in the history of the orchestra. The patronage in Boston and elsewhere has never been so large. The new method of disposing of the tickets for the Boston concerts by subscription at fixed prices instead of by auction has worked out admirably, to the entire satisfaction both of patrons of the orchestra and of the management. This method will be continued in the future, and already notices of renewals are being sent personally to the subscribers so that they may secure their seats for the season of 1917-1918.

The artistic achievements of the orchestra, if the unanimous verdict of the public is to be believed, has never been so high as this year. Dr. Muck's programmes have had much variety,

THE POPS

One week remains before the opening of the 32d season of Pop concerts in Symphony Hall. The opening night, as already announced, is set for Monday, May 7, and they will run thereafter until Saturday evening, July 14, making a season of 10 weeks, the longest the Pops have ever had.

The concerts will be given every week day evening from 8 to 11, and the programme will be made up of popular music with a judicious admixture of lighter music from the Symphony repertoire. There will be the usual number of special college nights and other occasions of like interest. Light refreshments will, of course, be served.

From the
Transcript
April 23,1917.

WEEK-END CONCERTS

TWO PIANISTS, A TENOR AND A CONDUCTOR

Dr. Muck Crowns His Way with the Classics—Mr. Bauer and Mr. Gabrilowitsch in the Mingled Work and Play of Music for Two Pianos—The Virtues in Which They Excel All Rivals, and the Handicap of Pieces That Besets Them with the Rest — Mr. McCormack from Three Angles

THROUGH all the seven years during which Dr. Muck has led the Symphony Orchestra, he and it have hardly excelled their performance, at the concerts on Friday and Saturday last, of Brahms's Variation on a Theme, by Haydn. When he first came hither as conductor, he early included the piece in one of his programmes, and even then, it sounded as Bostonian ears had never heard it before. When he returned to begin his present term, he set it among the classics deserving biennial repetition and so to be brought more and more nearly to full and perfect voice. For it is not Dr. Muck's custom to regard these repetitions of Beethoven's and Brahms's symphonies, or Wagner's preludes, of Weber's overtures, as the mere routine of conductor and orchestra. "Repertory pieces" they certainly are; but, in his view, for that very reason they demand the more care and pains to each performance. Being classics in the true and fine sense of the word they should be perennially fertile in new suggestion to those that play them and sound perennially fresh in the ears of those that hear them.

The devoted preparation that Dr. Muck bestows upon music new to the Symphony Concerts, whatever the quality of it, whatever his individual judgment of it, is an old story. The similar study, zeal and work at rehearsal that he bestows upon the classics and upon "repertory pieces" in general is less understood. For a third, a fourth, a fifth time from his hands the public of the concerts hears with keen pleasure a familiar symphony. A few, learned in the score and quick with recollection of previous performances, recognize and applaud new modulations of pace, new em-

tonal color, that quality of intensity of voice of the music. The rest hear with their usual delight, or a little more, and are content therewith. Only now and then, as with Schubert's symphony in C major ten days ago and with Brahms's Variations of last week, does the sense of new beauty, power and character in the music penetrate them from the new glories of the performance.

In particular does all this hold of the repetition of the Variations. It is quite possible for a conductor and an orchestra to take for granted the bad name that Brahms's music used to bear, sometimes deservedly, as often undeservedly, for instrumental fluidity and color. It is as possible to them to take it as they would the music of some highly reputed orchestral colorist and bestow upon it the finest of euphonies, the smoothest of suavities, the full riches and the subtle delicacies of timbre at their command. In this latter fashion Dr. Muck and the orchestra now set themselves to the Variations, with outcome in a loveliness of tonal surface that made them seem on Saturday evening as a cameo in tones cut soft upon the air, while the lights and shadows of harmonies and timbres played upon it. Seldom has any of Brahms's symphonic music seemed of such iridescent surface as did these Variations so carved and painted.

Similarly, it is possible to take the Variations as so much scholarly, meditated and polished music-making—Brahms, as it were, laying out Haydn's purling little melody before him and drawing from it a series of propositions in tones much as a mathematician may work upon and from a theorem in geometry. In the earlier days of Brahms's music in symphony concerts, the world over, most conductors so approached the Variations. Yet, in fact, when "the tradition" is brushed aside, when conductors, players and hearers, eye the music face to face and listen to it ear to ear, it teems with the invention, the imagination, the grace that exhaled from it on Friday and Saturday in Symphony Hall. A lovelier poetry of tones in themselves, a purer beauty of music for its own sake, a more fanciful play of the creative impulse, Brahms rarely achieved. It is the signal fortune, the crowning distinction of Dr. Muck to be as open-minded and as sensitive as a photographic plate to the music that he essays and so to reflect it, whatever the matter and the manner, in undistorted and unclouded image. In such a mirror the Variations could sound with no other than this true voice of fanciful invention and warm imagination, this true glamor of impulsive modulation, felicitous detail and iridescent color. Yet as there was a touch of inspiration in Brahms's writing of them, so was there also in Dr. Muck's playing.

From the
Traveler
April 27,1917.

MME. KURT ILL; WILL NOT SING THIS WEEK

Mme. Melanie Kurt of the Metropolitan Opera Company, announced for soloist at the Symphony concerts this (Friday) afternoon and tomorrow evening, on account of sickness, is unable to appear. Her physician will not allow her to sing. Miss Winifred Christie, a pianist who is most favorably known here, will play Beethoven's Concerto in G major, which she has already played with great success with the orchestra in Hartford, Ct.

From the
Herald
April 29,1917.

LAST SYMPHONY CONCERT

The 36th season of Symphony concerts will end next Friday afternoon and Saturday evening. From every point of view the season has been the most successful in the history of the orchestra. The patronage in Boston and elsewhere has never been so large. The new method of disposing of the tickets for the Boston concerts by subscription at fixed prices instead of by auction has wholly satisfied patrons and management. This method will be continued Already notice of renewals are being sent personally to the subscribers so that they may secure their seats for the season of 1917-1918.

The artistic achievements of the orchestra, if the unanimous verdict of the public is to be believed, has never been so high as this year. Dr. Muck has brought out new works and given particular attention to American composers.

The last concert is planned along conservative lines, although it contains one work of importance which Dr. Muck has never conducted here: Liszt's Symphonic Poem, "Tasso." The symphony will be the Fourth of Beethoven. In the second part will appear Liszt's "Tasso," Strauss's "Death and Transfiguration" and the Prelude to "The Mastersingers of Nuremberg."

From the Post May 6,1917.

Another Symphony season comes to an end, and the Pop concerts commence tomorrow night in Symphony Hall with Mr. Maquarre as conductor. The Pop is the early forerunner of spring in Boston. "Spring?"

The occasion calls for some remarks concerning Dr. Muck's programmes. They have never been so interesting or well balanced. Some miss certain names. We would fain hear Dr. Muck play such works as the second symphony of Vincent D'Indy and other music by this great composer. We have already spoken of the unfortunate omission of the name of Henry F. Gilbert from the list of American composers heard this season, since he is one of, if not the most original American composers of the present day. But as a whole Dr. Muck has never gone farther in showing catholicity, curiosity, appreciation of music of many schools. Some of his programmes have been ill-balanced, as of yore, but it is not easy to make 24 Symphony programmes, each one interesting in all its details, considerate of the choice of the soloist who sings or plays the concerto, and pleasing all and offending none.

Composers of all the countries and all schools have figured on the lists. In addition to classic German composers and moderns such as Strauss and Mahler, the names of Balakireff, Borodin, Rachmaninoff, Rimsky-Korsakoff and Tschaikowsky represented Russia; Berlioz, Chabrier, Chausson, Debussy, Rameau, France; Ballantyne, Clapp, Chadwick, Converse, Loeffler, Schelling, America. Franck, Goldmark, Smetana, Sibelius are composers of a peculiarly personal type, standing as individuals rather than as representatives of a national school.

Most of the American works were novelties, and reflected pleasantly on Dr. Muck's disposition to encourage American composers rather than distinction as compositions. Yet, despite the experimental character of works such as Mr. Clapp's second symphony and Mr. Ballantyne's immature "Eve of St. Agnes," there were Converse's "Ave atque Vale," which we personally find one of the composer's most representative compositions, and Mr. Loeffler's "Hora Mystica," for orchestra and male chorus, perplexing a majority by its ultra modernity and the subtlety of its moods, yet leaving an ineffaceable impression of music of commanding individuality and imaginativeness, of an expression perhaps the most exalted and individual that this individualist among composers has achieved. This was one of the works of the season which should have been immediately repeated. That it had not a popular success was self-evident, but neither had D'Indy's second symphony a popular success when it was first heard here. Neither did the simple and lyrical symphony of Franck, now one of the most popular items of the orchestral repertoire wherever serious orchestral music is known, have a popular success in Boston when it was first performed here by Mr. Gericke. And Mr. Loeffler is at least sufficiently celebrated for his mastery of his art and the distinction of his taste and his musical personality to receive not one but several very careful hearings of a work upon which he himself had lavished the greatest pains, the most careful thought, the most sincere idealism.

Of the novelties not by Americans, the most interesting were the "Three Jewish Poems" by Ernst Bloch, who conducted the performances of his works in person; Debussy's "Gigues," No. 1 of the images for orchestra, heard for the first time here; Sibelius' symphonic poem after an episode of the Kalevala; "Pohjola's Daughter," and Schelling's violin concerto, played by Mr. Kreisler early in the season.

It was more than a pleasure to discover in the music of Mr. Bloch a completely new individuality, a new note, as personal as it was racial with the composer. To write music which should constitute a revelation of oneself, and consistent with this revelation, of self's people; of the temperament and aspirations of the Jewish race; of the glowing soul, as the composer puts it, that reveals itself in the Old Testament and in other chapters of the stupendous history of a great people, is not a small accomplishment. To Mr. Bloch may be confidently extended congratulations in having achieved this, comparatively early in his career, in a remarkable degree. His music is oriental and hot-hearted, prophetic with the grandeur of the old exhortations, warm, melodic, and withal naive as we believe all great music, in essence, to be. This music made an immediate and profound impression, as did the personality of the composer, other of whose compositions will doubtless be heard in Boston in the future.

Debussy's "Gigue" is a worthy companion piece to the other pieces which make the series of "Images" for orchestra. Sibelius' tone poem is a superb portrayal of northern nature, and again is music naive with the spirit of its land and people. Fascinating music, unique in its appeal. "The Oceansides," by the same composer, performed at the same concert, is highly imaginative and elemental in its suggestion, but not so distinctive in its idiom as "Pohjola's Daughter." "Night Ride and Sunrise" is memorable for certain atmospheric effects, of darkness and suspense, of the calm and glorious rising of the sun, rather than for sustained line or architecture, or strength and balance of form. There are pages which only Sibelius at his imaginative height might hope to pen, orchestral effects as unusual as they are simple. But the work is of uneven invention and merit.

Mr. Schelling's violin concerto was for the writer a welcome surprise, far superior to any of Mr. Schelling's compositions for piano and orchestra, heard at these concerts. The violin concerto is written with esprit and real invention. Perhaps it is too heavily and a little inexpertly instrumentated, but this is a thing which may be corrected. On the whole we have in this work one of the most interesting of the few interesting modern concertos for the violin.

The novelties were few. It was said that conditions of the war made it hard to secure them here. But both the Philadelphia and Chicago orchestras have had many novelties during the season past, and musicians in Boston have not found it impossible to secure music for small groups of instruments from Europe. Surely there are enough music firms between Germany and America not unable to send new music to this country to furnish us with some new flavors, in spite of embargoes and submarines.

Let it be said once more, in response to irresponsible and wholly unfounded rumors that the Boston Symphony Orchestra may disintegrate next season on account of difficulties attendant on the nationality of its conductor and many of its personnel, that the plans for next season, including the soloists, are now well on toward completion, and there is not the slightest reason for any apprehension of a cessation of orchestral activities at Symphony Hall.

From the Transcript May 5.1917.

THE SYMPHONY CONCERT

RITES AND PIECES OF ANNUAL LEAVE-TAKING

With a Tone-Poem of Liszt, Hitherto Unheard Under Dr. Muck, for Exception to Precedent—The Audience and the Conductor—"Tasso," Years and Fashions—Beethoven, Strauss and Wagner in the Usual Glories of the Occasion

FOR the most part, foreseen pleasures filled the concert of the Symphony Orchestra yesterday afternoon. The frequenters of Symphony Hall on Fridays know the pattern of Dr. Muck's final programmes of a season—the classic symphony by Beethoven; the romantic symphonic poem by Liszt; the more modern tone-poem from Strauss's earlier music; and, for good measure, a sonorous prelude from Wagner or, maybe, a severer piece by Brahms. Every such frequenter knows also that for this final occasion conductor, orchestra and audience will be on their mettle. Parquet and balconies have first opportunity to give proof of this temper in applause for the entering leader. Yesterday it was quick, prolonged, sincere as from man and woman below or above the stage to man and master upon it. Twice Dr. Muck turned to orchestra and score and twice his hearers insisted that he heed them first. Twice, again, it recalled him, and once with the whole band on its feet as well, at the end of the symphony, while at the close of the concert it would not have done until it had four times summoned him to listen to its plaudits. Familiar incident, it is easy to say, of these final concerts for the five successive years through which he has now led them; but incident that yesterday gained warmth and meaning from the circumstance of the time. Out of this background the audience was giving its testimony of admiration and liking for conductor and man; out of this background no less he was answering to it with an equally sincere personal emotion. Not yet have the wars silenced the arts among us or weakened the ties between those who give and those who receive the ministration of them. The omens, like the official announcements, for the autumn and a new season could hardly be fairer.

Within the patterned programme stood two pieces long familiar in the voice that Dr. Muck and the orchestra give them—Strauss's tone-poem, "Death and Transfiguration," and Wagner's prelude to his opera, "The Mastersingers"; a third that by some perverse anomaly usually sounds unfamiliar, though once in every two or three years conductor and band play it, Beethoven's light symphony in B-flat, and a fourth that with all the leader's zeal for Liszt he had never before undertaken in Boston, the symphonic poem of "Tasso." The composer's "Faust Symphony" has been born anew at the Symphony Concerts; once Dr. Muck has reanimated to the utmost of his powers the "Dante Symphony"; he has resurrected two of the usually neglected symphonic poems, "Hungaria" and "Ce qu'on Entend sur la Montagne"; he has sustained "Mazeppa" in the active repertory; but until yesterday he had not added to it this "Tasso," of old the most familiar of all these pieces. Perhaps the inevitable questionings were sufficiently answered in the quality of the music as it so came new to ear, mind and fancy. The melody to which Liszt heard gondoliers of Venice singing the verses of Tasso and in which as germinating motive he would personify the poet, touches others' imaginations less than it did his. Before it quickens them, he must enrich it with a passion less intrinsic than acquired from his own transfiguring ardor, as in the passage in which the poet, mournful, self-absorbed, longing, first emerges in this tonal vesture; or set it, grave and pensive, against the flowing and ornate measures of his courtly masque. Then for an instant, Liszt's hearers may hear in the imagery of the ear his "veritable portrait in music of the knightly singer."

But this same Tasso of Liszt's vision wails wofully over a neglectful world or beats angrily against it, and then the composer can invent for him only a strident, clamorous, incessantly chromatic music that nowadays seems little more than the tonal commonplace of a romantic time and a familiar method. Liszt's quick-speeding imagination saw the luminous points in his design—the rise of Tasso's grave and melancholy figure against a turbulent background; the progress of it through fete and pageant to final apotheosis; but he overlooked the musical matter, and the light and the shade to be distributed between. Then, seemingly, he "filled in" the piece, and such filling when it is of a time and a temperament that were no strangers to romantic fustian does not well bear the years. Moreover, the Lisztian apotheosis, repeated in more than one of the symphonic poems, has become a familiar and almost hackneyed tonal pomp. The listener knows by habit when [illegible] brass, the excited rushings of the strings, the sonorities of the whole orchestra, the contrasting passages suave and songful. Dr. Muck indeed clothed "Tasso" in the richest of tonal robes that he could draw from the orchestra; he warmed the music with romantic heat; by pace and rhythm he sought to give it insistent motion and vivid life. But when all was done the music, outside a few graphic and ardent passages, sounded labored and mannered, went thin and threadbare beside not a little in other of Liszt's symphonic poems less often played, less conventionally praised.

As became the occasion, the other pieces of the day sounded in the ears of the audience with the familiar glories in which conductor and orchestra are wont to clothe them. As some will have it, Dr. Muck takes the prelude to "The Mastersingers" at too fast a pace and too little stresses the pregnant phrases or periods with which Wagner anticipates the contents of his operatic comedy. Seemingly, however, the conductor would have it a glad and eager music, flung off at a heat, with detail springing spontaneously into place, a kind of rhapsody in polyphony from which should emerge by the sheer ardor of idea, emotion, process, the figures, moods and glow of the romantic folk-piece to follow. He would have the prelude as swift, changeful and colorful as a kaleidoscope, yet making it so, he would still have every particle of the counterpoint fall duly into the continuing and expanding design. It is possible to play the prelude to "The Mastersingers" as an exposition of the principal motives whence the music of the opera is to spring. It is possible to draw it out long with sentimentality and loud with clamor of the theatre. It is also possible to run it off in a kind of glamorous blur. It is the way of Dr. Muck to escape these pitfalls, to keep it a wondrous polyphonic web, but to weave it also in the lights and the shadows of romance and the streaming ardor of melody and rhythm that is the life of the prelude and of all the opera to come.

Here were the discriminating mind and the apprehending imagination playing over the music in hand, whereas in Beethoven's lyric symphony, the more narrowly musical qualities of the conductor came uppermost.

In him is the divination that finds the pace and places the accent that shall give the slow movement the voice—almost the Mozartean voice—of serenely melancholy and tender song that keeps it a music of sentiment, yet never sentimentalizes, while to Dr. Muck's ear as to the ears of the audience, the orchestra answers with soft lustres and suave euphonies of tone. Each phrase takes contour and color as in the voice of a single singer, only to melt into the long and softly glowing line of the whole. Again the technical skill, fancy, felicity of the conductor go hand in hand in the celebrated crescendo of the first movement in which tonal sparks, paling and melting, finally coalesce in radiant ascent. The rhythms of the scherzo reaffirm for the thousandth time the intuition of the conductor, the elasticity of his hand, the sensibility and the surety of the orchestra. And though the finale races gleaming to the end or plunges in sheer excitement into the interrupting chords, never once does the tonal web sag, break or turn colorless. The technical mastery is but the means to the fuller release of the music: the technical finesse is but the instrument to the fancy that prompts it. Once more the true virtuoso pieces of conductor and orchestra seem the finer-textured symphonies of Mozart and of Beethoven light and lyric.

For the day, for the year, all these powers and many another culminated in conductor and orchestra in the playing of Strauss's tone-poem of life and death and of the glorification that at the end the music sheds over them. Now a single voice penetrated the ear as when the oboe sings the piteous childhood memories that haunt the wasting man; again the whole orchestra in the might and the magnificence of a tone that yet never loses beauty scale radiant the opening heavens of the transfiguration. For no single instant do they stay the forward and upward sweep of the periods of the music as music; yet underneath they keep the tremors of the emotional ecstasy. Between these two extremes, each choir within the orchestra, each group of instruments with those choirs, each man within those groups, plays an exacting music as with no thought of the exactions; plays it as though he was the expressive voice upon whom the graphic power of the whole tone-poem depended; yet plays it with the eloquence that is of the conductor's infused self. At Dr. Muck's will, no less than Strauss's, the music summons not the externals of the scene, which is but an unworthy and usually a futile task for music, but the pity, the pain, the passion for it. Out of the orchestra no less than out of the music rise the haunting visions of life, lived, remembered, and well fought; the presence of death; the relentless end; the transmuting reward—the ideal and the real as the ideal transfigures it. And from beginning to end Friday, there was no distinguishing between the music and the voices that were uttering it. Conductor, orchestra, composer, piece and performance were one and indivisible and beyond such goal the creative and the expressive arts of music may not go.

H. T. P.

From the Advertiser May 5,1917.

SYMPHONY SEASON ENDS WITH SUCCESS

Final Concert Marked by a Purely Orchestral Program

DR. MUCK IS GIVEN BIG OVATION BY AUDIENCE

Works of Native Composers Receive Unusual Attention

By LOUIS C. ELSON

PROGRAM

Beethoven—Fourth Symphony.
Liszt—Tasso. Symphonic Poem.
Strauss—"Death and Transfiguration." (Tone-poem.)
Wagner—Prelude to "The Mastersingers."

The Symphony season ended, as it began, with a purely orchestral program, and very brilliantly. Good times or hard times, peace times or war times, the Bostonian demands his weekly symphony, and the concerts always have large, representative and enthusiastic audience in attendance. Yesterday afternoon the enthusiasm was at fever heat. When the late Dr. Muck (he was 10 minute late) appeared, he was greeted with even more than usual applause.

This season Dr. Muck has paid more than usual attention to native composers, although there are one or two who might well be added to the list. Mr. Arthur M. Curry, for example, has not been heard in these concerts for a full half-dozen years, and yet has done as good work in the large forms as any of the composers who have recently been honored in them. He made a good impression both as conductor and composer in 1911.

And this leads to a word about the different composer-conductors we have had this season. It might be better if Dr. Muck did not give his great orchestra to too many to play with. Astyanax cannot swing the sword of Hector. Several native compositions would be better if Dr. Muck directed them himself.

There is nothing to tell regarding Beethoven's Fourth Symphony. The syncopations of its so-called minuet—which is not a Minuet at all—were well-marked; the little canons in the first movement were delicately given; the strong contrasts of the work were given in Dr. Muck's broadest manner, and the contrabasses in the final coda played with a rapidity and clearness that gave the violin figure as if it had been played by those more flexible instruments, on which it appears in the beginning. Beethoven may be called the liberator of the contrabasses. There were no such passages before he composed the fourth and fifth symphonies. It was an excellent performance altogether, and gave great opportunities for contrasts of shading and expression, which were made the most of. The public, judging by the applause, have not been weaned from Beethoven by any of the recent tonal wholesalers. Dr. Muck repeated even the exposition of the first movement, and, of course, the excessive repetitions demanded by Beethoven in the third movement.

One cannot make quite so much out of Liszt's "Tasso" as out of his "Faust," yet Dr. Muck makes more out of Liszt than any other conductor that we know of. He can even glorify moments of bombast into majesty. There is a bit of realism in the first part of this work, where a Venetian Gondolier's boat-song is made prominent. We fancy that Liszt was somewhat more inspired by Byron's "Lament of Tasso," than by Goethe's picture, and a reading of that poem will put one "en rapport" with much of the sorrow and anguish expressed in the first portion of the work. The whole tone-poem seems more successful than the "Dante" symphony.

We admired the daintiness with which the later portion of Part I was read and played. It pictures Tasso at the court of Ferrara. Then comes frenzy and finally Triumph. In the interpretation of both of these emotions Dr. Muck is at his strongest. The final apotheosis was overwhelming. The trumpets blared, the percussion thundered, and Tasso's Triumph was an emphatic but noisy one. After all Liszt is a species of Hungarian Byron, laying on his touches in the strongest fashion and in the highest lights. But such music cannot fail to be exciting when Dr. Muck and the Symphony Orchestra give it, and it aroused the expected enthusiasm on this occasion, although there was enthusiasm after every number of this brilliantly played program.

To our mind the greatest music on the program was Strauss' "Death and Transfiguration." This is the one work where Strauss shows himself entirely a genius, and it is far more equal than his "Heldenleben," or his Wife and Baby Symphony. The frenzy of the dying man was far more poetic than the frenzy of the persecuted poet, and the final victory was greater than the triumph which Liszt accorded to poor Tasso, even if it was somewhat less blatant.

As both works seemed somewhat upon the same lines, one could not but imagine that Dr. Muck placed them in juxtaposition, with malice aforethought, in order to show Strauss's superiority to Liszt in a similar theme. Otherwise there would have been no purpose in placing two laments and triumphs together.

The concert and the season ended with the greatest Prelude ever written, but it is unnecessary to say how clear the guiding-motives were brought out, how briskly the march-motive in diminution was caught up, how [illegible] burst forth; all these things are expected from our orchestra and from our director, but the audience showed in every way they appreciated their advantages and at the end of the program they remained to call Dr. Muck out four times! Something phenomenal for a matinee audience.

The glorious performance deserved the recognition it received. We never were so proud of our orchestra as yesterday afternoon; there is no other such orchestra in the world.

From the Herald May 5,1917.

PLAYS SEASON'S FINAL PROGRAM

Symphony Orchestra Gives Last Concert, but One, for Year.

WILL REPEAT IT TONIGHT

By PHILIP HALE.

The 24th concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 4; Liszt, Tasso: Lament and Triumph; Strauss, Death and Transfiguration; Wagner, Prelude to "The Mastersingers of Nuremberg": all sound and approved compositions. Even the ultra-conservative now look on Liszt's symphonic poem and Wagner's overture as orthodox pieces in good and regular standing, while the radicals are tolerant towards Liszt and Wagner and cheerfully admit that, like Hannibal, they were very pretty fellows in those days.

It is hardly necessary to speak at length concerning the compositions chosen for the final pair of concerts this season. Some might have preferred another symphony, for, in spite of Berlioz's rhapsody, the fourth is not among the greatest achievements of Beethoven in this field. It was a pleasure to hear "Tasso." It had not been performed at these concerts since 1911. The symphonic poem is not without a few measures of circus pomp, but as a whole it is sonorous and gorgeous, with a middle section of aristocratic elegance. "Death and Transfiguration" is among the better works of Strauss, composed before he attempted to supply a musical setting to the universe with himself and family as central figures, or to translate a volume of Nietzsche into tones. With this work the concert might have ended. The Prelude to "The Mastersingers" was superfluous. And, whereas the performance of the preceding compositions was remarkably beautiful, brilliant, impressive, that of the Prelude was perfunctory; hurried, as though Dr. Muck had suddenly realized that the concert was too long; almost commonplace.

In the course of this season 44 composers were represented. Wagner was credited with eight performances, of which only three were purely orchestral. Beethoven and Brahms shared alike with seven. Next to them came Liszt, Mozart and Strauss with five each (the "Faust" symphony of Liszt having been repeated); Debussy and Sibelius four each, while four songs of Wolf were sung—that is, three were sung, one of which was repeated during the season. Homer and Franck are credited with three each, for Mme. Homer sang, as a devoted wife, three of her husband's songs.

Fourteen works were performed for the first time in Boston, five of which were by American composers, for Mr. Loeffler may be so reckoned. Of these new works the most conspicuous for worth were Bloch's "Jewish Poems," Debussy's "Gigues" and Loeffler's mystical symphony.

There was a larger number of soloists than usual—five singers, seven pianists, three violinists, two violoncellists and one organist. The singing of Mmes. Culp, Gadski and Mr. McCormack and the piano playing of Miss Christie, Messrs. Gebhard and Paderewski were especially noteworthy. Miss Christie and Messrs. Friedberg, pianists; McCormack, tenor, and Spalding, violinist, appeared at these concerts for the first time.

The season was more remarkable for the superb quality of the performances than for the freshness of the programs, but Dr. Muck has the faculty of giving life to that which is thrice familiar or was reckoned moribund; he even made Noren's bombastically platitudinous symphony seem important for the moment. There were many memorable performances, too many for enumeration here; yet there may be mention of the symphonies by Franck and Loeffler, the symphony in C-major by Haydn, Mozart's "Jupiter," Strauss's "Till Eulenspiegel" and "Death and Transfiguration" and Liszt's "Faust," in which Mr. Hackett and the male chorus prepared by Mr. Townsend assisted. It is not extravagant to say that this season, as far as orchestral performance was concerned, was the most brilliant within our recollection, which goes back to the first concert led by Mr. Nikisch. The glory is to conductor and players alike. Nor should it be forgotten that men of various nationalities and various sympathies, united in the purpose of maintaining the high reputation of the Boston Symphony Orchestra, knew in rehearsals and concerts only one country, the great republic of

From the Post May 5,1917.

SYMPHONY AT FINAL MATINEE

Beethoven, Wagner, Liszt and Strauss on Programme

BY OLIN DOWNES

The last of the Friday afternoon concerts of the Boston Symphony Orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. The programme consisted of Beethoven's fourth symphony, Liszt's symphonic poem, "Tasso," which Dr. Muck conducted for the first time in Boston; Richard Strauss' tone poem, "Death and Transfiguration," and Wagner's overture to "Die Meistersinger."

Dr. Muck was given a long extended greeting when he appeared on the platform, and at the end of the concert.

JUSTICE TO LISZT

Liszt's tone poem, banal as it is in its development, is a gorgeous piece of color, even for this composer of gorgeous music. The orchestration is exceptionally sure and vivid, for a tone poem which comes early in the list of the works of this great composer. It is orchestration which makes the more evident the great debt of the modern Russians to Liszt. This music is still impressive, for all the paucity of the melodic ideas. The main theme is stated with true feeling and imagination—the theme Liszt heard in Venice, and which he chose as the expression of the downcast Tasso. Thanks to this true feeling, and the richness of coloring which must have been almost unexampled in 1849, and thanks, too, to Dr. Muck's masterly treatment of the music, it fascinated the audience and aroused great enthusiasm.

Dr. Muck does the justice that few conductors of today do Liszt. Without over-refining his music, he takes from it the tinge of the wholly obvious and banal. Its bombast becomes impassioned rhetoric—extravagant, overdone, but rhetoric with the true passion of the romantic behind it, and in play of imagination the conductor stood yesterday beside the composer.

But the climax of the concert was Strauss' superb tone poem. When all is said and done, little that this composer has given the world bears the burning brand of truth in every measure as does "Death and Transfiguration." First the fearful prelude to the last struggle; the approach of the grim enemy; the orchestra riven in twain by conflicting themes as a body might be riven by mortal agony; the blazoning forth of the theme that is the embodiment of the ideal, flung forth with a splendor and a majesty that are awesome from the orchestral turmoil, and then the apotheosis of this theme, as it ascends solemnly from the depths of the orchestra—all this is a glorification of the art of music and a pronouncement sure to move any hearer at all sensitive to musical tone and at all thoughtful as to the experience that waits for all.

The performance was exceptionally eloquent. The music has seldom sounded so impressively in Boston. Dr. Muck's interpretation of the Meistersinger overture is well known. There is no greater music. The orchestra, with the conductor, rose and acknowledged the applause.

From the Traveler May 5,1917.

32d Season of Pops to Open Monday

Will Continue for Ten Weeks—Andre Maquarre to Conduct —First Program.

Boston's annual season, the 32d, of Pop concerts, in Symphony Hall, will be inaugurated Monday night, and will continue 10 weeks. Andre Maquarre will conduct. The program will be:

Overture, "Jubilee".....Weber
Overture, "Fra Diavolo".....Auber
Waltz, "Wine, Woman and Song".....Strauss
Selection, "Eileen".....Herbert
Two Dances from "Feramors".....Rubinstein
Selection, "Samson and Delilah".....Saint-Saens
"The Last Slumber of the Virgin" (for strings only).....Massenet
Invitation to the Dance.....Weber-Berlioz
"The Star-Spangled Banner."
Overture, "Le Roi d'Ys".....Lalo
"Indian March" (for strings only).....Maquarre
Waltz, "The Skaters".....Waldteufel
March, "Stars and Stripes".....Sousa

The orchestra will, as usual, be selected from the ranks of the Boston Symphony players, with 75 members as the minimum number to play. There will be the usual number of special nights. The first college night is Amherst night, May 22, which will be followed on May 25 by the annual gathering of the alumni of the Roxbury Latin school.

Symphony Hall has already been sold out for Galli-Curci's concert tomorrow afternoon at 3:30. Mr. Berenguer, flutist, will assist. The program will be:

Se tu m'ami.....Pergolese
La Pastorella delle Alpi.....Rossini
Polonaise (from I Puritani).....Bellini
"Il Flauto Magico" (with flute obligato).....Mozart
Little Dorry.....Seppilli
Maiden's Wish.....Chopin
Carceleras (in Spanish).....Chapi
Caro nome (from Rigoletto).....Verdi
Andante e Czardas.....Popp
Mr. Berenguer.
Maman dites moi, Nanette, Les amours de Jean — Bergettes of 18th century
Valse, from Dinorah (with flute obligato).....Meyerbeer

Well Known Music Closes Symphony Season

Good, solid, substantial music featured the final Friday afternoon concert of the season for the Boston Symphony orchestra yesterday afternoon. The program was: Beethoven, Symphony No. 4; Liszt, Tasso: Lament and Triumph; Strauss, Death and Transfiguration; Wagner, Prelude to "The Mastersingers of Nuremberg."

The feature of the concert was Dr. Muck's reading of the Liszt symphonic poem, a most interesting work and given at these concerts for the first time under the direction of Dr. Muck. The audience appreciating the fact that it was the last concert of the season was even more cordial than usual towards the conductor, recalling him to the stage again and again even after the close of the concert.

The new season opens Oct. 12 to run the usual course of 24 concerts with Dr. Muck again the conductor. There will be the usual list of eminent soloists. Subscribers have until June 1 to reengage their present seats for the new season.

From the Globe M May 5,1917.

SYMPHONY SEASON ENDS BRILLIANTLY

Dr Muck Is Recalled With Enthusiasm

"Death and Transfiguration" Nobly Performed

The 36th season of concerts of the Boston Symphony Orchestra will close this evening. The concert yesterday afternoon was a brilliant one. At its close Dr Muck was recalled twice to the stage after he had bidden the orchestra stand with him, and this notwithstanding the concert had been all of two hours or more and the hour late.

Beethoven's fourth symphony was played with reverence for the repose of the opening bars, recalling the facade of a Greek temple, for the serene beauty of the song of the slow movement, leaving radiant in memory the art of the three chief virtuosi of the woodwind choir.

Liszt's "Tasso," reminding of the hectic, the theatrical Liszt as of the romanticist, and the prelude to "The Mastersingers," to close, were done well and the former provoked marked applause, but the second part of the program needed no more than the superb performance of Strauss' "Death and Transfiguration," a noble interpretation, sympathetically achieved. The marvelous choral theme in the last pages was transcendant with inspiriting beauty.

Tomorrow, with a cursory recollection of the new music, singers and players of the year, something more will be said of the sustained incomparability of our orchestra, of Maj Higginson and Dr Muck, who are colaborers to such end, who are above embroiling chatter and of the privilege with which we sit under the illuminating genius of the great conductor.

From the Globe, April 29,1917

Last Symphony Concerts of Thirty-Sixth Season

The thirty-sixth season of Symphony concerts will end next Friday afternoon and Saturday evening. From every point of view the season has been the most successful in the history of the orchestra. The patronage in Boston and elsewhere has never been so large. The new method of disposing of the tickets for the Boston concerts by subscription at fixed prices instead of by auction has worked out admirably, to the entire satisfaction both of patrons of the orchestra and of the management. This method will be continued in the future, and already notices of renewals are being sent personally to the subscribers, so that they may secure their seats for the season of 1917-1918.

The last concert is planned along conservative lines, although it contains one work of importance which Dr Muck has never performed in Boston. This is Liszt's symphonic poem, "Tasso." The symphony will be the fourth of Beethoven. In the second part will appear Liszt's "Tasso," Richard Strauss' tone poem, "Tod und Verklaren," and the prelude to "Die Meistersinger."

"Pop" Concert Season

The opening of the 32d season of "Pop" concerts in Symphony Hall is set for Monday, May 7, and they will run thereafter until Saturday evening, July 14, making a season of 10 weeks, the longest the "Pops" have ever had. The concerts will be given every week-day evening from 8 to 11 and the program will be made up of popular music with a judicious admixture of lighter music from the Symphony repertory. There will be the usual number of special college nights and other occasions of like interest. Light refreshments will, of course, be served.

BLANK PAGE

THIRTY-SECOND SEASON, 1917

POPS

Orchestra of Symphony Players

Mr ANDRÉ MAQUARRE, Conductor

From the
Traveler
May 11,1917.

AN EVENING WITH THE POPS - - - - - - By De

Looking in on Wagner on a Rainy Evening

The Pops Provide Material for the Confessions of a Musical Proletariat.

By TORREY FORD.

IT was a case of just following along. Dennis had ordered the tickets before we even heard about the excursion. Probably he had a big idea for a little picture and expected us just to fill in the space.

"How," we asked, as he delivered the ultimatum, "do you expect me to get a story out of fiddles and claret lemonade?"

"Why," says Dennis, with the patronizing air of a higher art, "the Pops are an institution, distinctly Bostonese and quite the thing. Surely, you don't have to worry about finding material for your trivial little sayings. Just suppose you had to go up there and come back with sketches for a regular drawing as I—"

"All right, all right," we consented, growing warm around the collar, as we always do in discussions with people who wear flowing Windsor ties, "but just pick an evening without the 'Blue Danube.' I'm off that song for life. You hear it in the evening, it runs through your dreams all night and you shave to it the next morning. Please, a program without the 'Blue Danube.'"

And it was only last night we laid in a stock of Fatimas and set out for Symphony Hall.

We carried our own scenery; that is, we had two fair companions just to decorate the table and free ourselves from the taint of professionalism. Besides, Dennis needed some attractive figures for the foreground of his picture, and said we wouldn't do at all.

As we tripped into the big claret lemonade arena, escorted by four ushers and the head waiter, with the orchestra thundering out Suppe's "Light Cavalry" overture—honest, Gen. Joffre's triumphant entry into the great West paled in comparison.

It's funny how a little music can transform a dejected dramatic critic into the foremost writer of the age. And we profess no knowledge of music either. To be sure, we like to gather on the shady corner of the porch and roll off a few bars of "I've Been Working on the Railroad"; we linger on the curb when the blind fiddler squeaks out the rag-time melodies he learned before he lost his sight; but you never found us holding down even a back-row stall at a symphonic concert.

We have a musical soul and can finger out "In the Good Old Summer Time" blindfolded, but somehow, we just balk at Wagner, Verdi and the rest.

But the Pops are different. Of course, they do swing off into channels of lofty foreign strains more or less frequently, but then, they give you something to do with your hands, face and feet meanwhile. Music can reach our soul any rainy evening. If we could only cultivate a classical poise for our face during the playing of a single measure from the great composers, why we might be drafted in as a musical critic and have Philip Hale and H. T. P. back in the cub reporter class.

At the Pops you can sip something through a straw, drap your feet over a nearby chair, play jackstones with the pretzels, and drink in Wagner with the self-content of Wagner himself. It's the only institution in the U. S. A. that recognizes the existence of the musical proletariat.

After you have been listening a while, with an occasional glance at the program to keep posted on whether it is Ponchielli or Hennebains at bat, along come a few strains that sound kind of familiar. You scratch your head, think way back to last winter, and it suddenly dawns that you are hearing selections from that musical comedy that played two weeks to paper houses and died in Fitchburg.

Say, with the symphony orchestra down in the pit taking care of the score, the musical comedy producers could turn out seven hits a week and one on Sunday.

And then we glanced around just to find something to write about.

Up on the platform there were a million violins swaying to the pleadings of a long, thin man who spells his name M-a-q-u-a-r-r-e and looks it. Probably they were first, second, third and fourth violins, with an occasional 'cello, but to us, they were just violins. Over on one side, there were horns—French, English and Scandinavian. We get the maximum enjoyment from brass music only when we can get up close enough to stick our head in the horn and watch the music come out.

Down on the floor, around the tables littered with bottles and chocolate ice cream, were representations from nearly every class of music patrons. There were those who drank ginger ale and listened to the music; those who drank Scotch ale and went to sleep; and a few who ate ham sandwiches without mustard. We couldn't eat a ham sandwich without mustard if there were twenty symphony orchestras to accompany us.

The attention of those present traveled along in inverse ratio to the program. During the first four numbers, the majority held a conventional silence, realizing that there was music to be heard and it was well to appear absorbed, even if you were thinking of the price of potatoes.

The composure dropped to a mere nothing during the intermediate selections. The conductor rapped imperiously with his baton many times in a useless attempt to break up the gossipy discussions, the playful flirtations and the square meal party down by the third exit.

With the final numbers came that dispassioned complacency, born of the immediate knowledge that it's more fun to sit pleasantly and listen to the strains of Puccini than to get out and try to hop on a crowded trolley car.

There was one little incident during the evening that gave us satisfaction, revenge and a long laugh. After many minutes of arranging and rearranging, we were all set in a rigid pose and Dennis had the outlines of his picture sketched in. Just then the orchestra boomed forth with the "Star Spangled Banner" and poses, sketches and everything were forgotten in a grand burst of stand-up patriotism.

When the spirit of nationalism interferes with art, it is high time to become a hyphenate.

From the
Herald
May 8,1917.

POP CONCERTS OPEN SEASON

Orchestra of 75 Symphony Men Appears Under Conductor Maquarre.

NATIONAL HYMN IS PLAYED

Almost every year comes an abominable spring, and always the perennial Pops. The 32d season of these concerts, nearly as well known as performances of the Boston Symphony in its formal season, commenced in Symphony Hall last evening, with an orchestra of 75 Symphony men, led by Andre Maquarre.

The band, in happy mood, exerted enlivening influence upon the audience, which, in recent years, has often seemed to receive these performances solemnly. There is no conviviality when waiters will not take orders during a performance of music by Wagner.

Mr. Maquarre's program for the opening night was judiciously made. Seething patriotism was satisfied with Sousa's "Stars and Stripes" and "The Star Spangled Banner," which liberated the great organ and full capacity of a very sonorous but vocally unsteady chorus. Of our national hymn it may be said that all Americans sing it badly, and some worse than others. If "F. P. A." is wrong in his contention that only a boy whose voice is changing can follow it all the way through, choral conductors ought to undertake a "Star Spangled" drill as their part of the preparedness program.

Last night's program embraced waltzes by Strauss and Waldteufel; selections from "Fra Diavolo," and Victor Herbert's latest opera, "Eileen"; Weber's "Jubilee" Overture, and the Weber-Berlioz "Invitation to the Dance"; music from "Samson and Delilah," and two selections for strings only—"The Last Slumber of the Virgin," by Massenet, and Maquarre's "Indian Dance," not reminiscent of the aborigine, but very agreeably orchestrated. Fresh from exacting labor under Dr. Muck, the orchestra played as a band of virtuosi. Tonight's program follows:

March, "Our Director".....Bigelow
Overture, "Haus Helling".....Marschner
Waltz, "Barcarole".....Waldteufel
Selection, "Miss Springtime".....Kalman
Two dances from "Coppelia".....Delibes
a, Waltz. b, Czardas.
Selection, "Rigoletto".....Verdi
Serenade, "Les Millions d'Arlequin"..Drigo
Overture, "1812".....Tschaikowsky
"The Star Spangled Banner."
Ballet music from "Faust".....Gounod
Reve Angelique.....Rubinstein
Waltz, "Artists' Life".....Strauss
March, "Second Connecticut".....Reeves

From the
Post
May 8,1917.

POP SEASON OPENS WITH FULL HOUSE

Largest Band Yet Employed—Singing by Audience

The 32d season of the Pop concerts opened last night in Symphony Hall, Andre Maquarre, the first flutist of the orchestra, conducting. There was an unusually big audience in attendance—in spite of the cool weather—which practically bought out the hall, and crowded the galleries as well as the floor.

LARGEST ORCHESTRA YET

The orchestra was larger than ever before in the history of these concerts. It was, in fact, of symphonic proportions, and there are few modern scores to which it would have failed to do justice, either as regarded the number of players or the skill they brought to bear on the rendering of the music.

At the tables the smoke curled and the entire hall listened attentively whenever the music was sounding. The programme was well chosen and contrasted; the refreshments were pleasant as of yore. Mr. Maquarre conducted with special authority and enthusiasm. The proportions of the orchestra made possible an impressive response to his wishes. This orchestra played, among other pieces, Weber's "Jubilee" Overture, which ends with the tune known in America as "My Country, 'Tis of Thee," and in England as "God Save Our Precious Queen"; Auber's sparkling overture to "Fra Diavolo"; Strauss' waltz, "Wine, Woman and Song"; Herbert's selections from "Eileen"; two dances from Rubinstein's ballet, "Feramors"; selections from Saint-Saens' "Samson and Dalilah"; Massenet's "Last Slumber of the Virgin," for strings alone—music which in its sensuous appeal is anything but religious or virginal; Weber-Berlioz's "Invitation to the Dance"; Lalo's overture, "Le Roi d'Ys"; Maquarre's "Indian March," for strings alone; Waldteufel's waltz, "The Skaters," and John Philip Sousa's march, "The Stars and Stripes Forever."

The climax of the evening came when, in addition to the other patriotic music on the programme, the organ and orchestra struck up "The Star Spangled Banner," and the audience rose to its feet and commenced to sing the song. This song will be sung every night at these concerts during the Pop season. As heard last night, intoned by hundreds of voices with the support of the big orchestra and the great organ, it had an overwhelming effect.

The concert was a very auspicious opening of the season. The audience was so pleased with the efforts of Mr. Maquarre that an encore was necessitated after nearly every number on the programme.

From the
Journal
May 14,1917.

ETHEL LEGINSKA - THE POPS

From the
Herald
May 8,1917.

POPS SEASON OPENS AT SYMPHONY HALL

ANDRE MAQUARRE IS FIRST CONDUCTOR

Program Made Up of Familiar Music, Which Makes Quick Appeal

The 32d season of the Pops at Symphony Hall was auspiciously opened last night and will continue for 10 weeks. Andre Maquarre conducted this program:—

"Jubilee" Overture.....Weber
Overture, "Fra Diavolo".....Auber
Waltz, "Wine, Women and Son".....Strauss
Selection, "Eileen".....Herbert

Two Dances from "Feramors".....Rubinstein
Selection, "Samson and Delilah"..Saint-Saens
"The Last Slumber of the Virgin" (For Strings only).....Massenet
Invitation to the Dance.....Weber-Berlioz

THE STAR SPANGLED BANNER

Overture, "Le Roi d'Ys".....Lalo
"Indian March" (For Strings only).Maquarre
Waltz, "The Skaters".....Waldteufel
March, "Stars and Stripes".....Sousa

As the regular Symphony closes and the series of popular concerts open, we have come to think of the latter event as a harbinger of Summer. By reason of its longevity the Pops is an institution that might justly lay claim to space in the Old Farmer's Almanac, wherein, during the long winter evenings the T. B. M. (tired business man) in the bosom of his family, in the perusal of the aforesaid classic, would find among the early dates of May, this legend "about this time look for the Pops, and expect warm weather." The Pops have arrived on schedule time, but the warm weather has been delayed en route by either a blow out or faulty ignition. Present atmospheric conditions are more suggestive of Yuletide festivities than the delights of the Pops. After carefully wrapping up our snow shovel in moth balls according to the calendar and looking with some misgiving at our 1916 model panama, it was rather a surprise to find it necessary to be obliged to wear our mittens to the opening of the Pops.

However we are sanguine enough to anticipate more seasonable weather soon, for if these polar zephyrs continue to waft in this direction, the management will be obliged to change the temperature of the beverages sold at these concerts.

The program last night, and those that are promised, comprise familiar music that makes a quick appeal by reason of melodic and rhythmic charm. With the large orchestra of skilled players and an able conductor, the inherent beauties of the compositions are enhanced in a large measure. Mr. Maquarre led the orchestra with vigor and skill and aroused fine enthusiasm in the large audience.

F. M. W.

[120]

From the
Globe
May 8,1917.

"POPS" OPEN WITH ENLARGED ORCHESTRA

Mr Maquarre Conducts Seventy-Five Players

Patriotic Note Features in First Program of Season

With an orchestra of Symphony players enlarged to 75 men, Mr Maquarre opened the 32d season of the "Pops" last night at Symphony Hall. Year by year the management has shown its appreciation of Boston's pleasure in this favorite form of entertainment by increasing the size of the orchestra. The additions this season are entirely in the strings, bringing its choirs practically up to the numerical strength of the Winter season, and great indeed is the improvement in the balance and euphony of tone.

The note of patriotism marked the spirit of the hour. Men in uniform were seen here and there about the tables and partiotic music was not forgotten. Preceding the final group, which begins at 10, "The Star Spangled Banner" was featured. Mr Maquarre probably assumed that to all Americans the melody which ends Weber's "Jubel" overture, familiar despite its contrapuntal furbelows, is always and everywhere "America." Adoption often can obliterate origin, and for all practical purposes it matters not that Weber knew the tune as "Heil dir im Siegerkranz," published in Berlin in 1793, that he introduced it into a cantata, that Beethoven used it in a set of variations and in his Battle Symphony. We were not the only borrowers, for Denmark made it her National air about 15 years after the colonists and the Britishers had an argument with muskets out at Lexington, and all that was 42 years before Lowell Mason had taught the school children of Boston, including the late Edward Everett Hale, to sing for the first time "My country, 'tis of thee," to the same tune, here at the Park Street Church.

With the probability that the war will call out its own music, there could be no better time or place to make known stirring new songs of patriotic character, already written or about to be written, than through a sort of community singing, even as the college songs on the special nights are done. Perhaps from the war will come original and not borrowed music, growing out of the time and reflecting its spirit to the degree that by official sanction it will become representative and National.

Mr Maquarre steadily has shown improvement in the practices of the conductor, and last night secured impressive and enjoyable effects from his fine orchestra; one which would stand as the symphonic organization of many a lesser city. Selections from Herbert's ingratiating "Eileen" from "Samson and Delilah," the "Invitation to the Dance" (Berlioz arr) and "Wine, Women and Song" for waltzes, were among the principal numbers. Mr Maquarre's new "Fandango" sounds like a sure bid for a successful "extra" and was warmly applauded. The house was practically filled and the caterers were merrily employed.

The program this evening will be as follows: March, "Our Director," Bigelow; overture, "Hans Heiling," Marschner; waltz, "Barcarole," Waldteufel; selection, "Miss Springtime," Kalman; two dances from "Coppelia," Delibes; selection, "Rigoletto," Verdi; serenade, "Les Millions d'Arlequin," Drigo; overture, "1812," Tschaikowsky; "The Star Spangled Banner"; ballet music from "Faust," Gounod; "Reve Angelique," Rubinstein; waltz, "Artists' Life," Strauss; march, "Second Connecticut," Reeves.

From the
Journal
May 8,1917.

BIG AUDIENCE AT FIRST POP CONCERT

A large audience was present at the opening of the 32d season of the Pop concerts in Symphony Hall last night. There was an orchestra of 75 Symphony Orchestra players, led by Andre Maquarre. An unmistakable note of patriotism marked the program, which was executed with admirable effect.

The program embraced waltzes by Strauss and Waldteufel; selections from "Fra Diavolo," and Victor Herbert's latest opera, "Eileen"; Weber's "Jubilee" Overture, and the Weber-Berlioz "Invitation to the Dance"; music from "Samson and Delilah," and two selections for strings only—"The Last Slumber of the Virgin," by Massenet, and Maquarre's "Indian Dance," not reminiscent of the aborigine, but very agreeably orchestrated. Fresh from exacting labor under Dr. Muck, the orchestra played as a band of virtuosi. Tonight's program follows:

March, "Our Director" ..... Bigelow
Overture, "Hans Helling" ..... Murschner
Waltz, "Barcarole" ..... Waldteufel
Selection, "Miss Springtime" ..... Kalman
Two dances from "Coppelia," (a) Waltz;
(b) Czardas ..... Delibes
Selection, "Rigoletto" ..... Verdi
Serenade, "Les Millions d'Arlequin" ..... Drigo
Overture, "1812" ..... Tschaikowsky
The Star Spangled Banner
Ballet music from "Faust" ..... Gounod
Reve Angelique ..... Rubinstein
Waltz, "Artists' Life" ..... Strauss
March, "Second Connecticut" ..... Reeves

From the
Herald
May 6,1917.

THE POPS

For the next 10 weeks Symphony Hall will be devoted to its regular spring season of Pops. This will be the 32d season of these favorite concerts and Boston's summer would not seem properly introduced without them.

The Bostonian traveling in other parts of the country soon discovers that the Pops are only less famous than the Symphony orchestra, for the report of these concerts is carried far by the large number of visitors that Boston has during the spring. With singular success they have kept their character from the beginning. There is a large orchestra of skilled musicians from the Symphony orchestra, a competent and popular conductor, and programs made up of the better sort of popular music, excerpts from current musical plays and operettas, with a judicious admixture of the lighter classics.

This year the orchestra will be large. There will never be less than 75 men in it and often the number will run over 80. In other words, Boston's popular concerts employ an orchestra as large as the usual Symphony orchestra and, it is needless to say, of much higher quality.

The conductor for the opening weeks at least will be Mr. Andre Maquarre, who long since won his way in the public favor, and has the vivacity of his race and the faculty of making programs that appeal to the widest public.

During the season there will be the usual number of special nights. The first college night is Amherst night, May 22, which will be followed on May 25 by the annual gathering of the alumni of the Roxbury Latin school.

The program for the opening is as follows:

Overture, "Jubilee" ..... Weber
Overture, "Fra Diavolo" ..... Auber
Waltz, "Wine, Woman and Song" ..... Strauss
Selection, "Eileen" ..... Herbert
Two Dances from "Feramors" ..... Rubinstein
Selection, "Samson and Delilah" ..... Saint-Saens
"The Last Slumber of the Virgin" ..... Massenet
(For strings only.)
Invitation to the Dance ..... Weber-Berlioz
"The Star Spangled Banner."
Overture, "Le Roi d'Ys" ..... Lalo
"Indian March" ..... Maquarre
(For strings only.)
Waltz, "The Skaters" ..... Waldteufel
March, "Stars and Stripes" ..... Sousa

From the
Globe
May 6,1917

"Pop" Concert Season Opens Tomorrow in Symphony Hall

For the next 10 weeks Symphony Hall will be devoted to its regular Spring season of "Pops." This will be the 32d season of these favorite concerts, and Boston's Summer would not seem properly introduced without them. The Bostonian traveling in other parts of the country soon discovers that the "Pops" are only less famous than the Symphony Orchestra, for the report of these concerts is carried far by the large number of visitors that Boston has during the Spring. With singular success they have kept their character from the beginning.

There is a large orchestra of skilled musicians from the Symphony Orchestra, a competent and popular conductor and programs made up of the better sort of popular music, excerpts from current musical plays and operettas, with a judicious admixture of the lighter classics.

This year the orchestra will never be less than 75 men and often the number will run over 80. The conductor, for the opening weeks at least, will be Andre Maquarre, who long since won his way in the public favor. Mr Maquarre, a Frenchman, has the vivacity of his race, which is found in all the music he plays.

During the season there will be the usual number of special nights. The first college night is Amherst Night, May 22, which will be followed May 25 by the annual gathering of the alumni of the Roxbury Latin School.

The program for tomorrow evening: is as follows: Overture, "Jubilee," Weber; overture, "Fra Diavolo," Auber; waltz, "Wine, Women and Song," Strauss; selection, "Eileen," Herbert; two dances from "Feramore," Rubinstein; selection, "Samson and Delilah," Saint-Saens; "The Last Slumber of the Virgin," for strings only, Massenet; "Invitation to the Dance," Weber-Berlioz; "The Star Spangled Banner"; overture, "Le Roi d'Ys," Lalo; "Indian March," Maquarre; waltz, "The Skaters," Waldteufel; march, "Stars and Stripes," Sousa.

From the
American
May 6,1917.

THE POPS

For the next ten weeks Symphony Hall will be devoted to its regular Spring season of Pops. This will be the thirty-second season of these favorite concerts, and Boston's Summer would not seem properly introduced without them.

This year the orchestra will be large. There will never be less than seventy-five men in it, and often the number will run over eighty. The conductor for the opening weeks at least will be Mr. Andre Maquarre, who long since won his way into public favor. Mr. Maquarre, a Frenchman, has the vivacity of his race, which is found in all the music he plays. He also has the faculty of making programs which appeal to the widest public.

From the
Transcript
May 15,1917.

SONG AT "THE POPS"

An Assisting Singer, Mme. Fornia, for the First Time in a Spring Series—Not Altogether Happy Outcome

INNOVATION was the word at "The Pops" last evening, when for the first time within long memory of the spring series an assisting singer appeared at them —Mme. Rita Fornia of the Metropolitan Opera House. Yet, though she showed considerable musical taste and vocal skill, though the audience was absorbed, quietly attentive and courteous, though there were no delays or mishaps, the new order of things somehow did not run smoothly and in the vein. In the first place, Mme. Fornia's voice far from filled the auditorium, and the increase in brilliance and echo in the orchestral tone, owing to the removed seats, seemed to deprive the love song from "Samson and Delilah" of its glamor, and to overpower whatever romantic glow there might have been in Mme. Fornia's singing of it. And her songs with piano sounded thin and small in direct comparison to the clash and glitter of an orchestral evening. Although everyone lent his best ear, the French songs by Hahn and Massenet seemed not in the mood of the occasion and needed saving by the appreciation and applause which the house showed "The Lass with the Delicate Air." The purely orchestral part with numerous repetitions and "extras," made as long an evening as the most insatiable could desire. There was emphasis on French opera, with two excerpts from "Samson and Delilah," and the overture to "Mignon," a stanch friend of the "Pops." But most applauded of all was Händel's "Largo," with violin solo, harp and organ to increase its eloquence. Unrivalled in all music for combined age and popularity, the immortal "Largo" proves the supremacy of its composer in one respect at least. It appeals to every sort of audience, and adapts itself to every style and combination, from a rather unpretentious opera aria to a solemn and majestic piece for full orchestra.

The programme for the "Pop" concert this evening in Symphony Hall, with Mme. Fornia as the assisting singer, traverses the following pieces:

Overture to "The Barber of Seville" ..... Rossini
Waltz, "Sentiers Fleuris" ..... Waldteufel
Selection from "Miss Springtime" ..... Kalman
Psyché ..... Franck
Dance Macabre ..... Saint-Saëns
Air, "Mon coeur à ta voix," from "Samson and Delilah" ..... Saint-Saëns
Selection from "La Bohème" ..... Puccini
Intermezzo from "Pagliacci" ..... Leoncavallo
Songs with Piano:
L'heure exquise ..... Hahn
Ouvre tes yeux bleus ..... Massenet
The Lass with the Delicate Air ..... Arne
Overture to "Tannhäuser" ..... Wagner
March, "Le Père de la Victoire" ..... Ganne

From the
Journal
May 14,1917.

FORNIA AT POPS

A change in the plans of the Pop concerts at Symphony Hall this week has been made necessary by the illness of Madame Ethel Leginska, the English pianist, who was to have been soloist throughout the entire week. C. A. Ellis, manager of the concerts, has received news that Madame Leginska has broken down nervously. It will be two or three weeks before she will be able to play.

Mr. Ellis happened to meet Saturkday afternoon Madame Rita Fornia of the Metropolitan Opera Company in its remarkable tour of the West last fall. Mr. Ellis immediately engaged Madame Fornia to take Madame Leginska's place, so that instead of a pianist there will be a most skilled and excellent singer.

At her first appearance this evening, Madame Fornia will sing twice. Her first number will be the favorite aria from "Samson and Delilah," "My Heart at Thy Dear Voice." This will be followed by a group of songs in French and English. The French songs are "L'heure Exquise" by Reynaldo Hahn and "Ouvre tes Yeux Bleus" by Massenet.

The revised program for the concert tonight is as follows:

Overture, "If I Were King" ..... Adam
Waltz, "Roses from the South" ..... Strauss
Selection, "You're in Love" ..... Friml
Selection, "Aida" ..... Verdi
Bacchanale from "Samson and Delilah" ..... Saint-Saens
"The Star Spangled Banner."
Aria, "Mon coeur a ta voix" from "Samson et Dalila" ..... Saint-Saens
Largo ..... Handel
(Violin, Mr. Hoffmann; harp, Mr. Holy; Organ, Mr. Marshall.)
Overture, "Mignon" ..... Thomas
Songs with piano—
(a) L'heure exquise ..... Reynaldo Hahn
(b) Ouvre tes yeux bleus ..... Massenet
(c) Song in English.
Waltz, "Pomona" ..... Waldteufel
March, "Boccaccio" ..... Suppe

From the
Post
May 14,1917.

MME. FORNIA, POP SOLOIST

As announced yesterday, the illness of Madame Leginska, who was to have been soloist at all the Pop Concerts this week, has necessitated a considerable change in the programmes. Mr. Ellis was fortunate enough to find Madame Rita Fornia of the Metropolitan Opera Company in Boston Saturday, after the news of Madame Leginska's illness had reached him, and engaged her for the six concerts of this

From the
Record
May 11,1917.

POPS DRAW CROWDS TO SYMPHONY

Light Programs Please Patrons

Paderewski Starts Tour Telling Americans of Poland's Woes

By J. V. Clark

The second week of the season of Pops opened at Symphony Hall Monday. The first week has seen large audiences, which has expressed complete approval of the programs offered by Andre Maquarre. They have been for the most part extremely light, which is what the majority of the Pops' patrons desire.

Mr. Maquarre has gone to the better operettas and musical comedies of the season for some selections. This, too, immensely delights a large portion of Symphony Hall's present clientele.

The coming week will hear some of the members of the orchestra as soloists. Wednesday Jacques Hoffmann, the concert-master, will play Saint-Saëns' Rondo Capriocciso. Thursday Theodore Cella, the harpist, will play the first movement of Reinecke's concerto for harp and orchestra. Friday Mr. Hoffmann will play the "Thais" meditation, and Saturday evening Charles de Mailly, the fluteist, will play Chaminade's concertina for flute and orchestra.

All the stories that went the rounds of the town, of New York and the musical magazines about war trouble with the Symphony Orchestra seem to have been definitely stopped by the opening of the Pop season. The orchestra is maintaining its usual way. War or no war, Boston will keep its great band.

From the
Herald
May 15,1917.

RITA FORNIA SINGS SOLOS AT SYMPHONY POP CONCERT

Orchestra, Under Conductor Marquarre, Pleases.

Monday brought sunshine to Boston, and the first soloist of the season to the Pop concerts at Symphony Hall. Rita Fornia, who was known to patrons of English opera as Rita Newman before she became a singer of the Metropolitan opera, commenced her engagement for a week at the Pops with rather tepid singing of Saint-Saens's "Mon coeur s'ouvre a ta voix," from "Samson and Delilah." Later she gave songs by Massenet, Mrs. Beach, Arne and Reynaldo Hahn with quick perception of mood and vocal art productive of deserved applause. She should be a popular soloist.

The orchestra was in fine fettle, with a program ranging from Adam to Friml. As usual, Mr. Marquarre was liberal with encores, including the ever popular Barcarolle from "Tales of Hoffmann," and Pierne's quaint "March of the Little Lead Soldiers." Tonight's program follows:

Overture, "The Barber of Seville" .. Rossini
Waltz, "Sentiers fleuris" ..... Waldteufel
Selection, "Miss Springtime" ..... Kalman
Psyche ..... Cesar Franck
Danse Macabre ..... Saint-Saens
"The Star Spangled Banner."
Aria, "Mon coeur a ta voix" from "Samson and Delilah" ..... Saint-Saens
Madame Fornia.
Selection, "La Boheme" ..... Puccini
Intermezzo from "Pagliacci" ... Leoncavallo
Songs with piano:
(a) L'heure exquise ..... Reynaldo Hahn
(b) Ouvre tes yeux bleus ..... Massenet
(c) The Lass with the Delicate Air .. Dr. Arne
Madame Fornia.
Overture, "Tannhauser" ..... Wagner
March, "Le pere de la victoire" ..... Ganne

From the
Advertiser
May 14,1917.

RITA FORNIA TO APPEAR AT POPS

Madame Leginska Is Ill and Will Be Unable to Play for Several Weeks

A change in the plans of the Pop Concerts at Symphony Hall this week has been necessary by the illness of Madame Ethel Leginska, the English pianist, who was to have been soloist. C. A. Ellis, manager of the concerts, received news that Madame Leginska had broken down nervously and that [illegible] two or three weeks before

[illegible] Rita Fornia of the Metropolitan Opera Co. He immediately engaged her to take Madame Leginska's place, so that instead of a pianist there will be a most skilled and excellent singer.

Madame Fornia is an American and for a number of years has been a prominent member of the Metropolitan Opera Co. of New York. As such she has been heard in Boston many times and she has always proved her worth as a singer of uncommon merit.

She is an artist of great experience and has, naturally, a large repertoire, so that she will be able to vary her numbers from night to night.

At her first appearance tonight Madame Fornia will sing twice. Her first number will be the favorite aria from "Samson and Delilah," "My Heart at Thy Dear Voice." This will be followed by a group of songs in French and English. The French songs are "L'heure Exquise," by Reynaldo Hahn, and "Ouvre Tes Yeux Bleus," by Massenet.

The revised program for the concert tonight is as follows:—

Overture, "If I Were King" ..... Adam
Waltz, "Roses from the South" ..... Strauss
Selection, "You're in Love" ..... Friml
Selection, "Aida" ..... Verdi
Bacchanale from "Samson and Delilah" ..... Saint-Saens
THE STAR SPANGLED BANNER
Aria, "Mon coeur a ta voix," from "Samson et Dalila" ..... Saint-Saens
Largo ..... Handel
Violin, Mr. Hoffman; harp, Mr. Holy; organ, Mr. Marshall.
Overture, "Mignon" ..... Thomas
Songs with piano:
(b) L'heure exquise ..... Reynaldo Hahn
(b) Ouvre tes yeux bleus ..... Massenet
(c) Song in English.
Waltz, "Pomona" ..... Waldteufel
March, "Boccaccio" ..... Suppe

From the
Traveler
May 12,1917.

Ethel Leginska to Be Soloist at the Pops

A radical change in the policy of conducting the spring season of Pop concerts in Symphony Hall begins Monday night, when there will be a soloist at each of the concerts during the week. The soloist for the week beginning next Monday evening will be Ethel Leginska, the English pianist.

Mme. Leginska will appear twice on each program. Her first number will be the first and third movements of Rubinstein's Concerto in D minor for piano and orchestra. For her second number she will play the eighth Hungarian Rhapsody of Liszt.

The program at the Pop concert in Symphony Hall this evening is as follows:

Waltz, "Espana" ..... Waldteufel
March, "Cruiser Harvard" ..... Strube
"The Shamrock" ..... Middleton
Wedding March ..... Mendelssohn
Suite, "L'Arlesienne," No. 2 ..... Bizet
Largo ..... Handel
Violin, Mr. Hoffmann; harp, Mr. Holy; organ, Mr. Marshall.
Selection, "La Boheme" ..... Puccini
March, "Pomp and Circumstance" ..... Elgar
"The Star Spangled Banner."
Overture, "Mignon" ..... Thomas
Waltz, "Girls of Baden" ..... Komzak
Fandango ..... Maquarre
March, "Up the Street" ..... Morse

From the
Traveler
May 15,1917.

RITA FORNIA IS SOLOIST AT POPS

Taking a leaf out of the success of the fall season of the Pops when vocal soloists appeared at these concerts for the first time, the management last night had Rita Fornia, soprano of the Metropolitan Opera Company for soloist. The result was a big house and enthusiasm that all but doubled the scheduled numbers. Miss Fornia repeated the success of her operatic days in this city. She will sing at each concert this week.

Tonight's program will be:

Overture, "The Barber of Seville" .. Rossini
Waltz, "Sentiers fleuris" ..... Waldteufel
Selection, "Miss Springtime" ..... Kalman
Psyche ..... Cesar Franck
Danse Macabre ..... Saint-Saens
"The Star Spangled Banner."
Aria, "Mon coeur a ta voix" from "Samson and Delilah" ..... Saint-Saens
Madame Fornia.
Selection, "La Boheme" ..... Puccini
Intermezzo from "Pagliacci" ... Leoncavallo
Songs with piano:
(a) L'heure exquise ..... Reynaldo Hahn
(b) Ouvre tes yeux bleus ..... Massenet
(c) The Lass with the Delicate Air .. Dr. Arne
Madame Fornia.
Overture, "Tannhauser" ..... Wagner
March, "Le pere de la victoire" ..... Ganne

From the
Globe
May 15, 1917.

MME FORNIA WELCOMED AS SOLOIST AT THE "POPS"

The first night's audience of the second week of the "Pops" approved heartily the new policy of a soloist—for this occasion Mme Rita Fornia of the Metropolitan Opera Company. As Suzuki and in other roles Mme Fornia has been heard in Boston in opera, but not in any conspicuous appearance heretofore in concert. Mme Ethel Leginska, the pianist, had been announced, but illness necessitated a substitute.

[121]

From the
Globe
May 8,1917.

"POPS" OPEN WITH ENLARGED ORCHESTRA

Mr Maquarre Conducts Seventy-Five Players

Patriotic Note Features in First Program of Season

With an orchestra of Symphony players enlarged to 75 men, Mr Maquarre opened the 32d season of the "Pops" last night at Symphony Hall. Year by year the management has shown its appreciation of Boston's pleasure in this favorite form of entertainment by increasing the size of the orchestra. The additions this season are entirely in the strings, bringing its choirs practically up to the numerical strength of the Winter season, and great indeed is the improvement in the balance and euphony of tone.

The note of patriotism marked the spirit of the hour. Men in uniform were seen here and there about the tables and partiotic music was not forgotten. Preceding the final group, which begins at 10, "The Star Spangled Banner" was featured. Mr Maquarre probably assumed that to all Americans the melody which ends Weber's "Jubel" overture, familiar despite its contrapuntal furbelows, is always and everywhere "America." Adoption often can obliterate origin, and for all practical purposes it matters not that Weber knew the tune as "Heil dir im Siegerkranz," published in Berlin in 1793, that he introduced it into a cantata, that Beethoven used it in a set of variations and in his Battle Symphony. We were not the only borrowers, for Denmark made it her National air about 15 years after the colonists and the Britishers had an argument with muskets out at Lexington, and all that was 42 years before Lowell Mason had taught the school children of Boston, including the late Edward Everett Hale, to sing for the first time "My country, 'tis of thee," to the same tune, here at the Park Street Church.

With the probability that the war will call out its own music, there could be no better time or place to make known stirring new songs of patriotic character, already written or about to be written, than through a sort of community singing, even as the college songs on the special nights are done. Perhaps from the war will come original and not borrowed music, growing out of the time and reflecting its spirit to the degree that by official sanction it will become representative and National.

Mr Maquarre steadily has shown improvement in the practices of the conductor, and last night secured impressive and enjoyable effects from his fine orchestra; one which would stand as the symphonic organization of many a lesser city. Selections from Herbert's ingratiating "Eileen" from "Samson and Delilah," the "Invitation to the Dance" (Berlioz arr) and "Wine, Women and Song" for waltzes, were among the principal numbers. Mr Maquarre's new "Fandango" sounds like a sure bid for a successful "extra" and was warmly applauded. The house was practically filled and the caterers were merrily employed.

The program this evening will be as follows: March, "Our Director," Bigelow; overture, "Hans Heiling," Marschner; waltz, "Barcarole," Waldteufel; selection, "Miss Springtime," Kalman; two dances from "Coppelia," Delibes; selection, "Rigoletto," Verdi; serenade, "Les Millions d'Arlequin," Drigo; overture, "1812," Tschaikowsky; "The Star Spangled Banner"; ballet music from "Faust," Gounod; "Reve Angelique," Rubinstein; waltz, "Artists' Life," Strauss; march, "Second Connecticut," Reeves.

From the
Journal
May 8,1917.

BIG AUDIENCE AT FIRST POP CONCERT

A large audience was present at the opening of the 32d season of the Pop concerts in Symphony Hall last night. There was an orchestra of 75 Symphony Orchestra players, led by Andre Maquarre. An unmistakable note of patriotism marked the program, which was executed with admirable effect.

The program embraced waltzes by Strauss and Waldteufel; selections from "Fra Diavolo," and Victor Herbert's latest opera, "Eileen"; Weber's "Jubilee" Overture, and the Weber-Berlioz "Invitation to the Dance"; music from "Samson and Delilah," and two selections for strings only—"The Last Slumber of the Virgin," by Massenet, and Maquarre's "Indian Dance," not reminiscent of the aborigine, but very agreeably orchestrated. Fresh from exacting labor under Dr. Muck, the orchestra played as a band of virtuosi. Tonight's program follows:

March, "Our Director".....Bigelow
Overture, "Hans Helling".....Marschner
Waltz, "Barcarole".....Waldteufel
Selection, "Miss Springtime".....Kalman
Two dances from "Coppelia," (a) Waltz;
(b) Czardas.....Delibes
Selection, "Rigoletto".....Verdi
Serenade, "Les Millions d'Arlequin".....Drigo
Overture, "1812".....Tschaikowsky
"The Star Spangled Banner"
Ballet music from "Faust".....Gounod
Reve Angelique.....Rubinstein
Waltz, "Artists' Life".....Strauss
March, "Second Connecticut".....Reeves

From the
Herald
May 6,1917.

THE POPS

For the next 10 weeks Symphony Hall will be devoted to its regular spring season of Pops. This will be the 32d season of these favorite concerts and Boston's summer would not seem properly introduced without them.

The Bostonian traveling in other parts of the country soon discovers that the Pops are only less famous than the Symphony orchestra, for the report of these concerts is carried far by the large number of visitors that Boston has during the spring. With singular success they have kept their character from the beginning. There is a large orchestra of skilled musicians from the Symphony orchestra, a competent and popular conductor, and programs made up of the better sort of popular music, excerpts from current musical plays and operettas, with a judicious admixture of the lighter classics.

This year the orchestra will be large. There will never be less than 75 men in it and often the number will run over 80. In other words, Boston's popular concerts employ an orchestra as large as the usual Symphony orchestra and, it is needless to say, of much higher quality.

The conductor for the opening weeks at least will be Mr. Andre Maquarre, who long since won his way in the public favor, and has the vivacity of his race and the faculty of making programs that appeal to the widest public.

During the season there will be the usual number of special nights. The first college night is Amherst night, May 22, which will be followed on May 25 by the annual gathering of the alumni of the Roxbury Latin school.

The program for the opening is as follows:

Overture, "Jubilee".....Weber
Overture, "Fra Diavolo".....Auber
Waltz, "Wine, Woman and Song".....Strauss
Selection, "Eileen".....Herbert
Two Dances from "Feramors".....Rubinstein
Selection, "Samson and Delilah".....Saint-Saens
"The Last Slumber of the Virgin".....Massenet
(For strings only.)
Invitation to the Dance.....Weber-Berlioz
"The Star Spangled Banner."
Overture, "Le Roi d'Ys".....Lalo
"Indian March".....Maquarre
(For strings only.)
Waltz, "The Skaters".....Waldteufel
March, "Stars and Stripes".....Sousa

From the
Globe
May 6,1917

"Pop" Concert Season Opens Tomorrow in Symphony Hall

For the next 10 weeks Symphony Hall will be devoted to its regular Spring season of "Pops." This will be the 32d season of these favorite concerts, and Boston's Summer would not seem properly introduced without them. The Bostonian traveling in other parts of the country soon discovers that the "Pops" are only less famous than the Symphony Orchestra, for the report of these concerts is carried far by the large number of visitors that Boston has during the Spring. With singular success they have kept their character from the beginning.

There is a large orchestra of skilled musicians from the Symphony Orchestra, a competent and popular conductor and programs made up of the better sort of popular music, excerpts from current musical plays and operettas, with a judicious admixture of the lighter classics.

This year the orchestra will never be less than 75 men and often the number will run over 80. The conductor, for the opening weeks at least, will be Andre Maquarre, who long since won his way in the public favor. Mr Maquarre, a Frenchman, has the vivacity of his race, which is found in all the music he plays.

During the season there will be the usual number of special nights. The first college night is Amherst Night, May 22, which will be followed May 25 by the annual gathering of the alumni of the Roxbury Latin School.

The program for tomorrow evening is as follows: Overture, "Jubilee," Weber; overture, "Fra Diavolo," Auber; waltz, "Wine, Women and Song," Strauss; selection, "Eileen," Herbert; two dances from "Feramore," Rubinstein; selection, "Samson and Delilah," Saint-Saens; "The Last Slumber of the Virgin," for strings only, Massenet; "Invitation to the Dance," Weber-Berlioz; "The Star Spangled Banner"; overture, "Le Roi d'Ys," Lalo; "Indian March," Maquarre; waltz, "The Skaters," Waldteufel; march, "Stars and Stripes," Sousa.

From the
American
May 6,1917.

THE POPS

For the next ten weeks Symphony Hall will be devoted to its regular Spring season of Pops. This will be the thirty-second season of these favorite concerts, and Boston's Summer would not seem properly introduced without them.

This year the orchestra will be large. There will never be less than seventy-five men in it, and often the number will run over eighty. The conductor for the opening weeks at least will be Mr. Andre Maquarre, who long since won his way into public favor. Mr. Maquarre, a Frenchman, has the vivacity of his race, which is found in all the music he plays. He also has the faculty of making programs which appeal to the widest public.

From the
Transcript
May 15,1917.

SONG AT "THE POPS"

An Assisting Singer, Mme. Fornia, for the First Time in a Spring Series—Not Altogether Happy Outcome

INNOVATION was the word at "The Pops" last evening, when for the first time within long memory of the spring series an assisting singer appeared at them—Mme. Rita Fornia of the Metropolitan Opera House. Yet, though she showed considerable musical taste and vocal skill, though the audience was absorbed, quietly attentive and courteous, though there were no delays or mishaps, the new order of things somehow did not run smoothly and in the vein. In the first place, Mme. Fornia's voice far from filled the auditorium, and the increase in brilliance and echo in the orchestral tone, owing to the removed seats, seemed to deprive the love song from "Samson and Delilah" of its glamor, and to overpower whatever romantic glow there might have been in Mme. Fornia's singing of it. And her songs with piano sounded thin and small in direct comparison to the clash and glitter of an orchestral evening. Although everyone lent his best ear, the French songs by Hahn and Massenet seemed not in the mood of the occasion and needed saving by the appreciation and applause which the house showed "The Lass with the Delicate Air." The purely orchestral parts with numerous repetitions and "extras" made as long an evening as the most insatiable could desire. There was emphasis on French opera, with two excerpts from "Samson and Delilah," and the overture to "Mignon," a stanch friend of the "Pops." But most applauded of all was Händel's "Largo," with violin solo, harp and organ to increase its eloquence. Unrivalled in all music for combined age and popularity, the immortal "Largo" proves the supremacy of its composer in one respect at least. It appeals to every sort of audience, and adapts itself to every style and combination, from a rather unpretentious opera aria to a solemn and majestic piece for full orchestra.

The programme for the "Pop" concert this evening in Symphony Hall, with Mme. Fornia as the assisting singer, traverses the following pieces:

Overture to "The Barber of Seville".....Rossini
Waltz, "Sentiers Fleuris".....Waldteufel
Selection from "Miss Springtime".....Kalman
Psyché.....Franck
Dance Macabre.....Saint-Saëns
Air, "Mon coeur à ta voix," from "Samson and Delilah".....Saint-Saëns
Selection from "La Bohème".....Puccini
Intermezzo from "Pagliacci".....Leoncavallo
Songs with Piano:
L'heure exquise.....Hahn
Ouvre tes yeux bleus.....Massenet
The Lass with the Delicate Air.....Arne
Overture to "Tannhäuser".....Wagner
March, "Le Père de la Victoire".....Ganne

From the
Journal
May 14,1917.

FORNIA AT POPS

A change in the plans of the Pop concerts at Symphony Hall this week has been made necessary by the illness of Madame Ethel Leginska, the English pianist, who was to have been soloist throughout the entire week. C. A. Ellis, manager of the concerts, has received news that Madame Leginska has broken down nervously. It will be two or three weeks before she will be able to play.

Mr. Ellis happened to meet Saturkday afternoon Madame Rita Fornia of the Metropolitan Opera Company in its remarkable tour of the West last fall. Mr. Ellis immediately engaged Madame Fornia to take Madame Leginska's place, so that instead of a pianist there will be a most skilled and excellent singer.

At her first appearance this evening, Madame Fornia will sing twice. Her first number will be the favorite aria from "Samson and Delilah," "My Heart at Thy Dear Voice." This will be followed by a group of songs in French and English. The French songs are "L'heure Exquise" by Reynaldo Hahn and "Ouvre tes Yeux Bleus" by Massenet.

The revised program for the concert tonight is as follows:

Overture, "If I Were King".....Adam
Waltz, "Roses from the South".....Strauss
Selection, "You're in Love".....Friml
Selection, "Aida".....Verdi
Bacchanale from "Samson and Delilah".....Saint-Saens
"The Star Spangled Banner."
Aria, "Mon coeur a ta voix" from "Samson et Dalila".....Saint-Saens
Largo.....Handel
(Violin, Mr. Hoffmann; harp, Mr. Holy; Organ, Mr. Marshall.)
Overture, "Mignon".....Thomas
Songs with piano—
(a) L'heure exquise.....Reynaldo Hahn
(b) Ouvre tes yeux bleus.....Massenet
(c) Song in English.
Waltz, "Pomona".....Waldteufel
March, "Boccaccio".....Suppe

From the
Post
May 14,1917.

MME. FORNIA, POP SOLOIST

As announced yesterday, the illness of Madame Leginska, who was to have been soloist at all the Pop Concerts this week, has necessitated a considerable change in the programmes. Mr. Ellis was fortunate enough to find Madame Rita Fornia of the Metropolitan Opera Company in Boston Saturday, after the news of Madame Leginska's illness had reached him, and engaged her for the six concerts of this

[121]

From the
Record
May 11,1917.

POPS DRAW CROWDS TO SYMPHONY

Light Programs Please Patrons

Paderewski Starts Tour Telling Americans of Poland's Woes

By J. V. Clark

The second week of the season of Pops opened at Symphony Hall Monday. The first week has seen large audiences, which has expressed complete approval of the programs offered by Andre Maquarre. They have been for the most part extremely light, which is what the majority of the Pops' patrons desire.

Mr. Maquarre has gone to the better operettas and musical comedies of the season for some selections. This, too, immensely delights a large portion of Symphony Hall's present clientele.

The coming week will hear some of the members of the orchestra as soloists. Wednesday Jacques Hoffmann, the concert-master, will play Saint-Saens' Rondo Capriocciosо. Thursday Theodore Cella, the harpist, will play the first movement of Reinecke's concerto for harp and orchestra. Friday Mr. Hoffmann will play the "Thais" meditation, and Saturday evening Charles de Mailly, the fluteist, will play Chaminade's concertina for flute and orchestra.

All the stories that went the rounds of the town, of New York and the musical magazines about war trouble with the Symphony Orchestra seem to have been definitely stopped by the opening of the Pop season. The orchestra is maintaining its usual way. War or no war, Boston will keep its great band.

From the
Herald
May 15,1917.

RITA FORNIA SINGS SOLOS AT SYMPHONY POP CONCERT

Orchestra, Under Conductor Marquarre, Pleases.

Monday brought sunshine to Boston, and the first soloist of the season to the Pop concerts at Symphony Hall. Rita Fornia, who was known to patrons of English opera as Rita Newman before she became a singer of the Metropolitan opera, commenced her engagement for a week at the Pops with rather tepid singing of Saint-Saens's "Mon coeur s'ouvre a ta voix," from "Samson and Delilah." Later she gave songs by Massenet, Mrs. Beach, Arne and Reynaldo Hahn with quick perception of mood and vocal art productive of deserved applause. She should be a popular soloist.

The orchestra was in fine fettle, with a program ranging from Adam to Friml. As usual, Mr. Marquarre was liberal with encores, including the ever popular Barcarolle from "Tales of Hoffmann," and Pierne's quaint "March of the Little Lead Soldiers." Tonight's program follows:

Overture, "The Barber of Seville"..Rossini
Waltz, "Sentiers fleuris".....Waldteufel
Selection, "Miss Springtime".....Kalman
Psyche.....Cesar Franck
Danse Macabre.....Saint-Saens
"The Star Spangled Banner."
Aria, "Mon coeur a ta voix" from "Samson and Delilah".....Saint-Saens
Madame Fornia.
Selection, "La Boheme".....Puccini
Intermezzo from "Pagliacci"...Leoncavallo
Songs with piano:
(a) L'heure exquise.....Reynaldo Hahn
(b) Ouvre tes yeux bleus.....Massenet
(c) The Lass with the Delicate Air.
Dr. Arne
Madame Fornia.
Overture, "Tannhauser".....Wagner
March, "Le pere de la victoire".....Ganne

From the
Advertiser
May 14,1917.

RITA FORNIA TO APPEAR AT POPS

Madame Leginska Is Ill and Will Be Unable to Play for Several Weeks

A change in the plans of the Pop Concerts at Symphony Hall this week has been necessary by the illness of Madame Ethel Leginska, the English pianist, who was to have been soloist. C. A. Ellis, manager of the concerts, received news that Madame Leginska had broken down nervously and that it would be two or three weeks before she would be able to play.

Mr. Ellis happened to meet Madame Rita Fornia of the Metropolitan Opera Co. He immediately engaged her to take Madame Leginska's place, so that instead of a pianist there will be a most skilled and excellent singer.

Madame Fornia is an American and for a number of years has been a prominent member of the Metropolitan Opera Co. of New York. As such she has been heard in Boston many times and she has always proved her worth as a singer of uncommon merit.

She is an artist of great experience and has, naturally, a large repertoire, so that she will be able to vary her numbers from night to night.

At her first appearance tonight Madame Fornia will sing twice. Her first number will be the favorite aria from "Samson and Delilah," "My Heart at Thy Dear Voice." This will be followed by a group of songs in French and English. The French songs are "L'heure Exquise," by Reynaldo Hahn, and "Ouvre Tes Yeux Bleus," by Massenet.

The revised program for the concert tonight is as follows:—

Overture, "If I Were King".....Adam
Waltz, "Roses from the South".....Strauss
Selection, "You're in Love".....Friml
Selection, "Aida".....Verdi
Bacchanale from "Samson and Delilah".....Saint-Saens
THE STAR SPANGLED BANNER
Aria, "Mon coeur a ta voix," from "Samson et Dalila".....Saint-Saens
Largo.....Handel
Violin, Mr. Hoffman; harp, Mr. Holy; organ, Mr. Marshall.
Overture, "Mignon".....Thomas
Songs with piano:
(b) L'heure exquise.....Reynaldo Hahn
(b) Ouvre tes yeux bleus.....Massenet
(c) Song in English.
Waltz, "Pomona".....Waldteufel
March, "Boccaccio".....Suppe

From the
Traveler
May 12,1917.

Ethel Leginska to Be Soloist at the Pops

A radical change in the policy of conducting the spring season of Pop concerts in Symphony Hall begins Monday night, when there will be a soloist at each of the concerts during the week. The soloist for the week beginning next Monday evening will be Ethel Leginska, the English pianist.

Mme. Leginska will appear twice on each program. Her first number will be the first and third movements of Rubinstein's Concerto in D minor for piano and orchestra. For her second number she will play the eighth Hungarian Rhapsody of Liszt.

The program at the Pop concert in Symphony Hall this evening is as follows:

Waltz, "Espana".....Waldteufel
March, "Cruiser Harvard".....Stroube
"The Shamrock".....Middleton
Wedding March.....Mendelssohn
Suite, "L'Arlesienne," No. 2.....Bizet
Largo.....Handel
Violin, Mr. Hoffmann; harp, Mr. Holy; organ, Mr. Marshall.
Selection, "La Boheme".....Puccini
March, "Pomp and Circumstance".....Elgar
"The Star Spangled Banner."
Overture, "Mignon".....Thomas
Waltz, "Girls of Baden".....Komzak
Fandango.....Maquarre
March, "Up the Street".....Morse

From the
Traveler
May 15,1917.

RITA FORNIA IS SOLOIST AT POPS

Taking a leaf out of the success of the fall season of the Pops when vocal soloists appeared at these concerts for the first time, the management last night had Rita Fornia, soprano of the Metropolitan Opera Company for soloist. The result was a big house and enthusiasm that all but doubled the scheduled numbers. Miss Fornia repeated the success of her operatic days in this city. She will sing at each concert this week.

Tonight's program will be:

Overture, "The Barber of Seville"..Rossini
Waltz, "Sentiers fleuris".....Waldteufel
Selection, "Miss Springtime".....Kalman
Psyche.....Cesar Franck
Danse Macabre.....Saint-Saens
"The Star Spangled Banner."
Aria, "Mon coeur a ta voix" from "Samson and Delilah".....Saint-Saens
Madame Fornia.
Selection, "La Boheme".....Puccini
Intermezzo from "Pagliacci"...Leoncavallo
Songs with piano:
(a) L'heure exquise.....Reynaldo Hahn
(b) Ouvre tes yeux bleus.....Massenet
(c) The Lass with the Delicate Air.
Dr. Arne
Madame Fornia.
Overture, "Tannhauser".....Wagner
March, "Le pere de la victoire".....Ganne

From the
Globe
May 15, 1917.

MME FORNIA WELCOMED AS SOLOIST AT THE "POPS"

The first night's audience of the second week of the "Pops" approved heartily the new policy of a soloist—for this occasion Mme Rita Fornia of the Metropolitan Opera Company. As Suzuki and in other roles Mme Fornia has been heard in Boston in opera, but not in any conspicuous appearance heretofore in concert. Mme Ethel Leginska, the pianist, had been announced, but illness necessitated a substitution.

From the Transcript May 14,1917.

Here in Boston

For the present, Mme. Leginska the pianist, is unable to keep her engagement at "The Pops." In her stead Mme. Rita Fornia, the mezzo-soprano of the Metropolitan Opera House, who has often been heard and applauded in Boston, will be the "assisting artist" throughout the current week, singing each evening an operatic air and sundry songs. For this, Monday, evening her numbers and the orchestral numbers are:

Overture, "If I Were King".....Adam
Waltz, "Roses from the South".....Strauss
Selection from "You're in Love".....Friml
Selection from "Aida".....Verdi
Bacchanale from "Samson and Delilah"..
Saint-Saëns
Air, "Mon cœur à ta voix" from "Samson and Delilah".....Saint-Saëns
Largo.....Händel
Overture to "Mignon".....Thomas
Songs with Piano—
L'heure exquise.....Reynaldo Hahn
Ouvre tes yeux bleus.....Massenet
English pieces.
Waltz from "Pomona".....Waldteufel
March, "Boccaccio".....Suppé

Mr. Knoblock's comedy, "The Cottage in the Air" will not be acted at the Copley Theatre next week. Instead, the Jewett Players will be seen in Pinero's early farce, "Dandy Dick," hardly seen in Boston in professional performance since it was a new play at the Museum.

From the Transcript May 12,1917.

THE PROGRESS OF THE "POPS"

Mme. Leginska, the Pianist, to Appear at Each of the Concerts Next Week for New Interest

POSSIBLY the last of the "Pop" concerts at Symphony Hall to follow familiar routine will be that of this evening. To management and public alike, the experience of the week has made clear that they required a new and enlivening interest such as the abilities of Mr. Pasternach as conductor and the assisting singers brought to them last September. Accordingly, there are again to be "assisting artists" with solo numbers as well as ensemble pieces with orchestra. Thus, beginning next Monday and continuing through the week, Mme. Leginska, the pianist, will play each evening with the orchestra, the first and the last movements of Rubinstein's concerto in D minor and by herself the eighth of Liszt's Hungarian Rhapsodies. Both are displayful music for a virtuosa of notable range and energy of technical skill, who commands singing tone and rhythmic fire and who plays with vivid force of talent and temperament. For Mme. Leginska, as the public of Boston has come gradually to know is both pianist and personality. The programmes for next week will be rearranged accordingly. Meanwhile that for this evening stands.

Waltz, "España".....Waldteufel
March, "Cruiser Harvard".....Strube
"The Shamrock".....Middleton
Wedding March.....Mendelssohn
Suite, "L'Arlésienne" No. 2.....Bizet
Largo.....Händel
Selection from "La Bohème".....Puccini
March, "Pomp and Circumstance".....Elgar
Overture to "Mignon".....Thomas
Waltz, "Girls of Baden".....Komzak
Fandango.....Maquarre
March, "Up the Street".....Morse

From the Post May 15,1917.

POP AUDIENCE LIKES SINGER

Mme. Fornia Given Enthusiastic Welcome

The second week of the Pop concerts in Symphony Hall opened last night with an assisting soloist—Mme. Rita Fornia, mezzo-soprano of the Metropolitan Opera Company, long popular in operatic performances in Boston. Mme. Fornia sang the famous aria, "My Heart at Thy Dear Voice," from Saint-Saen's "Samson et Dalilah"; and songs by Reynaldo Hahn, Massenet, and English airs with piano accompaniment. The audience gave her an ovation. The orchestra of 75 musicians—the largest orchestra in the history of these concerts—played a variegated programme. There were many encores, Mr. Maquarre being in his happiest vein. The audience was a big one. Mme. Fornia sings again tonight.

From the Herald May 14,1917.

WILL SING ARIA FROM "SAMSON" AT POP CONCERT

Mme. Rita Fornia of the Metropolitan Opera Company, engaged for the six Pop concerts of the coming week at Symphony Hall to replace Mme. Leginska, whose sudden illness necessitated postponement of her appearance as a soloist, will vary her numbers from night to night. At her first appearance tonight she will sing as an aria "My Heart at Thy Dear Voice," from Saint-Saens's opera, "Samson and Delilah," and three songs, one in English, with piano accompaniment.

The revised program is as follows:

Overture, "If I Were King".....Adam
Waltz, "Roses from the South".....Strauss
Selection, "You're in Love".....Friml
Selection, "Aida".....Verdi
Bacchanale from "Samson and Delilah."
Saint-Saens
The Star Spangled Banner.
Aria, "Mon coeur a ta voix," from Samson et Dalila.....Saint-Saens
Largo.....Handel
(Violin, Mr. Hoffman; harp, Mr. Holy; organ, Mr. Marshall.)
Overture, "Mignon".....Thomas
Songs with piano:
(a) "L'heure Exquise".....Reynaldo Hahn
(b) "Ouvre tes Yeux Bleus".....Massenet
(c) Song in English.
Waltz, "Pomona".....Waldteufel
March, "Boccaccio".....Suppe

From the Transcript May 11,1917.

Items and Announcements

For innovation at the "Pops," lest the concerts settle overmuch into the routine of years, Mme. Leginska, the noted pianist, will play at each of the concerts next week, repeating the same pieces nightly—with orchestra the first and the last movements of Rubinstein's concerto in D minor and by herself the eighth Hungarian Rhapsody of Liszt. All three are music in which her technical range and energy, her fire and color of tone and her force of personality should tell with a public that already knows her for a remarkable and a singular pianist.

The pieces to be played at the "Pop" concert this evening at Symphony Hall are:

March, "En Avant".....Gungl
Overture to "Masaniello".....Auber
Waltz, "Vienna Blood".....Strauss
Selection from "Eileen".....Herbert
Suite, "Peer Gynt," No. 1.....Grieg
Selection from "Il Trovatore".....Verdi
Clair de Lune.....Maquarre
Hungarian March.....Berlioz
Overture to "The Merry Wives of Windsor".....Nicolai
Moment Musicale.....Schubert
Waltz, "Gitana".....Buccalossi
March, "Gruss Gott".....Komzak

From the American May 13,1917.

ETHEL LEGINSKA, English pianist, who is soloist at the "Pops."

THE POPS.

The Pop Concerts in Symphony Hall are in the full swing of their usual prosperity. Despite the unfavorable weather of the past week, the audiences have been uniformly large. There is a long standing tradition that the proper weather for the pop concert is when the thermometer is well into the 80's, but as a matter of fact, there is no more pleasant way of spending a cold evening than by going to Symphony Hall and listening to the music. Mr. Maquarre, without neglecting the well-tried favorites of past years, has added a number of new pieces which have had much success. The past season has been particularly rich in successful musical comedies and musical plays and all of these are represented in selections on the programs from time to time.

It has been decided to use soloists at "The Pops," and Ethel Leginska, the pianist, has been engaged for the week beginning tomorrow. Leginska will play two numbers at each concert.

From the Record May 11,1917.

Mme. Fornia Is Soloist Tonight At Boston "Pops"

RITA FORNIA.

The Pops start their season of soloists this evening with Mme. Rita Fornia, mezzo-soprano of the Metropolitan Opera Co., as soloist, rather than Mme. Leginska, the pianist. Mme. Leginska, who was announced, is ill, and Mme. Fornia will take her place. Tonight she will sing "My Heart Opens at Thy Voice" from "Samson et Dalila," and a number of songs.

Mme. Fornia is well known here, especially for her Suzuki, which she has sung many times to Mme. Farrar's Butterfly. She has an extensive repertoire and will change her numbers each evening.

From the Monitor May 12,1917.

A radical change in the policy of conducting the spring season of Pop concerts in Symphony Hall will begin next Monday night when there will be a distinguished soloist at each of the concerts during the week. The soloist for the week beginning next Monday evening, May 14, will be Mme. Ethel Leginska, pianist. As a result of the engagement of a soloist for these concerts there will follow a considerable remodeling of the program. The pianist will appear twice each evening next week. Her first number will be the first and third movements of Rubinstein's concerto in D minor for piano and orchestra; her second number will be the eighth Hungarian rhapsody of Liszt.

From the May 19,1917 Traveler

Special Nights Begin Next Week at the Pops

Amherst Alumni of Greater Boston to Celebrate Tuesday Evening.

Next week, the third of the Pops season, marks the beginning of those special nights which feature these concerts.

Tuesday evening is the annual night taken by the alumni of Amherst College. "Amherst Nights" are always among the most pleasurable of a Pop season, for Amherst men are famously good singers and have good songs. "Bill" Merrill, whose very presence lends "pep" to the proceedings, will lead the singing. A feature will be the appearance as soloist in a group of songs with piano of George H. Boynton. Wednesday evening will be "Italian opera night," when all except three of the selections will be from Italian operas, and these three will be by Italian composers. Friday night the Roxbury Latin school has its annual celebration.

Monday night Jacques Hoffmann will be the soloist playing the prelude to Saint-Saens's "Le Deluge." Wednesday night Gustave Heim, the first trumpet of the orchestra, will play di Capua's "O Sole Mio." Thursday night Joseph Keller, 'cellist, will be the soloist playing pieces by Chopin and Gabriel Marie. Friday night Mr. Heim will play Sullivan's "The Lost Chord," while Saturday night Mr. Hoffmann will play Saint-Saens's "Rondo Capriccioso." The program for tonight is as follows:

Overture, "Zampa".....Herold
Waltz, "Estudiantina".....Waldteufel
Selection, "Katinka".....Friml
Concertino for Flute.....Chaminade
Mr. C. de Mailly.
Rapsodie, "Espana".....Chabrier
"The Star-Spangled Banner."
Aria, from "Les Huguenots".....Meyerbeer
Mme. Fornia.
Selection, "Die Walkure".....Wagner
Marche Miniature.....Tschaikowsky
Songs with piano.....
Mme. Fornia.
Overture, "1812".....Tschaikowsky

The program for Monday night is:

March, "Venetia".....Fabriani
Overture, "Zanetta".....Auber
Waltz, "Lima".....Lincke
Selection, "Chin-Chin".....Caryll
Bal Costume.....Rubinstein
a, Pecheur Napolitain; b, Toreador et Andalouse; c, Royal Tambour et Vivandiere.
Prelude to "Le Deluge".....Saint-Saens
Solo violin, Mr. Hoffmann.
Selection, "Lucia di Lammermoor".....Donizetti
Ballet Music, "Coppelia".....Delibes
a, Valse; b, Czardas.
"The Star-Spangled Banner."
Overture, "Gwendoline".....Chabrier
Waltz, "Acceleration".....Strauss
Spinning Song.....Mendelssohn
March, "Serenade".....Herbert

From the Journal May 23,1917.

AMHERST NIGHT AT THE POPS

Lord Geoffrey Amherst and a strong gathering of his followers made Symphony Hall echo and re-echo last night with the songs of the college up in the hills. It was Amherst night at the "Pops," and bunting and flags were hung all over the walls.

Billy Merrill, '99, led the singing for a while, but the job proved too arduous for him. He called on his understudy to help him out, and Frederick Merrill, his 12-year-old son, made the big hit of the evening by mounting the platform, instructing Mr. Maquarre, the leader, where to begin, and dancing around as well as his father had done. The son will receive his diploma from Amherst in 1926, according to Billy Merrill.

George H. Boynton, '05, was roundly applauded for his singing of "In Maytime." During the intermission a number of grads gathered in the middle of the hall and harmonized as they did in bygone days.

"Cheer for Old Amherst," "Paige's Horse" and "To the Fairest College" were sung many times, and even as the audience was leaving the hall a quartet went over into a corner of the hall and began all over again.

From the Traveler May 28,1917.

LAST CALL FOR SYMPHONY TICKETS

Notice comes from Symphony Hall calling attention to the fact that the time limit for holders of tickets for the season of the Boston Symphony orchestra just closed to renew their subscriptions for the coming season expires on Friday of this week. Those seats not then renewed will be allotted as far as they go to the names on the waiting list. The notice is scarcely necessary in one sense, for practically all of last year's subscribers have renewed their subscriptions. At the same time, in order to be perfectly fair the notice is given.

The houses have already been sold out for the New York and Brooklyn appearance of the orchestra for the new season, and every indication points to the same condition of affairs in Philadelphia, Washington and Baltimore.

As has already been stated in these columns, Dr. Muck will again lead the orchestra. There will, as usual, be the best musical talent obtainable as soloists. The programs will be as they ever have been under Dr. Muck—thoroughly catholic.

NOTED ITALIAN WILL CONDUCT THE "POPS"

Great interest is shown in the first appearance this evening as the conductor of the Pop concerts in Symphony Hall of Agide Jacchia, the eminent Italian conductor, who has been specially engaged for the remainder of the season. Mr. Jacchia has had several rehearsals and made a most favorable impression on all who have heard his work. He is a man of great vitality and temperament and, in the phrase of the hour, undoubtedly will give much "pep" to the concerts.

From the Advertiser May 28,1917.

Agide Jacchia Conducts Pops This Evening

Famous Italian Leader Will Make First Appearance Here Tonight

Great interest is shown in the first appearance this evening, as the conductor of the Pop concerts in Symphony Hall, of Agide Jacchia, the eminent Italian conductor, who has been specially engaged for the remainder of the season. Mr. Jacchia has had several rehearsals and made a most favorable impression on all who have heard his work. He is a man of great vitality and temperament and, in the phrase of the hour, undoubtedly will give much "pep" to the concerts.

The program for tonight is as follows:—

1. March from "The Queen of Sheba," Gounod
2. Selection, "Carmen".....Bizet
3. Waltz, "Espana".....Waldteufel
4. Overture, "William Tell".....Rossini
5. Dance of the Hours.....Ponchielli
6. Selection, "La Boheme".....Puccini
7. Minuet.....Boccherini
8. Intermezzo from "L[illegible]ico Fritz," Mascagni

The Star Spangled Banner

9. Fantasia from "Aida".....Verdi
10. Dance of the "Priestesses of Dagon," Saint-Saens
11. Waltz, "The Skaters".....Waldteufel
12. Two Hungarian Dances (D Major) (G Minor).

From the Advertiser May 28,1917.

MUST RENEW SEATS BY FRIDAY, JUNE 1

SYMPHONY ORCHESTRA PROSPECTS VERY GOOD

Only Small Number of Last Season's Subscribers Has Yet to Apply

Subscribers of the past season to the Symphony concerts who have not done so have only until next Friday, June 1, in which to renew their subscription and retain the seats they held last winter. Of such there are only a comparative few, for the renewals which have been coming in since the first of April have been larger than the management had counted on. Only a small percentage of last season's subscribers have so far failed to renew for the coming season, and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony Orchestra next year is most encouraging from every point of view. Already a subscription in Boston as large as for last season is practically assured, and the chances are that by next fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season, and only a comparatively few seats were unsold for the season for the Saturday night concerts.

What is true in Boston is true in all the other cities where the orchestra gives a series of subscription concerts. The two series of five concerts to be given in New York are already sold out. The same is true in Brooklyn, while undoubtedly a like condition will exist in Philadelphia, Baltimore and Washington. The policy of the management in ignoring the many "silly" stories printed during the past spring about the disbandment of the orchestra has won warm praise from the patrons in all the cities the orchestra visits. There has never been the least scintilla of truth in any of these stories, say officials.

It should be impressed upon the subscribers of the Boston concerts who have not yet renewed their subscriptions for the coming season that unless this is done by next Friday, June 1, they will lose their seats, as their failure to subscribe by that date throws the seats automatically over to the management to dispose of to others.

From the Herald May 29,1917.

NEW CONDUCTOR AT THE POPS

Agide Jacchia, Noted Italian, Proves Welcome Addition to Concerts.

PROGRAM IS ATTRACTIVE

Agide Jacchia made his first appearance in Boston as conductor of the Pops last evening at Symphony Hall. A pupil of Mascagni, he is a graduate of the Conservatory of Pesaro. He conducted operatic performances in this city as a member of the Rabinoff forces.

Mr. Jacchia at once showed himself a welcome addition to these concerts. He has both authority and poise, dramatic force and discretion. In its more fervent moments, his conducting resembles that of his master, Mascagni. He shows the same glowing intensity, the same fondness for broad effects.

The attractive program contained much operatic music, pieces from Gounod's "Queen of Sheba," Bizet's "Carmen," Rossini's "William Tell," Mascagni's "L'Abilo Fritz." A waltz or two by Waldteufel, a minuet by Boccherian and two Hungarian dances by Brahms lent contrast and variety. An audience of good size recognized Mr. Jacchia as capable, sympathetic, pleasing and signified its approval by hearty applause. The program for this evening will be as follows:

Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Waves of the Danube".....Ivanovici
Funeral March of Marionette.....Gounod
Selection, "Samson and Delilah".....Saint-Saens
Prelude to third act of "Lohengrin".....Wagner
Minuet.....Bolzoni
Fantasia, "Madama Butterfly".....Puccini
Rhapsody, "Espana".....Chabrier
"The Star Spangled Banner."
Overture, "La Gazza Ladra".....Rossini
Selection, "Faust".....Gounod
Intermezzo, "William Ratcliff".....Mascagni
Invitation to the Dance.....Weber-Berlioz

[122]

From the Transcript May 14,1917.

Here in Boston

For the present, Mme. Leginska the pianist, is unable to keep her engagement at "The Pops." In her stead Mme. Rita Fornia, the mezzo-soprano of the Metropolitan Opera House, who has often been heard and applauded in Boston, will be the "assisting artist" through the current week, singing each evening an operatic air and sundry songs. For this, Monday, evening her numbers and the orchestral numbers are:

Overture, "If I Were King".....Adam
Waltz, "Roses from the South".....Strauss
Selection from "You're in Love".....Friml
Selection from "Aida".....Verdi
Bacchanale from "Samson and Delilah"...
Saint-Saëns
Air, "Mon cœur à ta voix" from "Samson and Delilah".....Saint-Saëns
Largo.....Händel
Overture to "Mignon".....Thomas
Songs with Piano—
L'heure exquise.....Reynaldo Hahn
Ouvre tes yeux bleus.....Massenet
English pieces.
Waltz from "Pomona".....Waldteufel
March, "Boccaccio".....Suppé

Mr. Knoblock's comedy, "The Cottage in the Air" will not be acted at the Copley Theatre next week. Instead, the Jewett Players will be seen in Pinero's early farce, "Dandy Dick," hardly seen in Boston in professional performance since it was a new play at the Museum.

From the Transcript May 12,1917.

THE PROGRESS OF THE "POPS"

Mme. Leginska, the Pianist, to Appear at Each of the Concerts Next Week for New Interest

POSSIBLY the last of the "Pop" concerts at Symphony Hall to follow familiar routine will be that of this evening. To management and public alike, the experience of the week has made clear that they required a new and enlivening interest such as the abilities of Mr. Pasternach as conductor and the assisting singers brought to them last September. Accordingly, there are again to be "assisting artists" with solo numbers as well as ensemble pieces with orchestra Thus, beginning next Monday and continuing through the week. Mme. Leginska, the pianist, will play each evening with the orchestra, the first and the last movements of Rubinstein's concerto in D minor and by herself the eighth of Liszt's Hungarian Rhapsodies. Both are displayful music for a virtuosa of notable range, and energy of technical skill, who commands singing tone and rhythmic fire and who plays with vivid force of talent and temperament. For Mme. Leginska, as the public of Boston has come gradually to know is both pianist and personality. The programmes for next week will be rearranged accordingly. Meanwhile that for this evening stands.

Waltz, "España".....Waldteufel
March, "Cruiser Harvard".....Strube
"The Shamrock".....Middleton
Wedding March.....Mendelssohn
Suite, "L'Arlésienne" No. 2.....Bizet
Largo.....Händel
Selection from "La Bohème".....Puccini
March, "Pomp and Circumstance".....Elgar
Overture to "Mignon".....Thomas
Waltz, "Girls of Baden".....Komzak
Fandango.....Maquarre
March, "Up the Street".....Morse

From the Post May 15,1917.

POP AUDIENCE LIKES SINGER

Mme. Fornia Given Enthusiastic Welcome

The second week of the Pop concerts in Symphony Hall opened last night with an assisting soloist—Mme. Rita Fornia, mezzo-soprano of the Metropolitan Opera Company, long popular in operatic performances in Boston Mme. Fornia sang the famous aria, "My Heart at Thy Dear Voice," from Saint-Saen's "Samson et Dalilah"; and songs by Reynaldo Hahn, Massenet, and English airs with piano accompaniment. The audience gave her an ovation. The orchestra of 75 musicians—the largest orchestra in the history of these concerts—played a variegated programme. There were many encores, Mr. Maquarre being in his happiest vein. The audience was a big one. Mme. Fornia sings again tonight.

From the Herald May 14,1917.

WILL SING ARIA FROM "SAMSON" AT POP CONCERT

Mme. Rita Fornia of the Metropolitan Opera Company, engaged for the six Pop concerts of the coming week at Symphony Hall to replace Mme. Leginska, whose sudden illness necessitated postponement of her appearance as a soloist, will vary her numbers from night to night. At her first appearance tonight she will sing as an aria "My Heart at Thy Dear Voice," from Saint-Saens's opera, "Samson and Delilah," and three songs, one in English, with piano accompaniment.

The revised program is as follows:

Overture, "If I Were King".....Adam
Waltz, "Roses from the South".....Strauss
Selection, "You're in Love".....Friml
Selection, "Aida".....Verdi
Bacchanale from "Samson and Delilah."
Saint-Saens
The Star Spangled Banner.
Aria, "Mon coeur a ta voix," from Samson et Dalila.....Saint-Saens
Largo.....Handel
(Violin, Mr. Hoffmann; harp, Mr. Holy; organ, Mr. Marshall.)
Overture, "Mignon".....Thomas
Songs with piano:
(a) "L'heure Exquise".....Reynaldo Hahn
(b) "Ouvre tes Yeux Blues".....Massenet
(c) Song in English.
Waltz, "Pomona".....Waldteufel
March, "Boccaccio".....Suppe

From the Transcript May 13,1917.

ETHEL LEGINSKA, English pianist, who is soloist at the "Pops."

THE POPS.

The Pop Concerts in Symphony Hall are in the full swing of their usual prosperity. Despite the unfavorable weather of the past week, the audiences have been uniformly large. There is a long standing tradition that the proper weather for the pop concert is when the thermometer is well into the 80's, but as a matter of fact, there is no more pleasant way of spending a cold evening than by going to Symphony Hall and listening to the music. Mr. Maquarre, without neglecting the well-tried favorites of past years, has added a number of new pieces which have had much success. The past season has been particularly rich in successful musical comedies and musical plays and all of these are represented in selections on the programs from time to time.

It has been decided to use soloists at "The Pops," and Ethel Leginska, the pianist, has been engaged for the week beginning tomorrow. Leginska will play two numbers at each concert.

From the Transcript May 11,1917.

Items and Announcements

For innovation at the "Pops," lest the concerts settle overmuch into the routine of years, Mme. Leginska, the noted pianist, will play at each of the concerts next week, repeating the same pieces nightly—with orchestra the first and the last movements of Rubinstein's concerto in D minor and by herself the eighth Hungarian Rhapsody of Liszt. All three are music in which her technical range and energy, her fire and color of tone and her force of personality should tell with a public that already knows her for a remarkable and a singular pianist.

The pieces to be played at the "Pop" concert this evening at Symphony Hall are:

March, "En Avant".....Gungl
Overture to "Masaniello".....Auber
Waltz, "Vienna Blood".....Strauss
Selection from "Eileen".....Herbert
Suite, "Peer Gynt," No. 1.....Grieg
Selection from "Il Trovatore".....Verdi
Clair de Lune.....Maquarre
Hungarian March.....Berlioz
Overture to "The Merry Wives of Windsor".....
Nicolai
Moment Musicale.....Schubert
Waltz, "Gitana".....Buccalossi
March, "Gruss Gott".....Komzak

From the Record May 11,1917.

Mme. Fornia Is Soloist Tonight At Boston "Pops"

RITA FORNIA.

The Pops start their season of soloists this evening with Mme. Rita Fornia, mezzo-soprano of the Metropolitan Opera Co., as soloist, rather than Mme. Leginska, the pianist. Mme. Leginska, who was announced, is ill, and Mme. Fornia will take her place. Tonight she will sing "My Heart Opens at Thy Voice" from "Samson et Dalila," and a number of songs.

Mme. Fornia is well known here, especially for her Suzuki, which she has sung many times to Mme. Farrar's Butterfly. She has an extensive repertoire and will change her numbers each evening.

From the Monitor May 12,1917.

A radical change in the policy of conducting the spring season of Pop concerts in Symphony Hall will begin next Monday night when there will be a distinguished soloist at each of the concerts during the week. The soloist for the week beginning next Monday evening, May 14, will be Mme. Ethel Leginska, pianist. As a result of the engagement of a soloist for these concerts there will follow a considerable remodeling of the program. The pianist will appear twice each evening next week. Her first number will be the first and third movements of Rubinstein's concerto in D minor for piano and orchestra; her second number will be the eighth Hungarian rhapsody of Liszt.

From the May 19,1917 Traveler

Special Nights Begin Next Week at the Pops

Amherst Alumni of Greater Boston to Celebrate Tuesday Evening.

Next week, the third of the Pops season, marks the beginning of those special nights which feature these concerts.

Tuesday evening is the annual night taken by the alumni of Amherst College. "Amherst Nights" are always among the most pleasurable of a Pop season, for Amherst men are famously good singers and have good songs. "Bill" Merrill, whose very presence lends "pep" to the proceedings, will lead the singing. A feature will be the appearance as soloist in a group of songs with piano of George H. Boynton. Wednesday evening will be "Italian opera night," when all except three of the selections will be from Italian operas, and these three will be by Italian composers. Friday night the Roxbury Latin school has its annual celebration.

Monday night Jacques Hoffmann will be the soloist playing the prelude to Saint-Saens's "Le Deluge." Wednesday night Gustave Heim, the first trumpet of the orchestra, will play di Capua's "O Sole Mio." Thursday night Joseph Keller, 'cellist, will be the soloist playing pieces by Chopin and Gabriel Marie. Friday night Mr. Heim will play Sullivan's "The Lost Chord," while Saturday night Mr. Hoffmann will play Saint-Saens's "Rondo Capriccioso." The program for tonight is as follows:

Overture, "Zampa".....Herold
Waltz, "Estudiantina".....Waldteufel
Selection, "Katinka".....Friml
Concertino for Flute.....Chaminade
Mr. C. de Mailly.
Rapsodie, "Espana".....Chabrier
"The Star-Spangled Banner."
Aria, from "Les Huguenots".....Meyerbeer
Mme. Fornia.
Selection, "Die Walkure".....Wagner
Marche Miniature.....Tschaikowsky
Songs with piano,
Mme. Fornia.
Overture, "1812".....Tschaikowsky

The program for Monday night is:

March, "Venetia".....Fabriani
Overture, "Zanetta".....Auber
Waltz, "Luna".....Lincke
Selection, "Chin-Chin".....Caryll
Bal Costume.....Rubinstein
a, Pecheur Napolitain; b, Toreador et Andalouse; c, Royal Tambour et Vivandiere.
Prelude to "Le Deluge".....Saint-Saens
Solo violin, Mr. Hoffmann.
Selection, "Lucia di Lammermoor".....Donizetti
Ballet Music, "Coppelia".....Delibes
a, Valse; b, Czardas.
"The Star-Spangled Banner."
Overture, "Gwendoline".....Chabrier
Waltz, "Acceleration".....Strauss
Spinning Song.....Mendelssohn
March, "Serenade".....Herbert

From the Journal May 23,1917.

AMHERST NIGHT AT THE POPS

Lord Geoffrey Amherst and a strong gathering of his followers made Symphony Hall echo and re-echo last night with the songs of the college up in the hills. It was Amherst night at the "Pops," and bunting and flags were hung all over the walls.

Billy Merrill, '99, led the singing for a while, but the job proved too arduous for him. He called on his understudy to help him out, and Frederick Merrill, his 12-year-old son, made the big hit of the evening by mounting the platform, instructing Mr. Maquarre, the leader, where to begin, and dancing around as well as his father had done. The son will receive his diploma from Amherst in 1926, according to Billy Merrill.

George H. Boynton, '05, was roundly applauded for his singing of "In Maytime." During the intermission a number of grads gathered in the middle of the hall and harmonized as they did in bygone days.

"Cheer for Old Amherst," "Paige's Horse" and "To the Fairest College" were sung many times, and even as the audience was leaving the hall a quartet went over into a corner of the hall and began all over again.

From the Traveler May 28,1917.

LAST CALL FOR SYMPHONY TICKETS

Notice comes from Symphony Hall calling attention to the fact that the time limit for holders of tickets for the season of the Boston Symphony orchestra just closed to renew their subscriptions for the coming season expires on Friday of this week. Those seats not then renewed will be allotted as far as they go to the names on the waiting list. The notice is scarcely necessary in one sense, for practically all of last year's subscribers have renewed their subscriptions. At the same time, in order to be perfectly fair the notice is given.

The houses have already been sold out for the New York and Brooklyn appearance of the orchestra for the new season, and every indication points to the same condition of affairs in Philadelphia, Washington and Baltimore.

As has already been stated in these columns, Dr. Muck will again lead the orchestra. There will, as usual, be the best musical talent obtainable as soloists. The programs will be as they ever have been under Dr. Muck—thoroughly catholic.

NOTED ITALIAN WILL CONDUCT THE "POPS"

Great interest is shown in the first appearance this evening as the conductor of the Pop concerts in Symphony Hall of Agide Jacchia, the eminent Italian conductor, who has been specially engaged for the remainder of the season. Mr. Jacchia has had several rehearsals and made a most favorable impression on all who have heard his work. He is a man of great vitality and temperament and, in the phrase of the hour, undoubtedly will give much "pep" to the concerts.

From the Advertiser May 28,1917.

Agide Jacchia Conducts Pops This Evening

Famous Italian Leader Will Make First Appearance Here Tonight

Great interest is shown in the first appearance this evening, as the conductor of the Pop concerts in Symphony Hall, of Agide Jacchia, the eminent Italian conductor, who has been specially engaged for the remainder of the season. Mr. Jacchia has had several rehearsals and made a most favorable impression on all who have heard his work. He is a man of great vitality and temperament and, in the phrase of the hour, undoubtedly will give much "pep" to the concerts.

The program for tonight is as follows:—

1. March from "The Queen of Sheba," Gounod
2. Selection, "Carmen".....Bizet
3. Waltz, "Espana".....Waldteufel
4. Overture, "William Tell".....Rossini
5. Dance of the Hours.....Ponchielli
6. Selection, "La Boheme".....Puccini
7. Minuet.....Boccherini
8. Intermezzo from "L[illegible]ico Fritz," Mascagni

The Star Spangled Banner

9. Fantasia from "Aida".....Verdi
10. Dance of the "Priestesses of Dagon," Saint-Saens
11. Waltz, "The Skaters".....Waldteufel
12. Two Hungarian Dances (D Major) (G Minor).

From the Advertiser May 28,1917.

MUST RENEW SEATS BY FRIDAY, JUNE 1

SYMPHONY ORCHESTRA PROSPECTS VERY GOOD

Only Small Number of Last Season's Subscribers Has Yet to Apply

Subscribers of the past season to the Symphony concerts who have not done so have only until next Friday, June 1, in which to renew their subscription and retain the seats they held last winter. Of such there are only a comparative few, for the renewals which have been coming in since the first of April have been larger than the management had counted on. Only a small percentage of last season's subscribers have so far failed to renew for the coming season, and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony Orchestra next year is most encouraging from every point of view. Already a subscription in Boston as large as for last season is practically assured, and the chances are that by next fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season, and only a comparatively few seats were unsold for the season for the Saturday night concerts.

What is true in Boston is true in all the other cities where the orchestra gives a series of subscription concerts. The two series of five concerts to be given in New York are already sold out. The same is true in Brooklyn, while undoubtedly a like condition will exist in Philadelphia, Baltimore and Washington. The policy of the management in ignoring the many "silly" stories printed during the past spring about the disbandment of the orchestra has won warm praise from the patrons in all the cities the orchestra visits. There has never been the least scintilla of truth in any of these stories, say officials.

It should be impressed upon the subscribers of the Boston concerts who have not yet renewed their subscriptions for the coming season that unless this is done by next Friday, June 1, they will lose their seats, as their failure to subscribe by that date throws the seats automatically over to the management to dispose of to others.

From the Herald May 29,1917.

NEW CONDUCTOR AT THE POPS

Agide Jacchia, Noted Italian, Proves Welcome Addition to Concerts.

PROGRAM IS ATTRACTIVE

Agide Jacchia made his first appearance in Boston as conductor of the Pops last evening at Symphony Hall. A pupil of Mascagni, he is a graduate of the Conservatory of Pesaro. He conducted operatic performances in this city as a member of the Rabinoff forces.

Mr. Jacchia at once showed himself a welcome addition to these concerts. He has both authority and poise, dramatic force and discretion. In its more fervent moments, his conducting resembles that of his master, Mascagni. He shows the same glowing intensity, the same fondness for broad effects.

The attractive program contained much operatic music, pieces from Gounod's "Queen of Sheba," Bizet's "Carmen," Rossini's "William Tell," Mascagni's "L'Ahilo Fritz." A waltz or two by Waldteufel, a minuet by Boccherian and two Hungarian dances by Brahms lent contrast and variety. An audience of good size recognized Mr. Jacchia as capable, sympathetic, pleasing and signified its approval by hearty applause. The program for this evening will be as follows:

Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Waves of the Danube".....Ivanovici
Funeral March of Marionette.....Gounod
Selection, "Samson and Delilah".....Saint-Saens
Prelude to third act of "Lohengrin".....Wagner
Minuet.....Bolzoni
Fantasia, "Madama Butterfly".....Puccini
Rhapsody, "Espana".....Chabrier
"The Star Spangled Banner."
Overture, "La Gazza Ladra".....Rossini
Selection, "Faust".....Gounod
Intermezzo, "William Ratcliff".....Mascagni
Invitation to the Dance.....Weber-Berlioz

[122]

From the
Journal
May 28,1917.

FOURTH WEEK OF POPS

Much is expected of Agide Jacchia, the Italian conductor, who makes his debut at the Pops tonight. Mr. Jacchia is a man of more than usual pleasing personality. Facially he bears a strong resemblance to Pasquale Amato, but he is taller and more slender. Such work as Mr. Jacchia is undertaking now at the Pops is in a measure new to him, as the greater part of his career has been devoted to opera. For a number of years Mr. Jacchia was closely associated with Mascagni, whose pupil he was, and he gave great help to the composer when the latter was working on his opera "Iris." Moreover, Mr. Jacchia is a graduate of the famous Conservatory of Music of Pesaro, which preserves so carefully the best traditions of Rossini.

The new conductor's opening program is most attractive. He draws for half of his numbers from the rich stores of Italian opera. With the splendid orchestra with which he has to work some very stirring performances of this stirring music may be looked for.

The program for tonight is as follows:

March from "The Queen of Sheba"....Gounod
Selection, "Carmen".....Bizet
Waltz, "Espana".....Waldteufel
Overture, "William Tell".....Rossini
Dance of the Hours.....Ponchielli
Selection, "La Boheme".....Puccini
Minuet.....Boccherini
Intermezzo from "L'Amico Fritz"....Mascagni
"The Star Spangled Banner."
Fantasia from "Aida".....Verdi
Dance of the Priestesses of Dagon..Saint-Saens
Waltz, "The Skaters".....Waldteufel
Two Hungarian dances (D major) (G minor)

SUBSCRIPTION SALE TO SYMPHONY CONCERTS

Subscribers of the past season to the Symphony concerts who have not done so have only until next Friday in which to renew their subscription and retain the seats they held last winter. Of such there are only a comparative few, for the renewals which have been coming in since the first of April have been larger than the management counted on. Only a small percentage of last season's subscribers have so far failed to renew for the coming season and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony Orchestra next year is most encouraging from every point of view. Already a subscription in Boston as large as for last season is practically assured and the chances are that by next fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season and only a comparatively few seats were unsold for the season for the Saturday night concerts.

From the
Globe
May 28,1917.

AGIDE JACCHIA WILL CONDUCT POPS TONIGHT

Great interest is shown in the first appearance this evening as the conductor of the pop concerts in Symphony Hall of Agide Jacchia, the eminent Italian conductor, who has been specially engaged for the remainder of the season. Mr Jacchia has had several rehearsals and made a most favorable impression on all who have heard his work. He is a man of great vitality and temperament and, in the phrase of the hour, undoubtedly will give much "pep" to the concerts.

SYMPHONY SUBSCRIBERS HAVE UNTIL NEXT FRIDAY

Subscribers of the past season to the Symphony concerts who have not done so have only until next Friday, June 1, in which to renew their subscription and retain the seats they held last Winter. Only a small percentage of last season's subscribers have so far failed to renew, and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony Orchestra next year is most encouraging from every point of view. Already the subscription in Boston, as large as for last season, is practically assured, and the chances are that by next Fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season, and only a comparatively few seats were unsold for the season for the Saturday night

From the
Globe
May 29.1917.

New Conductor This Week at Symphony Hall "Pops"

Agide Jacchia, the Italian conductor, makes his debut at the "Pops" tomorrow evening. Such work as Mr Jacchia is undertaking now is in a measure new to him as the greater part of his carecr has been devoted to opera. But experience has long since shown that a man with a sound training in the theatre is better skilled for any task put before him than a man whose experience has been limited to concert halls.

For a number of years Mr Jacchia was closely associated with Mascagni, whose pupil he was, and he gave great help to the composer when the latter was working on his opera "Iris." Moreover, Mr Jacchia is a graduate of the famous Conservatory of Music of Pesaro, which preserves so carefully the best traditions of Rossini.

The new conductor's opening program is largely drawn from the rich stores of Italian opera. It is interesting to note that the familiar overture to "William Tell" is on the program, and this will be played, possibly for the first time in Boston, strictly according to the Rossini traditions of Pesaro.

The program for Monday night is as follows: March from "The Queen of Sheba," Gounod; selection, "Carmen," Bizet; waltz, "Espana," Waldteufel; overture, "William Tell," Rossini; "Dance of the Hours," Ponchielli; selection, "La Boheme," Puccini; minuet, Boccherini; intermezzo from "L'Amico Fritz," Mascagni; "The Star Spangled Banner"; fantasia from "Aida," Verdi; "Dance of the Priestesses of Dagon," Saint-Saens; waltz, "The Skaters," Waldteufel; two Hungarian dances,

From the
Globe
May 29,1917.

JACCHIA'S DEBUT AT POPS BRILLIANT

Agide Jacchia, making his debut last night at the "Pop" concerts, proved himself at once a conductor of brilliant talents and the man whom the management has sought. He has individuality, dominating yet not aggressive; his authority is instant and unquestioned; his style is that of the sensitive musician, distinctly Latin in its fervor and poignancy, yet escaping the boisterousness of too many of his compatriots, and he knows how to build a well relieved and contrasting program.

An Italian, he nevertheless conducted music from "Carmen" with an exquisite sense of its brilliant and sparkle, and gave to the fine old minuet of Boccherini its just, quaint and mellowed elegance. The "William Tell" overture, played as these concerts in no recent times have heard it, gave him an excellent opportunity in the spirited final movement, done with admirable and telling variety in nuance.

His regard for Puccini's long melodic line and vitalizing accentuation gave distinctive beauty to the excerpts from "La Boheme" and made the rarely heard intermezzo from "L'Amico Fritz" a feature.

Particular interest attached to this performance, and the superb, recreating one of the well-worn intermezzo from its successor, "Cavalleria Rusticana," by reason of the fact that Jacchia was a pupil and assistant to Mascagni at the Conservatory of Pesaro, and came with him on his ill-fated tour to this country.

A conductor of constant operatic experience—in this country as chief with the Montreal and Century (New York) companies—Mr Jacchia is at home particularly in the operas of his fellow countrymen. Ponchielli's "Dance of the Hours," from "Gioconda," was to be remarked for its variety in dramatic and lyric moods, its fine rhythmic sense and wealth of color.

With this superb orchestra at his command, and with continued association, Mr Jacchia should speedily restore the "Pop" concerts to their traditional brilliance and characteristic gayety, for it is clear he does not confound their atmosphere with that of the symphony season.

From the
Record
May 29,1917.

NEW OPERA CONDUCTOR LEADS POPS

Jaachia Makes Pleasing Impression at his First Concert

Italian conductors are a rare sight in Symphony Hall. One associates them rather with the opera house. Occasionally, however, some concert, some opera in concert form, draws an Italian conductor to the kuilded music cage.

Last evening an Italian conductor of the Italians, Agide Jaachia, made his Symphony Hall debut. He was appearing as conductor at the Pops concerts. He followed where Frenchmen, Germans and Americans preceeded him. He stirred things up a bit, he put the pep into Pop, he played the Dance of the Hours and the William Tell overture in the good old stvle. o effect was too broad. N

He spurned Nikisch methods of controlling an orchestra with the slightest movement of the hand or the flash of a conducting eye. He took a leaf, a very small leaf to be sure from Mr. Creatore's book, and added gymnastics to conducting. In other words, he is an Italian opera conductor.

Boston already knows Mr. Jacchia through the performances of the Boston Opera Co. He then, if memory is not tricky, lead the Puccini operas and others in Mr. Rabinoff's repertoire and impressed his auditors as a well trained man.

He has been much described in the newspapers as a great friend and pupil of Mascagni. Out of respect for his master he added the Cavalleria intermezzo last evening. The audiences like it.

On his regular program he put the intermezzo from "L'Ami Fritz," stupid music, which gets no where, which is filled with sound and fury signifying nothing. His friendship for Mascagni need not necessarily lead him to clutter his programs with the composer at his second best.

The management in engaging a fiery leader and occasional soloist is evidently making all possible attempts at getting the Pops out of anything that resembles a rut. The management made one good move last evening. It is to be hoped that attractive soloists will add to the pleasure of these delightful, and distinctly Bostonical, entertainments. J. V. C.

From the
Traveler
May 12,1917

Pops Start in on Their Sixth Week

The sixth week of the Pops in Symphony Hall which begins Monday evening will be one of the most attractive of the entire season. There will be a soloist each night except Tuesday night. This will be "Norwegian night" and instead of a soloist the Norwegian Singing Society, of which A. Sutterud is conductor, will sing a number of Norwegian songs. Moreover, there will be a considerable amount of Scandinavian music on the program.

Monday and Friday nights the soloist will be Arthur Hackett, the young American tenor. He will sing on both evenings Lohengrin's Narrative from the third act of "Lohengrin" and the exquisite air, "Ah, Moon of My Delight," from Liza Lehmann's "In a Persian Garden."

The soloist Thursday night will be Miss Mary Desmond, the English contralto who for five years was a member of the Hammerstein Opera Company.

The soloist for Wednesday and Saturday evenings will be Mario Laurenti, one of the younger baritones of the Metropolitan Opera Company. On both evenings his numbers will be the prologue to "Pagliacci" and the Patter song, "Largo al factotum" from the "Barber of Seville."

Mr. Jacchia's favor with the public continues to grow. His programs are admirable and of wide variety. In his first two weeks he played no less than 109 different pieces.

The plan announced by the management to help boom the Liberty loan by giving away a $50 bond this week and a $500 bond at the end of the season has excited much enthusiasm.

The program for tonight is:

Overture, "La Forza del Destino".....Verdi
Waltz, "On the Beautiful Blue Danube".Strauss
Intermezzo, "Pagliacci".....Leoncavallo
Fantasia, "Mefistofele".....Boito
Scenes Pittoresque.....Massenet
Violin Solo, "Romance".....Svendsen
Jaques Hoffmann.
Scherzo from "A Midsummer Night's Dream".....Mendelssohn
Introduction to Act III, "Lohengrin"..Wagner
"The Star-Spangled Banner."
Overture, "Zampa".....Herold
Minuet.....Bolzoni
Selection, "Lucia di Lammermoor"....Donizetti
March, "Semper Fidelis".....Sousa

The program for Monday night is:

Arthur Hackett, soloist.
Overture, "The Sicilian Vespers".....Verdi
Waltz, "Estudiantina".....Waldteufel
a, Fascination; b, Capriccio.....H. K. Hadley
Suite, "Coppelia".....Delibes
a, Valse; b, Czardas.
Danse Boheme from "Carmen".....Bizet
Lohengrin's Narrative from "Lohengrin," Act III.....Wagner
Valse Caprice, "Tilly".....R. Nagel
Fantasia, "Faust".....Gounod
Overture, "Poet and Peasant".....Suppe
Song, "Ah, Moon of My Delight," from "In a Persian Garden".....Lehmann
Turkish Patrol.....Michaelis
March, "Boston Normal School".....Mulrey

From the
Monitor
May 29,1917.

MR. JACCHIA APPEARS AS 'POP' CONDUCTOR

Agide Jacchia began his engagement as conductor of the Pop concerts in Symphony Hall Monday night, presenting a program largely of Italian opera music. He took up his new task with the authority of a man who is thoroughly familiar with his scores, who knows precisely the effects he wants to secure and who can give performers the necessary indications at the right moment. The Boston Symphony men who make up the orchestra obeyed their new director implicitly, seeming to enjoy responding to his wishes. The audience, in turn, gave close attention to the playing and applauded as though it relished the interpreter's methods.

Selections in which the conductor showed to especial advantage were Ponchielli's "Dance of the Hours" and the intermezzo to Mascagni's "L'Amico Fritz." An artist who can bring out the individual color and style of the work of minor orchestral poets in their rare moments of inspiration can be trusted to handle the work of the major composers successfully. Of particular interest is the conductor's manner of phrasing, each section of his melody being joined to the one following it, and each at the same time keeping its contour. Such phrasing gives an undulatory rhythm, with wave crests and hollows and momentary nodes of equipoise. The effect is never one of mere drive and lull, of mechanical emphasis and release.

Tonight Mr. Jacchia will present a program of pieces by Nicolai, Ivanovici, Gounod, Saint-Saëns, Wagner, Bolzoni, Puccini, Chabrier, Rossini, Mascagni and Weber-Berlioz.

From the
Traveler
May 29,1917.

New Leader Makes Big Hit at the Pops

A most interesting program and equally interesting conductor made last night's Pops concert easily the most successful of the season to date. It was the debut of Agide Jacchia as conductor at these concerts and that debut was highly successful. Evidently the large audience knew of the merits of the new leader for he was given an exceptionally cordial welcome and after the first number was greeted with such a burst of applause as fairly shook the roof.

There is no question of Mr. Jacchia's nationality once the music is under way. His first name might well be Agility, for he is all over the lot. But he gets results, such results as the Pops haven't developed since last fall's memorable extra season.

To night's program will be:

Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Waves of the Danube".....Ivanovici
Funeral March of Marionette.....Gounod
Selection, "Samson and Delilah"....Saint-Saens
Prelude to third act of "Lohengrin".....Wagner
Minuet.....Bolzoni
Fantasia, "Madama Butterfly".....Puccini
Rhapsody, "Espana".....Chabrier
"The Star Spangled Banner."
Overture, "La Gazza Ladra".....Rossini
Selection, "Faust".....Gounod
Intermezzo, "William Ratcliff".....Mascagni
Invitation to the Dance.....Weber-Berlioz

From the
Transcript
May 29.1917.

RECENT DEATHS

SYMPHONY ORCHESTRA LIBRARIAN

Johann Sauerquell Was a Native of Austria, and a Brother in-Law of Franz Kneisel

Johann Sauerquell, for nearly thirty years the librarian of the Boston Symphony Orchestra, died at his home, 4 Marbury terrace, Jamaica Plain, Monday evening, after an illness which had kept him confined to his house for most of the past year. Mr. Sauerquell, through the post which he held for so many years with the Symphony Orchestra, was one of the best known men in music in this country. He was born in Cernowitz, Bukowina, May 12, 1846. In that city he spent his boyhood and went through the University. He became an officer in the Austrian army and saw active service in the war with Prussia in 1866, winning a medal for gallantry in action. He left the army and went to Roumania, first in Jassy and then Bucharest, where he was for many years connected with the State railways, and during the Turko-Russian War of 1876-77 he was second in charge of the railway transportation of Roumania.

In 1876 Mr. Sauerquell married Marie Kneisel, who survives him, the elder sister of Franz Kneisel. He came to this country in 1888 and almost immediately became librarian of the Symphony Orchestra, which post he held up to the time of his death. When the Kneisel Quartet was formed he became its secretary, but he relinquished this position several years ago

From the
Herald
May 31,1917.

EVENING AT "POPS" ENDS B. U. PROGRAM

Symphony Hall Is Filled with University People.

An evening at "Pops" wound up Boston University's commencement festivities last night, when members and friends of the university with the graduating class in the place of honor filled the entire floor of Symphony Hall. The men's and women's glee clubs, under the leadership of Moses R. Lowell, '17, and Esther Nazarian, '17, sang the college song, "Clarissima," and several other popular student songs during intermission. Each woman of the graduating class received a model in ice cream of the university building on Boylston street.

Among those present occupying tables were President and Mrs. L. H. Murlin, Dr. William E. Huntington, ex-president of the university; Dean William M. Warren, College of Liberal Arts; Dean Everett W. Lord of the business administration, Dean J. A. Sutherland of the School of Medicine, Dr. Arthur W. Weysse, chairman of the executive committee, Graduate School; Silas Peirce, treasurer of the university; Lee C. Haskell, Edwin Holt Hughes, resident bishop of the M. E. Church; Frank W. Kimball, the Rev. Dillon Bronson, Dr. Wesley T. Lee, Dr. David W. Welles, Mrs. Everett O. Fiske, Capt. Herbert F. Hartwell, U. S. A., and L. R. Talbot, executive secretary of the university.

From the
Transcript
May 29,1917.

Agide Jacchia, Conductor

Agide Jacchia made his first ... ance in Boston as conductor of the ... last evening at Symphony Hall. ... pupil of Mascagni and a graduate ... Conservatory of Pesaro. He ... operatic performances in this ... member of the Rabinoff forces. ... Jacchia is a welcome addition ... concerts, for he has authority ... dramatic force and discretion.

The programme contained ... from Gounod's "Queen of Sheba" ... "Carmen," Rossini's "William Tell" ... cagni's "L'Amico Fritz." An ... good size recognized Mr. Jacchia ... ble and sympathetic. The programme ... this evening is:

Overture, "The Merry Wives of Windsor"
Waltz, "Waves of the Danube"
Funeral March of Marionette
Selection, "Samson and Delilah"
Prelude to third act of "Lohengrin"
Minuet
Fantasia, "Madama Butterfly"
Rhapsody, "España"
"The Star Spangled Banner"
Overture, "La Gazza Ladra"
Selection, "Faust"
Intermezzo, "William Ratcliff"
Invitation to the Dance

From the
Globe
May 31,1917.

BOSTON UNIVERSITY CLOSES ITS YEAR

Record Class Graduated in the Morning

Convocation Informed No Change Will Be Made In Schedule

Boston University's 48th annual Commencement closed last night with Boston University Night at the pop concert in Symphony Hall. Graduation exercises were held in the morning in Tremont Temple and the annual meeting of the university convocation in the College of Liberal Arts building in the afternoon. All three events were largely attended. At the graduation 70 degrees were awarded, the largest number in the history of the university.

At the concert last night a program of popular music was rendered by the orchestra, led by conductor Jacchia, including a selection from the light opera "Katinka," the "William Tell" overture, the "Nut-Cracker" suite, Sullivan's "Lost Chord," played as a trumpet solo by Mr Heim; the "1812" overture and the "Largo" of Handel. Prof John P. Marshall, head of the music department of the university, who is also organist of the Symphony Orchestra, presided at the organ.

The Men's and Women's Glee Clubs of the College of Liberal Arts, the former under the leadership of Moses R. Lowell, '17, of Millis, and the latter under the direction of Miss Esther Nazarian, '17, of Boston, led in singing "Clarissima," the university song. Other university songs were sung by the glee clubs during the intermission.

Among those who occupied tables with friends were Pres and Mrs L. H. Murlin, Ex-Pres William E. Huntington, Dean William M. Warren of the College of Liberal Arts, Dean Everett W. Lord of the College of Business Administration, Dean John P. Sutherland of the School of Medicine, Chairman Arthur W. Weysse of the executive committee of the Graduate School, Treas Silas Peirce of the university, Bishop Edwin H. Hughes, Lee C. Haskell, Frank W. Kimball, Rev Dillon Bronson, Dr Wesley T. Lee, Dr David W. Welles, Mrs Robert L. O'Brien, Mrs Everett O. Fiske, Capt Herbert F. Hartwell, U. S. A., and Executive Sec L. Raymond Talbot of the university.

Sitting in sections were the members with various members of the faculty of all six departments of the university. The alumni were represented by the classes of '92, '97, '02, '07 and '12.

From
Transcript
June

POPS BOOM LIBERTY LOAN

Beginning with tonight every person of the Pop concerts will become a candidate for the posession of a $50 bond which will be given Saturday evening, June 16, and a $500 bond which will be given at the last concert of the season.

Special numbered coupons have been printed, one to be given with every ticket sold at the box office from today until the end of the season.

C. A. Ellis, manager of the concerts, has picked out two numbers, one for the $50 bond, and one for the $500 bond. These numbers have been deposited with the State Street Trust Company, and are known only to Mr. Ellis and the State Street Trust Company. The number of the coupon calling for the $50 bond will be posted at Symphony Hall, Saturday evening, June 16, and the bond will be given to the person presenting the coupon at Mr. Ellis's office. If the actual bonds have not reached Boston by that date a temporary certificate will be given. In like manner the number of the coupon calling for the $500 bond will be posted at Symphony Hall on the closing night of the Pop season, and the bond will be given to the person presenting the coupon at the manager's office.

[123]

From the
Journal
May 28,1917.

FOURTH WEEK OF POPS

Much is expected of Agide Jacchia, the Italian conductor, who makes his debut at the Pops tonight. Mr. Jacchia is a man of more than usual pleasing personality. Facially he bears a strong resemblance to Pasquale Amato, but he is taller and more slender. Such work as Mr. Jacchia is undertaking now at the Pops is in a measure new to him, as the greater part of his career has been devoted to opera. For a number of years Mr. Jacchia was closely associated with Mascagni, whose pupil he was, and he gave great help to the composer when the latter was working on his opera "Iris." Moreover, Mr. Jacchia is a graduate of the famous Conservatory of Music of Pesaro, which preserves so carefully the best traditions of Rossini.

The new conductor's opening program is most attractive. He draws for half of his numbers from the rich stores of Italian opera. With the splendid orchestra with which he has to work some very stirring performances of this stirring music may be looked for.

The program for tonight is as follows:

March from "The Queen of Sheba".....Gounod
Selection, "Carmen".....Bizet
Waltz, "Espana".....Waldteufel
Overture, "William Tell".....Rossini
Dance of the Hours.....Ponchielli
Selection, "La Boheme".....Puccini
Minuet.....Boccherini
Intermezzo from "L'Amico Fritz".....Mascagni
"The Star Spangled Banner."
Fantasia from "Aida".....Verdi
Dance of the Priestesses of Dagon..Saint-Saens
Waltz, "The Skaters".....Waldteufel
Two Hungarian dances (D major) (G minor)

SUBSCRIPTION SALE TO SYMPHONY CONCERTS

Subscribers of the past season to the Symphony concerts who have not done so have only until next Friday in which to renew their subscription and retain the seats they held last winter. Of such there are only a comparative few, for the renewals which have been coming in since the first of April have been larger than the management counted on. Only a small percentage of last season's subscribers have so far failed to renew for the coming season and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony Orchestra next year is most encouraging from every point of view. Already a subscription in Boston as large as for last season is practically assured and the chances are that by next fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season and only a comparatively few seats were unsold for the season for the Saturday night concerts.

From the
Globe
May 28,1917.

AGIDE JACCHIA WILL CONDUCT POPS TONIGHT

Great interest is shown in the first appearance this evening as the conductor of the pop concerts in Symphony Hall of Agide Jacchia, the eminent Italian conductor, who has been specially engaged for the remainder of the season. Mr Jacchia has had several rehearsals and made a most favorable impression on all who have heard his work. He is a man of great vitality and temperament and, in the phrase of the hour, undoubtedly will give much "pep" to the concerts.

SYMPHONY SUBSCRIBERS HAVE UNTIL NEXT FRIDAY

Subscribers of the past season to the Symphony concerts who have not done so have only until next Friday, June 1, in which to renew their subscription and retain the seats they held last Winter. Only a small percentage of last season's subscribers have so far failed to renew, and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony Orchestra next year is most encouraging from every point of view. Already the subscription in Boston, as large as for last season, is practically assured, and the chances are that by next Fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season, and only a comparatively few seats were unsold for the season for the Saturday night

From the
Globe
May 29,1917.

New Conductor This Week at Symphony Hall "Pops"

Agide Jacchia, the Italian conductor, makes his debut at the "Pops" tomorrow evening. Such work as Mr Jacchia is undertaking now is in a measure new to him as the greater part of his career has been devoted to opera. But experience has long since shown that a man with a sound training in the theatre is better skilled for any task put before him than a man whose experience has been limited to concert halls.

For a number of years Mr Jacchia was closely associated with Mascagni, whose pupil he was, and he gave great help to the composer when the latter was working on his opera "Iris." Moreover, Mr Jacchia is a graduate of the famous Conservatory of Music of Pesaro, which preserves so carefully the best traditions of Rossini.

The new conductor's opening program is largely drawn from the rich stores of Italian opera. It is interesting to note that the familiar overture to "William Tell" is on the program, and this will be played, possibly for the first time in Boston, strictly according to the Rossini traditions of Pesaro.

The program for Monday night is as follows: March from "The Queen of Sheba," Gounod; selection, "Carmen," Bizet; waltz, "Espana," Waldteufel; overture, "William Tell," Rossini; "Dance of the Hours," Ponchielli; selection, "La Boheme," Puccini; minuet, Boccherini; intermezzo from "L'Amico Fritz," Mascagni; "The Star Spangled Banner"; fantasia from "Aida," Verdi, "Dance of the Priestesses of Dagon," Saint-Saens; waltz, "The Skaters," Waldteufel; two Hungarian dances, Brahms.

From the
Globe
May 29,1917.

JACCHIA'S DEBUT AT POPS BRILLIANT

Agide Jacchia, making his debut last night at the "Pop" concerts, proved himself at once a conductor of brilliant talents and the man whom the management has sought. He has individuality, dominating yet not aggressive; his authority is instant and unquestioned; his style is that of the sensitive musician, distinctly Latin in its fervor and poignancy, yet escaping the boisterousness of too many of his compatriots, and he knows how to build a well relieved and contrasting program.

An Italian, he nevertheless conducted music from "Carmen" with an exquisite sense of its brilliant and sparkle, and gave to the fine old minuet of Boccherini its just, quaint and mellowed elegance. The "William Tell" overture, played as these concerts in no recent times have heard it, gave him an excellent opportunity in the spirited final movement, done with admirable and telling variety in nuance.

His regard for Puccini's long melodic line and vitalizing accentuation gave distinctive beauty to the excerpts from "La Boheme" and made the rarely heard intermezzo from "L'Amico Fritz" a feature.

Particular interest attached to this performance, and the superb, recreating one of the well-worn intermezzo from its successor, "Cavalleria Rusticana," by reason of the fact that Jacchia was a pupil and assistant to Mascagni at the Conservatory of Pesaro, and came with him on his ill-fated tour to this country.

A conductor of constant operatic experience—in this country as chief with the Montreal and Century (New York) companies—Mr Jacchia is at home particularly in the operas of his fellow countrymen. Ponchielli's "Dance of the Hours," from "Gioconda," was to be remarked for its variety in dramatic and lyric moods, its fine rhythmic sense and wealth of color.

With this superb orchestra at his command, and with continued association, Mr Jacchia should speedily restore the "Pop" concerts to their traditional brilliance and characteristic gayety, for it is clear he does not confound their atmosphere with that of the symphony season.

From the
Record
May 29,1917.

NEW OPERA CONDUCTOR LEADS POPS

Jaachia Makes Pleasing Impression at his First Concert

Italian conductors are a rare sight in Symphony Hall. One associates them rather with the opera house. Occasionally, however, some concert, some opera in concert form, draws an Italian conductor to the kuilded music cage.

Last evening an Italian conductor of the Italians, Agide Jaachia, made his Symphony Hall debut. He was appearing as conductor at the Pops concerts. He followed where Frenchmen, Germans and Americans preceeded him. He stirred things up a bit, he put the pep into Pop, he played the Dance of the Hours and the William Tell overture in the good old stvle. o effect was too broad. N

He spurned Nikisch methods of controlling an orchestra with the slightest movement of the hand or the flash of a conducting eye. He took a leaf, a very small leaf to be sure from Mr. Creatore's book, and added gymnastics to conducting. In other words, he is an Italian opera conductor.

Boston already knows Mr. Jacchia through the performances of the Boston Opera Co. He then, if memory is not tricky, lead the Puccini operas and others in Mr. Rabinoff's repertoire and impressed his auditors as a well trained man.

He has been much described in the newspapers as a great friend and pupil of Mascagni. Out of respect for his master he added the Cavalleria intermezzo last evening. The audiences like it.

On his regular program he put the intermezzo from "L'Ami Fritz," stupid music, which gets no where, which is filled with sound and fury signifying nothing. His friendship for Mascagni need not necessarily lead him to clutter his programs with the composer at his second best.

The management in engaging a fiery leader and occasional soloist is evidently making all possible attempts at getting the Pops out of anything that resembles a rut. The management made one good move last evening. It is to be hoped that attractive soloists will add to the pleasure of these delightful, and distinctly Bostonical, entertainments. J. V. C.

From the
Traveler
May 12,1917

Pops Start in on Their Sixth Week

The sixth week of the Pops in Symphony Hall which begins Monday evening will be one of the most attractive of the entire season. There will be a soloist each night except Tuesday night. This will be "Norwegian night" and instead of a soloist the Norwegian Singing Society, of which A. Sutterud is conductor, will sing a number of Norwegian songs. Moreover, there will be a considerable amount of Scandinavian music on the program.

Monday and Friday nights the soloist will be Arthur Hackett, the young American tenor. He will sing on both evenings Lohengrin's Narrative from the third act of "Lohengrin" and the exquisite air, "Ah, Moon of My Delight," from Liza Lehmann's "In a Persian Garden."

The soloist Thursday night will be Miss Mary Desmond, the English contralto who for five years was a member of the Hammerstein Opera Company.

The soloist for Wednesday and Saturday evenings will be Mario Laurenti, one of the younger baritones of the Metropolitan Opera Company. On both evenings his numbers will be the prologue to "Pagliacci" and the Patter song, "Largo al factotum" from the "Barber of Seville."

Mr. Jacchia's favor with the public continues to grow. His programs are admirable and of wide variety. In his first two weeks he played no less than 109 different pieces.

The plan announced by the management to help boom the Liberty loan by giving away a $50 bond this week and a $500 bond at the end of the season has excited much enthusiasm.

The program for tonight is:

Overture, "La Forza del Destino".....Verdi
Waltz, "On the Beautiful Blue Danube".Strauss
Intermezzo, "Pagliacci".....Leoncavallo
Fantasia, "Mefistofele".....Boito
Scenes Pittoresque.....Massenet
Violin Solo, "Romance".....Svendsen
Jaques Hoffmann.
Scherzo from "A Midsummer Night's Dream".....Mendelssohn
Introduction to Act III, "Lohengrin"..Wagner
"The Star-Spangled Banner."
Overture, "Zampa".....Herold
Minuet.....Bolzoni
Selection, "Lucia di Lammermoor".....Donizetti
March, "Semper Fidelis".....Sousa

The program for Monday night is:

Arthur Hackett, soloist.
Overture, "The Sicilian Vespers".....Verdi
Waltz, "Estudiantina".....Waldteufel
a, Fascination; b, Capriccio.....H. K. Hadley
Suite, "Coppelia".....Delibes
a, Valse; b, Czardas.
Danse Boheme from "Carmen".....Bizet
Lohengrin's Narrative from "Lohengrin," Act III.....Wagner
Valse Caprice, "Tilli".....R. Nagel
Fantasia, "Faust".....Gounod
Overture, "Poet and Peasant".....Suppe
Song, "Ah, Moon of My Delight," from "In a Persian Garden".....Lehmann
Turkish Patrol.....Michaelis
March, "Boston Normal School".....Mulrey

From the
Monitor
May 29,1917.

MR. JACCHIA APPEARS AS 'POP' CONDUCTOR

Agide Jacchia began his engagement as conductor of the Pop concerts in Symphony Hall Monday night, presenting a program largely of Italian opera music. He took up his new task with the authority of a man who is thoroughly familiar with his scores, who knows precisely the effects he wants to secure and who can give performers the necessary indications at the right moment. The Boston Symphony men who make up the orchestra obeyed their new director implicitly, seeming to enjoy responding to his wishes. The audience, in turn, gave close attention to the playing and applauded as though it relished the interpreter's methods .

Selections in which the conductor showed to especial advantage were Ponchielli's "Dance of the Hours" and the intermezzo to Mascagni's "L'Amico Fritz." An artist who can bring out the individual color and style of the work of minor orchestral poets in their rare moments of inspiration can be trusted to handle the work of the major composers successfully. Of particular interest is the conductor's manner of phrasing, each section of his melody being joined to the one following it, and each at the same time keeping its contour. Such phrasing gives an undulatory rhythm, with wave crests and hollows and momentary nodes of equipoise. The effect is never one of mere drive and lull, of mechanical emphasis and release.

Tonight Mr. Jacchia will present a program of pieces by Nicolai, Ivanovici, Gounod, Saint-Saëns, Wagner, Bolzoni, Puccini, Chabrier, Rossini, Mascagni and Weber-Berlioz.

From the
Traveler
May 29,1917.

New Leader Makes Big Hit at the Pops

A most interesting program and equally interesting conductor made last night's Pops concert easily the most successful of the season to date. It was the debut of Agide Jacchia as conductor at these concerts and that debut was highly successful. Evidently the large audience knew of the merits of the new leader for he was given an exceptionally cordial welcome and after the first number was greeted with such a burst of applause as fairly shook the roof.

There is no question of Mr. Jacchia's nationality once the music is under way. His first name might well be Agility, for he is all over the lot. But he gets results, such results as the Pops haven't developed since last fall's memorable extra season.

To night's program will be:

Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Waves of the Danube".....Ivanovici
Funeral March of Marionette.....Gounod
Selection, "Samson and Delilah".....Saint-Saens
Prelude to third act of "Lohengrin".....Wagner
Minuet.....Bolzoni
Fantasia, "Madama Butterfly".....Puccini
Rhapsody, "Espana".....Chabrier
"The Star Spangled Banner."
Overture, "La Gazza Ladra".....Rossini
Selection, "Faust".....Gounod
Intermezzo, "William Ratcliff".....Mascagni
Invitation to the Dance.....Weber-Berlioz

From the
Transcript
May 29.1917.

RECENT DEATHS

SYMPHONY ORCHESTRA LIBRARIAN

Johann Sauerquell Was a Native of Austria, and a Brother in-Law of Franz Kneisel

Johann Sauerquell, for nearly thirty years the librarian of the Boston Symphony Orchestra, died at his home, 4 Marbury terrace, Jamaica Plain, Monday evening, after an illness which had kept him confined to his house for most of the past year. Mr. Sauerquell, through the post which he held for so many years with the Symphony Orchestra, was one of the best known men in music in this country. He was born in Cernowitz, Bukowina, May 12, 1846. In that city he spent his boyhood and went through the University. He became an officer in the Austrian army and saw active service in the war with Prussia in 1866, winning a medal for gallantry in action. He left the army and went to Roumania, first in Jassy and then Bucharest, where he was for many years connected with the State railways, and during the Turko-Russian War of 1876-77 he was second in charge of the railway transportation of Roumania.

In 1876 Mr. Sauerquell married Marie Kneisel, who survives him, the elder sister of Franz Kneisel. He came to this country in 1888 and almost immediately became librarian of the Symphony Orchestra, which post he held up to the time of his death. When the Kneisel Quartet was formed he became its secretary, but he relinquished this position several years ago

From the
Herald
May 31,1917.

EVENING AT "POPS" ENDS B. U. PROGRAM

Symphony Hall Is Filled with University People.

An evening at "Pops" wound up Boston University's commencement festivities last night, when members and friends of the university with the graduating class in the place of honor filled the entire floor of Symphony Hall. The men's and women's glee clubs, under the leadership of Moses R. Lowell, '17, and Esther Nazarian, '17, sang the college song, "Clarissima," and several other popular student songs during intermission. Each woman of the graduating class received a model in ice cream of the university building on Boylston street.

Among those present occupying tables were President and Mrs. L. H. Murlin, Dr. William E. Huntington, ex-president of the university; Dean William M. Warren, College of Liberal Arts; Dean Everett W. Lord of the business administration, Dean J. A. Sutherland of the School of Medicine, Dr. Arthur W. Weysse, chairman of the executive committee, Graduate School; Silas Peirce, treasurer of the university; Lee C. Haskell, Edwin Holt Hughes, resident bishop of the M. E. Church; Frank W. Kimball, the Rev. Dillon Bronson, Dr. Wesley T. Lee, Dr. David W. Welles, Mrs. Everett O. Fiske, Capt. Herbert F. Hartwell, U. S. A., and L. R. Talbot, executive secretary of the university.

From the
Transcript
May 29,1917.

Agide Jacchia, Conductor.

Agide Jacchia made his first appearance in Boston as conductor of the Pops last evening at Symphony Hall. He is a pupil of Mascagni and a graduate of the Conservatory of Pesaro. He conducted operatic performances in this city as a member of the Rabinoff forces. Mr. Jacchia is a welcome addition to these concerts, for he has authority and dramatic force and discretion.

The programme contained selections from Gounod's "Queen of Sheba," Bizet's "Carmen," Rossini's "William Tell" and Mascagni's "L'Amico Fritz." An audience of good size recognized Mr. Jacchia as capable and sympathetic. The programme for this evening is:

Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Waves of the Danube".....Ivanovici
Funeral March of Marionette.....Gounod
Selection, "Samson and Delilah".....Saint-Saens
Prelude to third act of "Lohengrin".....Wagner
Minuet.....Bolzoni
Fantasia, "Madama Butterfly".....Puccini
Rhapsody, "Espana".....Chabrier
"The Star Spangled Banner."
Overture, "La Gazza Ladra".....Rossini
Selection, "Faust".....Gounod
Intermezzo, "William Ratcliff".....Mascagni
Invitation to the Dance.....Weber-Berlioz

From the
Globe
May 31,1917.

BOSTON UNIVERSITY CLOSES ITS YEAR

Record Class Graduated in the Morning

Convocation Informed No Change Will Be Made in Schedule

Boston University's 48th annual Commencement closed last night with Boston University Night at the pop concert in Symphony Hall. Graduation exercises were held in the morning in Tremont Temple and the annual meeting of the university convocation in the College of Liberal Arts building in the afternoon. All three events were largely attended. At the graduation 90 degrees were awarded, the largest number in the history of the university.

At the concert last night a program of popular music was rendered by the orchestra, led by conductor Jacchia, including a selection from the light opera "Katinka," the "William Tell" overture, the "Nut-Cracker" suite, Sullivan's "Lost Chord," played as a trumpet solo by Mr Heim; the "1812" overture and the "Largo" of Handel. Prof John P. Marshall, head of the music department of the university, who is also organist of the Symphony Orchestra, presided at the organ.

The Men's and Women's Glee Clubs of the College of Liberal Arts, the former under the leadership of Moses R. Lowell, '17, of Millis, and the latter under the direction of Miss Esther Nazarian, '17, of Boston, led in singing "Clarissima," the university song. Other university songs were sung by the glee clubs during the intermission.

Among those who occupied tables with friends were Pres and Mrs L. H. Murlin, Ex-Pres William E. Huntington, Dean William M. Warren of the College of Liberal Arts, Dean Everett W. Lord of the College of Business Administration, Dean John P. Sutherland of the School of Medicine, Chairman Arthur W. Weysse of the executive committee of the Graduate School, Treas Silas Peirce of the university, Bishop Edwin H. Hughes, Lee C. Haskell, Frank W. Kimball, Rev Dillon Bronson, Dr Wesley T. Lee, Dr David W. Welles, Mrs Robert L. O'Brien, Mrs Everett O. Fiske, Capt Herbert F. Hartwell, U. S. A., and Executive Sec L. Raymond Talbot of the university.

Sitting in sections were the seniors with various members of the faculty of all six departments of the university. The alumni were represented by the classes of '92, '97, '02, '07 and '12.

From the
Journal
June 1,1917.

POPS BOOM LIBERTY LOAN

Beginning with tonight every person of the Pop concerts will become a candidate for the posession of a $50 bond which will be given Saturday evening, June 16, for a $500 bond which will be given at the last concert of the season.

Special numbered coupons have been printed, one to be given with every ticket sold at the box office from today until the end of the season.

C. A. Ellis, manager of the concerts, has picked out two numbers, one for the $50 bond, and one for the $500 bond. These numbers have been deposited with the State Street Trust Company, and are known only to Mr. Ellis and the State Street Trust Company. The number of the coupon calling for the $50 bond will be posted at Symphony Hall, Saturday evening, June 16, and the bond will be given to the person presenting his coupon at Mr. Ellis's office. If the actual bonds have not reached Boston by that date a temporary certificate will be given. In like manner the number of the coupon calling for the $500 bond will be posted at Symphony Hall on the closing night of the Pop season, and the bond will be given to the person presenting that coupon at the manager's office.

[123]

...uductor
...is first appear-
...ctor of the Pops
... Hall. He is a
... graduate of the
... He conducted
... this city as a
...nort forces. Mr.
...addition to these
...thority and poise,
...retion.
...mained selections
...of Sheba," Bizet's
...Mam Tell" and Mas-
... An audience of
...r. Jacchia as capa-
...the programme for
...s of Windsor" Nicolai
...nube".....Ivanovici
...tte.....Gounod
...elilah".....Saint-Saëns
...Lohengrin".....Wagner
.....Bolzoni
...erity".....Puccini
.....Chabrier
...gled Banner."
...r".....Rossini
...toile".....Gounod
.....Mascagni
.....Weber-Berlioz

1917.

VERSITY
ITS YEAR

Graduated in
rning

...med No Change
In Schedule

...s 48th annual Com-
...at night with Bos-
... at the pop con-
... Hall. Graduation
... in the morning in
... the annual meet-
...convocation in the
...ts building in the
...events were large-
... graduation 349 de-
... the largest num-
... the university.
..., night a program
...s rendered by the
...ductor Jacchia, in-
...from the light opera
..."William Tell" over-
...er" suite, Sullivan's
...ed is a trumpet solo
..."1812" overture and
...nade. Prof John P.
... the music department
...who is also organist
... Orchestra, presided

...Women's Glee Clubs of
...eral Arts, the former
...d of Moses R. Lovell,
... the latter under the
... Esther Nazarian, '17,
...inging "Clarissima,"
... Other university
...ng.. by the glee clubs dur-
...on.
...occupied tables with
...and Mrs L. H. Murlin,
...E. Huntington, Dean
...ren, of the College of
...Everett W. Lord of
...siness Administration,
...etherland of the School
...hairman Arthur W.
...xecutive committee of
...ool Treas Silas Peirce
...Bishop Edwin H.
...askell, Frank W. Kim-
...ronson, Dr Westley T.
... Welles, Mrs Robert
...Everett O. Fiske, Capt
...well, U. S. A., and
... Raymond Talbot of
...
...lons were the seniors
...bers of the faculty of
...ents of the university.
...re represented by the
...'06 '07 and '12.

the
et
'17

LIBERTY LOAN
...onight every patron of
...will become a candidate
...for a $50 bond which will
...evening, June 16, or a
...ill be given at the last
...on.
...e coupons have been
...ven with every ticket
...ice from today until
...on.
...ger of the concerts,
...numbers, one for the
...r the $500 bond. These
...deposited with the
... Company, and are
... Ellis and the State
...any. The number of
...for the $50 bond will
...hony Hall, Saturday
...and the bond will be
...presenting the coupon
...At the actual bonds
...Boston by that day a
...te will be given in
...umber of the coupon
...bond will be posted at
... the closing night of
...nd the bond will be
...son presenting that
...ager's office.

"POPS" CONDUCTOR TALKS OF WORK

New Leader Discusses With Olin Downes Boston Music Lovers—Praises Master Musicians

Adolph Jacchia, the present conductor of the Pop concerts in Symphony Hall, was talking. An Italian, his conversation was illuminated by rapid gestures and changes of facial expression, which more than compensated for the somewhat unfinished quality of his English. A thought can be made to outdistance a syllable, especially by one of a Latin race. "I can't say that I believe in talking during the music at the Pop concerts," said Mr. Jacchia. "I don't think the majority of the audience go to these concerts so much for the sake of refreshment and conversation as for the sake of hearing music of a popular but nevertheless a high quality played by the superb orchestra which they can hear for a few cents on a summer evening. Certainly the people who sit in the balconies, and usually pack them, do not go for this sort of thing. They read the programmes in advance, pick out the ones they want to hear, and encourage us greatly by listening with all their ears. It is a deserved tribute to the orchestra. It is also a tribute to the genuine love and taste this public displays for good music.

"The orchestra is of course an orchestra that any conductor may feel happy to be called upon to lead, and I am fortunate in having as many rehearsals as are necessary for the men to understand my wishes and carry them out. This is not so simple as might be imagined, even with this body of players, who are past masters of the whole symphonic literature, and who can read at sight and probably play from memory more than one of the pieces I undertake to perform. The reason why it is not so simple is that in the first place each conductor has his own conceptions and even his technical ways; and in the second place—I am now speaking personally—I have at the request of Mr. Ellis emphasized operatic music on the programmes."

Now the conducting and the playing of operatic music is far from the playing and conducting of symphonic compositions. The musical material of some operas is much slighter than that of a classic symphony; it is commonplace, perhaps; but whatever it is, it is music of the theatre, which demands a special treatment. The composer of a symphony can write in his score quite precise indications of what he wants. The conductor who is great enough as a musician and a leader can interpret his wishes with a fair degree of accuracy. But the conductor of opera has a task which is more elusive and often less satisfactory. Theatre music is never a stable thing. The man who conducts an opera with sensitiveness and eloquence has to adapt himself to a hundred varying conditions of the moment. The singers will be certain to force minor modifications of his plans, but this is only one of the elements with which he has to reckon. The conductor of the opera, in addition to knowing his score and his text—and knowing his text at least as well as his score—has to understand the mechanical programme of a production, the effects of light on the stage, the stage business down to the smallest detail. In a word he has to interpret not merely his score but the whole opera as he proceeds. He is thinking with the soloists, the chorus, the orchestra, the stage mechanicians, electricians and what not. This reflects itself in his reading of the score. If it does not the performance is a failure. The conductor of an opera must also think for, and at, his public. His task, like the task of the composer, is to accentuate the situation on the stage in a way that will carry across the footlights. This is necessarily a first condition of his work, and it may make or mar him. He may become either a master of effects for their own sake, or a musician whose art is as theatrically effective as it is intrinsically noble and profound.

"When I conduct operatic music in Symphony Hall I try to fight as free of the traditions of the concert room as I would if I were conducting the performance of the opera in the theatre. I try to recreate at least some of the movement and climatic quality of the scenes which pass before my mind's eye; I try to make each solo instrumentalist sing his air with the warmth and freedom that would be characteristic of a great singer. I may add that one does not have to try very much with this orchestra! The players are musicians, and understand one almost before he speaks. A word or a sign, and they carry out the idea for themselves.

"But to return, I think it would be a great pity if we were to perform merely as an accompaniment for talk. In that case, I think I should not try as seriously as I do to give programmes that contain meat as well as sugar in them. We could play nothing but waltzes and marches. Mr. Ellis could hire a brass band and be done with it. I think it excellent that the public recognizes the value of this music and these performances as it does."

Mr. Jacchia liked Boston, but felt far from home. Mrs. Jacchia, who has sung more than once in Boston in opera, and his daughter live in New Jersey for the summer. Mr. Jacchia remarked with pardonable pride that his wife was not only an accomplished singer, but also a musician. The two, it may be admitted, are not necessarily synonymous. When Mr. Jacchia was conductor of the Montreal Opera Company, Mme. Ferrabini had opportunity to prove her musicianship, for she was called upon on a few hours' notice to sing—not as Mimi in "Boheme," a part for which her voice naturally equips her—but heroic roles such as Aida and Leonora. She sang both these parts without an orchestral rehearsal, parts which she had studied rather to round out her own repertoire than for the purpose of public performance.

Bostonians remember Mme. Ferrabini well, not only as the Mimi when Mr. Lafitte of the Montreal Opera Company was the Rodolpho in "La Boheme" at the Boston Opera House, but as one of the most gifted of the soloists who toured America with Ruggiero Leoncavallo and his company in the season of 1906-07. And thereby hangs a tale. "It wasn't an affair of a week or a month," said Mr. Jacchia. "Circumstances threw us together a great deal. When I conducted in Italy, Ferrabini was more often than not one of the sopranos. I came to America with Mascagni. She came over with Leoncavallo. I conducted in the East, the West, the North, the South—Ferrabini was with us. She was soprano at Montreal. After seven years of such companionship we married. It was predestined.

How did it happen that he visited America with Mascagni? "Very logically," he replied. "I was Mascagni's first pupil in composition and orchestration when he became a director of the Conservatory at Pesaro. I had the pleasure of studying 'Iris' and edited an arrangement of the score. Mascagni liked what I did. He recommended me to the Ricordis. I soon got a chance to conduct. I was one of six conductors who brought out Mascagni's 'Le Maschere' simultaneously in different Italian cities on the 17th of January, 1901. The other conductors were Mascagni in Rome, Toscanini in Milan, Mugnone in Naples, Ferrari at Turin and Vitali at Genoa. I conducted the Venice performance. When he came to America, Mascagni asked me to come with him."

It is worth while reflecting, here in America, that many Italians do not rate Mr. Giaccomo Puccini as he is rated on this side of the water. "He is a man for the theatre," said Mr. Jacchia. "He knows how to write successfully. But his operas get poorer and poorer all the time. And Leoncavallo—what has become of him?"

We asked, by way of repartee, what had become of Mascagni since the furore over "Cavalleria?" Where were his other operas? Again Mr. Jacchia corroborated the opinion of more than one of Mascagni's countrymen, that "Iris" is a greater opera than "Cavalleria."

"Why?"

"Because the music of 'Cavalleria,' vital and dramatic as it is, could be set to any plot of a similar nature, and it would be just as appropriate. A new text could easily be invented to go with it, and Mascagni's fresh and brutal inspiration would be found to fit another similar plot just as well. But you cannot separate the music from the text in 'Iris.' Every tone and every syllable coincide. The workmanship is far more expert and mature. The music, if thin in places, is finer in texture and more individual in style. I know that audiences in this country have protested against the symbolism of the plot, which appears to them incomprehensible or at least ineffective on the stage. This objection is not made much of in Italy, where the book of 'Iris' is admired. There is another thing. While almost anyone can conduct 'Cavalleria Rusticana' with a certain amount of effect, far as it may be from the utmost that the music contains, a conductor must thoroughly feel and understand the text and the music of 'Iris,'' or he will be able to make little of it. 'Cavalleria' is in a way fool-proof. This is not true of 'Iris.'

"The principal trouble with Mascagni has been, of course, his libretti, and the haste with which he too often composes. Yet the libretto of William Ratcliffe, a version of Heine's poem, is a most remarkable piece of work, for the original text minus the necessary excisions for the sake of condensation and dramatic theatrical effectiveness is used. I may add that there is much powerful music in 'William Ratcliffe.' I do not feel that Mascagni has said his last. They say that this new opera, 'Godoletta,' has had a great success in Milan. He is a genius of the people, and from the people comes an art of which the power is not easily exhausted. This spirit may yet manifest itself triumphantly, before Mascagni dies.

SIXTH WEEK OF THE POPS

The sixth week of the Pops in Symphony Hall which begins tomorrow evening, will be one of the most attractive of the entire season. The management is reverting again to the custom of having soloists and three very distinguished singers have been engaged to appear during the coming week. There will be a soloist each night except Tuesday night. This will be "Norwegian Night," and instead of a soloist the Norwegian Singing Society, of which Mr. A. Sutterud is conductor, will sing a number of Norwegian songs. Moreover, there will be a considerable amount of Scandinavian music on the programme.

On Monday and Friday nights the soloist will be Mr. Arthur Hackett, the young American tenor who had such a sensational success at the Pop Concerts last fall and during the Symphony season, won highest praise for his singing of the solo in Liszt's "Faust" Symphony, both in Boston and New York. Mr. Hackett as a singer, has "arrived," in the full sense of the word, and it is great good fortune that the management has secured him for these two appearances. He will sing on both evenings "Lohengrin's Narrative," from the third act of "Lohengrin," and the exquisite air, "Ah, Moon of My Delight" from Liza Lehmann's "In a Persian Garden."

The soloist Thursday night will be Miss Mary Desmond, the English contralto who for five years was a member of the Hammerstein Opera Company in New York. Miss Desmond has a voice of remarkable beauty and power and she is sure to be liked.

The soloist for Wednesday and Saturday evenings will be Mr. Mario Laurenti, one of the younger baritones of the Metropolitan Opera Company of New York. Mr. Laurenti has been heard here only with the Metropolitan Opera Company at its last season in 1916. He is a singer of quite extraordinary quality and much is expected of him. On both evenings his numbers will be the Prologue to Leoncavallo's "Pagliacci" and the famous patter song, "Largo al Factotum," from Rossini's comic opera, "The Barber of Seville."

Mr. Jacchia's favor with the public continues to grow. His programmes are admirable and of wide variety. In his first two weeks he played no less than 109 different pieces.

The plan announced by the management to help boom the Liberty Loan by giving away a $50 bond this week and a $500 bond at the end of the season has excited much enthusiasm. The numbers of the coupons which call for these bonds were deposited last Thursday with the State Street Trust Company, and the number for the $50 bond will be announced at the concert next Saturday evening. The holder of the number will receive a temporary certificate by presenting his coupon at the manager's office Saturday evening.

The programme for Monday night is as follows:

Mr. Arthur Hackett, Soloist.

Overture, "The Sicilian Vespers".....Verdi
Waltz, "Estudiantina".....Waldteufel
a Fascination
b Capriccio.....H. K. Hadley
Suite, "Coppelia".....Delibes
a Valse. *b* Czardas.
Danse Boheme from "Carmen".....Bizet
Lohengrin's narrative from "Lohengrin" Act III.....Wagner
Valse Caprice, "Tilla".....R. Nagel
Fantasie, "Faust".....Gounod
Overture, "Poet and Peasant".....Suppe
Song, "Ah, Moon of My Delight" from "In a Persian Garden".....Lehmann
"The Star Spangled Banner."
Turkish patrol.....Michaelis
March, "Boston Normal School".....Mulrey

From the
Traveler
June 2,1917.

Special Nights Next Week at Pop Concerts

Boston University Celebrates Wednesday Night—"Request" Program on Thursday.

Those who have attended the Pops in Symphony Hall this week and noted the enthusiasm of the large audiences realize that the management has a "find" in Mr. Jacchia, the new conductor. He has shown himself not only to be a conductor of complete routine, but a musician of imagination, temperament and authority. The orchestra seems to have been re-vitalized under his energetic baton and certain it is that in his own particular specialty—excerpts from Italian opera—he has given performances such as have never been heard in Symphony Hall, at least at the Pop Concerts. Mr. Jacchia has learned his public rapidly and the repertoire will be constantly increased because he intends to make it broader and more inclusive than it ever has been.

Wednesday evening, June 6, Boston University will hold its annual commencement celebration. Tickets will be on sale at the hall on the evening of the concert.

Thursday night will bring the first "Request" program of the season. A large number of requests have been sent in and the program will be made up accordingly. The program for tonight is as follows:

Overture, "The Merry Wives of Windsor".....Nicolai
Waltz, "Waves of the Danube".....Ivanovici
Minuet.....Boccherini
Selection, "Aida".....Verdi
Suite, "Peer Gynt, No. 1".....Grieg
Selection, "Cavalleria Rusticana".....Mascagni
Solo for trumpet, "Good-Bye".....Tosti
Gustav F. Heim.
Selection, "Faust".....Gounod
"The Star Spangled Banner."
Invitation to the Dance.....Weber-Berlioz
Barcarole from "The Tales of Hoffmann".....Offenbach
Rhapsody, "Espana".....Chabrier
March Militaire.....Schubert

The program for Monday night is:

Overture, "Nabuco".....Verdi
Waltz, "La Barcarole".....Waldteufel
Nocturne, No. 1, Op. 9.....Chopin
Selection, "Cavalleria Rusticana".....Mascagni
Suite from "Carmen".....Bizet
Gavotte from "Mignon".....Thomas
Organ solo,
Mr. Marshall.
Carnival in Paris.....Svendson
"The Star Spangled Banner."
Overture, "L'Italiana in Algeria".....Rossini
Intermezzo from "Pagliacci".....Leoncavallo
"On the Beautiful Blue Danube".....Strauss
March, "Stars and Stripes Forever".....Sousa

From the
Post
June 3.1917.

THE POPS

A gratifying event of the past week of Pop concerts in Symphony Hall has been the success of the new conductor, Mr. Jacchia. From the very beginning of his engagement, last Monday night, the public has taken to him. Mr. Jacchia has shown himself not only to be a conductor of experience, but a musician of temperament and authority.

In his own particular specialty—excerpts from Italian opera—he has given performances of exceptional interest.

In the coming week, Wednesday evening, June 6, Boston University will hold its annual commencement celebration. Tickets for this concert will be on sale at the hall on the evening of the concert.

Thursday night will bring the first "request" programme of the season. A large number of requests have been sent in and the programme will be made up accordingly. The programme for Monday night is as follows:

Overture, "Nabuco".....Verdi
Waltz, "La Barcarole".....Waldteufel
Nocturne, No. 1, op. 9.....Chopin
Selection, "Cavalleria Rusticana".....Mascagni
Suite from "Carmen".....Bizet
Gavotte from "Mignon".....Thomas
Organ solo .....
Mr. Marshall.
"Carnival in Paris".....Svendson
"The Star Spangled Banner."
Overture, "L'Italiana in Algeria".....Rossini
Intermezzo from "Pagliacci".....Leoncavallo
"On the Beautiful Blue Danube".....Strauss
March, "Stars and Stripes Forever".....Sousa

From the
Journal
June 4th, 1917.

THE POPS

The most gratifying event in many a season of Pop concerts in Symphony Hall is the remarkable success of the new conductor, Mr. Jacchia. From the very beginning last Monday night, the public took to him and the response was felt immediately in the largely increased attendance. Mr. Jacchia has shown himself not only to be a conductor of complete routine, but a musician of imagination, temperament and authority. The orchestra seems to have been revitalized under his energetic baton.

In the coming week, Wednesday evening, June 6, Boston University will hold its annual commencement celebration. Tickets for this concert will be on sale at the hall on the evening of the concert.

Thursday night will bring the first "Request" program of the season. A large number of requests have been sent in and the program will be made up accordingly. The program is as follows:

Overture, "Nabuco".....Verdi
Waltz, "La Barcarole".....Waldteufel
Nocturne, No. 1, op. 9.....Chopin
Selection, "Cavalleria Rusticana".....Mascagni
Suite from "Carmen".....Bizet
Gavotte from "Mignon".....Thomas
Organ solo—Mr. Marshall.
Carnival in Paris.....Svendson
"The Star-Spangled Banner."
Overture, "L'Italiana in Algeria".....Rossini
Intermezzo from "Pagliacci".....Leoncavallo
On the Beautiful Blue Danube.....Strauss
March, "Stars and Stripes Forever".....Sousa

From the
Globe
June 9,1917.

PATRONS OF POPS TO HAVE CHANCE AT LIBERTY BONDS

Patrons of the Pop concerts, beginning today, will each have a chance of getting a Liberty bond of the denomination of $50 or $500 for nothing, the management having arranged to give away the smaller denomination Saturday evening, June 16, and the larger one on the evening of the last concert of the season, probably early in July.

Beginning this evening every person attending a pop on a ticket purchased at the box office at Symphony Hall, whatever the price paid for it, will receive a numbered coupon, which may bear the number entitling the owner to one of the bonds.

The numbers of the two bonds have already been selected by Manager Charles H. Ellis, who is the only person who knows them save officials of the State Street Trust Company, which has the custody of them.

On Saturday evening, next week, the coupon number calling for the $50 bond will be posted at the Pop Concert, and the bond will be given to the person presenting the proper coupon at Mr Ellis' office. On the closing evening of the season the same procedure will be followed as regards the $500 bond.

From the
May 27,1917.
Herald

NEW CONDUCTOR OF POP CONCERTS REACHES BOSTON

Agide Jacchia, Close Associate of Mascagni, Is an Italian Orchestra Director Who Has Thorough Knowledge of American Conditions—In Country Several Years.

There will be a new conductor at the Pop concerts in Symphony Hall next Monday evening, May 28. He is Agide Jacchia, an Italian conductor of high standing. Mr. Jacchia has been in this country several years and is thoroughly familiar with conditions here.

He was born in Lugo, near Bologna, in 1875. In his youth he entered the Conservatory of Music in Parma and after a few years there went to the famous Conservatory of Music in Pesaro, where he became the personal pupil of Pietro Mascagni. The relations between Mr. Jacchia and Mascagni have been close since that time. He was graduated in 1898 with a gold medal for composition. He began immediately as conductor at the age of 22, his first post being in the opera at Brescia. During the next four years he conducted both in Milan and Rome.

When Mascagni came to this country in 1902 Mr. Jacchia accompanied him as his chief assistant and was with him throughout that disastrous tour. Returning to Italy he was in that country conducting in various notable opera houses until 1907; then for two seasons he conducted the Milano Opera Company in San Francisco.

In 1909 he conducted a short brilliant season of Italian opera in the Academy of Music, New York. In 1910-11-12 he was the general music director of the Montreal Opera Company. In 1913-14 he was general music director of the National Opera Company of Canada and the season of 1914-15 saw him chief Italian conductor at the Century Theatre in New York. During the last season he has been with the Boston National Opera Company.

Agide Jacchia.

He arrived in Boston yesterday morning and his programs for the first week will be announced shortly.

[124]

From the Monitor
June 2,1917.

MUSIC IN BOSTON

The management of the Pop concerts in Symphony Hall is gratified at the success of the new conductor, Mr. Jacchia. The public took to him at once and the response was felt immediately in the largely increased attendance. Mr. Jacchia has shown himself not only to be a conductor of complete routine, but a musician of imagination, temperament and authority. In his own particular specialty, excerpts from Italian opera, he has given performances such as have never been heard in Symphony Hall at the Pop concerts. Mr. Jacchia has learned his public rapidly and the repertoire will be constantly increased because he intends to make it broader and more inclusive than it ever has been.

In the coming week, on the evening of Wednesday, June 6, Boston University will hold its annual commencement celebration. Tickets for this concert will be on sale at the hall on the evening of the concert.

Thursday night will bring the first "Request" program of the season. A large number of requests have been sent in and the program will be made up accordingly. The program for tonight is as follows:

Overture, "The Merry Wives of Windsor," Nicolai; waltz, "Waves of the Danube," Ivanovici; minuet, Boccherini; selection, "Aida," Verdi; suite, "Peer Gynt," No. 1, Grieg; selection, "Cavalleria Rusticana," Mascagni; solo for trumpet, "Good-Bye," Tosti, Mr. Gustav F. Heim; selection, "Faust," Gounod; "The Star Spangled Banner"; "Invitation to the Dance," Weber-Berlioz; barcarole from "The Tales of Hoffmann," Offenbach; rhapsody, "España," Chabrier; "March Militaire," Schubert.

The program for Monday night is as follows:

Overture, "Nabuco," Verdi; waltz. "La Barcarole," Waldteufel; nocturne, No. 1, op. 9, Chopin; selection, "Cavalleria Rusticana," Mascagni; suite from "Carmen," Bizet; gavotte from "Mignon," Thomas; organ solo, Mr. Marshall; "Carnival in Paris," Svendson; "The Star Spangled Banner"; overture, "L'Italiana in Algeria," Rossini; intermezzo from "Pagliacci," Leoncavallo; "On the Beautiful Blue Danube," Strauss; [illegible]

From the Globe
June 12,1917.

"POPS" BEGIN FIFTH WEEK WITH MR HACKETT

The "Pops" began their fifth week at Symphony Hall last night with Mr Jacchia still an enlivening personality, both as program-maker and as conductor, and with a return to the policy of soloists. Arthur Hackett, the gifted young Boston tenor, whose appearance at the new Fall season of "Pop" concerts last September contributed in no small measure to his rapid rise thereafter, sang twice on the program—Lohengrin's narrative from the opera and "Ah, Moon of My Delight" from Liza Lehmann's cycle. "In a Persian Garden." Warmly applauded, he added songs to Mr Nagle's accompaniments at the piano, Campbell-Tipton's "Spirit Flower" and Branscombe's "Heartsease and Violets," the latter the first of a double encore.

Mr Hackett's fine voice, virile in timbre, grows more dramatic in character without impairing his possibilities in lyric song. His singing shows proportionate advance in authority and style, a discrimination in mood which did not confound the recital of Wagner's mystic knight with the familiar Lehmann melody, oriental and sensuous. Mr Hackett was appropriately intimate in his songs.

Interest in the program was hightened by music from two composers of local associations. Two short pieces by Henry Hadley were played, "Fascination" and "Capriccio," the first, making much of a melody of pleasing development given to the violins against effective counter-pont in the 'cellos, was repeated. The composer was obliged to rise in his place on the floor and bow his acknowledgments.

Rudolph Nagel, a 'cellist of the orchestra in these concerts, the accompanist for the singers, was represented by a Valse Caprice Tilla which should be heard again on these programs. A graceful imagination, a lively and discriminating sense of color, and above all a fecund and vital invention is disclosed in this charming score. Now it is of the sensuous mazes of the dance, and now in memory or in restrospection as a thing apart. There may be a tendency toward over elaboration in detail, although there are exqunsite touches, but scarcely once is the hearer permitted to grow unmindful. The composer was acclaimed and the number repeated. Fond of the celista in the serious concerts, Mr Nagle wrote and played a part for it with effect.

This is Norwegian Night. The Norwegian Singing Society, Mr A. Sutterud, conductor, will sing.

The soloists for the remainder of the week will be: Wednesday and Saturday, Mario Laurenti, baritone of the Metropolitan Opera Company; Thursday night, Mary Desmond, contralto; Friday night, Mr Hackett.

From the Advertiser
June 9,1917.

POPS HAVE PLAN TO AID "LIBERTY"

EACH PATRON BECOMES CANDIDATE FOR BONDS

Special Numbered Coupons to Be Distributed—Prizes Total $550

The nation-wide movement to boom the Liberty Loan and make the coming bond issue a huge success has reached the Pop concerts in Symphony Hall. The management has determined on a plan whereby the concerts will not only contribute directly to the Loan, but indirectly, at least, will help the propaganda very considerably.

Beginning with today every patron of the Pop concerts will become a candidate for the possession of a $50 bond, which will be given Saturday evening, June 16, or a $500 bond, which will be given at the last concert of the season.

The plan has been worked out very carefully by the management. Special numbered coupons have been printed, one to be given with every ticket sold at the box office, whether the ticket is one of admission at 25 cents, one for the balcony at 50 or 75 cents, or one for a table seat at $1. These coupons will be given with every ticket sold from today until the end of the season, and it will be worth the while of the patrons of the Pops to preserve them carefully.

C. A. Ellis, manager of the concerts, has already picked out two numbers, one for the $50 bond which will be given away Saturday evening, June 16, and one for the $500 bond which will be given away the closing night of the season. These numbers have been deposited with the State Street Trust Co. and are known only to Mr. Ellis and the trust company. The number of the coupon calling for the $50 bond will be posted at Symphony Hall, Saturday evening, June 16, and the bond will be given to the person presenting the coupon at Mr. Ellis' office. If the actual bonds have not reached Boston by that day, a temporary certificate will be given. In like manner the number of the coupon calling for the $500 bond will be posted at Symphony Hall on the closing night of the Pop season, and the bond will be given to the person presenting that coupon at the manager's office.

The plan thus outlined has received the heartiest approval of all concerned in the pushing of the sale of the bonds, particularly so that it brings additional publicity to the loan. Between 12,000 and 15,000 people attend the Pop concerts each week, and, with the growing popularity of the new conductor, Mr. Jacchia, and the playing of the world's finest orchestra—for the Pop orchestra comprises 75 members of the Boston Symphony Orchestra—this number is increasing each week.

From the Journal
June 9.1917.

POP CONCERTS TO HELP BOOM LOAN

Bond for $50 to Be Given June 16 and One for $500 at Season's End.

A new plan to boom the Liberty Loan was announced last night by the management of the Pop concerts in Symphony Hall. On Saturday night, June 16, a $50 bond is to be given away and a $500 bond will be given away at the closing concert of the season. Every ticket sold from now on will make its holder a possible winner of one of the bonds.

With each ticket the purchaser will receive a numbered coupon. The numbers of the two coupons which will entitle the holders to the bonds have been selected by C. A. Ellis, manager of the concerts, and these numbers have been deposited with the State Street Trust Company. Only Mr. Ellis and the bank know what the numbers are.

The plan not only assures a subscription of $550 to the loan, but it is believed that it will be of great aid by attracting additional publicity to the campaign to raise the government's fund. At least 1500 persons attend the concert each week, and the concerts are growing more popular. The orchestra includes 75 members of the Boston Symphony Orchestra.

From the Advertiser
June 16, 1917

NEW SOLOISTS TO APPEAR AT POPS

MME. FERRABINI WILL SING ON TWO NIGHTS

Conductor Jacchia Has Arranged Interesting Programs For Next Week

The past week was the largest the Pop concerts have had this season. Undoubtedly the solosits added greatly to the attractiveness of the programs.

For the coming week a very interesting set of programs has been arranged by Conductor Jacchia. Two singers new to the concerts will appear. Monday night, the soloist will be Ethel Frank, a very unusual soprano.

Miss Frank, who is a native of Boston, is a pupil of Vanuccini of Florence. She made her public debut at a recital in Jordan Hall last fall with much success. She is the possessor of a lyric voice of coloratura quality.

The soloist Wednesday and Friday nights will be Mme. Esther Ferrabini, a distinguished Italian soprano. As a young girl she came to this country in 1906 with the Leoncavallo Concert company and was the one bright spot of that strange aggregation of singers and players. For five years she was the principal lyric soprano of the Montreal Opera company. Her appearance as "guest" at the Boston Opera Company during its fourth season, when she sang Mimi in "La Boheme," is gratefully remembered. Incidentally Mme. Ferrabini is the wife of Conductor Jacchia.

Arthur Hackett, who is today the foremost American tenor, will be soloist on Tuesday and Saturday evenings. On Thursday evening Mario Laurenti, the baritone of the Metropolitan Opera Company, who made such a profound sensation the past week, will be the soloist. The program for tonight is as follows:—

Overture, "Mignon".....Thomas
Waltz, "Espana".....Waldteufel
Harp Solo, "In Springtime".....Holy
(Mr. Alfred Holy)
Selection, "La Boheme".....Puccini
Marche Slave.....Tschaikowsky
Cavatina from "Faust".....Gounod
Mario Laurenti
Overture, "Tannhauser".....Wagner
THE STAR SPANGLED BANNER
Fantasia, "Othello".....Verdi
Torcador's Song from "Carmen".....Bizet
Mario Laurenti
Intermezzo, Act III., "The Jewels of the Madonna".....Wolf-Ferrari
Hungarian Dance in G minor.....Brahams

From the Herald
June 3,1917.

THE POPS

The most gratifying event in many a season of Pop concerts in Symphony Hall is the success of the new conductor, Mr. Jacchia. From last Monday night the public took to him and the response was felt immediately in the largely increased attendance. Mr. Jacchia has shown himself a conductor of complete routine and a musician of imagination, temperament and authority. The orchestra seems to have been re-vitalized under his energetic baton. In his own particular specialty—excerpts from Italian opera—he has given performances such as have never been heard in Symphony Hall, at least at the Pop concerts. Mr. Jacchia's repertoire will be constantly increased.

On next Wednesday evening, June 6, Boston University will hold its annual commencement celebration. Tickets for this concert will be on sale at the hall on the evening of the concert.

Thursday night will bring the first "request" program of the season. A large number of requests have been sent in and the program will be made up accordingly. The program for tomorrow is as follows:

Overture, "Nabuco".....Verdi
Waltz, "La Barcarole".....Waldteufel
Nocturne, No. 1, Op. 9.....Chopin
Selection, "Cavalleria Rusticana".....Mascagni
Suite from "Carmen".....Bizet
Gavotte from "Mignon".....Thomas
Organ solo,
Mr. Marshall.
Carnival in Paris.....Svendson
"The Star-Spangled Banner."
Overture, "L'Italiana in Algeria".....Rossini
Intermezzo from "Pagliacci".....Leoncavallo
"On the Beautiful Blue Danube".....Strauss
March, "Stars and Stripes Forever".....Sousa

From the Herald
June 3,1917.

SYMPHONY SUBSCRIPTIONS MUST BE RENEWED BY JUNE 1

Those Who Do Not Act on or Before Next Friday Will Lose Their Seats—Prospects Bright.

Subscribers of last season of the Symphony concerts who have not done so have only until next Friday, June 1, in which to renew their subscription and retain the seats they held last winter. Of these there are only a comparative few, for the renewals which have been coming in since April I have been larger than the management had counted on. Only a small percentage of last season's subscribers have so far failed to renew for the coming season and there is already a considerable list of applicants whose orders will be filled after June 1.

The prospect for the Symphony orchestra next year is most encouraging from every point of view. Already the subscription in Boston, as large as for last season, is practically assured and the chances are that by next fall the number of seats taken will even be larger. It will be remembered that every seat for the Friday afternoon concerts was taken last season and only a comparatively few seats were unsold for the season for the Saturday night concerts.

What is true in Boston is true in all the other cities where the orchestra gives a series of subscription concerts. The two series of five concerts to be given in New York are already sold out and the same is true in Brooklyn, while undoubtedly a like condition will exist in Philadelphia, Baltimore and Washington. The policy of the management in ignoring the many silly stories printed during last spring about the disbandment of the orchestra has won warm praise from the patrons in all the cities the orchestra visits. There has never been the least scintilla of truth in any of these stories.

It should be impressed upon the subscribers of the Boston concerts who have not yet renewed their subscriptions for the coming season that unless this is done by next Friday, June 1, they will lose their seats, as their failure to subscribe by that date throws the seats automatically over to the management to dispose of to others.

THE POPS

Much is expected of Agide Jacchia, the Italian conducter who makes his debut at the Pops tomorrow evening. Mr. Jacchia is a man of more than usual pleasing personality. Facially he bears a strong resemblance to Pasquale Amato, but he is taller and more slender. Such work as Mr. Jacchia is undertaking now at the Pops is in a measure new to him as the greater part of his career has been devoted to opera, but experience has long since shown that a man with a sound training in the theatre is better skilled for any task put before him than a man whose experience has been limited to concert halls.

For a number of years Mr. Jacchia was closely associated with Mascagni, whose pupil he was, and he helped the composer when the latter was working on his opera "Iris." Mr. Jacchia is a graduate of the famous Conservatory of Music of Pesaro which preserves the best traditions of Rossini.

The new conductor's opening program is attractive. He draws for half of his numbers from the rich stores of Italian opera. The familiar overture to "William Tell" is on the program and this will be played, possibly for the first time in Boston, strictly according to the Rossini traditions of Pesaro. Another piece of unusual interest is the dramatic intermezzo from "L'Amico Fritz."

March from "The Queen of Sheba".....Gounod
Selection, "Carmen".....Bizet
Waltz, "Espana".....Waldteufel
Overture, "William Tell".....Rossini
Dance of the Hours.....Ponchielli
Selection, "La Boheme".....Puccini
Minuet.....Boccherini
Intermezzo from "L'Amico Fritz".....Mascagni
"The Star Spangled Banner."
Fantasia from "Aida".....Verdi
Dance of the Priestesses of Dagon..Saint-Saens
Waltz, "The Skaters".....Waldteufel
Two Hungarian Dances, D major, G minor.

From the Globe
June 14,1917

Soloists at All Symphony Hall "Pops" This Week

The past week was the largest that the "Pop" concerts have had this season. Undoubtedly the soloists who have appeared have added greatly to the attractiveness of the program, and it may be taken practically for granted that henceforth soloists will be a feature at the "Pop" concerts.

Conductor Jacchia's programs this week include two soloists new to these concerts. Tomorrow evening the soloist will be Ethel Frank, who is a native of Boston and is a pupil of Vanuccini of Florence. She made her public debut at a recital in Jordan Hall last Fall with much success. She is the possessor of a lyric voice of coloratura quality.

The soloist Wednesday and Friday nights will be Esther Ferrabini, a distinguished Italian soprano. Ferrabini, as a young girl, came to this country in 1906 with the Leoncavallo Concert Company and was the one bright spot of that strange aggregation of singers and players.

For five years she was the principal lyric soprano of the Montreal Opera Company and her appearance as "guest"

From the American
June 3,1917.

THE influence upon a body of musicians of a powerful, fiery and dominating personality is being remarkably demonstrated every night at the Pops.

Agide Jacchia, the new conductor, has invigorated and inspired the jaded and weary musicians of the Boston Symphony Orchestra so that they are playing with all the enthusiasm that they would bring to a Strauss tone poem in midseason.

It is an experience to sit in Symphony Hall and hear Jacchia play "Boheme" or "Butterfly," and when you have enjoyed it once you quickly repeat it.

I am an inveterate "Popite." With much regret I heard at several concerts during the first fortnight, careless and perfunctory performances. It was natural for the players to feel that, the Symphony season being over, they should take things as easy as possible, but it was unfair to the audiences that they should give them anything but their finest. Conductor Maquarre, an excellent symphonist, did his best, but got scant attention from his band, and he himself was very uncertain of the operatic routine.

Jacchia isn't the greatest conductor in the world, but he has had twenty years' experience in opera, and he knows all there is to know about that facade of the musical structure.

Years of struggling with hastily assembled orchestras and beating into their souls the meaning of Puccini and Verdi and Mascagni have given him authority and ability to enforce discipline.

It was an easy matter for Jacchia to bring the Boston Symphony players who compose the Pops orchestra up to form. All they needed was a firm hand and a conductor who could make his desires clearly understood. The players themselves have no superiors in the world individually and collectively and all they had to be shown was that these concerts are serious business.

I don't know how Jacchia would play Bruckner or Brahms, possibly the way Maquarre conducts Puccini, but he certainly does love and appreciate the music of the opera. Probably the marvelous tone of the Pops Orchestra inspires him also. Anyway it is pure undiluted delight to hear what he does with the orchestra in Puccini or Mascagni or Verdi numbers.

In perusing half a dozen Jacchia programs, I find that he is neglectful of English and American light opera music, possibly because he hasn't yet appreciated just what the spirit of these concerts is intended to be. Not a single work by an English or American composer appears on any of these bills except the Pomp and Circumstance March of Elgar.

Let me suggest Mr. Jacchia that you give us one or two of the following at each concert, Mikado, Iolanthe, Gondoliers, Pinafore, Pirates of Penzance, Bohemian Girl, Robin Hood, Serenade, Singing Girl, Maid Marion, Eileen, Billie Taylor, Red Mill, Mlle. Modiste, Fortune Teller, The Only Girl, High Jinks, Firefly, Naughty Marietta, Princess Pat, the marches of Sousa and similar light and gay pieces which will introduce a touch of frivolity to your programs.

THE POPS

Ethel Frank, the young Boston soprano, who made her first appearance at the Pop Concerts in Symphony Hall last night, had a success and established herself as a favorite with the audience.

Tonight Arthur Hackett will again be the soloist, his third appearance this season. He will sing "Cielo e mare" from "La Gioconda" and Rudolf's narrative from "La Boheme." The program for tonight is as follows:

Overture, "Norma".....Bellini
Waltzes from "Der Rosencavalier".....R. Strauss
"Letter of Manon".....Gilet
Fantasia, "Un Ballo in Maschera".....Verdi
Suite from "Carmen".....Bizet
(a) Chanson der Toreador. (b) La Garde Montante. (c) Danse Boheme.
Aria, "Cielo e mare" from "La Gioconda".....Ponchielli
(Mr. Hackett.)
"Carnival in Paris".....Svendson
"The Star Spangled Banner."
Selection, "The Fortune Teller".....Herbert
Rudolf's Narrative, "Che gelida manina" from "La Boheme".....Puccini
(Mr. Hackett.)
Coronation March.....Meyerbeer

[125]

From the Post June 0,1917.

Etiquette at the Pops

Conversation While the Orchestra Plays and Its Attendant Joys---The Russian Ballet at Buenos Ayres---A Boston Family of Tenors---Music of Other Days

One more—why the awed silence at the Pop concerts in Symphony Hall while the orchestra plays? Was it ever intended or desired that people should sit through jingling tunes from a current operetta or a waltz by Strauss as bashfully as if it were the ninth symphony of Beethoven? What is the object of a Pop concert? We had always presumed that it was an occasion for entertaining music, refreshment and conversation. But people who would never go near one of the subscription concerts of the Boston Symphony Orchestra in the winter, turn and stare with all the authority of the musically scrupulous when their neighbors at an adjoining table indulge in chatter while the orchestra is playing.

Such occasions and such ceremony go very poorly together, and tend to give the Pop concerts the very air of ceremony and formality that none, least of all the management, desires to see there. This is partly the fault of certain of the conductors. On the grounds, doubtless, that they are serious and admirable musicians, they rap the stick for silence on the part of the audience when the orchestra plays, and rap several times until the talk has died down before they begin. The answer to these excellent gentlemen is simply this: that the Pop concerts are informal occasions of which the music is only one integral part, and that if they consider it beneath their dignity to conduct on such occasions they have only to resign the task. A man has a perfect right to choose his own path, but no right, in this case, to impose his particular problems on his hearers. We are very fond of serious music of all kinds. We also like a good time. We do not go to the Pop concerts to be instructed in Brahms and Beethoven, but to listen when a piece of music pleases us, and talk when talk pleases us more than the music, sip a glass of something good and invite our friends to do the same. A little more informality would add to and not detract from the pleasure of these concerts.

FOURTH WEEK OF THE POPS OPENS WITH NEW LEADER

Much is expected of Agide Jacchia, the Italian conductor, who makes his debut at the Pops Monday evening. Mr. Jacchia is a man of more than usual pleasing personality. Facially he bears a strong resmblance to Pasquale Amato, but he is taller and more slender.

Such work as Mr. Jacchia is undertaking now at the Pops is in a measure new to him, as the greater part of his career has been devoted to opera, but experience has long since shown that a man with a sound training in the theatre is better skilled for any task put before him than a man whose experience has been limited to concert halls.

For a number of years Mr. Jacchia was closely associated with Mascagni, whose pupil he was, and he gave great help to the composer when the latter was working on his opera, "Iris." Moreover, Mr. Jacchia is a graduate of the famous Conservatory of Music of Pesaro, which preserves so carefully the best traditions of Rossini.

The new conductor's opening programme is most attractive. He draws for half of his numbers from the rich stores of Italian opera. With the splendid orchestra with which he has to work, some very stirring performances of this stirring music may be looked for. It is interesting to note that the familiar overture to "William Tell" is on the programme, and this will be played, possibly for the first time in Boston, strictly according to the Rossini traditions of Pesaro. Another piece of unusual interest is the very dramatic and thrilling intermezzo from Mascagni's opera, "L'Amico Fritz."

The programme for Monday night follows:

March from "The Queen of Sheba"..Gounod
Selection, "Carmen" .....Bizet
Waltz, "Espana" .....Waldteufel
Overture, "William Tell".....Rossini
Dance of the Hours.....Ponchielli
Selection, "La Boheme" .....Puccini
Minuet .....Boccherini
Intermezzo from "L'Amico Fritz"..Mascagni

"THE STAR SPANGLED BANNER"

Fantasia from "Aida" .....Verdi
Dance of the priestesses of Dagon..Saint-Saens
Waltz, "The Skaters" .....Waldteufel
Two Hungarian Dances (D major) (G Minor) .....Brahms

From the Globe June 3,1917.

JACCHIA REVIVES INTEREST IN THE 'POPS'

Intelligent and Inspiriting Conductor

Agide Jacchia, the admirable Italian conductor, who has gone far this past week to revive the moribund "Pop" concerts, is no less engaging and stimulating in conversation than on the stand before his orchestra in music from his long familiar Italian operas. There is the same nervous, resonant personality, liberating in voice, body and manner an unceasing dynamic energy and revealing within all an individuality which engages, persuades or quietly commands.

Seated in the library of music at Symphony Hall for the "Pop" concerts, Mr Jacchia talked informingly, pleasurably, not as a lecturer, but as a well-graced conversationalist, drawing upon an experience peculiarly rich for a man still early in the forties. His career has been spent almost entirely in opera. For 17 years he has been identified with an opera house or company. Conducting operatic scores in their entirety, in their due sequence of acts, Mr Jacchia finds the use of operatic medleys known as "selections" with an excerpt chosen here and there as somewhat curious. But he shows great enthusiasm in his association with so complete a membership of the Symphony Orchestra as is the large body of players this season, and is holding frequent rehearsals in the preparation of his programs.

Recalling his own early schooling for his profession, Mr Jacchia was warm in his praise of the Conservatory of Parma, which he entered at 10. "No, there was not its equal in Italy at that time—not in Rome, in Milan, Florence or Naples. Not a pupil was admitted after he was 11, for to begin study early is as necessary for the young musician as for the dancer. And if after one year a pupil did not show some particular promise in musical sense, gift of expression, feeling for rhythm he was dismissed. It was not enough merely 'to play scales'—and the speaker made a characteristic gesture repressive of a facility which was only to be a part of student's equipment.

If the young Italian geniuses of the province of Ravenna failed to find appropriate development, it was not through its high cost of instruction. Under the patronage of Maria Luisa, 32 free scholarships were provided, and to those from whom payment was required was given their tuition, use of instruments, books, together with food and even articles of clothing—all for 40 cents a day.

The courses were thorough and broadly chosen. Piano and solfeggio, or the skilled practice in reading music, were required from all for three years. A diploma in any instrumental or theoretical course required the study of either the violin or cello, so that composition for orchestra or conducting would benefit by the knowledge of them, even though the student had no ambition to become a soloist. Then there were requirements in the organ in Latin, French, harmony and counterpoint.

Mr Jacchia remembers fondly his master, Mascagni, and spoke gratefully of the recent news of the success of his new opera, "Lodoletta," founded upon Ouida's story, "Two Little Wooden Shoes."

"I was a pupil of Mascagni at Pesaro when he was composing 'Iris.' He was always friendly with his boys and would play each morning what he had written the night before. So I learned page by page the opera as it grew."

As Jacchia interprets it, Mascagni's music loses the banal quality which the commonplace conductor gives it. Speaking of the hackneyed Intermezzo from "Cavalleria Rusticana," Mr Jacchia sang it, with the vocalism of a conductor rather than of a singer, but with such a sense of its poignant accent and burning melodic line that one having heard it the evening before would have felt the flaming intensity which he reads into it of it. To him the intermezzo of "L'Amico Fritz" is a dramatic treatment of the melody already played by the gypsy violinist earlier in the opera.

The new conductor is more than a player of notes. While conductor of the Montreal Opera Company he was virtually director of all elements of the performance. For him the stage action has to be a thing of dramatic verity, even in illusion. He finds no sympathy, for example, with such stage business as mistakes the bells in the early dawn of the Winter morning in the third act of "La Boheme" for school bells and sends boys with books and many pranks through the gate to enliven the scene.

A friend of Sem Benelli, the author of the original drama, revised into a libretto for the opera, "The Love of the Three Kings," to Montemezzi's music. Mr Jacchia, considers the opera generally intelligible only as one understands its symbolism, an allegorical representation of the progress of society from the barbarian, loving out of greed for power, even brutality, personified by the towering old blind King, Archibaldo, through his son, Manfredo, necessarily a hybrid character, combining the old and the new, to the man of poetic impulse and chivalrous ardor, Avito, the chosen lover of Fiora, in whom the author sees the spirit of Italy.

Asked whether or not he believed his countrymen would return to florid or decorative composition in opera, Mr Jacchia replied: "There are not the voices for such music, at least not generally. Now too often the voices declaim and the orchestra sings, for there are few singers who are willing to study a role bar by bar for the complete expression of every note."

From the American June 11, 1917

ARTHUR HACKETT PLEASES POP CONCERT AUDIENCE

Young Tenor Sings in German with Great Beauty of Tone and Emotional Eloquence.

Another week of the Pops, directed by Agide Jacchia, began last evening at Symphony Hall. There is now complete accord between the Italian conductor and the members of the orchestra, while his musicianly qualities and energetic readings add greatly to the pleasure of the concerts.

The program was attractive. Verdi's overture, "The Sicilian Vespers"; Waldteufel's waltz, "Estudiantina"; Suppe's overture, "Poet and Peasant," were among the numbers. Mr. Hadley's Fascination and Capriccio, pretty pieces, pleased the audience and the second was repeated. Mr. Nagel's valse caprice "Tilla," skilfully orchestrated, was effective and displayed imagination. This, too, was repeated while both he and Mr. Hadley acknowledged the applause for their compositions.

The feature of the evening, however, was the appearance of Arthur Hackett. This young tenor's singing was greatly admired earlier in the season when he was the soloist with the Boston Symphony Orchestra in Liszt's "Faust" Symphony. Last evening he sang Lohengrin's Narrative from the third act of Wagner's opera. Perhaps he wished to provide those who praise the efficiency of Americans in German opera with another effective argument. He sang in German, with great beauty of tone, admirable phrasing, emotional eloquence. Later he sang Liza Lehmann's "Ah, Morn of My Delight," and, recalled, added to the program. Mr. Hackett is unusually gifted. His voice alone gives great pleasure, and he has mastered the art of singing simple songs effectively without undue sentimentality.

The program for tonight, "Norwegian Night," will be as follows:

Overture, "Light Cavalry".....Suppe
Waltz, "Dream of Love".....Fahrbach
Selection, "Rigoletto".....Verdi
Male Choruses:
(a) Internationalen.....Degeyter
(Arr. Bjorne Gjartstrom)
(b) Naar Fjordene blaaner..Alfr. Paulsen
(Norwegian Singing Society, A. Sutterud, Conductor)
Suite, "Peer Gynt".....Grieg
(a) Morning Mood
(b) Aase's Death
(c) Anitra's Dance,
(d) In the Hall of the Mountain King.
Saeterjentens Sondag.....Ole Bull
Norwegian Folk-Song.....Borch
Male Choruses:
(a) Brudefarten i Hardanger (Bridal Procession) .....H. Kjerulf
(b) Hjemover fra Dangrais.....
Kr. Wendelborg
(Norwegian Singing Society, A. Sutterud, Conductor)
"The Star Spangled Banner."
Two Norwegian dances.....Grieg
Reve Angelique.....Rubinstein
Selection, "Eileen".....Herbert
Bojornes Indtogsmarsch.....Halvorsen

From the Herald June 17, 1917

THIS WEEK AT THE POPS

The past week was the largest that the Pop concerts have had this season. Unloubtedly the soloists who have appeared have added greatly to the attractiveness of the programs. Soloists will henceforth be a feature at the Pop concerts.

This week, the seventh, interesting programs have been arranged by Conductor Jacchia. Two singers new to the concerts will appear. Tomorrow night, June 18, the soloist will be Ethel Frank, a soprano of this city. Miss Frank, a native of Boston, is a pupil of Vanuccini of Florence. She gave a recital in Jordan Hall last fall with much success. The soloist Wednesday and Friday nights will be Mme. Esther Ferrabini, a distinguished Italian soprano. Mme. Ferrabini, as a young girl, came to this country in 1906 with the Leoncavallo concert company and was the one bright spot of that strange aggregation of singers and players. For five years she was the principal lyric soprano of the Montreal opera company and her appearance as "guest" at the Boston opera company in its fourth season when she sang Mimi in "La Boheme," is gratefully remembered. Incidentally she is the wife of Conductor Jacchia. Arthur Hackett, tenor, who has a wide public, will again be soloist the coming week Tuesday and Saturday evenings, while on Thursday evening Mario Laurenti, baritone of the Metropolitan opera company, will be the soloist. The program for tomorrow night is as follows:

Overture, "La Forza del Destino".....Verdi
Waltz, "Tres Jolie".....Waldteufel
"Song Without Words".....Tschaikowsky
Selection, "Tosca".....Puccini
Prelude, "Lohengrin".....Wagner
Aria, "Un bel di vedremo," from "Madama Butterfly" .....Puccini
Ethel Frank.
Rhapsody, "Espana".....Chabrier
"The Star-Spangled Banner."
"Egyptian Impressions".....Bainbridge Crist
Aria, "Shadow Dance," from "Dinorah" .....Meyerbeer
Ethel Frank.
Intermezzo from "William Ratcliff"..Mascagni
Bacchanale from "Samson and Delilah" .....Saint-Saens

From the Monitor June 9, 1917

MUSIC IN BOSTON

The sixth week of the Pops in Symphony Hall, which begins Monday evening, June 11, will signal a reversion to the custom of having soloists, and three singers have been engaged to appear during the coming week. There will be a soloist each night except Tuesday night. This will be Norwegian night and instead of a soloist the Norwegian Singing Society, of which A. Sutterud is conductor, will sing a number of Norwegian songs. Moreover, there will be a considerable amount of Scandinavian music on the program.

On Monday and Friday nights the soloist will be Arthur Hackett, the young American tenor who had such a success at the Pop concerts last fall, and during the Symphony season won highest praise for his singing of the solo in Liszt's "Faust" symphony, both in Boston and New York. He will sing on both evenings Lohengrin's narrative from the third act of "Lohengrin" and the exquisite air, "Ah, Moon of My Delight" from Liza Lehmann's "In a Persian Garden."

The soloist Thursday night will be Miss Mary Desmond, the English contralto who for five years was a member of the Hammerstein Opera Company in New York. Miss Desmond has a voice of remarkable beauty and power.

The soloist for Wednesday and Saturday evenings will be Mario Laurenti, one of the younger baritones of the Metropolitan Opera Company of New York. Mr. Laurenti has been heard here only with the Metropolitan Opera Company at its last season in 1916. On both evenings his numbers will be the prologue to Leoncavallo's "Pagliacci" and the famous Patter song, "Largo al factotum" from Rossini's comic opera, "The Barber of Seville."

Mr. Jacchia's favor with the public continues to grow. His programs are admirable and of wide variety. In his first two weeks he played no less than 109 different pieces.

The plan announced by the management to help boom the Liberty Loan by giving away a $50 bond this week and a $500 bond at the end of the season has excited much enthusiasm. The numbers of the coupons which call for these bonds were deposited last Thursday with the State Street Trust Company and the number for the $50 bond will be announced at the concert next Saturday evening. The holder of the number will receive a temporary certificate by presenting his coupon at the manager's office Saturday evening. The program for tonight is as follows:

Overture, "La Forza del Destino," Verdi; waltz, "On the Beautiful Blue Danube," Strauss; intermezzo, "Pagliacci," Leoncavallo; fantasia, "Mefistofele," Boïto; "Scènes Pittoresque," Massenet; violin solo, "Romance" (Jacques Hoffmann), Svendsen; scherzo from "A Midsummer Night's Dream," Mendelssohn; introduction to Act III, "Lohengrin," Wagner; "The Star-Spangled Banner"; overture, "Zampa," Herold; minuet, Bolzoni; selection, "Lucia di Lammermoor," Donizetti; march, "Semper Fidelis," Sousa.

The program for Monday night is as follows:

Overture, "The Sicilian Vespers," Verdi; waltz, "Estudiantina," Waldteufel; "Fascination" and "Capriccio," H. K. Hadley; suite, "Coppelia," Delibes; danse Bohême from "Carmen," Bizet; Lohengrin's narrative from "Lohengrin," Act III, Wagner; valse caprice, "Tilla," R. Nagel; fantasia, "Faust," Gounod; overture, "Poet and Peasant," Suppé; song, "Ah, Moon of My Delight," from "In a Persian Garden," Lehmann; "Turkish Patrol," Michaelis; march, "Boston Normal School," Mulrey. Arthur Hackett, soloist.

From the Globe June 18, 1917

MISS FRANK, SOPRANO, IN DEBUT AT "POP" CONCERTS

Miss Ethel Frank of this city made her first appearance as soloist at the "Pop" concerts last night. She was warmly received by the large audience and added a double encore to both of her program appearances—two arias, the first, "Un bel di," from "Mme Butterfly," and the second, the "Voi che sapete," from "Figaro's Marriage," which latter was announced to be sung in place of the "Shadow" song from Meyerbeer's "Dinorah."

In music, more particularly of a fine or sustained line, such as that of Mozart and even of the sensuous melody from Rimsky-Korsakow's "Sadko," Miss Frank used her voice, lyric in character, and of pure, fresh quality, with musicianship, taste and intelligence. Her singing with piano to Mr Nagel's accompaniments show the more intimate qualities of her style.

Bainbridge Crist was present and acknowledged the applause for his suite, "Egyptian Impressions," first played here a year ago. Mr Hackett will be soloist tonight in arias from "Gioconda" and "Boheme."

From the American June 17, 1917

ETHEL FRANK "THE POPS"

Ethel Frank, lyric soprano soloist at the Pops, Monday, June 18.

ETHEL FRANK, Boston girl who will sing at the Pops the coming week.

Program for Week at the Pops

The past week was the largest that the Pop Concerts have had this season. Undoubtedly the soloists who have appeared have added greatly to the attractiveness of the programs and all of the soloists have achieved remarkable success. It may be taken practically for granted that henceforth solonsts will be a feature at the Pop Concerts.

For the coming week, which is the seventh, a very interesting set of programs has been arranged by Conductor Jacchia and two singers new to the concerts will appear. Tomorrow (Monday) night, June 18, the soloist will be Ethel Frank, a very unusual soprano of this city. Miss Frank, who is a native of Boston, is a pupil of Vanuccini of Florence. She made her public debut at a recital in Jordan Hall last Fall with much success. She is the possessor of a lyric voice of coloratura quality.

From the
Post
June 9,1917.

Etiquette at the Pops

Conversation While the Orchestra Plays and Its Attendant Joys---The Russian Ballet at Buenos Ayres---A Boston Family of Tenors---Music of Other Days

One more—why the awed silence at the Pop concerts in Symphony Hall while the orchestra plays? Was it ever intended or desired that people should sit through jingling tunes from a current operetta or a waltz by Strauss as bashfully as if it were the ninth symphony of Beethoven? What is the object of a Pop concert? We had always presumed that it was an occasion for entertaining music, refreshment and conversation. But people who would never go near one of the subscription concerts of the Boston Symphony Orchestra in the winter, turn and stare with all the authority of the musically scrupulous when their neighbors at an adjoining table indulge in chatter while the orchestra is playing.

Such occasions and such ceremony go very poorly together, and tend to give the Pop concerts the very air of ceremony and formality that none, least of all the management, desires to see there. This is partly the fault of certain of the conductors. On the grounds, doubtless, that they are serious and admirable musicians, they rap the stick for silence on the part of the audience when the orchestra plays, and rap several times until the talk has died down before they begin. The answer to these excellent gentlemen is simply this: that the Pop concerts are informal occasions of which the music is only one integral part, and that if they consider it beneath their dignity to conduct on such occasions they have only to resign the task. A man has a perfect right to choose his own path, but no right, in this case, to impose his particular problems on his hearers. We are very fond of serious music of all kinds. We also like a good time. We do not go to the Pop concerts to be instructed in Brahms and Beethoven, but to listen when a piece of music pleases us, and talk when talk pleases us more than the music, sip a glass of something good and invite our friends to do the same. A little more informality would add to and not detract from the pleasure of these concerts.

FOURTH WEEK OF THE POPS OPENS WITH NEW LEADER

Much is expected of Agide Jacchia, the Italian conductor, who makes his debut at the Pops Monday evening. Mr. Jacchia is a man of more than usual pleasing personality. Facially he bears a strong resmblance to Pasquale Amato, but he is taller and more slender.

Such work as Mr. Jacchia is undertaking now at the Pops is in a measure new to him, as the greater part of his career has been devoted to opera, but experience has long since shown that a man with a sound training in the theatre is better skilled for any task put before him than a man whose experience has been limited to concert halls.

For a number of years Mr. Jacchia was closely associated with Mascagni, whose pupil he was, and he gave great help to the composer when the latter was working on his opera, "Iris." Moreover, Mr. Jacchia is a graduate of the famous Conservatory of Music of Pesaro, which preserves so carefully the best traditions of Rossini.

The new conductor's opening programme is most attractive. He draws for half of his numbers from the rich stores of Italian opera. With the splendid orchestra with which he has to work, some very stirring performances of this stirring music may be looked for. It is interesting to note that the familiar overture to "William Tell" is on the programme, and this will be played, possibly for the first time in Boston, strictly according to the Rossini traditions of Pesaro. Another piece of unusual interest is the very dramatic and thrilling intermezzo from Mascagni's opera, "L'Amico Fritz."

The programme for Monday night follows:

March from "The Queen of Sheba"..Gou
Selection, "Carmen" ..... P
Waltz, "Espana" ..... Wald
Overture, "William Tell" ..... D
Dance of the Hours ..... P
Selection, "La Boheme" ..... Re
Minuet ..... abl
Intermezzo from "L'Amico Fritz" ..... wit
"THE STAR SPANGLED B ..... hom
Fantasia from "Aida" ..... The
Dance of the priestesses of Dag ..... erou
Waltz, "The Skaters" ..... ladie
Two Hungarian Dances (D ..... will
Minor) ..... will b

From the
Globe
June 3,1917.

JACCHIA REVIVES INTEREST IN THE 'POPS'

Intelligent and Inspiriting Conductor

Agide Jacchia, the admirable Italian conductor, who has gone far this past week to revive the moribund "Pop" concerts, is no less engaging and stimulating in conversation than on the stand before his orchestra in music from his long familiar Italian operas. There is the same nervous, resonant personality, liberating in voice, body and manner an unceasing dynamic energy and revealing within all an individuality which engages, persuades or quietly commands.

Seated in the library of music at Symphony Hall for the "Pop" concerts, Mr Jacchia talked informingly, pleasurably, not as a lecturer, but as a well-graced conversationalist, drawing upon an experience peculiarly rich for a man still early in the forties. His career has been spent almost entirely in opera. For 17 years he has been identified with an opera house or company. Conducting operatic scores in their entirety, in their due sequence of acts, Mr Jacchia finds the use of operatic medleys known as "selections" with an excerpt chosen here and there as somewhat curious. But he shows great enthusiasm in his association with so complete a membership of the Symphony Orchestra as is the large body of players this season, and is holding frequent rehearsals in the preparation of his programs.

Recalling his own early schooling for his profession, Mr Jacchia was warm in his praise of the Conservatory of Parma, which he entered at 10. "No, there was not its equal in Italy at that time—not in Rome, in Milan, Florence or Naples. Not a pupil was admitted after he was 11, for to begin study early is as necessary for the young musician as for the dancer. And if after one year a pupil did not show some particular promise in musical sense, gift of expression, feeling for rhythm he was dismissed. It was not enough merely 'to play scales'"—and the speaker made a characteristic gesture repressive of a facility which was only to be a part of student's equipment.

If the young Italian geniuses of the province of Ravenna failed to find appropriate development, it was not through its high cost of instruction. Under the patronage of Maria Luisa, 32 free scholarships were provided, and to those from whom payment was required was given their tuition, use of instruments, books, together with food and even articles of clothing—all for 40 cents a day.

The courses were thorough and broadly chosen. Piano and solfeggio, or the skilled practice in reading music, were required from all for three years. A diploma in any instrumental or theoretical course required the study of either the violin or cello, so that composition for orchestra or conducting would benefit by the knowledge of them, even though the student had no ambition to become a soloist. Then there were requirements in the organ in Latin, French, harmony and counterpoint.

Mr Jacchia remembers fondly his master, Mascagni, and spoke gratefully of the recent news of the success of his new opera, "Lodoletta," founded upon Ouida's story, "Two Little Wooden Shoes."

"I was a pupil of Mascagni at Pesaro when he was composing 'Iris.' He was always friendly with his boys and would play each morning what he had written the night before. So I learned page by page the opera as it grew."

As Jacchia interprets it, Mascagni's music loses the banal quality which the commonplace conductor gives it. Speaking of the hackneyed Intermezzo from "Cavalleria Rusticana," Mr Jacchia sang it, with the vocalism of a conductor rather than of a singer, but with such a sense of its poignant accent and burning melodic line that one having heard it the evening before would have felt the flaming intensity which he reads out of it. To him the intermezzo of 'L'Amico Fritz" is a dramatic treatment of the melody already played by the gypsy violinist earlier in the opera.

The new conductor is more than a player of notes. While conductor of the Montreal Opera Company he was virtually director of all elements of the performance. For him the stage action is to be a thing of dramatic verity, even in illusion. He finds no sympathy, for example, with such stage business as mistakes the bells in the early dawn of the Winter morning in the third act of "La Boheme" for school bells and sends boys with books and many pranks through the gate to enliven the scene.

A friend of Sem Benelli, the author of the original drama, revised into a libretto for the opera, "The Love of the Three Kings," to Montemezzi's music. Mr Jacchia, considers the opera generally intelligible only as one understands its symbolism, an allegorical representation of the progress of society from the barbarian, loving out of greed for power, even brutality, personified by the towering old blind King, Archibaldo, through his son, Manfredo, necessarily a hybrid character, combining the old and the new, to the man of poetic impulse and chivalrous ardor, Avito, the chosen lover of Fiora, in whom the author sees the spirit of Italy.

Asked whether or not he believed his countrymen would return to florid or decorative composition in opera, Mr Jacchia replied: "There are not the voices for such music, at least not generally. Now too often the voices declaim and the orchestra sings, for there are few singers who are willing to study a role bar by bar for the complete expression of every note."

From the
American
June 11, 1917

ARTHUR HACKETT PLEASES POP CONCERT AUDIENCE

Young Tenor Sings in German with Great Beauty of Tone and Emotional Eloquence.

Another week of the Pops, directed by Agide Jacchia, began last evening at Symphony Hall. There is now complete accord between the Italian conductor and the members of the orchestra, while his musicianly qualities and energetic readings add greatly to the pleasure of the concerts.

The program was attractive. Verdi's overture, "The Sicilian Vespers"; Waldteufel's waltz, "Estudiantina"; Suppe's overture, "Poet and Peasant," were among the numbers. Mr. Hadley's Fascination and Capriccio, pretty pieces, pleased the audience and the second was repeated. Mr. Nagel's valse caprice "Tilla," skilfully orchestrated, was effective and displayed imagination. This, too, was repeated while both he and Mr. Hadley acknowledged the applause for their compositions.

The feature of the evening, however, was the appearance of Arthur Hackett. This young tenor's singing was greatly admired earlier in the season when he was the soloist with the Boston Symphony Orchestra in Liszt's "Faust" Symphony. Last evening he sang Lohengrin's Narrative from the third act of Wagner's opera. Perhaps he wished to provide those who praise the efficiency of Americans in German opera with another effective argument. He sang in German, with great beauty of tone, admirable phrasing, emotional eloquence. Later he sang Liza Lehmann's "Ah, Morn of My Delight," and, recalled, added to the program. Mr. Hackett is unusually gifted. His voice alone gives great pleasure, and he has mastered the art of singing simple songs effectively without undue sentimentality.

The program for tonight, "Norwegian Night," will be as follows:

Overture, "Light Cavalry".....Suppe
Waltz, "Dream of Love".....Fahrbach
Selection, "Rigoletto".....Verdi
Male Choruses:
(a) Internationalen.....Degeyter
(Arr. Bjorne Giartstrom)
(b) Naar Fjordene blaaner.Alfr. Paulsen
(Norwegian Singing Society, A. Sutterud, Conductor)
Suite, "Peer Gynt".....Grieg
(a) Morning Mood
(b) Aase's Death
(c) Anitra's Dance,
(d) In the Hall of the Mountain King.
Saeterjentens Sondag.....Ole Bull
Norwegian Folk-Song.....Borch
Male Choruses:
(a) Brudefarten i Hardanger (Bridal Procession).....H. Kjerulf
(b) Hjemover fra Fangrais.....
Kr. Wendelborg
(Norwegian Singing Society, A. Sutterud, Conductor)
"The Star Spangled Banner."
Two Norwegian dances.....Grieg
Reve Angelique.....Rubinstein
Selection, "Eileen".....Herbert
Bojorernes Indtogsmarsch.....Halvorsen

From the
Herald
June 17, 1917

THIS WEEK AT THE POPS

The past week was the largest that the Pop concerts have had this season. Unloubtedly the soloists who have appeared have added greatly to the attractiveness of the programs. Soloists will henceforth be a feature at the Pop concerts.

This week, the seventh, interesting programs have been arranged by Conductor Jacchia. Two singers new to the concerts will appear. Tomorrow night, June 18, the soloist will be Ethel Frank, a soprano of this city. Miss Frank, a native of Boston, is a pupil of Vanuccini of Florence. She gave a recital in Jordan Hall last fall with much success. The soloist Wednesday and Friday nights will be Mme. Esther Ferrabini, a distinguished Italian soprano. Mme. Ferrabini, as a young girl, came to this country in 1906 with the Leoncavallo concert company and was the one bright spot of that strange aggregation of singers and players. For five years she was the principal lyric soprano of the Montreal opera company and her appearance as "guest" at the Boston opera company in its fourth season when she sang Mimi in "La Boheme," is gratefully remembered. Incidentally she is the wife of Conductor Jacchia. Arthur Hackett, tenor, who has a wide public, will again be soloist the coming week Tuesday and Saturday evenings, while on Thursday evening Mario Laurenti, baritone of the Metropolitan opera company, will be the soloist. The program for tomorrow night is as follows:

Overture, "La Forza del Destino".....Verdi
Waltz, "Tres Jolie".....Waldteufel
"Song Without Words".....Tschaikowsky
Selection, "Tosca".....Puccini
Prelude, "Lohengrin".....Wagner
Aria, "Un bel di vedremo," from "Madama Butterfly".....Puccini
Ethel Frank.
Rhapsody, "Espana".....Chabrier
"The Star-Spangled Banner."
"Egyptian Impressions".....Bainbridge Crist
Aria, "Shadow Dance," from "Dinorah" Meyerbeer
Ethel Frank.
Intermezzo from "William Ratcliff"..Mascagni
Bacchanale from "Samson and Delilah" Saint-Saens

From the
Monitor
June 9, 1917

MUSIC IN BOSTON

The sixth week of the Pops in Symphony Hall, which begins Monday evening, June 11, will signal a reversion to the custom of having soloists, and three singers have been engaged to appear during the coming week. There will be a soloist each night except Tuesday night. This will be Norwegian night and instead of a soloist the Norwegian Singing Society, of which A. Sutterud is conductor, will sing a number of Norwegian songs. Moreover, there will be a considerable amount of Scandinavian music on the program.

On Monday and Friday nights the soloist will be Arthur Hackett, the young American tenor who had such a success at the Pop concerts last fall, and during the Symphony season won highest praise for his singing of the solo in Liszt's "Faust" symphony, both in Boston and New York. He will sing on both evenings Lohengrin's narrative from the third act of "Lohengrin" and the exquisite air, "Ah, Moon of My Delight" from Liza Lehmann's "In a Persian Garden."

The soloist Thursday night will be Miss Mary Desmond, the English contralto who for five years was a member of the Hammerstein Opera Company in New York. Miss Desmond has a voice of remarkable beauty and power.

The soloist for Wednesday and Saturday evenings will be Mario Laurenti, one of the younger baritones of the Metropolitan Opera Company of New York. Mr. Laurenti has been heard here only with the Metropolitan Opera Company at its last season in 1916. On both evenings his numbers will be the prologue to Leoncavallo's "Pagliacci" and the famous Patter song, "Largo al factotum" from Rossini's comic opera, "The Barber of Seville."

Mr. Jacchia's favor with the public continues to grow. His programs are admirable and of wide variety. In his first two weeks he played no less than 109 different pieces.

The plan announced by the management to help boom the Liberty Loan by giving away a $50 bond this week and a $500 bond at the end of the season has excited much enthusiasm. The numbers of the coupons which call for these bonds were deposited last Thursday with the State Street Trust Company and the number for the $50 bond will be announced at the concert next Saturday evening. The holder of the number will receive a temporary certificate by presenting his coupon at the manager's office Saturday evening. The program for tonight is as follows:

Overture, "La Forza del Destino," Verdi; waltz, "On the Beautiful Blue Danube," Strauss; intermezzo, "Pagliacci," Leoncavallo; fantasia, "Mefistofele," Boïto; "Scènes Pittoresque," Massenet; violin solo, "Romance" (Jacques Hoffmann), Svendsen; scherzo from "A Midsummer Night's Dream," Mendelssohn; introduction to Act III, "Lohengrin," Wagner; "The Star-Spangled Banner"; overture, "Zampa," Herold; minuet, Bolzoni; selection, "Lucia di Lammermoor," Donizetti; march, "Semper Fidelis," Sousa.

The program for Monday night is as follows:

Overture, "The Sicilian Vespers," Verdi; waltz, "Estudiantina," Waldteufel; "Fascination" and "Capriccio," H. K. Hadley; suite, "Coppelia," Delibes; danse Bohême from "Carmen," Bizet; Lohengrin's narrative from "Lohengrin," Act III, Wagner: valse caprice, "Tilla," R. Nagel; fantasia, "Faust," Gounod; overture, "Poet and Peasant," Suppé; song, "Ah, Moon of My Delight," from "In a Persian Garden," Lehmann; "Turkish Patrol," Michaelis; march, "Boston Normal School," Mulrey. Arthur Hackett, soloist.

MISS FRANK, SOPRANO, IN DEBUT AT "POP" CONCERTS

Miss Ethel Frank of this city made her first appearance as soloist at the "Pop" concerts last night. She was warmly received by the large audience and added a double encore to both of her program appearances—two arias, the first, "Un bel di," from "Mme Butterfly," and the second, the "Voi che sapete," from "Figaro's Marriage," which latter was announced to be sung in place of the "Shadow" song from Meyerbeer's "Dinorah."

In music, more particularly of a fine or sustained line, such as that of Mozart and even of the sensuous melody from Rimsky-Korsakow's "Sadko," Miss Frank used her voice, lyric in character, and of pure, fresh quality, with musicianship, taste and intelligence. Her singing with piano to Mr Nagel's accompaniments show the more intimate qualities of her style.

Bainbridge Crist was present and acknowledged the applause for his suite, "Egyptian Impressions," first played here a year ago. Mr Hackett will be soloist tonight in arias from "Gioconda" and "Boheme."

From the
American
June 17, 1917

"ETHEL FRANK "THE POPS"

Ethel Frank, lyric soprano soloist at the Pops, Monday, June 18.

ETHEL FRANK, Boston girl who will sing at the Pops the coming week.

Program for Week at the Pops

The past week was the largest that the Pop Concerts have had this season. Undoubtedly the soloists who have appeared have added greatly to the attractiveness of the programs and all of the soloists have achieved remarkable success. It may be taken practically for granted that henceforth solonsts will be a feature at the Pop Concerts.

For the coming week, which is the seventh, a very interesting set of programs has been arranged by Conductor Jacchia and two singers new to the concerts will appear. Tomorrow (Monday) night, June 18, the soloist will be Ethel Frank, a very unusual soprano of this city. Miss Frank, who is a native of Boston, is a pupil of Vanuccini of Florence. She made her public debut at a recital in Jordan Hall last Fall with much success. She is the possessor of a lyric voice of coloratura quality.

[126]

From the Transcript June 16, 1917

NEW SOLOISTS AT THE POPS

Seventh Week Starts with Ethel Frank, a Boston Soprano

THE past week was the largest that the Pop Concerts have had this season. Undoubtedly the soloists who have appeared have added greatly to the attractiveness of the programmes, so it may be taken practically for granted that henceforth soloists will be a feature at the Pop Concerts.

For the coming week, which is the seventh, a very interesting set of programmes has been arranged by Conductor Jacchia and two singers new to the concerts will appear. Monday night, June 18, the soloist will be Ethel Frank of this city. Miss Frank is a pupil of Vanuccini of Florence. She made her début at a recital in Jordan Hall, last fall, with much success. She is the possessor of a lyric voice of coloratura quality.

The soloist Wednesday and Friday nights will be Mme. Esther Ferrabini, a distinguished Italian soprano. Mme. Ferrabini, as a young girl, came to this country in 1906 with the Leoncavallo Concert Company and was the one bright spot of that strange aggregation of singers and players. For five years Mme. Ferrabini was the principal lyric soprano of the Montreal Opera Company and her appearance as "guest" at the Boston Opera Company in its fourth season, when she sang Mimi in "La Bohème" is gratefully remembered by all who heard her. Incidentally Mme. Ferrabini is the wife of Conductor Jacchia.

Arthur Hackett, who is today the foremost American tenor, and has a wide public, will again be soloist the coming week Tuesday and Saturday evenings, while on Thursday evening Mario Laurenti, the baritone of the Metropolitan Opera Company, who made such a profound sensation the past week, will be the soloist. The programme for tonight is:

Overture, "Mignon" ..... Thomas
Waltz, "Espana" ..... Waldteufel
Harp Solo, "In Springtime" ..... Holy
Mr. Alfred Holy.
Selection, "La Bohème" ..... Puccini
Marche Slave ..... Tschaikowsky
Cavatina from "Faust" ..... Gounod
Soloist: Mr. Mario Laurenti.
Overture, "Tannhäuser" ..... Wagner
Fantasia, "Otello" ..... Verdi
Toreador's Song from "Carmen" ..... Bizet
Mr. Laurenti.
Intermezzo Act 3, "The Jewels of the Madonna" ..... Wolf-Ferrari
Hungarian Dance ..... Brahms

Here is Monday's programme:

Overture, "La Forza del Destino" ..... Verdi
Waltz, "Très Jolie" ..... Waldteufel
"Song Without Words" ..... Tschaikowsky
Selection, "Tosca" ..... Puccini
Prelude, "Lohengrin" ..... Wagner
Aria, "Un bel di vedremo," from "Madama Butterfly" ..... Puccini
Miss Frank.
Rhapsody, "España" ..... Chabrier
The Star Spangled Banner.
"Egyptian Impressions" ..... Bainbridge Crist
(a) Caravan.
(b) To a Mummy.
(c) Katabet.
(d) A Desert Song.
Aria, "Shadow Dance," from "Dinorah" ..... Meyerbeer
Miss Frank.
Intermezzo from "William Ratcliff" ..... Mascagni
Bacchanale from "Samson and Delilah" ..... Saint-Saëns

From the Record June 12, 1917

Hackett Heartily Applauded at Pops For Splendid Work

ARTHUR HACKETT

The Pops returned last evening to the plan of soloists. The singer of the evening was Arthur Hackett, the delightful young tenor, who on the occasion of his appearances last year created a profound impression.

Last evening he sang Lohengrin's narrative and Liza Lehmann's "Ah, Moon of My Delight." Heartily applauded, he added Campbell-Tipton's "Spirit Flower" and Branscombe's "Heartsease and Violets." Mr. Rudolph Nagel was again at the piano.

Mr. Hackett's voice has apparently gained in breadth and power, but it still retains its fine lyric quality which brought forth much admiration when the young singer made his Boston debut. He will sing again at these concerts Friday evening. This evening the Norwegian Chorus will sing; Thursday Mary Desmond, the English contralto, will sing, and on Wednesday and Saturday a young baritone from the Metropolitan, Maurio Laurenti, will be the soloist.

A Valse Caprice Tilla by Nagel was played by the orchestra and it was heartily redemanded. It is a delightful little work. Two short pieces by Henry Hadley were given.

From the Record June 9, 1917

SOLOISTS WILL AGAIN APPEAR AT BOSTON POPS

Liberty Bond Gift Plan Creates Enthusiasm Among Patrons

The sixth week of the Pops in Symphony Hall, which begins Monday evening, will be one of the most attractive of the season. The management is reverting again to the custom of having soloists, and three very distinguished singers have been engaged to appear during the coming week.

There will be a soloist each night except Monday. This will be "Norwegian Night," and instead of a soloist the Norwegian Singing Society, of which A. Sutterud is conductor, will sing a number of Norwegian songs.

On Monday and Friday nights the soloist will be Arthur Hackett, the young American tenor who had such a sensational success at the Pop concerts last fall and during the Symphony season, won highest praise for his singing of the solo in Liszt's "Faust" Symphony both in Boston and New York. He will sing on both evenings Lohengrin's Narrative from the third act of "Lohengrin," and the exquisite air, "Ah, Moon of My Delight," from Liza Lehmann's "In a Persian Garden."

The soloist Thursday night will be Miss Mary Desmond, the English contralto who for five years was a member of the Hammerstein Opera Company in New York. Miss Desmond has a voice of remarkable beauty and power.

The soloist for Wednesday and Saturday evenings will be Mario Laurenti, one of the younger baritones of the Metropolitan Opera Company of New York. Mr. Laurenti was heard here last year with the Metropolitan Opera Company. He is a singer of quite extraordinary quality.

On both evenings his numbers will be the Prologue to Leoncavallo's "Pagliacci" and the famous Patter song, "Largo al factotum" from Rossini's comic opera. "The Barber of Seville."

Mr. Jacchia's favor with the public continues to grow. His programs are admirable and of wide variety. In his first two weeks he played no less than 109 different pieces.

The plan announced by the management to help boom the Liberty Loan by giving away a $50 bond this week and a $500 bond at the end of the season has excited much enthusiasm. The numbers of the coupons which call for these bonds were deposited last Thursday with the State Street Trust Co. and the number for the $50 bond will be announced at the concert next Saturday evening.

From the Herald June 21, 1917

MME. FERRABINI HEARD AT THE POP CONCERT

Mme. Ester Ferrabini, soprano, wife of Conductor Jacchia, made her first appearance at the Pops last evening at Symphony Hall. In 1906 Mme. Ferrabini came to America with Leoncavallo's concert company. For five years she was leading soprano of the Montreal Opera Company. Her performance of Mimi in "La Boheme," when she sang here as guest with the Boston Opera Company in its fourth season, is remembered with pleasure.

Last evening the singer's striking appearance at once pleased the audience. She sang two arias, "Ritorno Vincitor" from Verdi's "Adia" and "Voilosapete, Mamma" from Mascagni's "Cavalleria Rusticana," with native fervor and the free use of open tones dear to many of her countrywomen.

Charles de Mailly, the accomplished flutist of the Boston Symphony Orchestra, was another soloist of this conjugal evening. Skilfully accompanied by his wife, Mme. Claire Forbes de Mailly, the well known pianist, he played a nocturne and scherzo by Gaubert.

Mme. Ferrabini added several songs to the program and Mr. de Mailly another piece. The charming valse caprice "Tilla" by Mr. Nagel, whose versatility has been revealed as cellist, pianist and composer, was played again, while Tschaikowsky's "Nutcracker" suite and Wagner's "Ride of the Valkyries" were other features of the program.

This evening Mr. Laurenti, baritone, will again be soloist. The program will be as follows:

Overture, "The Marriage of Figaro" ..... Mozart
Waltz, "Jolly Fellows" ..... Vollstedt
Evening song (for strings only) ..... Schumann
Selection, "Thais" ..... Massenet
Second Hungarian Rhapsody ..... Liszt
Prologue to "Pagliacci" ..... Leoncavallo
(Mr. Laurenti.)
Overture, "Sakuntala" ..... Goldmark
"The Star Spangled Banner."
Selection, "Eileen" ..... Herbert
Aria, "Largo al factotum," from "The Barber of Seville" ..... Rossini
Wedding March ..... Mendelssohn

Herald, July 14.

WOMAN HISSED AT POP CONCERT

Remains Seated During the "Star Spangled Banner," Pleading Fatigue.

ESCORT MAKES HASTY EXIT

Eleanor Bright, 20 years old, living at the Y. W. C. A. on Warrenton street, caused much commotion at the Pop concert in Symphony Hall last night when she remained seated while the orchestra played the "Star Spangled Banner." She was hissed, and when a man, a member of the party of friends with which she was attending the performance, objected, he made rather a rapid exit from the hall.

It is said that Miss Bright, although of German descent, is not a disciple of the Kaiser. When her party arrived at the hall they were forced to stand for many minutes before they could obtain seats at a table. The girl was tired, so tired that she thought it not amiss to remain seated when the orchestra struck up the national air just as she had obtained possession of a chair.

It is said that several men, noting her action, or rather lack of action, began to hiss, and that the chorus of hisses grew in volume. When the orchestra repeated the selection she was still seated, and finally her escort, seeking to find the originator of the disturbance, made inquiries at several tables nearby. Then, it is said, someone in uniform seized him and hustled him out of the building. When he did not return, his friends also left.

ETHEL FRANK IS HEARD AT POPS

Young Boston Soprano Effective in Famous Aria from Mozart Masterpiece.

Miss Ethel Frank, a young Boston soprano, sang at the Pop concert last evening. She has given successful recitals in this city. Her voice is light, expressive, well schooled. Last evening she was more effective in the famous aria "Soi che sapete," from Mozart's "Marriage of Figaro," than in the air "Un bel di" from Puccini's "Mme. Butterfly." Recalled, she added to the program. Selections from "Tosca," and "Lohengrin" and Bainbridge Crist's "Egyptian Impressions" were other pleasant features of the concert.

Arthur Hackett, whose fine singing last week gave so much pleasure, will again be the soloist this evening. The program will be as follows:

Overture, "Norma" ..... Bellini
Waltzes from "Der Rosenkavalier" ..... R. Strauss
"Letter of Manon" ..... Gillet
Fantasia, "Un Ballo in Maschera" ..... Verdi
Suite from "Carmen" ..... Bizet
(a) Chanson du Toreador,
(b) La Garde Montante.
(c) Danse Boheme.
Aria, "Cielo e mar" ..... Ponchielli
(Mr. Hackett.)
"Carnival in Paris" ..... Svendsen
"The Star Spangled Banner."
Selection, "The Fortune Teller" ... Herbert
Rudolf's Narrative, "Che gelida manina" ..... Puccini
(Mr. Hackett.)
Coronation March ..... Meyerbeer

From the Advertiser June 22, 1917

Pop Concert

Mme. Ester Ferrabini, the distinguished Italian soprano, made her debut at the Pops last night with most notable success. The possessor of a vibrant, brilliant voice and

From the Globe June 21, 1917

MME FERRABINI IN DEBUT AT "POPS"

Mme Ester Ferrabini, the Italian soprano, made her first appearance in Boston in concert last night as soloist at the "Pops." Mme Ferrabini, who is the wife of conductor Jacchia, roused to enthusiasm her audience, one of the largest of the present season, by her broadly dramatic style, particularly in music from the operas of her countrymen. While her voice is one of pronounced effectiveness in the big emotional moments of operatic declamation or arioso, Mme Ferrabini made her points also in the light passages of her songs, denoting a voice also of lyric quality.

The new soprano first sang here as a member of Mascagni's ill-starred company at old Music Hall. Later while principal soprano with the Montreal company she was heard with the Boston Opera Company as Mimi. Her first aria last evening was the "Retorna Vincitor" from "Aida," to which she added Tosti's "Goodby" with orchestra and "Bon jour, Suzon," with piano. "Santuzza's Voi lo sapete, Mamma," sung with marked dramatic force, also was followed by extra numbers.

Charles de Mailly, the flutist, played two charming pieces by Gaubert—a nocturne and scherzo—both characteristic of their names, and of engaging if of tenuous structure. Somewhat too light for full appreciation in the large hall, they would be heard in a smaller room the better to appreciate their delicate and imaginative workmanship and the appropriately sympathetic vein in which they were played. In this Mr de Mailly was companioned at the piano by Mme Claire de Mailly, whom, until recently—very recently—this public had known as Miss Claire Forbes, the young pianist of uncommon musical gifts and promise.

Mr Nagel's valse caprice, "Tilla," again provoked the sweeping enthusiasm which it deserves. Since its first performance the composer tells the writer its "program" is that of the whims and moods of woman in her varied metamophorses. Tonight Mr Laurenti, the baritone, will sing the prolog from "Pagliacci" and Figaro's aria from "The Barber of Seville."

From the Monitor June 21, 1917

MME. FERRABINI AT THE POP CONCERTS

Mme. Esther Ferrabini, soprano, made her first appearance as soloist at the Pop concerts at Symphony Hall on Wednesday evening. With Mr. Jacchia conducting the orchestra, she presented the soprano aria from the first act of "Aida," the aria, "Voi lo sapete," from "Cavalleria Rusticana" and some recall pieces. The artist has a voice of rich tone color though not of great power, one partaking much of contralto quality, yet flexible. Her especial merit is her power of pathetic and tender expression, which showed to better advantage a number of years ago, when she appeared one night at the Boston Opera House as Mimi in "Bohême," than on this occasion, when singing detached arias against the accompaniment of a concert orchestra. She has distinguished ability for characterizing a heroine who is torn with conflicting emotion; and this she must have clearly indicated to attentive listeners in her performance of the Verdi and Mascagni scenes in the Pop concert program. Mme. Ferrabini reappears on Friday night of this week, singing arias from "Madam Butterfly" and "Carmen."

Mario Laurenti, baritone, will be the soloist tonight. He will sing arias from "Pagliacci" and "The Barber of Seville." The orchestral selections will be as follows:

Overture, "The Marriage of Figaro," Mozart; waltz, "Jolly Fellows," Vollstedt; "Evening Song," (for strings alone), Schumann; selection from "Thais," Massenet; second Hungarian rhapsody, Liszt; overture, "Sakuntala," Goldmark; selection, "Eileen," Herbert; "Wedding March," Mendelssohn.

[127]

BLANK PAGE

BLANK PAGE

SPEEDWAY

Metropolitan Club Is 61 Points Ahead at Finish

The Metropolitan Driving Club rather rubbed it in on the visiting clubs at the Charles River Speedway yesterday, piling up a lot of points which placed them well in front of the other clubs. The Metropolitan Club earned a total of 76 points, the Newark Club 14, the Nassau Club 15, the Syracuse Club 14 and the Goshen Club 7.

BIG CROWD PRESENT

There was another big crowd present, the track was much faster than on the preceding day and the sport was high class. Of the 12 events on the card, all but two, the 2:19 pace, which went to the Newark gelding Star, and the 2:12 trot, which went to Jess Y, also from Newark, went to horses belonging to the local club.

W. J. McDonald won both divisions of the 2:16 trot, the first with Bingola and the second with Roy Miller. Bingola stepped in 2:14 1-4 and 2:14 1-2, one of the fastest races ever trotted at the speedway.

The fastest heat of the day was won in 2:13 1-4, by Jess Y, the time equalling the trotting record for the speedway.

No one thought that George N. had a chance to beat Peter Dillon, rated a sure winner, but the little brown gelding turned the trick in fine style.

Dr. C. A. Thompson's trotter, Dr. Ben, won a rattling good four heat contest. Mr. Burke's trotter, Bingerloch, also went a rattling good race.

A. J. Furbush had the old trotter, Hawkins, on edge and he simply smoth-

THREE EJECTED AT POPS

Were Only Hissing Woman Who Sat ThroughAnthem

When Miss Eleanor Bright of the Y. W. C. A. refused last evening to rise from her seat at the Pops, Symphony Hall, as the national anthem was played, and scores of the patrons hissed her, Major Frederick B. Downing, of the engineering corps, U. S. A., forced his way through the audience, and mistaking the hissing for an insult to "The Star Spangled Banner," had three young men ejected forcibly.

EXPLAIN HISSING

Two of the men were hustled to the Back Bay police station, where, after protesting their innocence and asserting they were hissing the unpatriotic action of the young woman, they were not held. Their names and addresses were taken and they will be summoned to the local court this morning. The third man was thrown out into the street, and hurried away to escape more rough handling.

The hall was thronged. When "The Star Spangled Banner" was played all the vast audience rose with the exception of one woman in the southeast corner of the main auditorium. Her action was observed by those about her and they began to hiss at her failure to show respect to the nation's song.

Some young men leaned over her shoulder and whispered the advice that she rise, while a large group hissed.

Woman Withdraws

The song was played again. This time, pale and evidently unnerved by the embarrassment in which she had placed herself, the woman arose, stood still for a few moments and then hastily withdrew from the hall. Several recognized her as Miss Eleanor Bright, a resident of the Y. W. C. A., 68 Warrenton street, who is prominent in the Ford Hall meetings.

Major Frederick B. Downing, of 170 Grovers avenue, Winthrop, a West Point man attached to the Engineering Corps, was in the front part of the auditorium. Flushed with anger at what he quickly interpreted to be an insult to the anthem, he brushed his way through the crowd and reached the rear of the auditorium.

"Who did that hissing?" he asked. Three young men were indicated by bystanders. The major rushed at one and seized him. A sailor in uniform stepped up to him and asked if he wanted assistance. He was told "yes." A National Guardsman then volunteered.

Thrown From Hall

The first man seized was violently removed from the hall, all the while protesting that he was a patriotic citizen, and hissed not at the playing of "The Star Spangled Banner," but at

END OF VOLUME

VOLUME 36

BSO
Pops

1917 - 1918

Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
911.
HILL, SMITH & CO.
STATIONERS AND BLANK BOOK MANUFACTURERS
8 MILK STREET, BOSTON.
Job No. W 1591
Duplicate this book by sending the above number.

PR
NOT
191

BLANK PAGE

Transcript, Sept 1

BOSTON SYMPHONY ORCHESTRA

Next Season's Concerts to Be Especially Noteworthy

ONLY six weeks remain before the thirty-seventh season of the Symphony Orchestra is started with the concerts Friday afternoon, Oct. 12, and Saturday evening, Oct. 13. Since the close of the last season the air has been filled with various wild rumors, most of which had found their origin in New York, concerning the future of the Boston Symphony Orchestra, all of them to the effect that its existence was seriously imperilled and that the chances were it would be relegated into the history of music in this country. The management has from the beginning refused to take any formal notice of these rumors, which were absurd on their very face, but went ahead with the plans for the coming season, this year as it has been in the past.

If anything the season of 1917-1918 will be more active so far as the orchestra is concerned than last year. The usual number of concerts in Boston and elsewhere are to be given, and in addition some special activities are being planned. Since the first of July Dr. Muck has been in Seal Harbor, Me., where he took a cottage for the summer, and judging from the amount of music that has been forwarded him from the library of the orchestra his summer has been far from idle. It is known that he has worked out almost completely his scheme of programmes for the season, but, following his usual practice, he will refuse until the last moment to make any definite announcement concerning it. Mr. Witek, the concert-master, who has been in Boston the greater part of the summer, has also been very busy preparing the "parts" for performances, marking the bowing and the like.

Boston will have its usual quota of forty-eight concerts in pairs, twenty-four on Friday afternoons and twenty-four on the succeeding Saturday evenings. According to present plans there will be fourteen soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists five will make their first appearance here as soloists with the Symphony Orchestra. These are Mabel Garrison, the charming soprano leggiero; the pianists, Ethel Leginska, Frances Nash and Guiomar Novaes, and the violinist, Irma Seydel. All these are young artists of notable merit. Of the older artists more firmly established in the world of music are Mme. Melba, returning after an absence of several years; Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violoncellists.

There is every prospect that the patronage of the Symphony concerts will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small, and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down very rapidly during this month. The season tickets are now on sale at Symphony Hall.

Herald, Sept 1

MUSIC NOTES

Karl Muck, the conductor of the Boston Symphony Orchestra, is said in an announcement sent out from Symphony Hall, to have spent in the course of his summer at Seal Harbor, Me., a considerable part of his time preparing programs for the concerts of the coming season. But as to what the programs are, nothing is said. The soloists for the Boston programs season are named in the announcement, and subscribers may wonder whether Dr. Muck has given particular thought, or has been asked to give thought, to their selection. Three of the soloists are artists whose concerts in the United States are under the direction of the Symphony Orchestra manager and whose work the Symphony public has had much opportunity to measure and enjoy in former years. These three are Mme. Melba, soprano; Mr. Paderewski, pianist; and Mr. Kreisler, violinist. A fourth artist of high popular renown who appeared last year is Mr. McCormack, tenor. A performer who has won a conspicuous place of late in the concert field of the United States and who appears for the first time as a Symphony soloist is Mme. Leginska, pianist. Another, new to the concerts, who comes with the commendation of many audiences, is Mme. Novaes, pianist. A soprano, Miss Garrison, who has given pleasure to the Metropolitan Opera public in New York, will be introduced. A violinist, Miss Seydel, who has learned how to deport herself in front of the orchestra from having appeared with it in out-of-town concerts, is to be promoted to full solo rank. A pianist, Miss Nash, who has everything to prove as to her qualifications, also has a place in the list. According to a general rule of orchestral administration, the concertmaster and the first violoncellist will have solo turns; so will the players who take position next to them. The four men are Messrs. Witek and Noack, violinists; and Messrs. Warnke and Malkin, violoncellists.

The thirty-seventh season of the orchestra opens with a pair of concerts on the afternoon of Friday, Oct. 12, and the evening of Saturday, Oct. 13. The usual number of performances in Boston and other cities will be given and certain enterprises referred to in the announcement as "special activities" will be undertaken. Whether these activities will be something to meet a demand for the popularization of orchestral music, which exists in the majority of cities that have orchestras and is believed by many to exist in Boston, is not noted. The conclusion of the announcement says:

"There is every prospect that the patronage of the Symphony concerts will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small; and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down rapidly. Season tickets are now on sale at Symphony Hall.

Post, Sept 2.

SYMPHONY ORCHESTRA

Dr. Karl Muck, Conductor

The management of the Boston Symphony Orchestra has just issued a preliminary announcement of its plans for the symphony season in Boston during the coming winter. The prospectus will finally set at rest any few remaining doubts regarding the existence of the orchestra. It will be remembered that last spring the busy gossip-mongers in New York, and Philadelphia particularly, had it quite settled in their own mind that for various reasons the Boston Symphony Orchestra would go out of existence with the end of last season.

The rumors were so obviously absurd that the management took no formal note of them but went ahead, quietly, making plans for the coming season. In its prospectus the management informs the patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. It ventures the belief that the wisdom of this course will not be questioned by the great and influential public which has for so many years given the orchestra its loyal and devoted support.

In times of mental stress more than ever is art needed to mitigate and offset the anxieties of the day, and of all the arts, none is so well fitted for this work as music. Boston in its possession of its incomparable orchestra is therefore peculiarly fortunate.

The usual number of concerts in Boston and elsewhere are to be given, and in addition some special activities are being planned. Since the first of July Dr. Muck has been in Seal Harbor, Me., where he took a cottage for the summer, and judging from the amount of music that has been forwarded him from the library of the orchestra, his summer has been far from idle.

It is known that he has worked out almost completely his scheme of programmes for the season, but following his usual practice he will refuse until the last moment to make any definite announcement of it. Mr. Witek, the concertmaster, who has been in Boston the greater part of the summer, has also been very busy preparing the "parts" for the performances, marking the bowing and the like.

Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings. According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists five will make their first appearance here as soloists with the Symphony Orchestra.

These are Mabel Garrison, the charming soprano leggiero; the pianists, Ethel Leginska, Frances Nash and Guiomar Novaes; and the violinist, Irma Seydel. All these are young artists of notable merit. Of the older artists more firmly established in the world of music are Mme. Melba, returning after an absence of several years; Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violincellists.

There is every prospect that the patronage of the Symphony Orchestra will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small, and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down very rapidly during this month. The season tickets are now on sale at Symphony Hall.

PLANS OF THE BOSTON SYMPHONY ORCHESTRA

There Will Be 24 Concerts as Usual and Noted Soloists Will Appear

The management of the Boston Symphony Orchestra has issued a preliminary announcement of its plans for the coming Winter.

The prospectus will finally set at rest any few remaining doubts regarding the continued existence of the orchestra. Last Spring there was gossip in New York and Philadelphia that for various reasons the Boston Symphony Orchestra would not be able to give its concerts this season.

The management now informs patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. In times of mental stress more than ever is art needed to mitigate and offset the anxieties of the day, and of all the arts, none is so well fitted for this work as music. Boston in its possession of its incomparable orchestra is therefore peculiarly fortunate.

The usual number of concerts in Boston and elsewhere are to be given and in addition some special activities are being planned. Since the first of July Dr Muck has been in Seal Harbor, Me, and judging from the amount of music that has been forwarded him from the library of the orchestra, his Summer has been far from idle. It is known that he has worked out almost completely his scheme of programs for the season, but, following his usual practice. he will refuse until the last moment to make any definite announcement of it.

Mr Witek, the concert master who has been in Boston the greater part of the Summer, has also been very busy preparing the "parts" for the performances, marking the bowing and the like.

Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings.

According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists, five will make their first appearance here as soloists with the Symphony Orchestra. These are Mabel Garrison, the charming soprano leggiero; the pianists, Ethel Leginska, Frances Nash and Guiomar Novaes; and the violniist, Irma Seydel. Of the older artists more firmly established in the world of music are, Mme Melba, returning after an absence of several years; Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs Warnke and Malkin, violincellists.

There is every prospect that the patronage of the symphony concerts will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small, and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down very rapidly during this month. The season tickets are now on sale at Symphony Hall.

Traveler, Sept 1

Symphony Concerts Start in Six Weeks

Only six weeks remain before the 37th season of the Symphony Orchestra is started with the concerts Friday afternoon, Oct. 12, and Saturday evening, Oct. 13. The season of 1917-18 will be more active, so far as the orchestra is concerned, than last year. The usual number of concerts in Boston and elsewhere are to be given and in addition some special activities are being planned. Dr. Karl Muck has worked out almost completely his scheme of programs for the season, but following his usual practice, he will refuse until the last moment to make any definite announcement concerning it. Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings. According to present plans there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Season tickets are now on sale at Symphony Hall.

Herald, Sept 2

Boston Symphony Orchestra

The management of the Bost Symphony Orchestra has just issued preliminary announcement of its plan for the symphony season in Bost during the coming winter. The pro pectus will finally set at rest any fe remaining doubts regarding the exist ence of the orchestra. It will be re membered that last spring the bus gossip-mongers in New York, and Phila delphia particularly, had it quite settled in their own mind that for various reasons the Boston Symphony Orchestra would go out of existence with the end of last season. The rumors were so obviously absurd that the management took no formal note of them but went ahead, quietly, making plans for the coming season. In its prospectus the management informs the patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. It ventures the belief that the wisdom of this course will not be questioned by the great and influential public which

Herald, Sept 6.

SYMPHONY HALL BUSY WITH SUBSCRIPTIONS

The subscription department at Symphony Hall is one of the busiest places in Boston. The mails bring a flood of checks from subscribers, and a very large number of applications are made by mail, telephone and in person. Conditions brought about by the war seem to have no effect upon the patronage given to the Boston Symphony concerts. The subscription to date is larger than it was at this time last year. There remain five weeks before the first pair of concerts. There are only a few seats left now for the Friday afternoon concerts, while the seats are selling rapidly for the Saturday concerts.

For the convenience of patrons compelled to go up a narrow flight of stairs to the subscription office, the management has removed the office to the ladies' room on the Massachusetts avenue corridor.

NO MEMBERS OF SYMPHONY ORCHESTRA DRAFTED

The management of the Symphony orchestra has heard from all the young members of the orchestra who were eligible for draft and up to the present time none of these has been taken. Altogether there were eight young men on the list of ellgibles. One of these was called, but was rejected. The others have not yet been called. As a consequence, the personnel of the orchestra is intact. Mr. Longy, the first oboe, went to France last spring, but is now on his way back to this country.

Etc

Journal, Sept 6.

MUSICIANS IN DRAFT

Eight young men of draft age are included among the members of the Symphony Orchestra, but according to a statement issued by the management last night none has been taken for the first draft. One who was drawn was rejected.

Journal, Sept 3.

SYMPHONY ORCHESTRA

The management of the Boston Symphony Orchestra has just issued a preliminary announcement of its plan for the symphony season in Boston during the coming winter. The prospectus will finally set at rest any few remaining doubts regarding the existence of the orchestra. It will be remembered that last spring the busy gossip-mongers in New York, and Philadelphia particularly, had it quite settled in their own mind that for various reasons the Boston Symphony Orchestra would go out of existence with the end of last season. The rumors were so obviously absurd that the management took no formal note of them but went ahead, quietly, making plans for the coming season. In its prospectus the management informs the patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. It ventures the belief that the wisdom of this course will not be questioned by the great and influential public which has for so many years given the orchestra its loyal and devoted support. In times of mental stress more than ever is art needed to mitigate and offset the anxieties of the day, and of the arts, none is so well fitted for this work as music. Boston in its possion of its incomparable orchestra is therefore peculiarly fortunate.

The usual number of concerts in Boston and elsewhere are to be given, and in addition some special activities are being planned. Since the 1st of July Dr. Muck has been in Seal Harbor, Me. Judging from the amount of music forwarded him from the library of the orchestra, his summer has been far from idle. It is known that he has worked out almost completely his scheme of programs for the season, but following his usual practise, he will refuse until the last moment to make any definite announcement of it.

Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings. According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists, five will make their first appearance here as soloists with the Symphony Orchestra. These are Mabel Garrison, soprano; Ethel Leginska, Frances Nash and Guiomar Novaes, pianists; Irma Seydel; violinist; Mme. Melba, Mr. Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violoncellists.

1.

Transcript, Sept 1

BOSTON SYMPHONY ORCHESTRA

Next Season's Concerts to Be Especially Noteworthy

ONLY six weeks remain before the thirty-seventh season of the Symphony Orchestra is started with the concerts Friday afternoon, Oct. 12, and Saturday evening, Oct. 13. Since the close of the last season the air has been filled with various wild rumors, most of which had found their origin in New York, concerning the future of the Boston Symphony Orchestra, all of them to the effect that its existence was seriously imperilled and that the chances were it would be relegated into the history of music in this country. The management has from the beginning refused to take any formal notice of these rumors, which were absurd on their very face, but went ahead with the plans for the coming season, this year as it has been in the past.

If anything the season of 1917-1918 will be more active so far as the orchestra is concerned than last year. The usual number of concerts in Boston and elsewhere are to be given, and in addition some special activities are being planned. Since the first of July Dr. Muck has been in Seal Harbor, Me., where he took a cottage for the summer, and judging from the amount of music that has been forwarded him from the library of the orchestra his summer has been far from idle. It is known that he has worked out almost completely his scheme of programmes for the season, but, following his usual practice, he will refuse until the last moment to make any definite announcement concerning it. Mr. Witek, the concert-master, who has been in Boston the greater part of the summer, has also been very busy preparing the "parts" for performances, marking the bowing and the like.

Boston will have its usual quota of forty-eight concerts in pairs, twenty-four on Friday afternoons and twenty-four on the succeeding Saturday evenings. According to present plans there will be fourteen soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists five will make their first appearance here as soloists with the Symphony Orchestra. These are Mabel Garrison, the charming soprano leggiero; the pianists, Ethel Leginska, Frances Nash and Guiomar Novaes, and the violinist, Irma Seydel. All these are young artists of notable merit. Of the older artists more firmly established in the world of music are Mme. Melba, returning after an absence of several years; Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violoncellists.

There is every prospect that the patronage of the Symphony concerts will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small, and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down very rapidly during this month. The season tickets are now on sale at Symphony Hall.

Herald, Sept 1

MUSIC NOTES

Karl Muck, the conductor of the Boston Symphony Orchestra, is said in an announcement sent out from Symphony Hall, to have spent in the course of his summer at Seal Harbor, Me., a considerable part of his time preparing programs for the concerts of the coming season. But as to what the programs are, nothing is said. The soloists for the Boston programs season are named in the announcement, and subscribers may wonder whether Dr. Muck has given particular thought, or has been asked to give thought, to their selection. Three of the soloists are artists whose concerts in the United States are under the direction of the Symphony Orchestra manager and whose work the Symphony public has had much opportunity to measure and enjoy in former years. These three are Mme. Melba, soprano; Mr. Paderewski, pianist; and Mr. Kreisler, violinist. A fourth artist of high popular renown who appeared last year is Mr. McCormack, tenor. A performer who has won a conspicuous place of late in the concert field of the United States and who appears for the first time as a Symphony soloist is Mme. Leginska, pianist. Another, new to the concerts, who comes with the commendation of many audiences, is Mme. Novaes, pianist. A soprano, Miss Garrison, who has given pleasure to the Metropolitan Opera public in New York, will be introduced. A violinist, Miss Seydel, who has learned how to deport herself in front of the orchestra from having appeared with it in out-of-town concerts, is to be promoted to full solo rank. A pianist, Miss Nash, who has everything to prove as to her qualifications, also has a place in the list. According to a general rule of orchestral administration, the concertmaster and the first violoncellist will have solo turns; so will the players who take position next to them. The four men are Messrs. Witek and Noack, violinists; and Messrs. Warnke and Malkin, violoncellists.

The thirty-seventh season of the orchestra opens with a pair of concerts on the afternoon of Friday, Oct. 12, and the evening of Saturday, Oct. 13. The usual number of performances in Boston and other cities will be given and certain enterprises referred to in the announcement as "special activities" will be undertaken. Whether these activities will be something to meet a demand for the popularization of orchestral music, which exists in the majority of cities that have orchestras and is believed by many to exist in Boston, is not noted. The conclusion of the announcement says:

"There is every prospect that the patronage of the Symphony concerts will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small; and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down rapidly. Season tickets are now on sale at Symphony Hall.

Post, Sept 2.

SYMPHONY ORCHESTRA

Dr. Karl Muck, Conductor

The management of the Boston Symphony Orchestra has just issued a preliminary announcement of its plans for the symphony season in Boston during the coming winter. The prospectus will finally set at rest any few remaining doubts regarding the existence of the orchestra. It will be remembered that last spring the busy gossip-mongers in New York, and Philadelphia particularly, had it quite settled in their own mind that for various reasons the Boston Symphony Orchestra would go out of existence with the end of last season.

The rumors were so obviously absurd that the management took no formal note of them but went ahead, quietly, making plans for the coming season. In its prospectus the management informs the patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. It ventures the belief that the wisdom of this course will not be questioned by the great and influential public which has for so many years given the orchestra its loyal and devoted support.

In times of mental stress more than ever is art needed to mitigate and offset the anxieties of the day, and of all the arts, none is so well fitted for this work as music. Boston in its possession of its incomparable orchestra is therefore peculiarly fortunate.

The usual number of concerts in Boston and elsewhere are to be given and in addition some special activities are being planned. Since the first of July Dr. Muck has been in Seal Harbor, Me., where he took a cottage for the summer, and judging from the amount of music that has been forwarded him from the library of the orchestra, his summer has been far from idle.

It is known that he has worked out almost completely his scheme of programmes for the season, but following his usual practice he will refuse until the last moment to make any definite announcement of it. Mr. Witek, the concertmaster, who has been in Boston the greater part of the summer, has also been very busy preparing the "parts" for the performances, marking the bowing and the like.

Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings. According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists five will make their first appearance here as soloists with the Symphony Orchestra.

These are Mabel Garrison, the charming soprano leggiero; the pianists, Ethel Leginska, Frances Nash and Guiomar Novaes; and the violinist, Irma Seydel. All these are young artists of notable merit. Of the older artists more firmly established in the world of music are Mme. Melba, returning after an absence of several years; Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violincellists.

There is every prospect that the patronage of the Symphony Orchestra will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small, and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down very rapidly during this month. The season tickets are now on sale at Symphony Hall.

PLANS OF THE BOSTON SYMPHONY ORCHESTRA

There Will Be 24 Concerts as Usual and Noted Soloists Will Appear

The management of the Boston Symphony Orchestra has issued a preliminary announcement of its plans for the coming Winter.

The prospectus will finally set at rest any few remaining doubts regarding the continued existence of the orchestra. Last Spring there was gossip in New York and Philadelphia that for various reasons the Boston Symphony Orchestra would not be able to give its concerts this season.

The management now informs patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. In times of mental stress more than ever is art needed to mitigate and offset the anxieties of the day, and of all the arts, none is so well fitted for this work as music. Boston in its possession of its incomparable orchestra is therefore peculiarly fortunate.

The usual number of concerts in Boston and elsewhere are to be given and in addition some special activities are being planned. Since the first of July Dr Muck has been in Seal Harbor, Me, and judging from the amount of music that has been forwarded him from the library of the orchestra, his Summer has been far from idle. It is known that he has worked out almost completely his scheme of programs for the season, but, following his usual practice, he will refuse until the last moment to make any definite announcement of it.

Mr Witek, the concert master, who has been in Boston the greater part of the Summer, has also been very busy preparing the "parts" for the performances, marking the bowing and the like.

Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings.

According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists, five will make their first appearance here as soloists with the Symphony Orchestra. These are Mabel Garrison, the charming soprano leggiero; the pianists, Ethel Leginska, Frances Nash and Guiomar Novaes; and the violiniist, Irma Seydel. Of the older artists more firmly established in the world of music are, Mme Melba, returning after an absence of several years; Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs Warnke and Malkin, violincellists.

There is every prospect that the patronage of the symphony concerts will be as large as last year, which was a banner season for Boston. The number of seats left for the Friday afternoon concerts is now very small, and while for the Saturday evening concerts seats may be had at all prices, the choice will narrow down very rapidly during this month. The season tickets are now on sale at Symphony Hall.

Transcript, Sept 1

Symphony Concerts Start in Six Weeks

Only six weeks remain before the 37th season of the Symphony Orchestra is started with the concerts Friday afternoon, Oct. 12, and Saturday evening, Oct. 13. The season of 1917-18 will be more active, so far as the orchestra is concerned, than last year. The usual number of concerts in Boston and elsewhere are to be given and in addition some special activities are being planned. Dr. Karl Muck has worked out almost completely his scheme of programs for the season, but following his usual practice, he will refuse until the last moment to make any definite announcement concerning it. Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings. According to present plans there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Season tickets are now on sale at Symphony Hall.

Herald, Sept 2

Boston Symphony Orchestra

The management of the Bost Symphony Orchestra has just issued preliminary announcement of its pla for the symphony season in Bost during the coming winter. The pro pectus will finally set at rest any fe remaining doubts regarding the exist ence of the orchestra. It will be r membered that last spring the bus gossip-mongers in New York, and Phil delphia particularly, had it quite settle in their own mind that for various rea sons the Boston Symphony Orchestra would go out of existence with the end of last season. The rumors were so obviously absurd that the management took no formal note of them but went ahead, quietly, making plans for the coming season. In its prospectus the management informs the patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. It ventures the belief that the wisdom of this course will not be questioned by the great and influential public which

Herald, Sept 6.

SYMPHONY HALL BUSY WITH SUBSCRIPTIONS

The subscription department at Symphony Hall is one of the busiest places in Boston. The mails bring a flood of checks from subscribers, and a very large number of applications are made by mail, telephone and in person. Conditions brought about by the war seem to have no effect upon the patronage given to the Boston Symphony concerts. The subscription to date is larger than it was at this time last year. There remain five weeks before the first pair of concerts. There are only a few seats left now for the Friday afternoon concerts, while the seats are selling rapidly for the Saturday concerts.

For the convenience of patrons compelled to go up a narrow flight of stairs to the subscription office, the management has removed the office to the ladies' room on the Massachusetts avenue corridor.

NO MEMBERS OF SYMPHONY ORCHESTRA DRAFTED

The management of the Symphony orchestra has heard from all the young members of the orchestra who were eligible for draft and up to the present time none of these has been taken. Altogether there were eight young men on the list of ellgibles. One of these was called, but was rejected. The others have not yet been called. As a consequence, the personnel of the orchestra is intact. Mr. Longy, the first oboe, went to France last spring, but is now on his way back to this country.

Etc

Journal, Sept 6.

MUSICIANS IN DRAFT

Eight young men of draft age are included among the members of the Symphony Orchestra, but according to a statement issued by the management last night none has been taken for the first draft. One who was drawn was rejected.

Journal, Sept 3.

SYMPHONY ORCHESTRA

The management of the Boston Symphony Orchestra has just issued a preliminary announcement of its plan for the symphony season in Boston during the coming winter The prospectus will finally set at rest any few remaining doubts regarding the existence of the orchestra. It will be remembered that last spring the busy gossip-mongers in New York, and Philadelphia particularly, had it quite settled in their own mind that for various reasons the Boston Symphony Orchestra would go out of existence with the end of last season. The rumors were so obviously absurd that the management took no formal note of them but went ahead, quietly, making plans for the coming season. In its prospectus the management informs the patrons that plans are forming which will make the work of the orchestra broader and more comprehensive than ever before. It ventures the belief that the wisdom of this course will not be questioned by the great and influential public which has for so many years given the orchestra its loyal and devoted support. In times of mental stress more than ever is art needed to mitigate and offset the anxieties of the day, and of the arts, none is so well fitted for this work as music. Boston in its possion of its incomparable orchestra is therefore peculiarly fortunate.

The usual number of concerts in Boston and elsewhere are to be given, and in addition some special activities are being planned. Since the 1st of July Dr. Muck has been in Seal Harbor, Me. Judging from the amount of music forwarded him from the library of the orchestra, his summer has been far from idle. It is known that he has worked out almost completely his scheme of programs for the season, but following his usual practise, he will refuse until the last moment to make any definite announcement of it.

Boston will have its usual quota of 48 concerts in pairs, 24 on Friday afternoons and 24 on the succeeding Saturday evenings. According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists, five will make their first appearance here as soloists with the Symphony Orchestra. These are Mabel Garrison, soprano; Ethel Leginska, Frances Nash and Guiomar Novaes, pianists; Irma Seydel; violinist; Mme. Melba, Mr. Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violoncellists.

Transcr. Sept 5

BUSY DAYS AT SYMPHONY HALL

The subscription department at Symphony Hall is one of the busiest places in Boston. The mails are bringing in a flood of checks from subscribers who waited until the last call to take up their seats for the coming season, and there are a very large number of applications made by mail, telephone and in person. The conditions brought about by the war seem to have no effect upon the patronage given to the Boston Symphony concerts. The subscription to date is larger than it was at this time last year. There remain five weeks before the first pair of concerts is given. There are only a few seats left for the Friday afternoon concerts, while the seats are selling rapidly for the Saturday concerts.

Trans

American, Sept 5

* * *

The management of the Boston Symphony Orchestra sets at rest all rumors that the orchestra would disband because of the war and its German conductor and preponderance of German musicians by announcing its plans for the coming season.

Doctor Carl Muck will conduct as usual the twenty-four concerts and twenty-four public rehearsals in Bos- ... as well as the hundred or more concerts in other cities. There will be fewer soloists than in other years but these include the greatest names in the musical world. The fourteen are Melba, Kreisler, Paderewski, John MacCormack, Mabel Garrison, Ethel Leginska, Frances Nash, Guiomar Novaes and Irma Seydel. The orchestra soloists will be Witek, Noack, Warnke and Malkin.

* * *

Globe, Sept 6

SYMPHONY ORCHESTRA LOSES NO ONE BY DRAFT

The management of the Symphony Orchestra has heard from all the members of the orchestra who were eligible for draft and up to the present time none of these has been taken.

Altogether there were eight young men on the list of eligibles. One of these was called but was rejected.

The others have not been called, but most of them are high on the list and doubtless will be summoned on the second call.

As a consequence the personnel of the orchestra is intact. Mr Longy, the first oboe, went to France last Spring, but is now on his way back to this country.

American, Sept 5

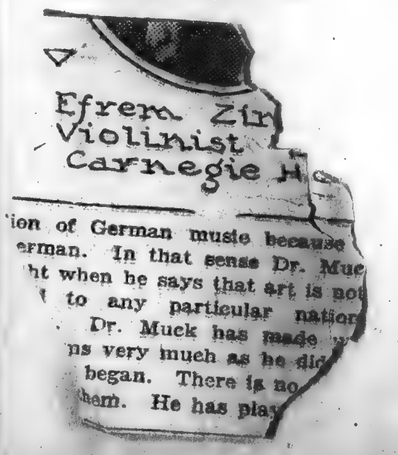
...tarism."

BUSY DAYS AT SYMPHONY HALL

The subscription department at Symphony Hall yesterday was one of the busiest places in Boston. The mails brought in a flood of checks from subscribers who had waited until the last call to take up their seats for the coming season, and there was a very large number of applications made by mail, telephone and in person. The conditions brought about by the war seem to have no effect upon the patronage given to the Boston Symphony concerts.

The subscription to date is larger than it was at this time last year, and the prospects are that this increase will be maintained. There remain five weeks before the first pair of concerts is given. There are only a few seats left now for the Friday afternoon concerts, while the seats are selling rapidly for the Saturday concerts.

For the convenience of patrons who heretofore have been compelled to go up a narrow flight of stairs in Symphony Hall to the subscription office, the management has removed the office to the ladies' room on the Massachusetts ave. corridor.



...ion of German music because ...erman. In that sense Dr. Muc... ...ht when he says that art is not ... to any particular nation. ... Dr. Muck has made ... ...ns very much as he did ... began. There is no ... ...hem. He has play...

Record, Sept 7

BUSY DAYS AT SYMPHONY HALL

The subscription department at Symphony Hall yesterday was one of the busiest places in Boston. The mails brought in a flood of checks from subscribers who had waited until the last call to take up their seats for the coming season, and there was a very large number of applications made by mail, telephone and in person. The conditions brought about by the war seem to have no effect upon the patronage given to the Boston Symphony concerts.

The subscription to date is larger than it was at this time last year, and the prospects are that this increase will be maintained. There remain five weeks before the first pair of concerts is given. There are only a few seats left now for the Friday afternoon concerts, while the seats are selling rapidly for the Saturday concerts.

For the convenience of patrons who heretofore have been compelled to go up a narrow flight of stairs in Symphony Hall to the subscription office, the management has removed the office to the ladies' room on the Massachusetts ave. corridor.

Record, Sept 7

REVIVE MANY OLDER WORKS AT SYMPHONY

Dr. Muck's Plan for Coming Season

Mme. Vix Resting for Her American Season — Early N. Y. Opera

By J. V. Clark

Little by little the plans of the Boston Symphony Orchestra for the coming season are being made public. The list of soloists was announced just a week ago. At that time it was stated that Dr. Muck, who has been summering at Seal Harbor, Me., and who has gone over many scores in the Symphony's library, did not chose to make known his programs until the season was virtually on. The conductor persists in his opinion, and declines to give out his program for the present. However, he has made known some of the works he has been restudying and "looking over."

With the continuation of the war it is even more difficult to get novelties this year than for the preceding two seasons. Last year some way or another Dr. Muck presented the usual proportion of new works.

Some had success, some have gone to the never-never-again land. For this season's offerings Dr. Muck has looked over quantities of music in the library of the orchestra which has not been played during his tenure of the orchestra's conductorship.

Dr. Muck this season will play some of the little Haydn symphonies. The success of the one he presented last season insures this. Then there will be standard works by Bach, Beethoven, Brahms, Liszt and Schumann in the usual quantity.

Dr. Muck has been restudying the Schumann D minor symphony. Twice he has announced this and both times he has been take nill so that he has had to turn his baton over for the conducting of the work to Mr. Schmidt and Mr. Urak.

Some of the Works Chosen

Dr. Muck has also been working on Berlioz's two overtures, "King Lear," "Franc Juges" and Balakreff's overture on a Spanish theme. Old works that have come under his observation this summer and which will probably be heard on Huntington ave. this winter, are Raff's sumphony "In Walde," Rheinberger's "Wallenstein" symphony, Bizet's "Roma" suite, Goldmark's "Cricket on the Hearth" (introduction to the third act), and Svendsen's 4th symphony in D minor.

More modern works contemplated are Bantock's overture, "Pierrot of the Minute," Delius' "In a Summer Garden" and "Appalachia," Liadoff's "Baba Yaga," Scriabine's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon."

Grieg's suite, "Aus Holberg's "Zeit," Lalo's suite, "Namouna," Rimsky Korsakoff's "Mlada" and Seckles' "Serenade" have also been sent to Seal Harbor.

Monitor, Sept 8

tiques.

A Symphony Hall announcement which gives hints as to the plans of the conductor mentions Svendsen's fourth symphony, never yet played at the concerts, as likely to be produced. It refers also to pieces of modern schools, including Delius' "Appalachia," new to the concerts, Delius' "In a Summer Garden," Bantock's "Pierrot of the Minute," Liadoff's "Baba Yaga," Scriabin's "Poème de l'Extase" and Wallace's symphonic poem, "Villon." The announcement indicates that the conductor will bring out music from Rimsky-Korsakoff's ballet, "Mlada," which has not been performed by the Symphony Orchestra. It mentions, furthermore, Grieg's "Aus Holberg's Zeit" suite and Lalo's "Namouna" suite.

The announcement makes mention of these works, not as things actually promised for performance, but as things which have been the subject of summer study with him. The list is replete with the titles of works of secondary importance, happily; for the Symphony concerts have been overweighted in recent seasons with big and important music. The conductor seems to be falling in with a policy which other heads of orchestras have adopted of lightening up this year the general program scheme. But if he is adopting such a policy, and if he is admitting small material which the public hitherto has looked down on, he might well seize the opportunity to produce some of the poor stuff that composers in the United States have written. Were he to do so, he might find the Boston public musically less proud and stiff-necked than formerly. If he is going to give mediocrity a chance, he could this season, no doubt, better than ever before, secure kind attention to some of American source.

Globe, Sept 9

Prospective Programs of the Symphony Orchestra

It is no departure from his habit in the past for Dr Muck to maintain complete silence concerning his plans for the symphony concerts, which begin Oct 12-13, but it may be safe to promise that the programs for the coming season will draw on the standard classics in the same measure as in the past. It is probable that the performance last season of one of Haydn's little and almost forgotten symphonies will encourage Dr Muck to bring out others of these delightful little works. There will be the usual number of works by Bach, Beethoven, Brahms, Liszt and the like.

Dr Muck has been restudying the D minor symphony of Schumann. It is very interesting that while Dr Muck has announced this twice since his return to Boston in 1912, on both occasions he was ill, so that Mr Urak conducted it once and Mr Schmidt the second time. He has also been working on the "King Lear" and "Franc Juges" overtures of Berloiz, and Balakireff's overture on a Spanish theme.

Particularly interesting in the list of older works which he has had with him the past Summer—works actually old in years and works of a more modern school that have not been heard in a number of seasons. Thus one finds on the list, Raff's symphony, "Im Walde," which has not been played since 1902, under Mr Gericke; Rheinberger's "Wallenstein" symphony is another which has not appeared on a program since 1885, and Bizet's suite, "Roma," has not been heard since 1903.

Then there are the introduction to the third act of Goldmark's opera, "The Cricket on the Hearth," which has not been heard since 1897, and "Prometheus" overture, which has not been heard since 1899, while the same year saw the only performance of the overture to Siegfried Wagner's opera, "Die Baerenhaeuter." Svendsen's 4th Symphony in D minor has never been played at a symphony concert.

Of more modern works which are likely to be performed there may be mentioned Bantock's overture, "Pierrot of the Minute." last played here in 1909; Fritz Delius' "In a Summer Garden," played by Mr Fiedler in the Spring of 1912, and his "Appalachian," which has never been heard here, although announced several times; Liadoff's "Baba Yaga," Scriabine's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon," the first performed in 1911, the second in 1910, and the third in 1912.

Dr Muck has also been looking at Grieg's suite, "Aus Holberg's Zeit," Lalo's charming suite, "Namouna," which has been played at a Pension Fund concert two years ago, but has not appeared on a symphony program since 1896; Rimsky Korsakoff's "Mlada" and Seckles' "Serenade," the last two of which are new.

Transcr, Sept 9

2.

Program Outlook for the Coming Symphony Season

With the first touch of fall comes the natural curiosity about the programs for the Boston Symphony concerts. In accordance with Dr. Muck's well-known policy, nothing definite can be stated, as everybody knows the best laid plans often go awry even with the world's greatest orchestra. That which may seem feasible in September may become an impossibility by midwinter through no cause that could be anticipated.

Among the more notable works Dr. Muck has been looking over during his vacation at Seal Harbor, Maine, this summer, may be mentioned the following: D minor symphony of Schumann, "King Lear" and "Franc Juges" overtures by Berlioz, Balakireff's overture on a Spanish theme, Raff's symphony "Im Walde," Rheinberger's "Wallenstein" symphony, Bizet's "Roma" suite, the introduction to the third act of Goldmark's "The Cricket on the Hearth," the "Prometheus" overture, overture to Siegfried Wagner's "Die Baerenhaeuter," Svendsen's fourth symphony in D-minor, Bantock's "Pierrot of the Minute" overture, Fritz Delius's "In a Summer Garden" and "Appalachia," Liadoff's "Babba Yaga," Scriabine's "Poeme de l'Extase," William Wallace's symphonic poem "Villon," Grieg's suite "Aus Holberg's Zeit," Lalo's "Namouna" suite, Rimsky Korsakoff's "Mlada and Seckles" and "Serenade," all of which suggests a busy summer and promises some excellent programs notwithstanding the increasing difficulty in getting new music owing to the war.

New Soloists.

According to present plans, there will be 14 soloists. Ten of these artists will be visitors in Boston and four will come from the ranks of the orchestra. Of the visiting soloists, five will make their first appearance here as soloists with the Symphony orchestra. These are Mabel Garrison, soprano; Ethel Leginska, Frances Nash and Guiomar Novaes, pianists; Irma Seydel, violinist; Mme. Melba, Mr. Paderewski, Kreisler and John McCormack. The orchestra will be represented by Messrs. Witek and Noack, violinists, and Messrs. Warnke and Malkin, violincellists.

The directors of the Cecilia Society have granted Chalmers Clifton, condu...

Record, Sept 11
Globe, " 12

VIOLINISTS LEAD SYMPHONY SEASON

Five to Appear Here as Soloists—Many Favorites On Schedule

ARTISTS ANNOUNCE WINTER TOURS

By J. V. CLARK

The violinists are going to have their innings at the Symphony concerts this winter. The attendants at the classic Boston concerts will hear five violinists—two of world fame, virtuosos who have played here, there and everywhere, two members of the orchestra, who for a pair of concerts will leave their desk to stand before the band, and one a young woman, who has played locally many times, but not in Boston proper, with Dr. Muck and his band.

Kreisler and Zimbalist are the old, tried and true favorites. Of the former there is nothing new to be said. His every appearance is hailed with pleasure. Now, after a summer, largely one of rest at Seal Harbor, Me., he is facing a season of nearly 100 concerts.

Zimbalist has been heard all too little in Boston lately. At his concert last winter with his wife, Alma Gluck, he played with his exquisite, silken tone, with more variety of color than earlier in his career.

Anton Witek and Sylvan Noack are the violinists from the orchestra, and Irma Seydel, the newcomer.

Miss Seydel is really the "daughter of the orchestra."

Her father is a Symphony man, her teachers were Symphony men, and it was with the orchestra during the past few years in its out-of-town concerts that she received the valuable routine which has now fitted her to play with the orchestra in Boston.

One of the earliest musical events of

3. Transcript - Sept 6.

New Faces and New Talents for the Symphony Concerts

(Photograph by Apeda, New York)

Guiomar Novaes, Pianist

(Photograph by Mishkin, New York)

Mabel Garrison, Singer

NEWS OF MUSIC

An Inning for Youth at the Symphony Concerts—The Young Soloists in Prospect—Mme. Galli-Curci and Mr. McCormack at Hand—A Whimsey About Mr. Toscanini—Items and Amusements

NEW blood and young blood courses auspiciously through the ten "assisting artists"—the four soloists from the orchestra aside—announced for the Symphony Concerts of autumn, winter and spring. Of the familiar figures of many a year on the stage of Symphony Hall, only Mr. Paderewski, the pianist; Mr. Kreisler, the violinist, and Mme. Melba, the singer, stand on the list. Betwixt and between are Mr. McCormack, the tenor, and Mr. Zimbalist, the violinist, each of whom has passed his first youth and established his place, though, hitherto, he has been called only once to these concerts. Young and rising—in two instances, indeed, as yet hardly risen—are the rest: Miss Garrison, the light and lyric soprano of the Metropolitan Opera House heard here with pleasure when the company visited Boston in 1916; Mme. Leginska, the pianist of salient power and individuality; Miss Nash, pianist also, who was judged unusually promising when she played with the orchestra in Cambridge last autumn; the richly and delicately talented Miss Novaes, pianist yet again, whom Bostonians know so far by a single but by no means forgotten recital; and Miss Seydel, the violinist, daughter of a double-bass player in the orchestra, whom it, kindly conductors and a kindly management have nurtured from her beginnings. In and out of Boston, Mmes. Garrison, Leginska and Novaes have proved their just title to the Symphony Concerts, while Mmes. Nash and Seydel have maintained a promise that seems to justify such notable encouragement.

Time was—and within easy memory—when such well-tested youth was mistakenly overlooked at the Symphony Concerts; when middle age and long-settled reputations usually "assisted" the orchestra; when from season to season, returning and expected singers and virtuosi came too often from the artists' room. It is quite true that a soloist, with Dr. Muck and the orchestra for background, should be of well-tested and generally acknowledged ability; but there are an ability and a rank of youth as well as an ability and a rank of maturity. There is also a signal promise the just fostering of which may easily excuse an occasional misjudgment. Moreover, any institution so long and thoroughly established as the Symphony Concerts on stage and in auditorium needs perennial quickening lest the joints stiffen and it stumble into comfortable routine. New personalities, though they may not be of the ripest, and fresh talents, though they have still to mature, bring enlivening interest to all but the hide-bound devotees of the sure and regular thing in the time-honored—or much more truly the time-deadened—course. A wise management has willed a year of comparative youth in the soloists. A responsively curious public, out of personal and musical interest, for the vitality of the concerts and the arts they serve, should listen well content.

Here in Boston

Two pleasant items of news come today from Symphony Hall. One notes that the subscription of the pending series of Symphony Concerts is larger than was that of last September at the corresponding date. Nearly all the places for the afternoon concerts have been taken; while there has been an appreciable increase in the sale of seats for the evening concerts. For the convenience of the public, the subscription department now has more accessible quarters in the corridor on Massachusetts avenue.

The other item records the happy fact that none of the eight members of the orchestra, liable to military service, has yet been taken for the army. One was called and exempted; the other seven hold numbers too high to fall within present lists. Thus the orchestra will remain virtually intact for another season. The adventurous Mr. Longy is even secure in his way back from France.

Because of managerial differences the concerts in Boston this season of Mr. McCormack and Mme. Galli-Curci will take place, not in Symphony Hall as heretofore, but in the Opera House. He will reappear there on Sunday afternoon, Oct. 14, and she on Sunday afternoon, Sept. 30, with tickets on sale from Sept. 17. The tenor will be heard again in February and also at the Symphony Concerts; and the soprano with the Chicago Opera Company when it makes a mid-winter visit to Boston.

'om JOURNAL

ddress: Providence, R. I.

ite.....

SERIES OF SUBSCRIPTION CONCERTS OPENS OCT 30

Five Programmes Take Place of Symphony Orchestra Season Here.

The series of five subscription concerts which are to take the place of the Boston Symphony Orchestra season here will open Oct. 30. The concerts will be given in Infantry Hall and three of them will be by the symphony orchestra. The dates to follow are Dec. 18, Jan. 15, Feb. 12 and March 19, all on Tuesday evenings.

The first concert of the series calls for the Boston Symphony Orchestra under Dr. Karl Muck, with Geraldine Farrar as soloist. The second will be a violin recital by Fritz Kreisler. The third will be by the Boston Symphony Orchestra, with Rosamund Young, soprano, as soloist. The fourth will be a joint concert, by Madame Louise Homer, the distinguished American contralto, and Ossip Gabrilowitsch, the Russian pianist. The fifth concert will be by the Boston Symphony Orchestra with Anton Witek, its concert master, as soloist.

Increased work in Boston has necessitated cutting down the number of concerts the Boston Orchestra has given in this city. Charles A. Ellis, manager of the orchestra, has arranged the forthcoming series and has provided similar courses with success in Worcester, Pittsburgh and Rochester for several years.

Evening, Sept 10

SYMPHONY REPERTOIRE

It is no departure from his habit in the past for Dr. Muck to maintain complete silence concerning his plans for the symphony concerts which begin Oct. 12-13. Yet enough is known of the works he has been studying during the past summer to announce, with reservations, some of the music most likely to be heard. Dr. Muck, one of the most industrious of men, has been spending a considerable part of his vacation at Seal Harbor, Me., preparing various scores for performance.

Even more difficult this year than in past years has it become to secure novelties in the sense of new music. Anticipating this increased dearth, Dr. Muck has been looking over scores in the library of the orchestra which have not been heard here during his engagement, and some of them not for many years.

The programs for the coming season will draw on the standard classics in the same measure as in the past. It is probable that the performance last season of one of Haydn's little and almost forgotten symphonies will encourage Dr. Muck to bring out others of these delightful little works. There will be the usual number of works by Beach, Beethoven, Brahms, Liszt and the like. Dr. Muck has been restudying the D minor symphony of Schumann. He has also been working on Berlioz's "King Lear" and "Franc Juges" overtures and Balakireff's overture on a Spanish theme.

Raff's symphony, "Im Walde," which has not been played since 1902, under Mr. Gericke; Rheinberger's "Wallenstein" symphony, which has not appeared on a program since 1885, and Bizet's suite "Roma," not heard since 1903; the introduction to the third act of Goldmark's opera, "The Cricket on the Hearth," not heard since 1897; the "Prometheus" overture, not heard since 1899; the overture to Siegfried Wagner's opera, "Die Baerenhaeuter," Svendsen's Fourth symphony in D minor, never played at a symphony concert, may be given. Of more modern works which are likely to be performed may mentioned Bantock's overture, "Pierrot of the Minute," last played here in 1909; Fritz Delius's "In a Summer Garden," played by Mr. Fiedler in the spring of 1912, and his "Appalachia," which has never been heard here, although announced several times; Lindoff's "Baba Yaga," Scriabin's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon," the first performed in 1911, the second in 1910 and the third in 1912.

Dr. Muck has also been looking at Grieg's suite, "Aus Holberg's Zeit;" Lalo's charming suite, "Namouna," played at a pension fund concert two years ago; Rimsky Korsakoff's "Mlada" and Seckles' "Serenade," the last two being new.

Herald, Sept 9

Symphony Repertoire

It is no departure from his habit in the past for Dr. Muck to maintain complete silence concerning his plans for the symphony concerts which begin Oct. 12-13. Yet enough is known of the works he has been studying during the past summer to announce, with reservations, some of the music most likely to be heard. Dr. Muck, one of the most industrious of men, has been spending a considerable part of his vacation at Seal Harbor, Me., preparing various scores for performance.

Even more difficult this year than in past years has it become to secure novelties in the sense of new music. Anticipating this increased dearth, Dr. Muck has been looking over scores in the library of the orchestra which have not been heard here during his engagement, and some of them not for many years.

The programs for the coming season will draw on the standard classics in the same measure as in the past. It is probable that the performance last season of one of Haydn's little and almost forgotten symphonies will encourage Dr. Muck to bring out others of these delightful little works. There will be the usual number of works by Bach, Beethoven, Brahms, Liszt and the like. Dr. Muck has been restudying the D minor symphony of Schumann. He has also been working on Berlioz's "King Lear" and "Franc Juges" overtures and Balakireff's overture on a Spanish theme.

Raff's symphony, "Im Walde," which has not been played since 1902, under Mr. Gericke; Rheinberger's "Wallenstein" symphony, which has not appeared on a program since 1885, and Bizet's suite "Roma," not heard since 1903; the introduction to the third act of Goldmark's opera, "The Cricket on the Hearth," not heard since 1897; the "Prometheus" overture, not heard since 1899; the overture to Siegfried Wagner's opera, "Die Baerenhaeuter." Svendsen's fourth Symphony in D minor, never played at a symphony concert, may be given. Of more modern works which are likely to be performed may be mentioned Bantock's overture, "Pierrot of the Minute," last played here in 1909; Fritz Delius's "In a Summer Garden," played by Mr. Fiedler in the spring of 1912, and his "Appalachia," which has never been heard here, although announced several times; Liadoff's "Baba Yaga," Scriabin's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon," the the first performed in 1911, the second in 1910 and the third in 1912.

Dr. Muck has also been looking at Grieg's suite, "Aus Holberg's Zeit"; Lalo's charming suite, "Namouna," played at a pension fund concert two years ago; Rimsky Korsakoff's "Mlada" and Seckles's "Serenade," the last two being new.

3

Transcript - Sept 6.

New Faces and New Talents for the Symphony Concerts

(Photograph by Apeda, New York)

Guiomar Novaes, Pianist

(Photograph by Mishkin, New York)

Mabel Garrison, Singer

NEWS OF MUSIC

An Inning for Youth at the Symphony Concerts—The Young Soloists in Prospect—Mme. Galli-Curci and Mr. McCormack at Hand—A Whimsey About Mr. Toscanini—Items and Amusements

NEW blood and young blood courses auspiciously through the ten "assisting artists"—the four soloists from the orchestra aside—announced for the Symphony Concerts of autumn, winter and spring. Of the familiar figures of many a year on the stage of Symphony Hall, only Mr. Paderewski, the pianist; Mr. Kreisler, the violinist, and Mme. Melba, the singer, stand on the list. Betwixt and between are Mr. McCormack, the tenor, and Mr. Zimbalist, the violinist, each of whom has passed his first youth and established his place, though, hitherto, he has been called only once to these concerts. Young and rising—in two instances, indeed, as yet hardly risen—are the rest: Miss Garrison, the light and lyric soprano of the Metropolitan Opera House heard here with pleasure when the company visited Boston in 1916; Mme. Leginska, the pianist of salient power and individuality; Miss Nash, pianist also, who was judged unusually promising when she played with the orchestra in Cambridge last autumn; the richly and delicately talented Miss Novaes, pianist yet again, whom Bostonians know so far by a single but by no means forgotten recital; and Miss Seydel, the violinist, daughter of a double-bass player in the orchestra, whom it, kindly conductors and a kindly management have nurtured from her beginnings. In and out of Boston, Mmes. Garrison, Leginska and Novaes have proved their just title to the Symphony Concerts, while Mmes. Nash and Seydel have maintained a promise that seems to justify such notable encouragement.

Time was—and within easy memory—when such well-tested youth was mistakenly overlooked at the Symphony Concerts; when middle age and long-settled reputations usually "assisted" the orchestra; when from season to season, returning and expected singers and virtuosi came too often from the artists' room. It is quite true that a soloist, with Dr. Muck and the orchestra for background, should be of well-tested and generally acknowledged ability; but there are an ability and a rank of youth as well as an ability and a rank of maturity. There is also a signal promise the just fostering of which may easily excuse an occasional misjudgment. Moreover, any institution so long and thoroughly established as the Symphony Concerts on stage and in auditorium needs perennial quickening lest the joints stiffen and it stumble into comfortable routine. New personalities, though they may not be of the ripest, and fresh talents, though they have still to mature, bring enlivening interest to all but the hide-bound devotees of the sure and regular thing in the time-honored—or much more truly the time-deadened—course. A wise management has willed a year of comparative youth in the soloists. A responsively curious public, out of personal and musical interest, for the vitality of the concerts and the arts they serve, should listen well content.

Here in Boston

Two pleasant items of news come today from Symphony Hall. One notes that the subscription of the pending series of Symphony Concerts is larger than was that of last September at the corresponding date. Nearly all the places for the afternoon concerts have been taken; while there has been an appreciable increase in the sale of seats for the evening concerts. For the convenience of the public, the subscription department now has more accessible quarters in the corridor on Massachusetts avenue.

The other item records the happy fact that none of the eight members of the orchestra, liable to military service, has yet been taken for the army. One was called and exempted; the other seven hold numbers too high to fall within present lists. Thus the orchestra will remain virtually intact for another season. The adventurous Mr. Longy is even secure in his way back from France.

Because of managerial differences the concerts in Boston this season of Mr. McCormack and Mme. Galli-Curci will take place, not in Symphony Hall as heretofore, but in the Opera House. He will reappear there on Sunday afternoon, Oct. 14, and she on Sunday afternoon, Sept. 30, with tickets on sale from Sept. 17. The tenor will be heard again in February and also at the Symphony Concerts; and the soprano with the Chicago Opera Company when it makes a mid-winter visit to Boston.

·om JOURNAL

ddress: Providence, R. I.

ite.....

SERIES OF SUBSCRIPTION CONCERTS OPENS OCT 30

Five Programmes Take Place of Symphony Orchestra Season Here.

The series of five subscription concerts which are to take the place of the Boston Symphony Orchestra season here will open Oct. 30. The concerts will be given in Infantry Hall and three of them will be by the symphony orchestra. The dates to follow are Dec. 18, Jan. 15, Feb. 12 and March 19, all on Tuesday evenings.

The first concert of the series calls for the Boston Symphony Orchestra under Dr. Karl Muck, with Geraldine Farrar as soloist. The second will be a violin recital by Fritz Kreisler. The third will be by the Boston Symphony Orchestra, with Rosamund Young, soprano, as soloist. The fourth will be a joint concert, by Madame Louise Homer, the distinguished American contralto, and Ossip Gabrilowitsch, the Russian pianist. The fifth concert will be by the Boston Symphony Orchestra with Anton Witek, its concert master, as soloist.

Increased work in Boston has necessitated cutting down the number of concerts the Boston Orchestra has given in this city. Charles A. Ellis, manager of the orchestra, has arranged the forthcoming series and has provided similar courses with success in Worcester, Pittsburgh and Rochester for several years.

Evening, Sept 10

SYMPHONY REPERTOIRE

It is no departure from his habit in the past for Dr. Muck to maintain complete silence concerning his plans for the symphony concerts which begin Oct. 12-13. Yet enough is known of the works he has been studying during the past summer to announce, with reservations, some of the music most likely to be heard. Dr. Muck, one of the most industrious of men, has been spending a considerable part of his vacation at Seal Harbor, Me., preparing various scores for performance.

Even more difficult this year than in past years has it become to secure novelties in the sense of new music. Anticipating this increased dearth, Dr. Muck has been looking over scores in the library of the orchestra which have not been heard here during his engagement, and some of them not for many years.

The programs for the coming season will draw on the standard classics in the same measure as in the past. It is probable that the performance last season of one of Haydn's little and almost forgotten symphonies will encourage Dr. Muck to bring out others of these delightful little works. There will be the usual number of works by Beach, Beethoven, Brahms, Liszt and the like. Dr. Muck has been restudying the D minor symphony of Schumann. He has also been working on Berlioz's "King Lear" and "Franc Juges" overtures and Balakireff's overture on a Spanish theme.

Raff's symphony, "Im Walde," which has not been played since 1902, under Mr. Gericke; Rheinberger's "Wallenstein" symphony, which has not appeared on a program since 1885, and Bizet's suite "Roma," not heard since 1903; the introduction to the third act of Goldmark's opera, "The Cricket on the Hearth," not heard since 1897; the "Prometheus" overture, not heard since 1899; the overture to Siegfried Wagner's opera, "Die Baerenhaeuter," Svendsen's Fourth symphony in D minor, never played at a symphony concert, may be given. Of more modern works which are likely to be performed may mentioned Bantock's overture, "Pierrot of the Minute," last played here in 1909; Fritz Delius's "In a Summer Garden," played by Mr. Fiedler in the spring of 1912, and his "Appalachia," which has never been heard here, although announced several times; Lindoff's "Baba Yaga," Scriabin's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon," the first performed in 1911, the second in 1910 and the third in 1912.

Dr. Muck has also been looking at Grieg's suite, "Aus Holberg's Zeit;" Lalo's charming suite, "Namouna," played at a pension fund concert two years ago; Rimsky Korsakoff's "Mlada" and Seckles' "Serenade," the last two being new.

Herald, Sept 9

Symphony Repertoire

It is no departure from his habit in the past for Dr. Muck to maintain complete silence concerning his plans for the symphony concerts which begin Oct. 12-13. Yet enough is known of the works he has been studying during the past summer to announce, with reservations, some of the music most likely to be heard. Dr. Muck, one of the most industrious of men, has been spending a considerable part of his vacation at Seal Harbor, Me., preparing various scores for performance.

Even more difficult this year than in past years has it become to secure novelties in the sense of new music. Anticipating this increased dearth, Dr. Muck has been looking over scores in the library of the orchestra which have not been heard here during his engagement, and some of them not for many years.

The programs for the coming season will draw on the standard classics in the same measure as in the past. It is probable that the performance last season of one of Haydn's little and almost forgotten symphonies will encourage Dr. Muck to bring out others of these delightful little works. There will be the usual number of works by Bach, Beethoven, Brahms, Liszt and the like. Dr. Muck has been restudying the D minor symphony of Schumann. He has also been working on Berlioz's "King Lear" and "Franc Juges" overtures and Balakireff's overture on a Spanish theme.

Raff's symphony, "Im Walde," which has not been played since 1902, under Mr. Gericke; Rheinberger's "Wallenstein" symphony, which has not appeared on a program since 1885, and Bizet's suite "Roma," not heard since 1903; the introduction to the third act of Goldmark's opera, "The Cricket on the Hearth," not heard since 1897; the "Prometheus" overture, not heard since 1899; the overture to Siegfried Wagner's opera, "Die Baerenhaeuter." Svendsen's fourth Symphony in D minor, never played at a symphony concert, may be given. Of more modern works which are likely to be performed may be mentioned Bantock's overture, "Pierrot of the Minute," last played here in 1909; Fritz Delius's "In a Summer Garden," played by Mr. Fiedler in the spring of 1912, and his "Appalachia," which has never been heard here, although announced several times; Liadoff's "Baba Yaga," Scriabin's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon," the the first performed in 1911, the second in 1910 and the third in 1912.

Dr. Muck has also been looking at Grieg's suite, "Aus Holberg's Zeit"; Lalo's charming suite, "Namouna," played at a pension fund concert two years ago; Rimsky Korsakoff's "Mlada" and Seckles's "Serenade," the last two being new.

INFORMATION OBSCURED

BRILLIANT YEAR FOR BROOKLYN INSTITUTE

Taft, Gerard, Van Dyke and Peary Among the Notable Lecturers.

SIR GEORGE H. REID TO TALK.

Wide Range of Subjects to Be Discussed by Men and Women With National Reputations.

The coming year of the Brooklyn Institute of Arts and Sciences promises to be one of the most brilliant in its long history. Not only is the variety of educational and recreative course more comprehensive than usual, but arrangements have been made to bring to Brooklyn some of the most prominent figures in the nation, including former President William Howard Taft, former Ambassador to Germany James W. Gerard, Dr. Henry Van Dyke and Rear Admiral Peary. Sir George H. Reid, late Premier of Australia, will also make an address. The Institute has brought together an array of lecturers of nation-wide fame.

Dr. Henry van Dyke will make a speech on Friday evening, October 7, on "Our Unity and the War." Sir George Reid will deliver an address on a subject to be announced later. Rear Admiral Peary will speak on "Ex-Arctic Explorations" on Sunday afternoon, January 6. Ex-Ambassador Gerard will speak on "General Staff of the War" on Sunday afternoon, January 10. Admiral Peary's lecture, "Nearest the Pole," will be given on Friday evening, December 1.

The following are the principal addresses for the year includes the following:

Six lectures on "The Poetry and Philosophy of Browning," by Professor Howard Crosby Butler, Monday evenings, October 2, 9, 16, 23, 30 and November 6.

Six lectures on "The Drama: Its Law and Its Life," by Professor Brander Matthews, Tuesday afternoons, October 3, 10, 17, 24, 31 and November 7.

Five lectures on "The Spirit of France," by Professor A. Guyot Cameron, Wednesday afternoons, October 11, 18, 25 and November 1 and 8.

Five illustrated lectures on "Japan: Its Life, Its Art," by Professor Arthur May Knapp, Thursday afternoons, October 12, 19, 26 and November 2 and 9.

Five lectures on "The Spirit of the Hindu," by Professor Arthur W. Ryder, Friday afternoons, October 13, 20, 27 and November 3 and 10.

Five lectures on "Current History," by Professor Albert Bushnell Hart, Saturday afternoons, October 14, 21 and 28, November 4 and 11.

Four illustrated stories for adults by Miss Cora Urquhart Potter, Monday afternoons, October 16 and 23, November 6 and 20.

Three lecture demonstrations on "Wireless Telegraphy," by Mrs. Frank K. Perkins, Lecturer, Tuesday afternoon and November 6.

Six lectures on "Modern Intellectual Movements," by Professor Hugo Münsterberg, Tuesday afternoons, October 17, 24, 31 and November 7, 14 and 21.

Five lectures on "Modern Intellectual Movements," by Professor Hugo Münsterberg, Wednesday afternoons, October 18, 25 and November 1, 8 and 15.

Five lectures on "Modern Intellectual Movements," by Professor Hugo Münsterberg, Thursday evenings, October 19, 26 and November 2, 9 and 16.

Five lectures on "Modern Intellectual Movements," by Professor Hugo Münsterberg, Friday evenings, October 20, 27 and November 3, 10 and 17.

Five lectures on "Modern Intellectual Movements," by Professor Hugo Münsterberg, Saturday afternoons, October 21 and 28, November 4, 11 and 18.

Five illustrated lectures by Professor Lewis Austin Scott Pelton, of Pratt Institute, Saturday afternoons, October 21, 28, November 4, 11 and 18.

Five illustrated lectures by Professor Lewis Austin Scott Pelton, of Pratt Institute, Saturday afternoons, October 21, 28, November 4, 11 and 18.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Monday afternoons, October 23 and 30, November 6, 13, 20 and 27.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Monday evenings, October 23 and 30, November 6, 13, 20 and 27.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Tuesday afternoons, October 24 and 31, November 7, 14, 21 and 28.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Tuesday evenings, October 24 and 31, November 7, 14, 21 and 28.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Wednesday afternoons, October 25, November 1, 8, 15, 22 and 29.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Wednesday evenings, October 25, November 1, 8, 15, 22 and 29.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Thursday afternoons, October 26, November 2, 9, 16, 23 and 30.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Thursday evenings, October 26, November 2, 9, 16, 23 and 30.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Friday afternoons, October 27, November 3, 10, 17, 24 and December 1.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Friday evenings, October 27, November 3, 10, 17, 24 and December 1.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Saturday afternoons, October 28, November 4, 11, 18, 25 and December 2.

Six lectures on "Ancient Cities of Greece," by Professor Allen Marquand, Dean of the Graduate School of Princeton University, Saturday evenings, October 28, November 4, 11, 18, 25 and December 2.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Monday evenings, March 26, April 2, 9 and 16.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Tuesday afternoons, March 27, April 3, 10 and 17.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Tuesday evenings, March 27, April 3, 10 and 17.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Wednesday afternoons, March 28, April 4, 11 and 18.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Wednesday evenings, March 28, April 4, 11 and 18.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Thursday afternoons, March 29, April 5, 12 and 19.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Thursday evenings, March 29, April 5, 12 and 19.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Friday afternoons, March 30, April 6, 13 and 20.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Friday evenings, March 30, April 6, 13 and 20.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Saturday afternoons, March 31, April 7, 14 and 21.

Four lectures on "The Message of the Hour," by Professor Hugo Münsterberg, Saturday evenings, March 31, April 7, 14 and 21.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Monday afternoons, April 3, 10, 17 and 24.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Monday evenings, April 3, 10, 17 and 24.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Tuesday afternoons, April 4, 11, 18 and 25.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Tuesday evenings, April 4, 11, 18 and 25.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Wednesday afternoons, April 5, 12, 19 and 26.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Wednesday evenings, April 5, 12, 19 and 26.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Thursday afternoons, April 6, 13, 20 and 27.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Thursday evenings, April 6, 13, 20 and 27.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Friday afternoons, April 7, 14, 21 and 28.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Friday evenings, April 7, 14, 21 and 28.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Saturday afternoons, April 8, 15, 22 and 29.

Four lectures on "Naples and Its Environs," by Professor Arthur F. Kinney, Saturday evenings, April 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, March 1, 8, 15 and 22, and April 5.

Four illustrated lectures on "Life in the Tropics," by Professor [illegible], Monday evenings, March 1, 8, 15 and 22, and April 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, March 2, 9, 16 and 23, and April 6.

Four illustrated lectures on "Life in the Tropics," by Professor [illegible], Tuesday evenings, March 2, 9, 16 and 23, and April 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, March 3, 10, 17 and 24, and April 7.

Four illustrated lectures on "Life in the Tropics," by Professor [illegible], Wednesday evenings, March 3, 10, 17 and 24, and April 7.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, March 4, 11, 18 and 25, and April 8.

Four illustrated lectures on "Life in the Tropics," by Professor [illegible], Thursday evenings, March 4, 11, 18 and 25, and April 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, March 5, 12, 19 and 26, and April 9.

Four illustrated lectures on "Life in the Tropics," by Professor [illegible], Friday evenings, March 5, 12, 19 and 26, and April 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, March 6, 13, 20 and 27, and April 10.

Four illustrated lectures on "Life in the Tropics," by Professor [illegible], Saturday evenings, March 6, 13, 20 and 27, and April 10.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Monday afternoons, February 5, 12, 19 and 26.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Monday evenings, February 5, 12, 19 and 26.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Tuesday afternoons, February 6, 13, 20 and 27.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Tuesday evenings, February 6, 13, 20 and 27.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Wednesday afternoons, February 7, 14, 21 and 28.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Wednesday evenings, February 7, 14, 21 and 28.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Thursday afternoons, February 8, 15, 22 and 29.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Thursday evenings, February 8, 15, 22 and 29.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Friday afternoons, February 9, 16, 23 and March 1.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Friday evenings, February 9, 16, 23 and March 1.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Saturday afternoons, February 10, 17, 24 and March 2.

Four lectures on "Literature and War," by Dr. Theodore F. Herman, Saturday evenings, February 10, 17, 24 and March 2.

Five lectures on "Americans of the Past and Present Day: Problems," by Dr. William Hazlett Upson, Monday evenings, February 19 and 26, March 4, 11 and 18.

Five lectures on "Americans of the Past and Present Day: Problems," by Dr. William Hazlett Upson, Tuesday evenings, February 20, March 5, 12, 19 and 26.

Five lectures on "Americans of the Past and Present Day: Problems," by Dr. William Hazlett Upson, Wednesday evenings, February 21, March 6, 13, 20 and 27.

Five lectures on "Americans of the Past and Present Day: Problems," by Dr. William Hazlett Upson, Thursday evenings, February 22, March 7, 14, 21 and 28.

Five lectures on "Americans of the Past and Present Day: Problems," by Dr. William Hazlett Upson, Friday evenings, February 23, March 8, 15, 22 and 29.

Five lectures on "Literature and War," by Dr. Theodore F. Herman, Saturday afternoons, February 24, March 4, 11, 18 and 25.

Five lectures on "Literature and War," by Dr. Theodore F. Herman, Saturday evenings, February 24, March 4, 11, 18 and 25.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Monday afternoons, March 26, April 2, 9 and 16.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Monday evenings, March 26, April 2, 9 and 16.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Tuesday afternoons, March 27, April 3, 10 and 17.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Tuesday evenings, March 27, April 3, 10 and 17.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Wednesday afternoons, March 28, April 4, 11 and 18.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Wednesday evenings, March 28, April 4, 11 and 18.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Thursday afternoons, March 29, April 5, 12 and 19.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Thursday evenings, March 29, April 5, 12 and 19.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Friday afternoons, March 30, April 6, 13 and 20.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Friday evenings, March 30, April 6, 13 and 20.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Saturday afternoons, March 31, April 7, 14 and 21.

Four lectures on "First and Last Things," by Professor Hugo Münsterberg, Saturday evenings, March 31, April 7, 14 and 21.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, April 5, 12, 19 and 26.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, April 5, 12, 19 and 26.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, April 6, 13, 20 and 27.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, April 6, 13, 20 and 27.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, April 7, 14, 21 and 28.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, April 7, 14, 21 and 28.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, April 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, April 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, April 9, 16, 23 and 30.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, April 9, 16, 23 and 30.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, April 10, 17, 24 and May 1.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, April 10, 17, 24 and May 1.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, April 11, 18, 25 and May 2.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, April 11, 18, 25 and May 2.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, April 12, 19, 26 and May 3.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, April 12, 19, 26 and May 3.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, April 13, 20, 27 and May 4.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, April 13, 20, 27 and May 4.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, April 14, 21, 28 and May 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, April 14, 21, 28 and May 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, April 15, 22, 29 and May 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, April 15, 22, 29 and May 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, April 16, 23, 30 and May 7.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, April 16, 23, 30 and May 7.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, April 17, 24, May 1 and 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, April 17, 24, May 1 and 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, April 18, 25, May 2 and 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, April 18, 25, May 2 and 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, April 19, 26, May 3 and 10.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, April 19, 26, May 3 and 10.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, April 20, 27, May 4 and 11.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, April 20, 27, May 4 and 11.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, April 21, 28, May 5 and 12.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, April 21, 28, May 5 and 12.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, April 22, 29, May 6 and 13.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, April 22, 29, May 6 and 13.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, April 23, May 7 and 14.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, April 23, May 7 and 14.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, April 24, May 8 and 15.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, April 24, May 8 and 15.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, April 25, May 9 and 16.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, April 25, May 9 and 16.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, April 26, May 10 and 17.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, April 26, May 10 and 17.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, April 27, May 11 and 18.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, April 27, May 11 and 18.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, April 28, May 12 and 19.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, April 28, May 12 and 19.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, April 29, May 13 and 20.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, April 29, May 13 and 20.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, April 30, May 14 and 21.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, April 30, May 14 and 21.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, May 1, 8, 15 and 22.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, May 1, 8, 15 and 22.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, May 2, 9, 16 and 23.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, May 2, 9, 16 and 23.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, May 3, 10, 17 and 24.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, May 3, 10, 17 and 24.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, May 4, 11, 18 and 25.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, May 4, 11, 18 and 25.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, May 5, 12, 19 and 26.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, May 5, 12, 19 and 26.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, May 6, 13, 20 and 27.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, May 6, 13, 20 and 27.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, May 7, 14, 21 and 28.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, May 7, 14, 21 and 28.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, May 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, May 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, May 9, 16, 23 and 30.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, May 9, 16, 23 and 30.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, May 10, 17, 24 and 31.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, May 10, 17, 24 and 31.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, May 11, 18, 25 and June 1.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, May 11, 18, 25 and June 1.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, May 12, 19, 26 and June 2.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, May 12, 19, 26 and June 2.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, May 13, 20, 27 and June 3.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, May 13, 20, 27 and June 3.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, May 14, 21, 28 and June 4.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, May 14, 21, 28 and June 4.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, May 15, 22, 29 and June 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, May 15, 22, 29 and June 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, May 16, 23, 30 and June 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, May 16, 23, 30 and June 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, May 17, 24, June 1 and 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, May 17, 24, June 1 and 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, May 18, 25, June 2 and 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, May 18, 25, June 2 and 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, May 19, 26, June 3 and 10.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, May 19, 26, June 3 and 10.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, May 20, 27, June 4 and 11.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, May 20, 27, June 4 and 11.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, May 21, 28, June 5 and 12.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, May 21, 28, June 5 and 12.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, May 22, 29, June 6 and 13.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, May 22, 29, June 6 and 13.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, May 23, June 7 and 14.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, May 23, June 7 and 14.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, May 24, June 8 and 15.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, May 24, June 8 and 15.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, May 25, June 9 and 16.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, May 25, June 9 and 16.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, May 26, June 10 and 17.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, May 26, June 10 and 17.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, May 27, June 11 and 18.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, May 27, June 11 and 18.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, May 28, June 12 and 19.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, May 28, June 12 and 19.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, May 29, June 13 and 20.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, May 29, June 13 and 20.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, May 30, June 14 and 21.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, May 30, June 14 and 21.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, May 31, June 15 and 22.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, May 31, June 15 and 22.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, June 1, 8, 15 and 22.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, June 1, 8, 15 and 22.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, June 2, 9, 16 and 23.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, June 2, 9, 16 and 23.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, June 3, 10, 17 and 24.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, June 3, 10, 17 and 24.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, June 4, 11, 18 and 25.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, June 4, 11, 18 and 25.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, June 5, 12, 19 and 26.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, June 5, 12, 19 and 26.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, June 6, 13, 20 and 27.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, June 6, 13, 20 and 27.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, June 7, 14, 21 and 28.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, June 7, 14, 21 and 28.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, June 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, June 8, 15, 22 and 29.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, June 9, 16, 23 and 30.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, June 9, 16, 23 and 30.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, June 10, 17, 24 and July 1.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, June 10, 17, 24 and July 1.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, June 11, 18, 25 and July 2.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, June 11, 18, 25 and July 2.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, June 12, 19, 26 and July 3.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, June 12, 19, 26 and July 3.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, June 13, 20, 27 and July 4.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, June 13, 20, 27 and July 4.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, June 14, 21, 28 and July 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, June 14, 21, 28 and July 5.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, June 15, 22, 29 and July 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, June 15, 22, 29 and July 6.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, June 16, 23, 30 and July 7.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, June 16, 23, 30 and July 7.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, June 17, 24, July 1 and 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, June 17, 24, July 1 and 8.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, June 18, 25, July 2 and 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, June 18, 25, July 2 and 9.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, June 19, 26, July 3 and 10.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, June 19, 26, July 3 and 10.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, June 20, 27, July 4 and 11.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, June 20, 27, July 4 and 11.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, June 21, 28, July 5 and 12.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, June 21, 28, July 5 and 12.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, June 22, 29, July 6 and 13.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, June 22, 29, July 6 and 13.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, June 23, 30, July 7 and 14.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, June 23, 30, July 7 and 14.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, June 24, July 1, 8 and 15.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, June 24, July 1, 8 and 15.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday afternoons, June 25, July 2, 9 and 16.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Thursday evenings, June 25, July 2, 9 and 16.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday afternoons, June 26, July 3, 10 and 17.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Friday evenings, June 26, July 3, 10 and 17.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday afternoons, June 27, July 4, 11 and 18.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Saturday evenings, June 27, July 4, 11 and 18.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday afternoons, June 28, July 5, 12 and 19.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Monday evenings, June 28, July 5, 12 and 19.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday afternoons, June 29, July 6, 13 and 20.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Tuesday evenings, June 29, July 6, 13 and 20.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday afternoons, June 30, July 7, 14 and 21.

Four lectures on "The Historical Background of the Italian Language," by Professor Earl Barnes, Wednesday evenings, June 30, July 7, 14 and 21.

Four lectures on

The Year of Youth at "The Symphonies"

Orchestra, Conductor, Schedule and Soloists for the New Season, with Many a Hint of Dr. Muck's Repertory

EIGHTEEN months ago, when the annual sale of seats by auction vanished from the routine of the Symphony Concerts, the management judged it wise to make the major part of the announcements for the new year on the heels of the season ended. Thus, in May of 1916, the public of the concerts read the list of "assisting artists" whom it was to hear through the next autumn, winter and spring; while from printed hint and acquired experience, it could readily anticipate the general course of the prospective series. By September, little remained for announcement except the tentative array of pieces that Dr. Muck purposed to set on the programmes. Perhaps so considerable a departure from long-established custom as an abandonment of the auctions for a renewal of subscriptions from year to year warranted for once springtime publication of wintertime plans. Yet when seven months of Symphony Concerts are ended at the beginning of May, a temporarily sated public is less likely to warm to the arrangements for seven months more of them than it is in the autumn when our American year in the arts begins and the return to town brings fresh zest for the pleasures of them. After a season of spendings upon playhouse and concert hall, the tender-pursed or tender-conscienced may hesitate over fresh disbursements for entertainment seemingly a winter away. In the autumn, the whole range of such pleasures lies before them, where to choose, and usually with quickened anticipatory spirits.

Accordingly, the management of the orchestra has returned to old custom and withheld announcements for the pending season of 1917-18 until the autumn in which it begins. A little more than a month hence, on Friday afternoon, Oct. 12—the holiday of Columbus—and on Saturday evening, Oct. 13, the thirty-seventh series of Symphony Concerts will begin in Symphony Hall, to continue there with the usual intervals through the first week of the following May. The five monthly journeys from November to March of the orchestra to New York and southward, with the annual expedition at the end of January to six cities of the Middle States, will break the succession of the concerts, while from time to time, as for many years past, it will be heard in various towns of New England. In all the conductor and the band will undertake the usual hundred odd concerts, which experience has proved possible within the steady maintenance of their spirit and standards.

Orchestra and Conductor

As good fortune has willed, the ranks of the orchestra will remain virtually intact. These are not the days in which a player upon strings, wood or brass, however expert or well-reputed, quits one post to seek another, or meditates return to the Europe whence he may have come. By like token, no more are they the days in which a conductor may scour Paris or Brussels, Munich or Vienna, in quest of virtuosi that may excel those whom they replace. Consequently, expiring contracts were readily renewed last spring and Dr. Muck rests content with the present personnel (as the programme-book calls it) of the orchestra. Happily, too, conscription has spared the youth of the band eligible to military service and may yet spare it through the whole course of the impending season. Thus Dr. Muck will return to the many-voiced instrument that now vibrates to his slightest will, that five years of mutual pleasures and pains, respect and loyalty, have unified with him into a single-minded and single-hearted achievement and ambition. Once more the conductor—and the men with him—may begin in October where they ended in May and he renew, as he will to the end of his working career, his pursuit of an ideal eloquence of performance.

At a time when the financial burdens of the richest and the poorest of us—and of all between—are not light; when obligations and preoccupations are many; it is clear and stimulating evidence of the regard in which this public has come to hold Dr. Muck—musician and man, in work and ways—that the subscriptions to the Symphony Concerts have increased and not diminished. More and more, his audiences discover in what he returns to them not only an illustrious conductor at the acme of his powers, but a rare and pervasive personality still in full vital force. From the orchestral technician exacting the utmost of precision and pliancy from his forces; through the acute and sensitive musician, mindful of every shading and euphony of tone, susceptible to every rhythm, accent and gradient of the page in hand; through the discerning and analytic mind that penetrates the characteristic substance and design of each music undertaken and so releases the true voice and course of it; upward to the interpreter who transmits to his hearers, heightened by his own illumination and emotion, the composer's weight of thought, charm of fancy or passion of power—in all these coordinated faculties, the frequenters of the Symphony Concerts and occasional visitors to them now know Dr. Muck beyond peradventure as one of the master-conductors of a day, the world around, none too amply furnished with them. Behind the outcome, it has long caught glimpses of the devoted mind and spirit that give themselves wholly to the work in hand and count no toil or personal sacrifice too great for the well-doing of it; of the man within the musician; of the personality binding orchestra and audience, music and performance into a single pervaded whole. In the long course of the Symphony Concerts, none of his predecessors has held his public, season after season, so fresh to him and them or so deeply stamped himself upon them.

Spying Out the Repertory

Dr. Muck, however, would not be Dr. Muck did he not have his "little ways." One of those, which sometimes irks his hearers and the newspapers that minister to them, is his unwillingness at the outset of a season to pledge himself to the performance of a specified list of pieces. The making of twenty-four programmes for the concerts of the orchestra at home stretches annually before him. Who may say—as he likes to reason—what exigencies, unforeseen as he assembles his first programme, may dictate to him the composition of his fifteenth? What deserving music beyond his reach or unknown to him in September may be at hand or invite him in January? A considered piece, when at last he has finished his study of it, may be put aside as scarcely justifying the time and pains of rehearsal and performance. Opportunity may prove lacking for the thorough preparation of another. A third may at no time in a season accord with the scheme and quality of the programmes of the week, fortnight or month. Therefore at his summer house upon the Island of Mount Desert Dr. Muck sits mute, yet diligent, over his programmes for the new season.

One timely clew, however, remains to the music that he purposes to choose. The library of the Symphony Orchestra rests in Symphony Hall, and to and fro between it and the conductor's house in the Fenway and the conductor's cottage at Seal Harbor, from May even to September, have gone many packages of scores for his perusal and study. What have they contained? Item: suites of Bach; symphonies of Beethoven and Brahms; long overlooked as well as familiar music of Händel, Mozart, Haydn; the conjugal symphony of Schumann (No. 2 in D-minor), in which Dr. Muck has not yet been heard in Boston; symphonic poems of Liszt—among them the rarely-played "Die Ideale," and the less hackneyed overtures of Berlioz—to Shakspeare's play of "King Lear," and to "Les Francs Juges." Off other shelves, whereon they have gathered dust these many years, have gone Raff's "Forest Symphony" that our fathers and mothers applauded as highly romantic and pictorial music; a "Wallenstein Symphony" by the half-forgotten Rheinberger; Goldmark's eloquent overture, "Prometheus," and an orchestral fragment of his Dickensian opera, "The Cricket on the Hearth"; Bizet's suite, "Roma," strangely neglected in the scanty sum of his symphonic music; the warmly-imagined and brightly-colored dances of Lalo's "Namouna"; the "symphonic picture" that Rimsky-Korsakov drew from the scene of sorcery in his opera of "Mlada," and Grieg's fanciful little suite of music to Holberg's Danish comedies of the eighteenth century.

Other parcels, perhaps not so thick, have carried to Dr. Muck the desired music of some of the younger moderns and ultra-moderns—notably Skriabin's "Poem of Ecstacy," the only example of his symphonic music yet heard (in 1910) in Boston; Delius's sumptuous tone-poem "In a Summer Garden;" Bantock's wistful and shimmering overture to Ernest Dowson's poem of "Pierrot of the Minute;" and the scholarly Wallace's tone-poem, "Villon. (Bantock and Delius being men of ranging minds and imagination, escape the usual pedestrianism and ennuis of British music.) With the publication of symphonic music almost suspended in continental Europe, these are not the days in which to expect from France or Italy, Germany or Austria, pieces with the ingratiating or alarming parenthesis on the programme (New: First Time). American composers, to whom Dr. Muck has ever been justly hospitable and perhaps a little more, no doubt are prepared to fill the gap; while one example of their recent work—Mr. Carpenter's finely imagined and glowingly accomplished symphony, produced at Norfolk last June—richly deserves the performance in Boston that it will receive from Mr. Damrosch in New York and Mr. Stock in Chicago. Moreover, for music as yet unheard in this town, there now lie on Dr. Muck's work-table the Norwegian Svenden's symphony in D-minor and Delius's applauded tone-poem, "Appalachia," upspringing from negro tunes heard distantly and at nightfall to a sonorous and throbbing choral close.

The Year of Youth

As to the "assisting artists" for the new season, with the happy and stimulating infusion among them of risen and rising youth, something has already been said in this place. The well-content with familiar presences and familiar talents may take their fill of pleasure from Mr. Paderewski and Mr. Kreisler, while the rest of us may be permitted to hope that they will find new material upon which to exercise them vividly. Mr. McCormack has sought and received the satisfaction of a re-engagement, after his fair fortunes with conductor and audience last February, and again from the tenor's throat will flow eighteenth-century music as many a listener likes to believe it was sung when it also was "New: First Time." Mr Zimbalist, in whom sensibility to the more elusive qualities of pure music goes hand in hand with like feeling for the subtle and sublimated voice of the violin, has at last been called to the concerts at which—no such finely tempered artist—at first appeared in America. If Mme. Melba shuns floridly ornate music and clings to the Mozart, for example, that asks her middle tones, still lovely to hear, and her perfections of vocal style, by the tokens of her more recent visits all should go well with her. From the string choir of the orchestra, M. Witek and M. Noack—more accomplished violinists than many a wandering virtuoso—and Mr. Warnke and Mr. Malkin of the violincellos will play the concertos that personal desert and annual custom allot them.

Yet, for the open-minded to new talents and for the curious over new personalities, the keener anticipation of the soloists plays over the proved quality of Miss Garrison's young voice and skill, as she has waxed in both at the Metropolitan Opera House; over the high-pitched temperament, the fiery power and the vivid individuality of Mme. Leginska with a concerto of Rubinstein for her battle-horse of the piano; over the finely touched abilities and the personal grace of the applauded Miss Novaes, "the pianist of the year" in New York and elsewhere last season; over the youthful promise—so high that it has given them a place in the concerts—of Miss Nash and Miss Seydel. Who shall say now that women-pianists have scant opportunity with the orchestra when three will "assist" it in the new season or that it overlooks the Boston-born and musically bred, when Miss him, though he miss many a note. Four-Seydel's father from the ranks of the teen are the soloists all told, leaving ten double-basses watches his violinist-daughter pairs of concerts free and clear for the at the present summit of his and her ambitions. Dr. Muck may advisedly pardon pure milk of the orchestral word.

H. T. P.

Ethel Leginska

Posed and Painted by Lillian Fisk

5. Post - Sept 9.

AS TO THE SYMPHONY REPERTOIRE

It is no departure from his habit in the past for Dr. Muck to maintain complete silence concerning his plans for the Symphony concerts, which begin Oct. 12-13. Dr. Muck has always held that it is unwise for a conductor of an orchestra that gives a long series of concerts to make definite announcement before the opening of the season as to the works he intends to play. Such an announcement may be made in the best of faith, but a hundred things may come up in the course of a long season of 30 weeks to prevent the performance of this or that work, thereby insuring the disappointment of some patrons who made up their minds to hear the particular works omitted.

But while Dr. Muck has made no announcement as to his plans enough is known of the various works he has been studying during the past summer to make announcement, with all reservations, some of the music which is most likely to be heard between the middle of October and the first of May. Dr. Muck, one of the most industrious of men, has been spending a considerable part of his vacation at Seal Harbor, Me., preparing various scores for performance. Great packages of music have been sent to him from the library of the orchestra, and it is fairly certain that he has in his own mind worked out a general scheme of programmes for the entire season.

Even more difficult this year than in past years has it become to secure novelties, in the sense of new music. Yet last season, it will be remembered, while Dr. Muck made few promises as to novelties, he was able to present the usual proportion of new works which had their usual success, meaning that a number of them will never come to performance again. Anticipating this increased dearth of new music Dr. Muck has been looking over scores in the library of the orchestra which have not been heard here during his engagement, and some of them not for many years.

It may be safe to promise that the programmes for the coming season will draw on the standard classics in the same measure as in the past. It is probable that the performance last season of one of Haydn's little and almost forgotten symphonies will encourage Dr. Muck to bring out others of these delightful little works. There will be the usual number of works by Bach, Beethoven, Brahms, Liszt and the like. Dr. Muck has been restudying the D minor symphony of Schumann. It is very interesting that while Dr. Muck has announced this twice since his return to Boston in 1912, on both occasions he was ill so that Mr. Urak conducted it once and Mr. Schmidt the second time. He has also been working on the "King Lear" and "Franc Juges" overtures of Berlioz, and Balakireff's overture on a Spanish theme.

Particularly interesting is the list of older works which he has had with him the past summer—works actually old in years and works of a more modern school that have not been heard in a number of seasons. Thus one finds on the list, Raff's symphony "Im Walde," which has not been played since 1902 under Mr. Gericke. Rheinberger's "Wallenstein" symphony is another which has not appeared on a programme since 1895, and Bizet's suite "Roma" has not been heard since 1903. Then there are the introduction to the third act of Goldmark's, opera "The Cricket on the Hearth," which has not been heard since 1897, and "Prometheus" overture, which has not been heard since 1899, while the same year saw the only performance of the overture to Siegfried Wagner's opera, "Die Baerenhaeuter." Svendsen's fourth symphony in D minor has never been played at a Symphony concert.

Of more modern works which are likely to be performed, there may be mentioned Bantock's overture "Pierrot of the Minute," last played here in 1909; Fritz Delius' "In a Summer Garden," played by Mr. Fiedler in the spring of 1912, and his "Appalachia," which has never been heard here although announced several times; Liadoff's "Baba Yaga," Scriabine's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon," the first performed in 1911, the second in 1910 and the third in 1912.

Dr. Muck has also been looking at Grieg's suite "Aus Holberg's Zeit," Lalo's charming suite "Namouna," which has been played at a pension fund concert two years ago, but has not appeared on a symphony programme since 1896; Rimsky Korsakoff's "Mlada" and Seckles' "Serenade," the last two of which are new.

Courier, Sept 8.

SYMPHONY WILL REVIVE OLD WORKS

Bach, Beethoven, Brahms, Liszt And Schumann on Dr. Muck's Program

MODERN COMPOSERS NOT TO BE NEGLECTED

Little by little the plans of the Boston Symphony Orchestra for the coming season are being made public. The list of soloists was announced just a week ago. At that time it was stated that Dr. Muck, who has been summering at Seal Harbor, Me., and who has gone over many scores in the Symphony's library, did not chose to make known his programs until the season was virtually on. The conductor persists in his opinion, and declines to give out his program for the present. However, he has made known some of the works he has been restudying and "looking over."

With the continuation of the war it is even more difficult to get novelties this year than for the preceding two seasons. Last year some way or another Dr. Muck presented the usual proportion of new works.

Some had success, some have gone to the never-never-again land. For this season's offerings Dr. Muck has looked over quantities of music in the library of the orchestra which has not been played during his tenure of the orchestra's conductorship.

Dr. Muck this season will play some of the little Haydn symphonies. The success of the one he presented last season insures this. Then there will be standard works by Bach, Beethoven, Brahms, Liszt and Schumann in the usual quantity.

Dr. Muck has been restudying the Schumann D minor symphony. Twice he has announced this and both times he has been taken ill so that he has had to turn his baton over for the conducting of the work to Mr. Schmidt and Mr. Urak.

Some of the Works Chosen

Dr. Muck has also been working on Berlioz's two overtures, "King Lear," "Franc Juges" and Balakreff's overture on a Spanish theme. Old works that have come under his observation this summer and which will probably be heard on Huntington ave. this winter, are Raff's symphony "In Walde," Rheinberger's "Wallenstein" symphony, Bizet's "Roma" suite, Goldmark's "Cricket on the Hearth" (introduction to the third act), and Svendsen's 4th symphony in D minor.

More modern works contemplated are Bantock's overture, "Pierrot of the Minute," Delius' "In a Summer Garden" and "Appalachia," Liadoff's "Baba Yaga," Scriabine's "Poeme de l'Extase" and William Wallace's symphonic poem, "Villon."

Grieg's suite, "Aus Holberg's Zeit," Lalo's suite, "Namouna," Rimsky Korsakoff's "Mlada" and Seckles' "Serenade" have also been sent to Seal Harbor.

As all the world knows, [illegible]

Transcript, Sept 12

NEWS OF MUSIC

THE PROSPECTS FOR ORCHESTRAL CONCERTS

With One Accord from Boston to San Francisco, the Established Series Report Increased or Undiminished Subscriptions —Mr. Stokowski's Plans for Philadelphia—The Present End of Sousa's Band —Mr. Urban's Work for the Metropolitan — Items, Opinions and Announcements

WHATEVER the fortunes of miscellaneous recitals this season—and they are likely to depend upon the individual reputation or vogue of the singer, violinist or pianist undertaking them—the established series of orchestral concerts in the largest cities bid fair to be as well attended and supported as ever. In spite of the misgivings of many a bystander and, within himself, of more than one manager, the subscriptions to symphony concerts have generally increased rather than generally diminished. The Boston Orchestra reports a more active and larger subscription for its concerts at home on Saturday evenings than for several years, while nearly every place for the concerts of Friday afternoons is already preëmpted. For similar pairs of concerts the Philadelphia Orchestra stands in like good case. Seats for the concerts of the Chicago Orchestra are obtainable now only for the series of Saturday evenings. The Philharmonic Society in New York has sound reason to believe that the larger public it won last winter will not forsake it; while Mr. Damrosch and the New York Symphony Orchestra will move from Æolian to Carnegie Hall, because the numbers of their audiences require the larger auditorium. Finally, the secondary symphony orchestras, like those of Cincinnati, St. Louis, Minneapolis and San Francisco, are faring no less well, proportionately, than the metropolitan bands; while not one of either has much diminished its occasional journeys from the "home town."

By all these signs, symphony concerts throughout the United States will not only continue through the first war-time winter, but will even be better supported than in some more peaceful seasons. Evidently the American public, like the publics of London, Manchester, Paris, Rome, Vienna and Munich, is not minded to surrender its interest and pleasure in concerts of serious music to the preoccupations or indifference of warfare that at last touches it nearly, domestically. As evidently, and yet more desirably, it is minded to divorce its regard for the players of the music it will hear gladly, from the mounting antagonisms of that same warfare. Subjects of the German and of the Austrian emperor, a few, perhaps, of the Tsar of Bulgaria, if none of the Turk, will sit numerously in all these orchestras, in some instances, even lead them. If the conductors assort their programmes with the usual catholicity, these orchestras will also play sundry pieces by living German and Austrian composers. Yet by every token thus far disclosed, their audiences—outside a negligible fraction of extreme and narrow partisans—will listen to men and music with little thought for the time of the background of war. After all, the writing, the playing and the hearing of serious music is a world of its own—isolated and self-contained.

Herald, Sept 7

MADAME MELBA ON WAY TO AMERICA

C. A. Ellis, manager of the Symphony Orchestra, has received a cable from Aukland, New Zealand, from Madame Melba, which indicates that she is now on the Pacific enroute to San Francisco. The censorship does not allow her to give her time of sailing or the ship on which she is to come, but as the cablegram reads that she will be in Chicago the early part of next month, she must have already sailed. As already announced Madame Melba is one of the soloists who will appear with the Symphony Orchestra next seoson. She will be the soloist at the concert in Christmas week.

Herald, Sept 17

MADAME MELBA IS NOW ON WAY TO AMERICA

C. A. Ellis, manager of the Symphony Orchestra, has received a cable from Mme. Melba which indicates that she is now on the Pacific en route to San Francisco. She will be in Chicago the early part of next month.

Mme. Melba is one of the soloists who will appear with the Symphony Orchestra. She will sing at the concert in Christmas week.

Brooklyn, Leitizen Sept 30.

BOSTON ORCHESTRA'S PLANS

Madame Melba to Sing in First Concert Here.

Renewals of subscriptions and new subscriptions have been received in large numbers by the institute for the concerts to be given by the Boston Symphony Orchestra at the Academy this coming season. Madame Melba, who is to be the first soloist of the season at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert, the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the orchestra in Boston last fall. In January, the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

The orchestra itself will be undergoing a very novel experience this coming week. Its entire personnel and Dr. Muck will be in Camden, N. J., where it will spend the week making records for the Victor Talking Machine. Several years ago, it was agreed that the Boston Symphony Orchestra should make records whenever the Victor people believed that they were ready to this successfully. Now it is the belief that orchestral records by a large orchestra can be made with good effect. The orchestra will return to Boston at the end of the week and its regular season begins the following Friday afternoon and Saturday evening, October 12 and 13.

THURSDAY
SEPTEMBER 13, 1917

Boston Evening Record

Famous Musicians Who Will Appear as Soloists With the Symphony Orchestra — Col. Roosevelt and Some Suffrage Leaders

DAILY NEWS
PICTORIAL

Fritz Kreisler
Great drawing card for Boston's orchestra.

Mabel Garrison
To share soprano soloists' honors with Melba.

Irma Seydel
Youthful violinist, "daughter of the orchestra."

Ethel Leginska
"Sensational" pianist to be a Symphony star.

Efrem Zimbalist
Who returns this season as a Symphony soloist.

Guiomar Novaes
Girl pianist who reminds one of Teresa Carreno.

Frances Nash
American pianist to play with Boston Symphony.

John McCormack
Irish tenor to sing again with Symphony.

Clipping, Sept 15

SYMPHONY ARTIST BACK FROM FRANCE

Georges Longy, Oboe Player, Witnessed Pershing's Historic Arrival There

SPEAKS OF PLANS FOR WINTER SEASON

Georges Longy, oboe player with the Boston Symphony Orchestra, founder of the Longy Club of wind instruments, and conductor of the Boston Orchestral and McDowell Clubs, returned this week from a summer in the north of France.

With his daughter, Mlle. Renee, who is a pupil of Dumesnil and Alfredi Casella, and winner of the grand prize for the pianoforte at the "Cour Pianistique Paul S. Heard," he sailed last May on the French liner Chicago. Aboard there were 400 Americans, joining the ambulance and aviation corps. Submarines were avoided, and the crossing was like other years, except that no lights were allowed at night. Even the smallest cigarette was banned. Informal concerts were arranged. Both Mr. Longy and Mlle. Renee devoted much of their time to directing these.

In Paris Mr. Longy visited the various musical editors, and procured a large amount of new choral and orchestral music, which has never been used in the United States. When asked his opinion on the musical conditions abroad he remarked: "The world of music tottered on its foundations at the first cruel shock of this world war. However, the three years which have elapsed have enabled music to regain its poise and symmetry

Much of the music is vivacious, and the Opera Comique is well patronized. "Promethe," an opera by Gabriel Faure, which was given in Paris, has an interesting innovation, in that the two principle characters, Albert Lambert from the Comedie Francaise and a young woman from the Opera Comique, speak their lines, while the other characters sing. The effect, although unusual, is thoroughly artistic.

On the 26th of June Mr. Longy was in Paris as a judge for the final examinations of the Conservatoire Nationale of Music. But he returned shortly afterwards to Somme, where his beautiful country estate is located. An English general, Locke-Elliott, and his staff occupied the large house, and Mr. Longy and his daughter were content to spend the summer months in one of the small cottages on the grounds. The musician spent many hours in his garden. Gen. Locke-Elliott has been a commander in India for almost 40 years, so he was stationed with a regiment of Indian cavalry. The soldiers in the vicinity were all English and Hindu, and only three civilians remained at the village.

Somme was 45 miles from the front, and although no persons are allowed to visit the firing line, the estate was within sound of the constant roar of huge guns, and served as a target for German airplanes. The quantity of gunpowder in the air worked atmospheric changes, and much rain fell.

Asked in regard to food and economic conditions, Mr. Longy replied that there was very little suffering among the poor; for although food prices have increased 300 p.c., the wages paid for labor are extremely high. Two meatless days and two pastryless days are demanded from all families, no matter what their rank.

Thousands of well-known artists and musicians are in the ranks in Macedonia, one of whom is Mr. Fosse, a former oboe player in the Boston Symphony Orchestra.

Mr. Longy was fortunate enough to witness the landing of Gen. Pershing and the American soldiers. He says that all France went wild with enthusiasm, and that Parisians wept on each other's shoulders as the procession passed up the Avenue De Opera. Paris keeps much of its old-time atmosphere of life and vivacity, and the only change is in the scarcity of men. Soldiers are drafted at 19 now, and the medical examinations are not as strict as formerly.

The return trip to America was made on the str. Espagne, which arrived at an American port last Tuesday. Mr. Longy is now entering his 20th season with the Boston Symphony Orchestra.

Born in Abbeville, France, in 1868, Mr. Longy began his study of music at the age of 5 years. He devoted himself to the oboe, violin and piano, specializing in the oboe. In 1882 he entered the Conservatoire National de Musique at Paris, studying harmony under Taudou, and the oboe under Cillet. Later he won the first prize for the oboe, and was engaged at the famous Lamoureaux Concerts. With the assistance of his friend, Prosper Mu[illegible]art, teacher of clarinet at the Conservatoire National de Musique, he re-established "La Societie de Musique de Chambre pour Instruments a vent." In 1895 he was made an Officer D'Academie, one of the highest honors the French Government can bestow on

BACK FROM OLD HOME IN THE SOMME

Longys Return With New Music—Saw Pershing

Georges Longy, oboist of the Symphony, founder of the famous Longy Club, and musician of world-wide note, is back in Boston after a three months' stay in France, in the heart of the Somme region, only 45 miles back of the British battle lines.

With M. Longy went Mlle. Longy, his daughter, and they journeyed over for a two-fold purpose; one, to visit Madame Longy, wife and mother, who is caring for the Longy home, just between Abbeville and Amiens; and the second, to enable M. Longy to attend the conservatory commencement and to bring over new music, to be heard for the first time in Boston this winter.

SAW GEN. PERSHING

They saw General Pershing; they saw a German battleplane over their heads at night; they saw the British King, with President Poincare and the Prince of Wales at the Abbeville Hospital; they heard new operas, strange to the new world; they heard the cannonading at their very doors, almost; they heard a strange new language—mixture of bad French and bad English, the "war tongue"; they ate atrocious bread, "war bread"; and they brought back the news that "the Somme is no longer German."

Monsieur and Mlle. Longy sailed on on the Chicago last May. After much difficulty in getting about, they finally reached Paris. "We were hurrying through one June day, when, just before the opera, we saw an enormous throng," tells Mlle. Longy, in her vivacious English, with just the faintest Gallic trace. "We saw the crowds surge and cheer, but we couldn't understand. Finally we saw the reason. Pershing was passing through Paris.

"There had been much gloom in France. The French know as little about the Russian situation as we, and there was much uncertainty and doubt. You cannot imagine the enthusiasm, in the midst of this, that the arrival of the Americans created. The French were delighted. General Pershing was welcomed, as I am sure he never expected to be.

"We found food prices very high, although we obtained it easily enough. It was of the usual quality—all except the bread."

"Ah, the bread!—it was awful!" put in M. Longy, "and you know, the French know what good bread is. But it was on everybody's tongue in Paris, the word of hope: 'Better bread by winter!'—they meant by that, the war would be soon over.

The Somme All British

"We went frequently to Abbeville, our own country place being between that city and Amiens. At Abbeville, the King, with the president and the Prince of Wales, visited the hospital. Of course, the hospitals are crowded; we were only 45 miles from the British lines, and heard the cannonading constantly. Everything is British in the Somme; it is a 'British occupation,' but they are doing wonderful work for France."

Said Mlle. Longy: "We heard a new language in the Somme—a strange mixture of bad French and bad English—used, I suppose, by the soldiers of both armies. It sounds as though the English soldiers used what French words he knew, and filled up the missing ones with English; and the French soldier vice-versa. It's the new 'war-language.' It sounds very strange. Then there are lots of Hindoo soldiers, too, who add their bit to the general mix-up."

Battleplane Overhead

"One night, at about 1 o'clock in the morning, we saw a black shadow above our heads—a German battleplane. It flew past, and we heard in the morning that it had tried to blow up parts of Aggeville, but had had no success."

As to music, M. Longy said:

"I was one of the 'jury' at commencement at the Paris Conservatory to pass on the wood-wind players. I picked up a lot of new music and brought it back with me; but there is much being written that cannot be published, because of the scarcity of paper. Even the newspapers now cost two cents instead of one.

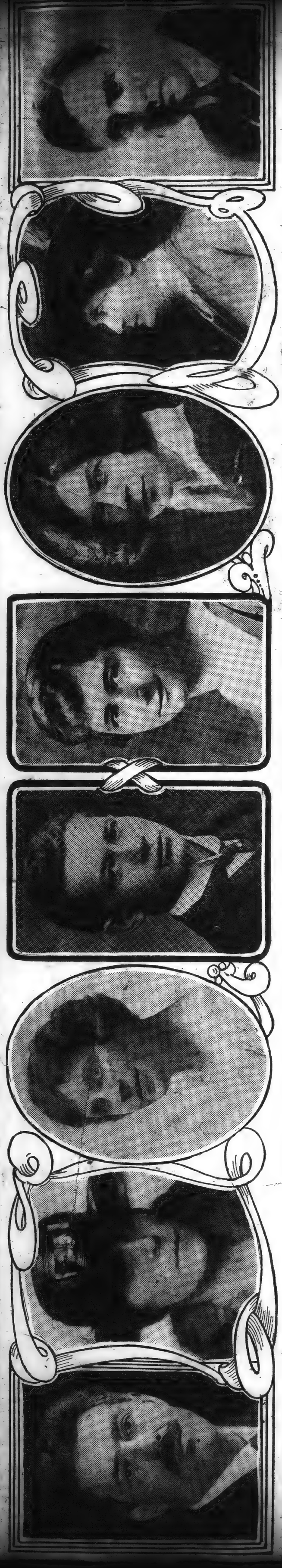
New Faure Opera

"I went to Paris four times. We heard a new opera by Faure 'Promethee,' which, strangely enough, has for its principal character an actor, not a singer. The part was superbly taken by Albert Lambert of the Comedie Francaise. This piece, which has charming music, is very unusual and peculiar in its manner, and I wonder if it would prove a success here. Chevillard conducted. We also heard a ballet called 'Fees des Fleurs' or 'Adelaide,' the music to which was Ravel's 'Valse Noble et Sentimentale,' a strange thing altogether, but quite interesting. Grovlez conducted."

One thing the Longys were certain of: they weren't torpedoed, and didn't see a single submarine.

THE SUNDAY HERALD, BOSTON, SEPTEMBER 16, 1917.

DRAMATIC AND MUSICAL REVIEW ❖ ❖ BY PHILIP HALE



The Symphony Soloists for the Coming Season. Left to Right, Fritz Kreisler, Frances Nash, Mabel Garrison, Efrem Zimbalist, Irma Seydel, Ethel Leginska, Nellie Melba and John McCormack.

THE TEN SYMPHONY SOLOISTS OF THE SEASON INCLUDE FIVE NEWCOMERS

In selecting the assisting artists for the coming season of Symphony concerts the management has sought to maintain a diversified interest, mingling the older and more familiar singers and instrumentalists with the newer. The number of soloists will not be so large as last year and this reversion to the practice of former years will be welcomed by the majority of Symphony patrons. Last season there were only seven concerts without soloists and the original plans had called for only five. So few concerts of orchestral music alone make it difficult for the conductor to present in their proper environment many interesting works which deserve performance. Such was the case last season.

For the coming season of 24 pairs of concerts, 14 soloists have been engaged. Four are the artists who lend distinction to the orchestra: Messrs. Witek and Noack, of the violins, and Messrs. Warnke and Malkin, of the violoncellos. The other 10 come, so to say, from abroad. While none of these is strange in the artistic world. Last season she played with the Symphony orchestra in Providence and her performance of Rubinstein's D minor concerto was one of the sensational events of the season. She will play this work in Boston.

Frances Nash, a young American, played Saint-Saens concerto in G minor with the Symphony orchestra in Cambridge last season. A sincere pianist, she will play this concerto here.

Guiomar Novaes, the Brazilian pianist, who is making her first appearance with the Symphony orchestra, made her debut in New York in the season of 1915-1916. She had come to America, a refugee from Europe, unheralded and unknown. At her first recital she revealed herself as a pianist of extraordinary gifts, beauty, temperament, a mistress of the "grand style."

Irma Seydel, who will make her first appearance here as a Symphony soloist, is a "daughter of the orchestra." Her father has been a Symphony man for many years. Her teachers were Symphony men and it is with the Symphony orchestra in the past few years in its out of town concerts that she has received valuable routine. She has been applauded in Germany as in this country.

The other artists invited to assist at the concerts are for the most part old and tried friends, Mme. Melba, Mr. Paderewski, Mr. Kreisler, Mr. McCormack and Mr. Zimbalist. Mme. Melba is at present in Australia, but she will be sailing soon for San Francisco to appear with the Chicago opera company in Chicago and on tour, as well as to give a series of concerts. Mr. Paderewski, practically now a resident of this country, is still at Paso Robles, Cal., where he is developing a ranch of large size. He will begin a long concert tour next month. Fritz Kreisler has spent most of the summer in his cottage at Seal Harbor, Me. He faces the task of about 100 appearances before warm weather returns. One of the pleasantest episodes of last season was the appearance with the orchestra of John McCormack. Efrem Zimbalist, violinist, has not played here with the orchestra for several years.

to Boston, five of them are making their first appearance here as Symphony soloists. These are Mabel Garrison, Ethel Leginska, Frances Nash, Guiomar Novaes and Irma Seydel.

Mabel Garrison is one of the most gifted of the younger generation of American sopranos. For several years past she has been a member of the Metropolitan Opera Company of New York and has had the unusual experience of having in that institution worked her way from humble secondary roles to be a leader among the sopranos. A year ago last spring Miss Garrison delighted Boston by the manner in which she sang the florid air of Oscar in "Un ballo in maschera." Last season at a few hours' notice she took the place of Mme. Hempel as Astrifiammente in "The Magic Flute." Her performance of the "Vengeance" aria aroused enthusiasm.

Ethel Leginska, Frances Nash and Guiomar Novaes are young pianists, who have given successful recitals in Boston. The exotic appearance of Mme. Leginska and her temperamental playing have given her a niche of her own

From SUN

Address: New York City

Date

Estab 94

The Adele Margulies Trio, one of the foremost chamber music organizations of the country for fourteen years, announces a series of two concerts at Aeolian Hall on Tuesday evenings, November 20 and January 8, instead of the three usually given. Associated with Miss Margulies, pianiste, as in seasons past, will be Leopold Lichtenberg, the violinist, whose name has been associated with the work of the organization as prominently as that of Miss Margulies herself, and Alwin Schroeder, violoncellist, known in New York for many years as a former member of the Kneisel Quartet and as a member of the Boston Symphony Orchestra. Some new and interesting numbers have been aded to the trio's repertoire during the summer's rehearsing at Saranac Lake.

N. Y. Sun Sept 29

The option on seats for the Boston Symphony Orchestra concerts in New York will expire Monday.

e his home. A really great artist he s in every sense of the word, perhaps the one man of the younger generation who will follow in the footsteps of Paderewski.

Plans are being made for a very unusual program to be given by the Boston Symphony orchestra under Dr Karl Muck, at the last concert. This cannot be announced definitely until Dr Muck returns to Boston from Maine the first of the month, but in the meantime, the musical public of Springfield may look forward to a most unusual treat. Mail orders for the concerts are being taken now by Edward H. Marsh, who has the local management. His address is the Besse building. The regular season sale will open at Otto Baab's, Wednesday, October 10.

N Y Sun Sept 30-1917

To-morrow, Monday, October 1, the option on seats for the Boston Symphony Orchestra concerts in New York will expire. The orchestra itself will spend this week in Camden, N. J., where it is to make records for the Victor talking machine. The entire orchestra will be there with Dr. Muck.

N Y Mail Sept. 29

Next Monday, October 1, the option on seats for the Boston Symphony Orchestra concerts in New York will expire.

Springfield Republican Sept-26-1917

THE ELLIS CONCERTS

BRING ALL THE STARS HERE

Interesting Notes on the Artists Who Will Appear at the Auditorium

It is one of the secrets of the remarkable success of Charles A. Ellis of Boston in the various courses of subscription concerts he gives in the country, that he seeks to give a welcome diversity, not only in a single course of concerts, but always endeavors to make the course of one year differ radically from the course of another. The Ellis concerts given in Springfield a year ago were remarkable in quality and attractiveness. The second course of Ellis concerts, which is to be given during the coming winter, will equal the first in every respect and in certain important features will differ from it greatly.

In his prospectus for the season Mr Ellis has announced the names of seven artists who will appear at these concerts, in addition to the concert given by the Boston symphony orchestra. Five of these are singers, appearing at the first concert under the collective title of the Metropolitan opera quartet, for all four of them are members of New York's great operatic institution.

The quartet comprises Mabel Garrison, soprano, Sophie Braslau, contralto, Giovanni Martinelli, tenor, and Arthur Middleton, baritone. Three of these artists belong to the younger generation of American singers. Mabel Garrison is the possessor of one of the most beautiful lyric soprano voices this country has ever known, and in addition to this, is also the possessor of a very charming personality. A native of Baltimore, a few years ago she entered the Metropolitan opera company to take minor roles, and because she was an American without any "pull" she continued to take minor roles until chance lifted her into the front rank of the prima donnas of that institution. This came a year ago when she was called on, without notice, to sing the exceedingly difficult role of the Queen of the Night in Mozart's "The Magic Flute," taking the place of Frieda Hempel, who was ill. To use the well-worn phrase, Miss Garrison awoke the next morning to find herself famous, for she conquered the difficult music with consummate ease and her voice was, in the full sense of the word, a "sensation."

Sophie Braslau, who also has been for several years a member of the Metropolitan opera company, is the possessor of that rarest of gifts nowadays, a large contralto voice. Mezzo sopranos and sopranos, almost mezzo, grow on nearly every bush, but the race of contraltos seems to be diminishing. In addition to the beauty of her voice, Miss Braslau is a most excellent musician and artist. The tenor of the quartet, Giovanni Martinelli, shares with Caruso the leading roles of the Metropolitan opera company. Mr Martinelli is young and his voice has the ringing freshness of youth. Although it would not be fair to say that he is a rival of the great Caruso it still remains a fact that New York prefers him to Caruso in many of the roles they both sing. He is an Italian tenor of the finest quality.

Arthur Middleton is also a member of the Metropolitan opera company, although much of his time is given to concert work. A native of Chicago and a concert and church singer in that city, after long endeavor he finally succeeded in getting Toscanini to hear him. Toscanini said in his entire experience he had heard no such voice as Middleton's and Middleton immediately became a member of the great New York institution.

The second concert brings Fritz Kreisler in a violin recital. In nearly all the principal cities of the country Kreisler is now giving at least one recital each year, and in the larger cities, like New York, Boston, Philadelphia and Chicago, he appears from three to five times, and as a matter of fact, in New York last year he played in recitals, musical concerts and private musicales 19 times, which must be additional proof of the esteem in which this admirable artist is held. His modesty, his sincerity, and his absolute devotion to the public, in that he always gives the very best that is in him, have done much to put him in the foremost rank of today's violinists.

Two favorite artists are scheduled for the third concert, February 12, Louise Homer and Ossip Gabrilowitsch. Madame Homer is one of America's most valued contributions to the music of this generation. She is thoroughly American in every sense of the word, for only a comparatively small part of her career, and that in the beginning, was spent abroad, and that almost entirely in France. Her recognition by the American public came quickly and her hold on its affections is secure. Gabrilowitsch, the Russian pianist, the son-in-law of Mark Twain, has in the last few years become thoroughly Americanized and while he will undoubtedly give concerts abroad after the war, America, in the future, will

LIST OF SYMPHONY SOLOISTS FOR SEASON SHOWS BRILLIANT TALENT TO BE HEARD HERE

For a very considerable part of Boston's musical public the most vital part of the prospectus of the Symphony Orchestra for an approaching season is the list of soloists. This is true not only of Boston, but the musical world at large, for personality must ever play an important role in so personal a thing as the interpretation of music. Up to the last year of Mr. Gericke's engagement it was the custom to have a soloist practically at every pair of Boston Symphony concerts. It was inevitable that much mediocrity found its way to old Music Hall and Symphony Hall.

Then the management began to lessen the number of soloists, allowing the orchestra to be its own soloist more frequently than it had been in the past, meanwhile concentrating its efforts on securing soloists of only the highest quality. This plan has worked admirably and the only departure from it in the coming season, which begins Oct. 12-13, is the unusually large proportion of artists of the younger generation who are engaged.

Fourteen soloists will appear at as many pairs of concerts. Of these, four as usual, are those most admirable artists who sit in the orchestra—Messrs. Witek and Noack of the violins and Messrs. Warnke and Malkin of the violincellos. Of the 10 who are "guests" of the orchestra, three are singers, three are violinists and four are pianists.

The singers are Madame Melba, John McCormack and Mabel Garrison, the last named making her first appearance with the orchestra. Mme. Melba is at present in Australia, but she will be sailing soon for San Francisco to appear with the Chicago Opera Company in Chicago and on tour as well as to give a series of concerts.

One of the pleasantest episodes of last season was the appearance of John McCormack with the orchestra. Again this tenor showed himself an artist of superlative quality and his re-engagement for the coming season is welcome news.

Mabel Garrison is without question one of the most gifted of the younger generation of American sopranos. For several years past she has been a member of the Metropolitan Opera Company of New York, and has had the unusual experience of having in that institution worked her way from the humble secondary roles with which she began to a leader among the sopranos. This is so rare an occurence at the Metropolitan that it is in itself a distinction.

A year ago last spring Miss Garrison enchanted Boston with the delicious manner in which she sang the florid air given to Oscar in Verdi's "Un Ballo in Maschera." Last season she was summoned in New York on a few hours' notice to take the place of Mme. Hempel and sing Astriflammente in Mozart's "The Magic Flute." Her performance of the great "Vengeance" aria with its terrible staccato passages aroused extraordinary enthusiasm and Miss Garrison had "arrived."

The list of pianists is headed by the magic name of Paderewski. Mr. Paderewski, practically now a resident of his country, is still on his great estate in Paso Robles, Cal., where he is developing a ranch of large size. He finds the summer climate there, the dry heat of the interior, much to his liking and admirable for his health. He begins a long concert tour next month.

Frances Nash, pianist.

The other pianists are young artists new to the Symphony concerts in Boston. All of them, however, have made more than favorable impressions at their recitals in this city. They are Ethel Leginska, Frances Nash and Guiomar Novaes.

The exotic appearance of Mme. Leginska, in combination with her most temperamental playing, has given her a niche of her own in the artistic world. Last season she played with the Symphony Orchestra in Providence and her performance of Rubenstein's D minor concerto was one of the sensational events of the season. She will play this work in Boston.

Frances Nash, a very gifted young American, played Saint-Saens' concerto in G minor with the Symphony Orchestra in Cambridge last season. She must be counted as one of the "finds" of the year, for that engagement was largely due to faith in warm recommendations.

She is a very sincere artiste, of well developed temperament, and a very

Mabel Garrison, soprano.

sound and talented musician. She will play the Saint Saens concerto here with the orchestra.

South America's contribution to the world of artists has been small. All the more welcome, therefore, was the appearance of the young Brazilian pianist, Guiomar Novaes, who came just before the passing of the great Carreno. Miss Novaes, who is making her first appearance with the Symphony Orchestra, made her debut in New York in the season of 1915-16. She had come to America, a refugee from Europe, unheralded and unknown.

At her first recital she revealed herself as a pianist of extraordinary gifts, her beauty, temperament and grand style strongly reminding the older generation of Teresa Carreno when that splendid artist came to America as a girl. Miss Novaes undoubtedly has a distinguished career before her.

Finally, the violinists, in addition to those from the orchestra, are Fritz Kreisler, Irma Seydel and Efrem Zimbalist. The much beloved artist, Fritz Kreisler, has spent most of the summer in his cottage among the artists who have settled in Seal Harbor, Me. He faces the task of about a hundred appearances before warm weather returns.

Irma Seydel, who is making her first appearance in Boston as a Symphony soloist, is one of the finest products of the city and, in a sense, a "daughter of the orchestra." Her father has been a Symphony man for many years, and it is with the Symphony Orchestra in

IRMA SEYDEL, VIOLINIST.

the past few years in its out-of-town concerts that she has received the valuable routine which has fitted her now to play with the orchestra in Boston and take her place among the foremost women violinists of our time.

Efrem Zimbalist, one of the most gifted violinists of the present day, has not appeared here with orchestra for several years. With Kreisler, Zimbalist, Seydel, Witek and Noack, patrons of the concerts are assured of violin playing of highest quality.

Mme. Nellie Melba.

musicians. The three former associates of Mr. Kneisel have been working on the standard quartets with Mr. Kreisler during the summer at Seal Harbor, Me., where the musicians have been spending the vacation period.

Journal, Sept 17

SYMPHONY SOLOISTS

No part of the prospectus issued each autumn by the Symphony Orchestra is so eagerly awaited as the list of artists who will appear as soloists during the season. The orchestra itself is taken for granted. Also is taken for granted that Dr. Muck will vary the repertoire of "standard classics" with the usual

ETHEL LEGINSKA
To be one of the soloists at Symphony Hall this season.

number of modern works and novelties.

Certainly for the coming season, which begins Oct. 12, the management of the orchestra has provided novelty. Out of the 10 soloists who come from abroad, five are making their first appearances here as Symphony soloists. All of these are young women. The other five artists from abroad are old friends. In addition to these 10, there will be four representatives from the orchestra itself—Messrs. Witek and Noack of the violins and Messrs. Warnke and Malkin of the violincellos. The schedule calls for three singers, five violinists, four pianists and two 'cellists.

The five young artists making their first appearance as Symphony soloists are Mabel Garrison, Ethel Leginska, Frances Nash, Guiomar Novaes and Irma Seydel. Other soloists are Melba, Paderewski, Kreisler, John McCormack and Efrem Zimbalist.

supporting company, with
ing additions, will be the
which has been appearin
"Out There." A. E.
"The Barton Mystery";
and Teresa Maxwell-Conc
nteresting additions, and
ing are Lynn Fontanne, F
Cooper, Leonard Mudie, J.
Douglas Ross, and Catherine
The final performance of "
will be given Tuesday, and
will then be dark for two da

Sergeant Arthur Guy Emp
f "Over the Top," will ta
legie Hall tonight, with tren
s his subject.

gret that any alien might dare to impugn our unswerving loyalty to our country!

We declare that under no conditions should Karl Muck be allowed to lead an orchestra in our city, and we most heartily commend the actions of the Board of Police Commissioners and of the Grand Jury in prohibiting this concert.

Camp Meade Band Plays.

Just before the meeting a band of the Three Hundred and Thirteenth Infantry gave a concert at the foot of the monument in front of the Lyric. Later the band and a detachment from Company I of the same regiment, under the command of Capt. Richard J. Hughes, marched into the theater.

The soldiers, advancing down the center aisle, with their bayonets glistening and led by an immense American flag, were greeted with cheer after cheer, and the tumult did not subside until long after they had taken their places on the stage and in the orchestra.

Many Prominent Men There.

On the stage many of the most prominent men of the city were noted. Col. Jacob Hook rubbed elbows with a Grand Army veteran in full re- and J. Harry Deems, formerly ge of the music in the city's was present with a flag which, said, he had carried throughou many.

Just pre to the meeting employees of t yric removed from the billboards in front of the theater the posters advertising the concert which was to have taken place tomorrow night. There was no mention of hostility against the management of the theater, however, and a strong police force was present to guard against any disorder; but the police had nothing to do other than to frequently applaud the speakers.

LIST OF SYMPHONY SOLOISTS FOR SEASON SHOWS BRILLIANT TALENT TO BE HEARD HERE

For a very considerable part of Boston's musical public the most vital part of the prospectus of the Symphony Orchestra for an approaching season is the list of soloists. This is true not only of Boston, but the musical world at large, for personality must ever play an important role in so personal a thing as the interpretation of music. Up to the last year of Mr. Gericke's engagement it was the custom to have a soloist practically at every pair of Boston Symphony concerts. It was inevitable that much mediocrity found its way to old Music Hall and Symphony Hall.

Then the management began to lessen the number of soloists, allowing the orchestra to be its own soloist more frequently than it had been in the past, meanwhile concentrating its efforts on securing soloists of only the highest quality. This plan has worked admirably and the only departure from it in the coming season, which begins Oct. 12-13, is the unusually large proportion of artists of the younger generation who are engaged.

Fourteen soloists will appear at as many pairs of concerts. Of these, four as usual, are those most admirable artists who sit in the orchestra—Messrs. Witek and Noack of the violins and Messrs. Warnke and Malkin of the violincellos. Of the 10 who are "guests" of the orchestra, three are singers, three are violinists and four are pianists.

The singers are Madame Melba, John McCormack and Mabel Garrison, the last named making her first appearance with the orchestra. Mme. Melba is at present in Australia, but she will be sailing soon for San Francisco to appear with the Chicago Opera Company in Chicago and on tour as well as to give a series of concerts.

One of the pleasantest episodes of last season was the appearance of John McCormack with the orchestra. Again this tenor showed himself an artist of superlative quality and his re-engagement for the coming season is welcome news.

Mabel Garrison is without question one of the most gifted of the younger generation of American sopranos. For several years past she has been a member of the Metropolitan Opera Company of New York, and has had the unusual experience of having in that institution worked her way from the humble secondary roles with which she began to a leader among the sopranos. This is so rare an occurence at the Metropolitan that it is in itself a distinction.

A year ago last spring Miss Garrison enchanted Boston with the delicious manner in which she sang the florid air given to Oscar in Verdi's "Un Ballo in Maschera." Last season she was summoned in New York on a few hours' notice to take the place of Mme. Hempel and sing Astriflammente in Mozart's "The Magic Flute." Her performance of the great "Vengeance" aria with its terrible staccato passages aroused extraordinary enthusiasm and Miss Garrison had "arrived."

The list of pianists is headed by the magic name of Paderewski. Mr. Paderewski, practically now a resident of this country, is still on his great estate in Paso Robles, Cal., where he is developing a ranch of large size. He finds the summer climate there, the dry heat of the interior, much to his liking and admirable for his health. He begins a long concert tour next month.

Frances Nash, pianist.

The other pianists are young artists new to the Symphony concerts in Boston. All of them, however, have made more than favorable impressions at their recitals in this city. They are Ethel Leginska, Frances Nash and Guiomar Novaes.

The exotic appearance of Mme. Leginska, in combination with her most temperamental playing, has given her a niche of her own in the artistic world. Last season she played with the Symphony Orchestra in Providence and her performance of Rubenstein's D minor concerto was one of the sensational events of the season. She will play this work in Boston.

Frances Nash, a very gifted young American, played Saint-Saens' concerto in G minor with the Symphony Orchestra in Cambridge last season. She must be counted as one of the "finds" of the year, for that engagement was largely due to faith in warm recommendations.

She is a very sincere artiste, of well developed temperament, and a very

Mabel Garrison, soprano.

sound and talented musician. She will play the Saint Saens concerto here with the orchestra.

South America's contribution to the world of artists has been small. All the more welcome, therefore, was the appearance of the young Brazilian pianist, Guiomar Novaes, who came just before the passing of the great Carreno. Miss Novaes, who is making her first appearance with the Symphony Orchestra, made her debut in New York in the season of 1915-16. She had come to America, a refugee from Europe, unheralded and unknown.

At her first recital she revealed herself as a pianist of extraordinary gifts, her beauty, temperament and grand style strongly reminding the older generation of Teresa Carreno when that splendid artist came to America as a girl. Miss Novaes undoubtedly has a distinguished career before her.

Finally, the violinists, in addition to those from the orchestra, are Fritz Kreisler, Irma Seydel and Efrem Zimbalist. The much beloved artist, Fritz Kreisler, has spent most of the summer in his cottage among the artists who have settled in Seal Harbor, Me. He faces the task of about a hundred appearances before warm weather returns.

Irma Seydel, who is making her first appearance in Boston as a Symphony soloist, is one of the finest products of the city and, in a sense, a "daughter of the orchestra." Her father has been a Symphony man for many years, and it is with the Symphony Orchestra in

IRMA SEYDEL, VIOLINIST.

the past few years in its out-of-town concerts that she has received the valuable routine which has fitted her now to play with the orchestra in Boston and take her place among the foremost women violinists of our time.

Efrem Zimbalist, one of the most gifted violinists of the present day, has not appeared here with orchestra for several years. With Kreisler, Zimbalist, Seydel, Witek and Noack, patrons of the concerts are assured of violin playing of highest quality.

Mme. Nellie Melba.

musicians. The three former associates of Mr. Kneisel have been working on the standard quartets with Mr. Kreisler during the summer at Seal Harbor, Me., where the musicians have been spending the vacation period.

Journal, Sept 17

SYMPHONY SOLOISTS

No part of the prospectus issued each autumn by the Symphony Orchestra is so eagerly awaited as the list of artists who will appear as soloists during the season. The orchestra itself is taken for granted. Also is taken for granted that Dr. Muck will vary the repertoire of "standard classics" with the usual

ETHEL LEGINSKA

To be one of the soloists at Symphony Hall this season.

number of modern works and novelties.

Certainly for the coming season, which begins Oct. 12, the management of the orchestra has provided novelty. Out of the 10 soloists who come from abroad, five are making their first appearances here as Symphony soloists. All of these are young women. The other five artists from abroad are old friends. In addition to these 10, there will be four representatives from the orchestra itself—Messrs. Witek and Noack of the violins and Messrs. Warnke and Malkin of the violincellos. The schedule calls for three singers, five violinists, four pianists and two 'cellists.

The five young artists making their first appearance as Symphony soloists are Mabel Garrison, Ethel Leginska, Frances Nash, Guiomar Novaes and Irma Seydel. Other soloists are Melba, Paderewski, Kreisler, John McCormack and Efrem Zimbalist.

supporting company, with
ing additions, will be the
which has been appearin
"Out There." A. E. A
"The Barton Mystery";
and Teresa Maxwell-Conc
nteresting additions, and
ing are Lynn Fontanne, F
Cooper, Leonard Mudie, J.
Douglas Ross, and Catherine
The final performance of "
will be given Tuesday, and
will then be dark for two da

Sergeant Arthur Guy Emp
f "Over the Top," will ta
egie Hall tonight, with tren
s his subject.

gret that any alien might dare to impugn our unswerving loyalty to our country!

We declare that under no conditions should Karl Muck be allowed to lead an orchestra in our city, and we most heartily commend the actions of the Board of Police Commissioners and of the Grand Jury in prohibiting this concert.

Camp Meade Band Plays.

Just before the meeting a band of the Three Hundred and Thirteenth Infantry gave a concert at the foot of the monument in front of the Lyric. Later the band and a detachment from Company I of the same regiment, under the command of Capt. Richard J. Hughes, marched into the theater.

The soldiers, advancing down the center aisle, with their bayonets glistening and led by an immense American flag, were greeted with cheer after cheer, and the tumult did not subside until long after they had taken their places on the stage and in the orchestra.

Many Prominent Men There.

On the stage many of the most prominent men of the city were noted. Col. Jacob Hook rubbed elbows with a Grand Army veteran in full re- and J. Harry Deems, formerly ge of the music in the city's was present with a flag which, said, he had carried throughou rmany.

Just pre to the meeting employees of t vric removed from the billboards in front of the theater the posters advertising the concert which was to have taken place tomorrow night. There was no mention of hostility against the management of the theater, however, and a strong police force was present to guard against any disorder; but the police had nothing to do other than to frequently applaud the speakers.

9. Tranler, Sept 17

Monitor, Sept 16

Symphony Soloists for Season 1917-18.

New Soloists Engaged for Symphony Season

Autumn and the beginning of the concert season by the Boston Symphony orchestra go hand in hand, hence it is that just about now the followers of these concerts are eager to hear what is to be offered in the way of programs and who are to be the soloists. The first question has to go largely unanswered, for the very good reason that no conductor under the sun can very well tell in the fall what the conditions will be four to six months ahead. When it comes to the second question, however, the answer is complete and most satisfying.

The outstanding feature in Dr. Muck's announcement of soloists for the coming season is the large number of new faces to be seen at these concerts. Notable among these will be Mabel Garrison, soprano, of the Metropolitan opera company; Ethel Leginska, the much admired pianist; Frances Nash,, pianist, whose rapid advance in her chosen profession is thus fitly recognized, and Guiomar Novaes, pianist, of South America, whose recital appearance created a general desire to see and hear her to better advantage. Then there is Irma Seydel, violinist, no stranger to the musical public, and a young player who has already won a big following.

From the older school there will be Mme. Melba, famous throughout the world for her golden voice; Paderewski, the great pianist; Fritz Kreisler, violinist of violinists; John McCormack, whose remarkable debut with the orchestra last season will not soon be forgotten; Efrem Zimbalist, violinist, and Messrs. Witek and Noack, violinists, and Warnke and Malkin, cellists, from the ranks of the orchestra.

The season opens Friday afternoon, Oct. 12.

Additional interest is imparted to the coming appearances of the Flonzaley Quartet by the announcement that Ugo Ara, the viola player of the quartet, has entered the Italian war service and his place in the quartet is to be taken by Louis Bailly, one of the best artists in France.

Fritz Kreisler is to be associated with the Kneisel players for a number of concerts this season, taking the place of Franz Kneisel as first violin. The Boston concerts will be in Jordan Hall, Dec. 20 and Feb. 11. Mr. Kreisler's share in the proceeds will be donated to the Musician's Foundation, in aid of needy musicians. Hope is still entertained of getting Mr. Kneisel to resume his place with the quartet.

n REPUBLICAN

ress: Springfield, Mass

SEP 20 1917

ELLIS CONCERTS' PROGRAM

To Bring the Finest Musicians in the Country Here This Winter

Although the general public sale of season tickets for the second series of Ellis subscription concerts which is to be given in the Auditorium, this city, during the coming winter, does not open until Wednesday, October 10, mail orders for such tickets are now being accepted and all applications and inquiries should be addressed to the local manager of the concerts, Edward H. Marsh, in the Besse building.

The Ellis concerts of 1916-17 formed one of the pleasantest diversions of the season. Their quality, like all concerts which bear the names of Charles A. Ellis of Boston, was of the highest possible and their variety was admirably arranged. Even better, from the point of view of the variety, will be the concerts of the coming season. They will be four in number, given in the Auditorium on Wednesday evenings, the dates being October 31, November 28, January 16 and February 27.

The series will open with a most unusual attraction in a quartet of distinguished singers who are members of the Metropolitan opera company of New York. All of these artists belong to the younger generation and are already seriously rivaling their elders. The quartet comprises three Americans and one Italian. The Americans are Mable Garrison, soprano leggiero; Sophie Braslau, contralto; Arthur Middleton, baritone. The Italian is Giovanni Martinelli, first tenor of the Metropolitan opera company after Caruso.

Fritz Kreisler is to appear in Springfield again in a recital of violin music. This recital will make the second of the Ellis concerts.

The third concert provides for the joint appearance of Mme Louise Homer, the most distinguished of American contraltos, and Ossip Gabrilowitsch, unquestionably the greatest of the younger generation of pianists.

The fourth and closing concert brings the one appearance of the Boston symphony orchestra under Dr Karl Muck and in respect to this concert most interesting plans are being made for something quite unusual and out of the ordinary.

MUSIC NOTES

An announcement from Symphony Hall gives brief notes of the soloists who are to assist this season at the regular concerts of the Boston Symphony Orchestra. Miss Mabel Garrison is described as one of the most gifted of the younger generation of American singers, "who for several years past has been a member of the Metropolitan Opera Company of New York and has had the unusual experience of having in that institution worked her way from humble, secondary roles to a leader among the sopranos. This is so rare an occurrence in the Metropolitan that it is in itself a distinction."

The three pianists, Mme. Ethel Leginska, Miss Frances Nash and Miss Guiomar Novaes, are referred to as having made a favorable impression in Boston at recitals. "Miss Nash," the announcement goes on, "played the Saint-Saëns concerto in G minor with the Symphony Orchestra in Sanders Theater, Cambridge, last season. She is a sincere artist, a sound and talented musician." And in regard to Miss Novaes: "She made her début in New York in the season of 1915-1916 She had come to America a refugee from Europe, unheralded and unknown. At her first recital she revealed herself as a pianist of extraordinary gifts, her style strongly reminding many of Teresa Carreno when that artist came to the United States as a girl."

Miss Irma Seydel, the violinist, is spoken of as a daughter of the orchestra, since "her father has been a Symphony man for many years, her teachers were Symphony men, and it was with the Symphony Orchestra in its out-of-town concerts that she received the valuable routine which has fitted her now to play with the orchestra in Boston."

In regard to the other soloists, the notice reads: "Mme. Melba, who has been at home in Australia since last spring, is due to arrive in San Francisco the end of this month to fill engagements with the Chicago Opera Company and to give concerts. She will be the soloist at the Symphony concerts of Christmas week. Mr. Paderewski is still on his ranch in Paso Robles, Cal. He begins a long concert tour next month. Fritz Kreisler has spent most of the summer in his cottage among the artists who have settled in Seal Harbor, Me. He faces the task of about 100 recital and concert appearances this winter. One of the pleasantest episodes of last season was the appearance with the orchestra of John McCormack. His reengagement for the coming season will be welcomed.

"Efrem Zimbalist, one of the most gifted violinists of the day, has not appeared here with the orchestra for several years. With Kreisler, Zimbalist, Seydel, Witek and Noack, patrons of the concerts are assured of violin playing of the highest quality."

Georges Longy, the first oboe player of the orchestra, has returned from his annual visit to France. All the members of the organization are said to be now at hand, ready to take up the work of the season. The orchestra assembles this fall with the same membership as that with which it broke up last spring.

Transcr, Sept 17

Symphony Soloists for Season 1917-18.

New Soloists Engaged for Symphony Season

Autumn and the beginning of the concert season by the Boston Symphony orchestra go hand in hand hence it is that just about now the followers of these concerts are eager to hear what is to be offered in the way of programs and who are to be the soloists. The first question has to go largely unanswered, for the very good reason that no conductor under the sun can very well tell in the fall what the conditions will be four to six months ahead. When it comes to the second question, however, the answer is complete and most satisfying.

The outstanding feature in Dr. Muck's announcement of soloists for the coming season is the large number of new faces to be seen at these concerts. Notable among these will be Mabel Garrison, soprano, of the Metropolitan opera company, Ethel Leginska, the much admired pianist, Frances Nash, pianist, whose rapid advance in her chosen profession is thus fitly recognized, and Guiomar Novaes, pianist, of South America, whose recital appearance created a general desire to see and hear her to better advantage. Then there is Irma Seydel, violinist, no stranger to the musical public, and a young player who has already won a big following.

From the older school there will be Mme. Melba, famous throughout the world for her golden voice; Paderewski, the great pianist; Fritz Kreisler, violinist of violinists; John McCormack, whose remarkable debut with the orchestra last season will not soon be forgotten; Efrem Zimbalist, violinist, and Messrs. Witek and Noack, violinists, and Warnke and Malkin, cellists, from the ranks of the orchestra.

The season opens Friday afternoon, Oct. 12

Additional interest is imparted to the coming appearances of the Flonzaley Quartet by the announcement that Ugo Ara, the viola player of the quartet, has entered the Italian war service and his place in the quartet is to be taken by Louis Bailly, one of the best artists in France.

Fritz Kreisler is to be associated with the Kneisel players for a number of concerts this season, taking the place of Franz Kneisel as first violin. The Boston concerts will be in Jordan Hall, Dec. 20 and Feb. 11. Mr. Kreisler's share in the proceeds will be donated to the Musician's Foundation, in aid of needy musicians. Hope is still entertained of getting Mr. Kneisel to resume his place with the quartet.

n REPUBLICAN

ress: Springfield, Mass

ELLIS CONCERTS' PROGRAM

To Bring the Finest Musicians in the Country Here This Winter

Although the general public sale of season tickets for the second series of Ellis subscription concerts which is to be given in the Auditorium, this city, during the coming winter, does not open until Wednesday, October 10, mail orders for such tickets are now being accepted and all applications and inquiries should be addressed to the local manager of the concerts, Edward H. Marsh, in the Besse building.

The Ellis concerts of 1916-17 formed one of the pleasantest diversions of the season. Their quality, like all concerts which bear the names of Charles A. Ellis of Boston, was of the highest possible and their variety was admirably arranged. Even better, from the point of view of the variety, will be the concerts of the coming season. They will be four in number, given in the Auditorium on Wednesday evenings, the dates being October 31, November 28, January 16 and February 27.

The series will open with a most unusual attraction in a quartet of distinguished singers who are members of the Metropolitan opera company of New York. All of these artists belong to the younger generation and are already seriously rivaling their elders. The quartet comprises three Americans and one Italian. The Americans are Mable Garrison, soprano leggiero; Sophie Braslau, contralto; Arthur Middleton, baritone. The Italian is Giovanni Martinelli, first tenor of the Metropolitan opera company after Caruso.

Fritz Kreisler is to appear in Springfield again in a recital of violin music. This recital will make the second of the Ellis concerts.

The third concert provides for the joint appearance of Mme Louise Homer, the most distinguished of American contraltos, and Ossip Gabrilowitsch, unquestionably the greatest of the younger generation of pianists.

The fourth and closing concert brings the one appearance of the Boston symphony orchestra under Dr Karl Muck and in respect to this concert most interesting plans are being made for something quite unusual and out of the ordinary.

Mercur, Sept 16

MUSIC NOTES

An announcement from Symphony Hall gives brief notes of the soloists who are to assist this season at the regular concerts of the Boston Symphony Orchestra. Miss Mabel Garrison is described as one of the most gifted of the younger generation of American singers, "who for several years past has been a member of the Metropolitan Opera Company of New York and has had the unusual experience of having in that institution worked her way from humble, secondary roles to a leader among the sopranos. This is so rare an occurrence in the Metropolitan that it is in itself a distinction."

The three pianists, Mme. Ethel Leginska, Miss Frances Nash and Miss Guiomar Novaes, are referred to as having made a favorable impression in Boston at recitals. "Miss Nash," the announcement goes on, "played the Saint-Saëns concerto in G minor with the Symphony Orchestra in Sanders Theater, Cambridge, last season. She is a sincere artist, a sound and talented musician." And in regard to Miss Novaes: "She made her début in New York in the season of 1915-1916. She had come to America a refugee from Europe, unheralded and unknown. At her first recital she revealed herself as a pianist of extraordinary gifts, her style strongly reminding many of Teresa Carreno when that artist came to the United States as a girl."

Miss Irma Seydel, the violinist, is spoken of as a daughter of the orchestra, since "her father has been a Symphony man for many years, her teachers were Symphony men, and it was with the Symphony Orchestra in its out-of-town concerts that she received the valuable routine which has fitted her now to play with the orchestra in Boston."

In regard to the other soloists, the notice reads: "Mme. Melba, who has been at home in Australia since last spring, is due to arrive in San Francisco the end of this month to fill engagements with the Chicago Opera Company and to give concerts. She will be the soloist at the Symphony concerts of Christmas week. Mr. Paderewski is still on his ranch in Paso Robles, Cal. He begins a long concert tour next month. Fritz Kreisler has spent most of the summer in his cottage among the artists who have settled in Seal Harbor, Me. He faces the task of about 100 recital and concert appearances this winter. One of the pleasantest episodes of last season was the appearance with the orchestra of John McCormack. His reengagement for the coming season will be welcomed.

"Efrem Zimbalist, one of the most gifted violinists of the day, has not appeared here with the orchestra for several years. With Kreisler, Zimbalist, Seydel, Witek and Noack, patrons of the concerts are assured of violin playing of the highest quality."

Georges Longy, the first oboe player of the orchestra, has returned from his annual visit to France. All the members of the organization are said to be now at hand, ready to take up the work of the season. The orchestra assembles this fall with the same membership as that with which it broke up last spring.

American Sept 16

10.

Many Fine Soloists Are Listed for Symphony Season

Above is Mabel Garrison, soprano, who will be one of the soloists of the Symphony Orchestra the coming season. Below is Madame Melba.

Irma Seydel, who will draw sweet voices from her violin, as a Symphony Orchestra soloist.

Soloists Listed for Symphony Season

THE list of soloists engaged for the coming season of Symphony concerts is more than ordinarily interesting. While it contains the usual quota of names of world-wide fame, it likewise has an unusual proportion of young artists making their first appearances as Symphony soloists in Boston.

The schedule prepared for the season beginning October 12-13 calls for fourten pairs of concerts with soloists and ten pairs with orchestra alone. Of the fourteen artists engaged, four, as usual, are representative members of the string sections of the orchestra, Messrs. Witek and Noack, Warnke and Malkin. The other ten come, so to say, from abroad.

The list contains three singers, five violinists, two 'cellists and four pianists. The singers are Madame Melba, John McCormack and Mabel Garrison. The violinists are Fritz Kreisler, Efrem Zimbalist, Irma Seydel, Anton Witek and Sylvian Noack. The 'cellists are Heinrich Warnke and Joseph Malkin. The pianists are Mr. Paderewski, Ethel Leginska, Frances Nash and Guiomar Novaes.

Divided nationally, we find three Americans, Mabel Garrison, Frances Nash and Irma Seydel; one English, Leginska; one Australian, Melba; two Russians, Zimbalist and Malkin; one Russian Pole, Paderewski; one Brazalian, Novaes; one Bohemian, Witek; one Hollander, Noack; one German, Warnke; one Irishman, John McCormack, and one Austrian, Kreisler.

Three of these soloists are old and well-beloved friends, Madame Melba, Paderewski and Kreisler.

RECORD

ss: Philadelphia, Pa.

SEP 23 1917

—Subscribers to the Boston Symphony concerts, which will be given in the Academy of Music the coming winter, have still one week for arrangement as to seats. The limit of reservations is set for Monday, October 1. Seats which are not taken up by that date may be disposed of by the management to other applicants. Concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three soloists are announced — Madam Melba, Winifred Christie, Scotch pianist, and Fritz Kreisler. The orchestra will return with exactly the same personnel as that of last year and with Dr. Karl Muck directing.

PRESS

: Philadelphia, Pa.

Subscribers to the Boston Symphony concerts which will be given in the Academy of Music the coming Winter, who have not yet taken up their seats, are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1 and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11, and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The Orchestra will return with exactly the same personnel it had last year. The Orchestra begins its work in Boston on Friday afternoon, October 12, and its season ends in the same city on Saturday evening, May 4.

MUSIC AND MUSICIANS

FAMOUS SOLOISTS TO BE HEARD WITH THE SYMPHONY ORCHESTRA

Following its custom of the past, the management of the Boston Symphony Orchestra in engaging its soloists for the season, which begins Oct 12-13, has sought so to vary the concerts purely orchestral and concerts with soloists that interest will be maintained at highest point throughout the Winter.

In all 14 soloists have been engaged for the 24 pairs of concerts. Four of these come from the orchestra, those admirable artists, Messrs Witek and Noack of the violins and Messrs Warnke and Malkin of the violincellos.

The other 10 come, so to say, from abroad, and of these five are old familiar friends and five of the rising generation, who, while known to Boston through recitals, are making their first appearance here at the Symphony concerts.

As the list stands now, there are three singers, five violinists, two cellists and four pianists. The singers are Mme Melba, John McCormack and Mabel Garrison; the violinists, Fritz Kreisler, Efrem Zimbalist, Irma Seydel, Anton Witek and Sylvian Noack; the cellists, Heinrich Warnke and Joseph Malkin, and the pianists, Ethel Leginska, Frances Nash, Guiomar Novaes and Mr Paderewski.

What may be regarded somewhat as a departure from the past is the engagement of an unusually large proportion of the younger artists who are making names for themselves in the world of music.

Mabel Garrison is one of the most gifted of the younger generation of American sopranos. For several years past she has been a member of the Metropolitan Opera Company. A year ago last Spring Miss Garrison enchanted Boston with the manner in which she sang the florid air given to Oscar in Verdi's "Un ballo in maschera." Last season she was summoned in New York on a few hours' notice to take the place of Mme Hempel and sing Astriamante in Mozart's "The Magic Flute."

Ethel Leginska, Frances Nash and Guiomar Novaes are young pianists, all of whom have made more favorable impressions at their recitals in Boston.

Frances Nash, a very gifted young American, played Saint-Saens concerto in G minor with the Symphony Orchestra in Cambridge last season. She must be counted as one of the "finds" of the year, for that engagement was largely on faith of warm recommendation.

The young Brazilian pianist, Miss Guiomar Novaes, made her debut in York in the season of 1915-1916. She had come to America, a refugee from Europe, unheralded and unknown. At her first recital she revealed herself as a pianist of extraordinary gifts.

Irma Seydel, who is making her first appearance in Boston at a Symphony soloist, is in a sense, a "daughter of the orchestra." Her father has been a Symphony man for many years and her teachers were symphony men.

Knabe Sept 23

Boston Symphony Orchestra

The first three Symphony programs of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian violinist. This year there will be four concerts before the southern trip begins, for all the trips except those which come in February and March have been moved back one week.

The subscription sale of seats for the Symphony concerts is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts.

The schedule of the orchestra is now complete. It calls for 48 concerts in Boston (24 pairs), eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn, three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N. H., Springfield, Rochester, Buffalo, Pittsburgh, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks. Business for the orchestra, outside of Boston, will be on a par with last year, which means that it will be the maximum possible.

Cambridge Concerts

The usual series of eight Symphony concerts will be given in Sanders Theatre, Harvard University, on Thursday evenings during the coming season. The dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct. 8. The unclaimed seats will be offered for sale on Saturday, Oct. 13, at George H. Kent's, University Bookstore, Harvard square.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett and Jacques Thiboud. Others will be announced.

Post, Sept 23

BOSTON SYMPHONY

The first three Symphony programmes of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who had not been heard with the orchestra for a number of years. This year there will be four concerts before the Southern trips begin, for all the trips except those which come in February and March have been moved back one week.

The subscription sale of seats for the Symphony concerts is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts, but at the rate which mail orders are coming in each day and buyers are visiting Symphony Hall it is certain that the subscription for the season will be at least as large as that of last year, which was practically a record.

Nearly all of the members of the orchestra have returned from their summer vacations. Symphony Hall has undergone its annual house-cleaning and is spick and span for the coming year. Dr. and Mrs. Muck are still at their cottage at Seal Harbor, where they will be until the first of the month. Dr. Muck has accomplished a great amount of work during the summer and has managed to walk from 10 to 15 miles every day, rain or shine. Mr. Ellis, who saw him at Seal Harbor last week, says that he has never been in better health.

The schedule of the orchestra is now complete. It calls for 48 concerts in Boston (24 pairs)—eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn; three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N. H., Springfield, Rochester, Buffalo, Pittsburg, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks. Business for the orchestra outside of Boston will be on a par with last year.

Herald Sept 22

BOSTON MUSIC NOTES

The Boston Symphony Orchestra, Karl Muck, conductor, is to give 24 pairs of concerts at Symphony Hall, Boston, Mass., on Friday afternoons and Saturday evenings, together with eight concerts at Harvard University, Cambridge, Mass., 15 concerts in New York, N. Y. (including five in Brooklyn), and five concerts in each of the cities, Philadelphia, Pa.; Baltimore, Md., and Washington, D. C.; three concerts in Providence, R. I.; two in each of the cities, Hartford, Conn., and Worcester, Mass., and single concerts in Buffalo, N. Y.; Rochester, N. Y.; Pittsburgh, Pa.; Cleveland, O.; Toledo, O.; Detroit, Mich.; Springfield, Mass.; Northampton, Mass.; Lynn, Mass.; New Bedford, Mass., and Manchester. N. H. The Boston concerts open on Oct. 12. The first soloist to appear is Efrem Zimbalist, the violinist, who is booked for Oct. 19 and 20.

Globe Sept 23

Boston Symphony Concert Season Soon to Begin

The first three Symphony programs of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, Oct 19 and 20, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who has not been heard with the orchestra for a number of years. This year there will be four concerts before the Southern trips begin.

The subscription sale of seats is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts.

The schedule of performances calls for 48 concerts in Boston, eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn; three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N H, Springfield, Rochester, Buffalo, Pittsburg, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later.

Cambridge Symphony Concerts

The usual series of eight concerts by the Boston Symphony Orchestra will be given in Sanders Theatre, Harvard University, on Thursday evenings this season. The dates are Oct 18, Nov 15, Dec 13, Jan 17, Feb 21, March 21, April 4 and 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct 8. The unclaimed seats will be offered for sale Saturday, Oct 13, at the University Bookstore, Harvard sq.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett and Jacques Thibaud.

American Sept 23

Efrem Zimbalist to Be Soloist at Symphony

THE first three Symphony programs of the season will be ready for publication next week.

There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who has not been heard with the orchestra for a number of years.

This year there will be four concerts before the Southern trips begin, for all the trips, except those which come in February and March, have been moved back one week.

The subscription sale of seats for the Symphony Concerts is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening co-

N. Y. Telegraph Oct 1

Boston Symphony Orchestra.

The option on seats for the Boston Symphony Orchestra concerts in New York will expire to-day. The orchestra itself will spend this week in Camden, N. J., where it is to make records for the Victor Talking Machine. The entire orchestra will be there with Dr. Karl Muck, conductor.

PRESS
Philadelphia, Pa.
SEP 23

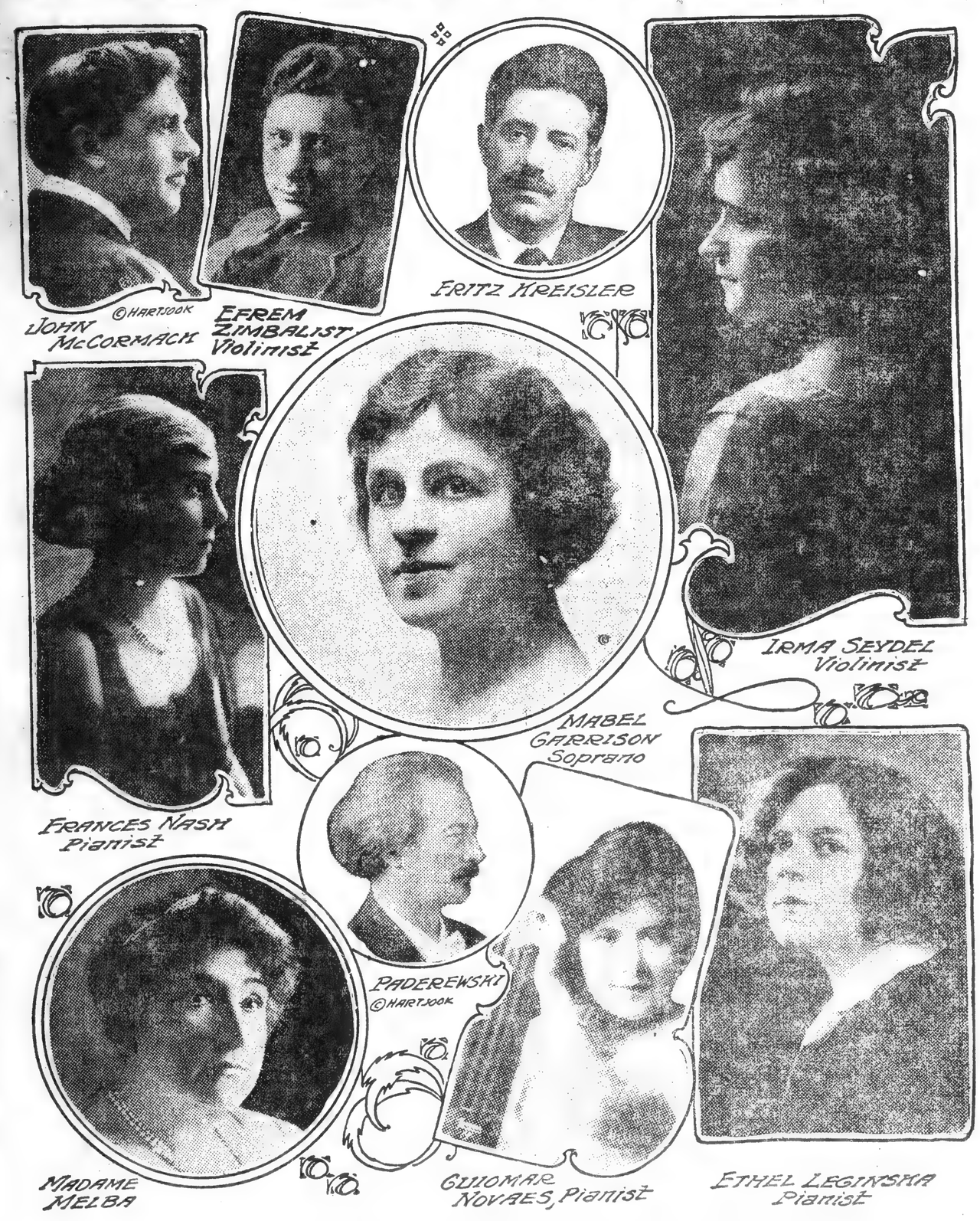
The announcement that the Philadelphia Orchestra advance sale is unprecedented, and that extra seating space has been found necessary at the Academy of Music for those who wish to attend, is certainly comforting news. For a time it was felt that music would be neglected for more material things in the coming season, but it is very evident that music-lovers feel that they are going to have sufficient time from their other duties to support our own orchestra and singing societies and undoubtedly visiting organizations.

The Boston Symphony orchestra is also meeting with the good fortune of a big sale for the five concerts to be given here, and instead of three concerts as heretofore included the Damrosch season in Philadelphia, an additional concert is announced for this season, with eminent soloists, and with the change to matinee instead of evening concerts.

The usual number of concerts by distinguished soloists, many of whom remained in this country throughout the Summer on account of the European war, as well as our Operatic Society, and local artists are arranging concerts to the same number as were given during the previous season.

Philadelphia will have a musical season that will be distinguished in the artists that have been engaged for the concert stage, and in combination with the opera to be given here, there is every evidence that melody is not going to be effected in any way by the war, at least not this winter.

MUSIC AND MUSICIANS



FAMOUS SOLOISTS TO BE HEARD WITH THE SYMPHONY ORCHESTRA

Following its custom of the past, the management of the Boston Symphony Orchestra in engaging its soloists for the season, which begins Oct 12-13, has sought so to vary the concerts purely orchestral and concerts with soloists that interest will be maintained at highest point throughout the Winter.

In all 14 soloists have been engaged for the 24 pairs of concerts. Four of these come from the orchestra, those admirable artists, Messrs Witek and Noack of the violins and Messrs Warnke and Malkin of the violincellos.

The other 10 come, so to say, from abroad, and of these five are old familiar friends and five of the rising generation, who, while known to Boston through recitals, are making their first appearance here at the Symphony concerts.

As the list stands now, there are three singers, five violinists, two cellists and four pianists. The singers are Mme Melba, John McCormack and Mabel Garrison; the violinists, Fritz Kreisler, Efrem Zimbalist, Irma Seydel, Anton Witek and Sylvian Noack; the cellists, Heinrich Warnke and Joseph Malkin, and the pianists, Ethel Leginska, Frances Nash, Guiomar Novaes and Mr Paderewski.

What may be regarded somewhat as a departure from the past is the engagement of an unusually large proportion of the younger artists who are making names for themselves in the world of music.

Mabel Garrison is one of the most gifted of the younger generation of American sopranos. For several years past she has been a member of the Metropolitan Opera Company. A year ago last Spring Miss Garrison enchanted Boston with the manner in which she sang the florid air given to Oscar in Verdi's "Un ballo in maschera." Last season she was summoned in New York on a few hours' notice to take the place of Mme Hempel and sing Ah! fiammente in Mozart's "The Magic Flute."

Ethel Leginska, Frances Nash and Guiomar Novaes are young pianists, all of whom have made more favorable impressions at their recitals in Boston.

Frances Nash, a very gifted young American, played Saint-Saens concerto in G minor with the Symphony Orchestra in Cambridge last season. She must be counted as one of the "finds" of the year, for that engagement was largely on faith of warm recommendation.

The young Brazilian pianist, Miss Guiomar Novaes, made her debut in York in the season of 1915-1916. She had come to America, a refugee from Europe, unheralded and unknown. At her first recital she revealed herself as a pianist of extraordinary gifts.

Irma Seydel, who is making her first appearance in Boston at a Symphony soloist, is in a sense, a "daughter of the orchestra." Her father has been a Symphony man for many years and her teachers were symphony men.

Herald Sept 23

Boston Symphony Orchestra

The first three Symphony programs of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian violinist. This year there will be four concerts before the southern trip begins, for all the trips except those which come in February and March have been moved back one week.

The subscription sale of seats for the Symphony concerts is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts.

The schedule of the orchestra is now complete. It calls for 48 concerts in Boston (24 pairs), eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn, three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N. H., Springfield, Rochester, Buffalo, Pittsburgh, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks. Business for the orchestra, outside of Boston, will be on a par with last year, which means that it will be the maximum possible.

Cambridge Concerts

The usual series of eight Symphony concerts will be given in Sanders Theatre, Harvard University, on Thursday evenings during the coming season. The dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct. 8. The unclaimed seats will be offered for sale on Saturday, Oct. 13, at George H. Kent's, University Bookstore, Harvard square.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett and Jacques Thiboud. Others will be announced.

Post, Sept 23

BOSTON SYMPHONY

The first three Symphony programmes of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who had not been heard with the orchestra for a number of years. This year there will be four concerts before the Southern trips begin, for all the trips except those which come in February and March have been moved back one week.

The subscription sale of seats for the Symphony concerts is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts, but at the rate which mail orders are coming in each day and buyers are visiting Symphony Hall it is certain that the subscription for the season will be at least as large as that of last year, which was practically a record.

Nearly all of the members of the orchestra have returned from their summer vacations. Symphony Hall has undergone its annual house-cleaning and is spick and span for the coming year. Dr. and Mrs. Muck are still at their cottage at Seal Harbor, where they will be until the first of the month. Dr. Muck has accomplished a great amount of work during the summer and has managed to walk from 10 to 15 miles every day, rain or shine. Mr. Ellis, who saw him at Seal Harbor last week, says that he has never been in better health.

The schedule of the orchestra is now complete. It calls for 48 concerts in Boston (24 pairs)—eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn; three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N. H., Springfield, Rochester, Buffalo, Pittsburg, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks. Business for the orchestra outside of Boston will be on a par with last year,

Monitor Sept 22

BOSTON MUSIC NOTES

The Boston Symphony Orchestra, Karl Muck, conductor, is to give 24 pairs of concerts at Symphony Hall, Boston, Mass., on Friday afternoons and Saturday evenings, together with eight concerts at Harvard University, Cambridge, Mass., 15 concerts in New York, N. Y. (including five in Brooklyn), and five concerts in each of the cities, Philadelphia, Pa.; Baltimore, Md., and Washington, D. C.; three concerts in Providence, R. I.; two in each of the cities, Hartford, Conn., and Worcester, Mass., and single concerts in Buffalo, N. Y.; Rochester, N. Y.; Pittsburgh, Pa.; Cleveland, O.; Toledo, O.; Detroit, Mich.; Springfield, Mass.; Northampton, Mass.; Lynn, Mass.; New Bedford, Mass., and Manchester, N. H. The Boston concerts open on Oct. 12. The first soloist to appear is Efrem Zimbalist, the violinist, who is booked for Oct. 19 and 20.

Globe Sept 23

Boston Symphony Concert Season Soon to Begin

The first three Symphony programs of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, Oct 19 and 20, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who has not been heard with the orchestra for a number of years. This year there will be four concerts before the Southern trips begin.

The subscription sale of seats is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts.

The schedule of performances calls for 48 concerts in Boston, eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn; three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N H, Springfield, Rochester, Buffalo, Pittsburg, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later.

Cambridge Symphony Concerts

The usual series of eight concerts by the Boston Symphony Orchestra will be given in Sanders Theatre, Harvard University, on Thursday evenings this season. The dates are Oct 18, Nov 15, Dec 13, Jan 17, Feb 21, March 21, April 4 and 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct 8. The unclaimed seats will be offered for sale Saturday, Oct 13, at the University Bookstore, Harvard sq.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett and Jacques Thibaud.

PRESS
Philadelphia, Pa.

The announcement that the Philadelphia Orchestra advance sale is unprecedented, and that extra seating space has been found necessary at the Academy of Music for those who wish to attend, is certainly comforting news. For a time it was felt that music would be neglected for more material things in the coming season, but it is very evident that music-lovers feel that they are going to have sufficient time from their other duties to support our own orchestra and singing societies and undoubtedly visiting organizations.

The Boston Symphony orchestra is also meeting with the good fortune of a big sale for the five concerts to be given here, and instead of three concerts as heretofore included the Lenten season in Philadelphia, an additional concert is announced for this season, with eminent soloists, and with the change to matinee instead of evening concerts.

The usual number of concerts by distinguished soloists, many of whom remained in this country throughout the summer on account of the European war, as well as our Operatic Society and local artists are arranging concerts to the same number as were given during the previous season.

Philadelphia will have a musical season that will be distinguished by the artists that have been engaged for the concert stage, and in combination with the opera to be given here. There is every evidence that melody is not going to be effected in any way by the war, at least not this winter.

American Sept 23

Efrem Zimbalist to Be Soloist at Symphony

THE first three Symphony programs of the season will be ready for publication next week.

There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who has not been heard with the orchestra for a number of years.

This year there will be four concerts before the Southern trips begin, for all the trips, except those which come in February and March, have been moved back one week.

The subscription sale of seats for the Symphony Concerts is progressing greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening con-

N. Y. Telegraph Oct 1

Boston Symphony Orchestra.

The option on seats for the Boston Symphony Orchestra concerts in New York will expire to-day. The orchestra itself will spend this week in Camden, N. J., where it is to make records for the Victor Talking Machine. The entire orchestra will be there with Dr. Karl Muck, conductor.

SOLOISTS WHOM BOSTON WILL HEAR AT THIS YEAR'S SYMPHONY CONCERTS

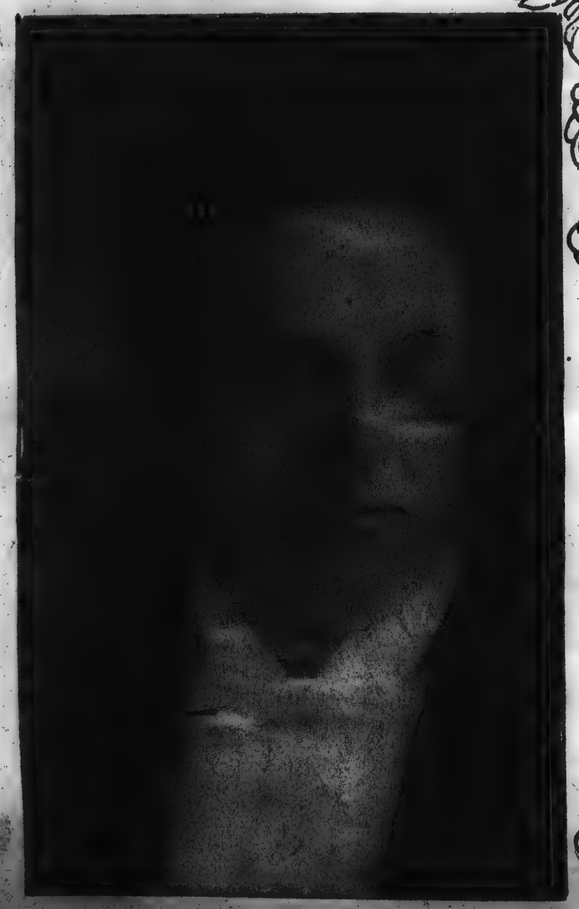
Paderewski.

Guiomar Novaes.

Melba..

Mabel Garrison.

Fritz Kreisler.



John McCormack.

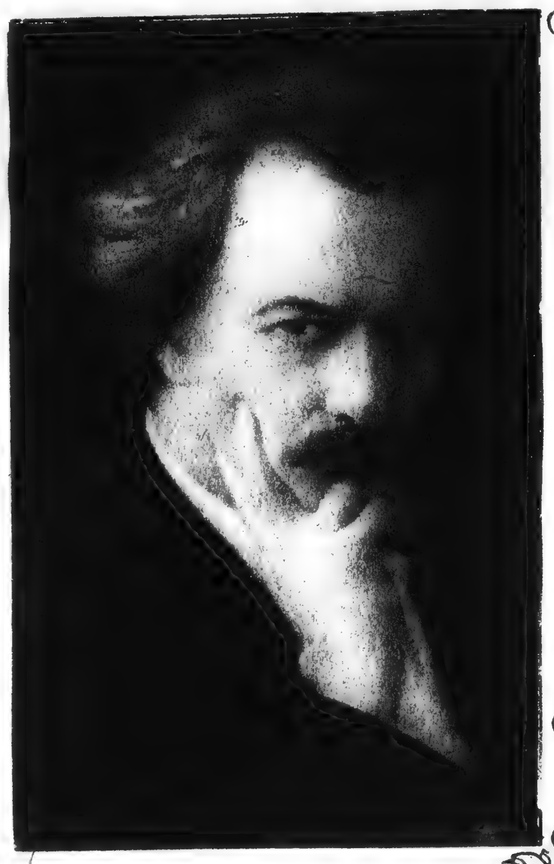
Frances Nash.

Ethel Leginska.

Irma Seydel.

Efrem Zimbalist.

SOLOISTS WHOM BOSTON WILL HEAR AT THIS YEAR'S SYMPHONY CONCERTS



Paderewski.

Guiomar Novaes.

Melba..

Mabel Garrison.

Fritz Kreisler.

John McCormack.

Frances Nash.

Ethel Leginska.

Irma Seydel.

Efrem Zimbalist.

Transcript, Sept 27

SYMPHONY ORCHESTRA

The subscription sale of seats for the Symphony concerts is progressing, greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts, and a considerable choice of seats for the Saturday evening concerts, but at the rate which mail orders are coming in each day and buyers are visiting Symphony Hall, it is certain that the subscription for the season will be at least as large as that of last year, which was practically a record.

Nearly all of the members of the orchestra have returned from their summer vacations. Symphony Hall has undergone its annual house-cleaning, and is spick and span for the coming year. Dr. and Mrs. Muck are still at their cottage at Seal Harbor, where they will be until the first of the month. Dr. Muck has accomplished a great amount of work during the summer.

Journal, Oct 1

SYMPHONY ORCHESTRA

This week the Symphony Orchestra will make records for a talking machine. The entire orchestra will leave Boston tonight at 7 o'clock for Camden, N. J., where it will remain until Friday evening. Dr. Muck will join the orchestra in Camden.

Various efforts have been made in the last few years to take records of orchestras, so several years ago the Victor Talking Machine Company began making experiments to this end and Mr. Ellis promised them that whenever they were ready, the Boston Symphony Orchestra would make records for them. This last spring experiments had reached such a stage that they could make records of a band of 100 men.

The subscription is going on at Symphony Hall in a satisfactory manner. The prospects of the orchestra have never been better in all the cities.

SYMPHONY IN CAMBRIDGE

Renewals of subscriptions for the eight concerts which the Boston Symphony Orchestra will give in Sanders Theatre, Harvard University, this winter are now being taken at the University Bookstore in Harvard square.

The concerts will be given, as usual, on Thursday evenings, the dates being Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25.

There will be seven soloists for the eight concerts. These are Jacques Thibaud, the French violinist; Guiomar Novaes, pianist; Ethel Leginska, pianist; Arthur Hackett, tenor; Laura Littlefield, soprano; Alice Allen, pianist, and Howard Goding, pianist.

Record - Sept. 28

Boston Symphony Orchestra Will Play for Talking Machine Records

Monday evening the Boston Symphony Orchestra, 100 strong, leaves Boston. No, not for good; no, not for a concert tour before the Boston season. The entire orchestra goes to Camden, N. J., where it will stay until Friday. Although Dr. Muck, the conductor, does not leave Boston with the orchestra, he will meet his men in Camden.

Why is the band going to little Camden? To make talking machine records! It is an open secret that for a long long time the Victor Talking Machine Co. has sought the service of the finest band in this country.

For a long time talking machine companies have been making experiments in reproducing orchestral music, and at the present time making of orchestral records has reached such a point of excellence that Charles Ellis, the manager of the Boston Symphony Orchestra, consented to have the Boston band play for the Victor people.

It is believed that the new records will bring out all the various tones of the orchestra in their several qualities.

The work of making talking machine record has necessitated the calling together of the orchestra one week earlier than was expected. The men will meet Monday morning in Symphony Hall and will have a short preliminary rehearsal under the direction of Assistant Conductor Schmidt. The pieces chosen for reproduction will of a necessity be short and will be brilliant in orchestral coloring.

Dr. Muck is greatly interested in the experiment and will do everything in his power to co-operate with the company in making record.

If records of the Boston Symphony Orchestra are soon to be on sale through the country—and there is every reason to believe they will—he wants them to represent the orchestra at its best.

Other news from the orchestra is that the sale of seats for both the Boston and Cambridge concerts is excellent and that the management has every reason to believe that the band will have a season of unparalleled prosperity.

American, Sept 27

GREAT DEMAND FOR SYMPHONY TICKETS

First Three Programs to Be Ready for Publication Next Week

SCHEDULE PROVIDES 48 BOSTON CONCERTS

The subscription sale of seats for the Symphony Concerts is progressing, greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts, but at the rate which mail orders are coming in each day and buyers are visiting Symphony Hall, it is certain that the subscription for the season will be at least as large as that of last year, which was practically a record.

Nearly all the members of the Orchestra have returned from their summer vacations. Symphony Hall has undergone its annual house-cleaning and is spick and span for the coming year. Dr. and Mrs. Muck are still at their cottage at Seal Harbor, where they will be until the first of the month. Dr. Muck has accomplished a great amount of work during the summer and has managed to walk from 10 to 15 miles every day, rain or shine. Mr. Ellis, who saw him at Seal Harbor last week, says that he has never been in better health.

The first three programes of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who has not been heard with the Orchestra for a number of years. This year, there will be four concerts before the Southern trips begin, for all the trips, except those which come in February and March, have been moved back one week.

The schedule of the Orchestra is now complete. It calls for 48 concerts in Boston (24 pairs), eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn, three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N. H., Springfield, Rochester, Buffalo, Pittsburg, Cleveland, Toledo, Detroit and New Bedford.

There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks. Business for the orchestra, outside of Boston, will be on a par with last year, which means that it will be the maximum possible.

The usual series of eight Symphony concerts will be given in Saunders Theatre, Harvard University, on Thursday evenings during the coming season. The dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct. 8. The unclaimed seats will be offered for sale on Saturday, Oct. 13, at George H. Kent's, University Bookstore, Harvard Square.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett, Jacques Thibaud. Others will be announced.

Transcript, Sept 27

Somewhat unexpectedly, the Symphony Orchestra will spend next week at the factories of the Victor Talking Machine Company at Camden, in New Jersey, making records for it. Hitherto the management and the conductor have declined various proposals for such an undertaking, because the outcome was likely to fall short of the quality and the balance of tone usually attained by the orchestra. The Victor Company, it seems, has long been busy with experiments upon the making of orchestral records, so that each choir—strings, no less than the wood-winds and the brass—should have just measure and quality in the whole body of tone. It now believes it has accomplished this end. Accordingly the Symphony Orchestra, with Dr. Muck conducting, will now play for it—for the most part short and brilliant virtuoso pieces. If the new methods secure the desired balance and euphony, the records will be sold broadcast.

Miss Novaes, the pianist, whom Boston has hardly heard in the full flush of her young powers, is not only to play with the Symphony Orchestra in the course of the season but also to venture a concert or two of her own.

Monitor, Sept 29

concert, on the [illegible]

ORCHESTRAS TO MAKE PHONOGRAPH RECORD

CAMDEN, N. J.—The Boston Symphony Orchestra is to be here from Oct. 2 to 5, making records for the Victor Talking Machine Company, under the musical direction of Karl Muck. Short pieces of a brilliant quality are scheduled to be played. Another organization which is to make records for the company is the Philadelphia Orchestra, coming here in the course of the season and playing under the direction of Leopold Stokowski.

The Victor company for some time has been working on a plan for an orchestral campaign, with a view to using the services of some of the leading groups of symphony players in the United States; and it has constructed a new sounding room at its plant here, in which to carry on the enterprise. It is said to have perfected its mechanical devices to such an extent that it can reproduce details of large instrumentation on its disks with fidelity.

Advertiser, Sept 29

SYMPHONY WILL PLAY FOR "RECORDS"

Monday evening the Boston Symphony Orchestra, 100 strong, leaves Boston. No, not for good; no, not for a concert tour before the Boston season. The entire orchestra goes to Camden, N. J., where it will stay until Friday. Although Dr. Muck, the conductor, does not leave Boston with the orchestra, he will meet his men in Camden.

Why is the band going to little Camden? To make talking machine records! It is an open secret that for a long long time the Victor Talking Machine Co. has sought the service of the finest band in this country.

For a long time talking machine companies have been making experiments in reproducing orchestral music, and at the present time making of orchestral records has reached such a point of excellence that Charles Ellis, the manager of the Boston Symphony Orchestra, consented to have the Boston band play for the Victor people.

It is believed that the new records will bring out all the various tones of the orchestra in their several qualities.

The work of making talking machine record has necessitated the calling together of the orchestra one week earlier than was expected. The men will meet Monday morning in Symphony Hall and will have a short preliminary rehearsal under the direction of Assistant Conductor Schmidt. The pieces chosen for reproduction will of a necessity be short and will be brilliant in orchestral coloring.

Dr. Muck is greatly interested in the experiment and will do everything in his power to co-operate with the company in making record.

If records of the Boston Symphony Orchestra are soon to be on sale through the country—and there is every reason to believe they will—he wants them to represent the orchestra at its best.

Other news from the orchestra is that the sale of seats for both the Boston and Cambridge concerts is excellent and that the management has every reason to believe that the band will have a season of unparalleled prosperity.

appointed to represent the stores in this line of work. The appointment has yet to be made from Massachusetts.

Brooklyn Citizen, Sept 23 1917

Although the first concert of the season in Brooklyn by the Boston Symphony Orchestra does not come until Friday, Nov. 9, the subscription department at the Brooklyn Institute of Arts and Sciences is already busily engaged with the renewals by subscribers of last year. There is every indication that the subscription will be the same as a year ago when the entire house was sold out for the entire series. Because of a complication that arose, note should be made by the patrons of the Boston Symphony Orchestra, that all the concerts do not come on Friday evenings as in the past. In December, the concert will fall on a Thursday evening, instead of Friday evening. The dates of the five concerts are as follows: Friday, Nov. 9; Thursday, Dec. 6; Friday, Jan. 11; Friday, Feb. 15, and Friday, March 15.

Three soloists are announced. These are Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler. The orchestra will return with exactly the same personnel it had last year, and Dr. Muck, of course, will be the conductor.

Post, Sept 30

MUSICAL COMMENT

BY OLIN DOWNES

CAMBRIDGE CONCERTS

Renewals of subscriptions for the eight concerts which the Boston Symphony Orchestra will give in Sanders Theatre, Harvard University, the coming winter are now being taken at the University Book Store in Harvard square, Cambridge. Patrons have until a week from tomorrow, Monday, Oct. 8, in which to renew their subscriptions and to secure the seats they had last year. The general sale to new patrons will open Saturday morning, Oct. 13, at the University Book Store.

The concerts will be given as usual on Thursday evenings, the dates being Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25.

There will be seven soloists for the eight concerts. These are Jacques Thibaud, the distinguished French violinist; Guiomar Novaes, pianist; Ethel Leginska, pianist; Arthur Hackett, tenor; Laura Littlefield, soprano; Alice Allen, pianist, and Howard Goding, pianist.

BOSTON SYMPHONY

The Symphony Orchestra, during the coming week, is to have the most interesting experience of making records for a talking machine. The entire orchestra will leave Boston tomorrow evening at 7 o'clock for Camden, N. J., where it will be until Friday evening. Dr. Muck will join the orchestra in Camden.

Various efforts have been made in the last few years to take records of orchestras, so several years ago, the Victor Talking Machine Company began making experiments to this end and Mr. Ellis promised them that whenever they were ready, the Boston Symphony Orchestra would make records for them. This last spring, their experiments had reached such a stage that they believed that the time had come when they could make records of a band of 100 men, bringing out all the various tones in their several qualities. As a result, the orchestra has assembled one week earlier than usual for this purpose.

Tomorrow morning the orchestra assembles in Symphony Hall to have a preliminary rehearsal under Assisting Conductor Schmidt. Of necessity, only short pieces will be played, those of a more brilliant quality. Dr. Muck is himself very much interested in the experiment and there is reason to believe that records of Boston's great orchestra will soon be on sale throughout the country.

The subscription is going on at Symphony Hall in a satisfactory manner. The prospects of the orchestra have never been better in all the cities where it gives concerts and the season will undoubtedly be a notable one from every point of view.

AMERICAN

ess: Baltimore, Md.

SEP 23 1917

BOSTON SYMPHONY.

The Boston Symphony concerts will be given on Monday evening, November 5, December 3, January 7, February 11 and March 11. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler will be soloists.

From TRIBUNE

Address: New York City

Date [illegible] 1917

To-day the option on seats for the Boston Symphony Orchestra concerts in New York will expire. The orchestra itself will spend this week in Camden, N. J., where it is to make records for the Victor talking machine. The entire orchestra will be there with Dr. Muck.

Journal. Sept 1

SYMPHONY ORCHESTRA

This week the Symphony Orchestra will make records for a talking machine. The entire orchestra will leave Boston tonight at 7 o'clock for Camden, N. J., where it will remain until Friday evening. Dr. Muck will join the orchestra in Camden.

Various efforts have been made in the last few years to take records of orchestras, so several years ago the Victor Talking Machine Company began making experiments to this end and Mr. Ellis promised them that whenever they were ready, the Boston Symphony Orchestra would make records for them. This last spring experiments had reached such a stage that they could make records of a band of 100 men.

The subscription is going on at Symphony Hall in a satisfactory manner. The prospects of the orchestra have never been better in all the cities.

SYMPHONY IN CAMBRIDGE

Renewals of subscriptions for the eight concerts which the Boston Symphony Orchestra will give in Sanders Theatre, Harvard University, this winter are now being taken at the University Bookstore in Harvard square.

The concerts will be given, as usual, on Thursday evenings, the dates being Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25.

There will be seven soloists for the eight concerts. These are Jacques Thibaud, the French violinist; Guiomar Novaes, pianist; Ethel Leginska, pianist; Arthur Hackett, tenor; Laura Littlefield, soprano; Alice Allen, pianist, and Howard Goding, pianist.

Record - Sept. 28

Boston Symphony Orchestra Will Play for Talking Machine Records

Monday evening the Boston Symphony Orchestra, 100 strong, leaves Boston. No, not for good; no, not for a concert tour before the Boston season. The entire orchestra goes to Camden, N. J., where it will stay until Friday. Although Dr. Muck, the conductor, does not leave Boston with the orchestra, he will meet his men in Camden.

Why is the band going to little Camden? To make talking machine records! It is an open secret that for a long long time the Victor Talking Machine Co. has sought the service of the finest band in this country.

For a long time talking machine companies have been making experiments in reproducing orchestral music, and at the present time making of orchestral records has reached such a point of excellence that Charles Ellis, the manager of the Boston Symphony Orchestra, consented to have the Boston band play for the Victor people.

It is believed that the new records will bring out all the various tones of the orchestra in their several qualities.

The work of making talking machine record has necessitated the calling together of the orchestra one week earlier than was expected. The men will meet Monday morning in Symphony Hall and will have a short preliminary rehearsal under the direction of Assistant Conductor Schmidt. The pieces chosen for reproduction will of a necessity be short and will be brilliant in orchestral coloring.

Dr. Muck is greatly interested in the experiment and will do everything in his power to co-operate with the company in making record.

If records of the Boston Symphony Orchestra are soon to be on sale through the country—and there is every reason to believe they will—he wants them to represent the orchestra at its best.

Other news from the orchestra is that the sale of seats for both the Boston and Cambridge concerts is excellent and that the management has every reason to believe that the band will have a season of unparalleled prosperity.

Amerikan Sept 27

GREAT DEMAND FOR SYMPHONY TICKETS

First Three Programs to Be Ready for Publication Next Week

SCHEDULE PROVIDES 48 BOSTON CONCERTS

The subscription sale of seats for the Symphony Concerts is progressing, greatly to the satisfaction of the management. There are still a few seats left for the Friday afternoon concerts and a considerable choice of seats for the Saturday evening concerts, but at the rate which mail orders are coming in each day and buyers are visiting Symphony Hall, it is certain that the subscription for the season will be at least as large as that of last year, which was practically a record.

Nearly all the members of the Orchestra have returned from their summer vacations. Symphony Hall has undergone its annual housecleaning and is spick and span for the coming year. Dr. and Mrs. Muck are still at their cottage at Seal Harbor, where they will be until the first of the month. Dr. Muck has accomplished a great amount of work during the summer and has managed to walk from 10 to 15 miles every day, rain or shine. Mr. Ellis, who saw him at Seal Harbor last week, says that he has never been in better health.

The first three programes of the season will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Efrem Zimbalist, the distinguished Russian pianist, who has not been heard with the Orchestra for a number of years. This year, there will be four concerts before the Southern trips begin, for all the trips, except those which come in February and March, have been moved back one week.

The schedule of the Orchestra is now complete. It calls for 48 concerts in Boston (24 pairs), eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn, three in Providence, two in Hartford, two in Worcester, and one each in Lynn, Northampton, Manchester, N. H.; Springfield, Rochester, Buffalo, Pittsburg, Cleveland, Toledo, Detroit and New Bedford.

There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks. Business for the orchestra, outside of Boston, will be on a par with last year, which means that it will be the maximum possible.

The usual series of eight Symphony concerts will be given in Saunders Theatre, Harvard University, on Thursday evenings during the coming season. The dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct. 8. The unclaimed seats will be offered for sale on Saturday, Oct. 13, at George H. Kent's, University Bookstore, Harvard Square.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett, Jacques Thibaud. Others will be announced.

Transcript Sept 27

Somewhat unexpectedly, the Symphony Orchestra will spend next week at the factories of the Victor Talking Machine Company at Camden, in New Jersey, making records for it. Hitherto the management and the conductor have declined various proposals for such an undertaking, because the outcome was likely to fall short of the quality and the balance of tone usually attained by the orchestra. The Victor Company, it seems, has long been busy with experiments upon the making of orchestral records, so that each choir—strings, no less than the wood-winds and the brass—should have just measure and quality in the whole body of tone. It now believes it has accomplished this end. Accordingly the Symphony Orchestra, with Dr. Muck conducting, will now play for it—for the most part short and brilliant virtuoso pieces. If the new methods secure the desired balance and euphony, the records will be sold broadcast.

Miss Novaes, the pianist, whom Boston has hardly heard in the full flush of her young powers, is not only to play with the Symphony Orchestra in the course of the season but also to venture a concert or two of her own.

Monitor - Sept 29

concert, on the [illegible]

ORCHESTRAS TO MAKE PHONOGRAPH RECORD

CAMDEN, N. J.—The Boston Symphony Orchestra is to be here from Oct. 2 to 5, making records for the Victor Talking Machine Company, under the musical direction of Karl Muck. Short pieces of a brilliant quality are scheduled to be played. Another organization which is to make records for the company is the Philadelphia Orchestra, coming here in the course of the season and playing under the direction of Leopold Stokowski.

The Victor company for some time has been working on a plan for an orchestral campaign, with a view to using the services of some of the leading groups of symphony players in the United States; and it has constructed a new sounding room at its plant here, in which to carry on the enterprise. It is said to have perfected its mechanical devices to such an extent that it can reproduce details of large instrumentation on its disks with fidelity.

Advertiser Sept 27

SYMPHONY WILL PLAY FOR "RECORDS"

Monday evening the Boston Symphony Orchestra, 100 strong, leaves Boston. No, not for good; no, not for a concert tour before the Boston season. The entire orchestra goes to Camden, N. J., where it will stay until Friday. Although Dr. Muck, the conductor, does not leave Boston with the orchestra, he will meet his men in Camden.

Why is the band going to little Camden? To make talking machine records! It is an open secret that for a long long time the Victor Talking Machine Co. has sought the service of the finest band in this country.

For a long time talking machine companies have been making experiments in reproducing orchestral music, and at the present time making of orchestral records has reached such a point of excellence that Charles Ellis, the manager of the Boston Symphony Orchestra, consented to have the Boston band play for the Victor people.

It is believed that the new records will bring out all the various tones of the orchestra in their several qualities.

The work of making talking machine record has necessitated the calling together of the orchestra one week earlier than was expected. The men will meet Monday morning in Symphony Hall and will have a short preliminary rehearsal under the direction of Assistant Conductor Schmidt. The pieces chosen for reproduction will of a necessity be short and will be brilliant in orchestral coloring.

Dr. Muck is greatly interested in the experiment and will do everything in his power to co-operate with the company in making record.

If records of the Boston Symphony Orchestra are soon to be on sale through the country—and there is every reason to believe they will—he wants them to represent the orchestra at its best.

Other news from the orchestra is that the sale of seats for both the Boston and Cambridge concerts is excellent and that the management has every reason to believe that the band will have a season of unparalleled prosperity.

appointed to represent the stores in this line of work. The appointment has yet to be made from Massachusetts.

Brooklyn Citizen Sept-23 1917

Although the first concert of the season in Brooklyn by the Boston Symphony Orchestra does not come until Friday, Nov. 9, the subscription department at the Brooklyn Institute of Arts and Sciences is already busily engaged with the renewals by subscribers of last year. There is every indication that the subscription will be the same as a year ago when the entire house was sold out for the entire series. Because of a complication that arose, note should be made by the patrons of the Boston Symphony Orchestra, that all the concerts do not come on Friday evenings as in the past. In December, the concert will fall on a Thursday evening, instead of Friday evening. The dates of the five concerts are as follows: Friday, Nov. 9; Thursday, Dec. 6; Friday, Jan. 11; Friday, Feb. 15, and Friday, March 15.

Three soloists are announced. These are Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler. The orchestra will return with exactly the same personnel it had last year, and Dr. Muck, of course, will be the conductor.

Part - Sept 30

MUSICAL COMMENT

30

BY OLIN DOWNES

CAMBRIDGE CONCERTS

Renewals of subscriptions for the eight concerts which the Boston Symphony Orchestra will give in Sanders Theatre, Harvard University, the coming winter are now being taken at the University Book Store in Harvard square, Cambridge. Patrons have until a week from tomorrow, Monday, Oct. 8, in which to renew their subscriptions and to secure the seats they had last year. The general sale to new patrons will open Saturday morning, Oct. 13, at the University Book Store.

The concerts will be given as usual on Thursday evenings, the dates being Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25.

There will be seven soloists for the eight concerts. These are Jacques Thibaud, the distinguished French violinist; Guiomar Novaes, pianist; Ethel Leginska, pianist; Arthur Hackett, tenor; Laura Littlefield, soprano; Alice Allen, pianist, and Howard Goding, pianist.

BOSTON SYMPHONY

The Symphony Orchestra, during the coming week, is to have the most interesting experience of making records for a talking machine. The entire orchestra will leave Boston tomorrow evening at 7 o'clock for Camden, N. J., where it will be until Friday evening. Dr. Muck will join the orchestra in Camden.

Various efforts have been made in the last few years to take records of orchestras, so several years ago, the Victor Talking Machine Company began making experiments to this end and Mr. Ellis promised them that whenever they were ready, the Boston Symphony Orchestra would make records for them. This last spring, their experiments had reached such a stage that they believed that the time had come when they could make records of a band of 100 men, bringing out all the various tones in their several qualities. As a result, the orchestra has assembled one week earlier than usual for this purpose.

Tomorrow morning the orchestra assembles in Symphony Hall to have a preliminary rehearsal under Assisting Conductor Schmidt. Of necessity, only short pieces will be played, those of a more brilliant quality. Dr. Muck is himself very much interested in the experiment and there is reason to believe that records of Boston's great orchestra will soon be on sale throughout the country.

The subscription is going on at Symphony Hall in a satisfactory manner. The prospects of the orchestra have never been better in all the cities where it gives concerts and the season will undoubtedly be a notable one from every point of view.

AMERICAN

ess: Baltimore, Md.

SEP 23 1917

BOSTON SYMPHONY.

The Boston Symphony concerts will be given on Monday evening, November 5, December 3, January 7, February 11 and March 11. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler will be soloists.

From TRIBUNE

Address: New York City

Date.....

To-day the option on seats for the Boston Symphony Orchestra concerts in New York will expire. The orchestra itself will spend this week in Camden, N. J., where it is to make records for the Victor talking machine. The entire orchestra will be there with Dr. Muck.

Globe - Sept 30

Boston Symphony Orchestra to Make Music Records

The Symphony Orchestra this week is to have the interesting experience of making records for a talking machine. The entire orchestra will leave Boston tomorrow evening for Camden, N J, where it will be until Friday evening. Dr Muck will join the orchestra in Camden.

Various efforts have been made in the last few years to take records of orchestras, so several years ago, the Victor Talking Machine Company began making experiments to this end and Mr Ellis promised that whenever ready the Boston Symphony Orchestra would make records for them.

Last Spring the experiments indicated that the time had come when records could be made of a band of 100 men, bringing out all the various voices in their several qualities. As a result the orchestra has assembled one week earlier than usual for this purpose.

Tomorrow morning the orchestra will have a preliminary rehearsal under assisting conductor Schmidt. Of a necessity, only short pieces will be played; those of a more brilliant quality.

The subscription for the season here is going on in a satisfactory manner at Symphony Hall.

Transcript - Sept 29

The Boston Symphony orchestra during the coming week is to play for records for a talking machine. The orchestra will leave Boston Monday evening at 7 o'clock for Camden, N. J., where it will be until Friday evening. Dr. Muck will join the orchestra in Camden.

Renewals of subscriptions for the eight concerts which the Boston Symphony orchestra will give in Sanders Theatre, Harvard University, the coming winter are now being taken at the University Book Store in Harvard Square, Cambridge. Patrons have until Monday, Oct. 8, in which to renew their subescriptions and to secure the seats they had last year. The general sale to new patrons will open Saturday morning, Oct. 13, at the store. There will be seven soloists, Jacques Thibaud, French violinist; Guiomar Nocaes, pianist; Ethel Leginska, pianist; Arthur Hackett, tenor; Laura Littlefield, soprano; Alice Allen, pianist, and Howard Goding, pianist.

Herald - Sept 30

Boston Symphony Orchestra.

This week the Symphony Orchestra will have the interesting experience of making records for a talking machine. The entire orchestra will leave Boston tomorrow (Monday evening) at 7 o'clock for Camden, N. J., where it will remain until Friday evening. Dr. Muck will join the orchestra in Camden.

Various efforts have been made in the last few years to take records of orchestras, so several years ago, the Victor Talking Machine Company began making experiments to this end and Mr. Ellis promised them that whenever they were ready, the Boston Symphony Orchestra would make records for them. This last spring experiments had reached such a stage that they could make records of a band of 100 men. As a result, the orchestra has assembled one week earlier than usual for this purpose.

Tomorrow (Monday morning), the orchestra will assemble in Symphony Hall to have a preliminary rehearsal under assisting conductor Schmidt. Only short pieces will be played, those of a more brilliant quality. Soon records of Boston's great orchestra will be on sale throughout the country.

The subscription is going on at Symphony Hall in a satisfactory manner. The prospects of the orchestra have never been better in all the cities.

Cambridge Symphony Concerts.

Renewals of subscriptions for the eight concerts which the Boston Symphony Orchestra will give in Sanders Theatre, Harvard University, this winter, are now being taken at the University Book Store in Harvard square, Cambridge. Patrons have until a week from tomorrow, Monday, Oct. 8, in which to renew their subscriptions and to secure the seats they had last year. The general sale to new patrons will open Saturday morning, Oct. 13, at the University Book Store.

The concerts will be given as usual on Thursday evenings, the dates being Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25.

There will be seven soloists for the eight concerts. These are Jacques Thibaud, the French violinist; Guiomar Novaes, pianist; Ethel Leginska, pianist; Arthur Hackett, tenor; Laura Littlefield, soprano; Alice Allen, pianist, and Howard Goding, pianist.

Transcript Oct 4-1917

Concerts in Prospect

The first of the two concerts that the Symphony Orchestra annually undertakes for the increase of its Pension Fund will fall earlier this season than usual—on Sunday afternoon, Oct 28. Miss Farrar has proffered her services for the occasion and to meet her convenience it was shifted from November to October. Except at this concert she will not sing in Boston during the musical year.

Mr. Kreisler, the violinist, will be heard for the first time in Boston this autumn at Symphony Hall on Sunday afternoon, Oct. 21, when his recital will begin a new series—to continue through the winter—of Sunday concerts.

Traveler, Sept 27

Symphony to Give Programs the Coming Week

Orchestra Scheduled to Give 109 Concerts in 30 Weeks—Big Seat Demand.

The first three programs of the new season of the Boston Symphony Orchestra will be ready for publication next week. There will be no soloist at the first and third concerts. At the second pair of concerts, on the 19th and 20th, the soloist will be Miss Efrem Zimbalist, Russian violinist. There will be four concerts before the southern trips begin, for all the trips except those which come in February and March have been moved back one week.

The schedule of the orchestra calls for 48 concerts in Boston (24 pairs), eight concerts in Cambridge, 10 in New York, five each in Philadelphia, Baltimore, Washington and Brooklyn, three in Providence, two in Hartford, two in Worcester and one each in Lynn, Northampton, Manchester, N. H., Springfield, Rochester, Buffalo, Pittsburgh, Cleveland, Toledo, Detroit and New Bedford. There will be two pension fund concerts in Boston and three special concerts, concerning which announcement will be made later. This makes a total of 109 concerts, the usual quota for 30 weeks.

The demand for seats indicates another record season, both at home and on tour. There are still a few Friday afternoon seats available and more of a choice for Saturday evening, but applications at Symphony Hall by mail and in person are steadily absorbing these.

Dr. and Mrs. Muck expect to come up from Seal Harbor about Oct. 1.

The Symphony concerts in Sanders Theatre, Harvard University, on Thursday evenings during the coming season will be as follows: Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25. Subscribers of last season have an option on their seats for the coming season until Monday, Oct. 8. The unclaimed seats will be offered for sale on Saturday, Oct. 13, at George H. Kent's, University Bookstore, Harvard square.

The soloists include Guiomar Novaes, Ethel Leginska, Arthur Hackett and Jacques Thibaud. Others will be announced.

From EVENING PUBLIC LEDGER

Address: Philadelphia, Pa.

The doubt that prevailed last spring concerning Dr. Karl Muck's status with the Boston Symphony Orchestra is finally cleared up with the definite announcement that he will direct the regular series of concerts to be given this season at the Academy of Music. The great orchestra's personnel is unchanged, and this fact comes as a gratifying assurance that musical delights in prospect will measure up to the highest standards despite the war.

The Boston season of the orchestra will begin on October 12 and will run through thirty weeks. One hundred and ten concerts are on Doctor Muck's schedule. Philadelphia's share in it will be five symphony programs, the first of which will be submitted in the Academy on the evening of November 5. The other dates are December 3, January 7, February 11 and March 11. These will be all Monday evenings.

Among the soloists announced for the Philadelphia season are Nellie Melba, Winifred Christie, violinist, and Fritz Kreisler. Novelties and the master classics will as usual be effectively blended on the orchestra's programs.

From AMERICAN

Address: Baltimore, Md.

Date SEP 16 1917

BOSTON SYMPHONY ORCHESTRA

The season of the Boston Symphony Orchestra, which is its thirty-seventh, opens in Boston October 12 and 13. The usual spring series of five concerts will be given in the Lyric Theater, Baltimore. They will come on Wednesday evenings, November 7, December 5, January 9, February 13 and March 13. A singer, Madame Melba; a pianist, Miss Winifred Christie; a violinist, Fritz Kreisler, are the solo-

Est 1884

Transcript Oct 4

Here in Boston

Now that Mr. Paderewski's withdrawal from the concert-hall has left a vacant place among the "assisting artists" to the Symphony Orchestra, a correspondent makes the timely suggestion that it be filled by Mr. Thibaud, the violinist. He is to play with the band at Cambridge; at his best he deserves to play with it in Boston; while he has not been heard at the Symphony Concerts since his relatively immature days.

From BULLETIN

Address: PROVIDENCE, R. I.

Date

38½-inch, 64x60s, 10c.; 39-inch, 56x44s, 8½c.

SERIES OF SUBSCRIPTION CONCERTS OPENS OCT 30

Five Programmes Take Place of Symphony Orchestra Season Here.

The series of five subscription concerts which are to take the place of the Boston Symphony Orchestra season here will open Oct. 30. The concerts will be given in Infantry Hall and three of them will be by the symphony orchestra. The dates to follow are Dec. 18, Jan. 15, Feb. 12 and March 19, all on Tuesday evenings.

The first concert of the series calls for the Boston Symphony Orchestra under Dr. Karl Muck, with Geraldine Farrar as soloist. The second will be a violin recital by Fritz Kreisler. The third will be by the Boston Symphony Orchestra, with Rosamund Young, soprano, as soloist. The fourth will be a joint concert, by Madame Louise Homer, the distinguished American contralto, and Ossip Gabrilowitsch, the Russian pianist. The fifth concert will be by the Boston Symphony Orchestra with Anton Witek, its concert master, as soloist.

Increased work in Boston has necessitated cutting down the number of concerts the Boston Orchestra has given in this city. Charles A. Ellis, manager of the orchestra, has arranged the forthcoming series and has provided similar courses with success in Worcester, Pittsburgh and Rochester for several years.

From NORTH AMERICAN

Address: Philadelphia, Pa.

Date

Estabi

The season of the Boston Symphony Orchestra, its thirty-seventh, opens in Boston Friday afternoon and Saturday evening, October 12 and 13. Then on, its work will be uninterrupted for thirty weeks, its final concerts of the season being given in Boston on May 3 and 4. With its personnel unchanged and, of course, Doctor Muck as its conductor, the great orchestra will give its usual number of concerts—110.

The usual series of five concerts will be given in the Academy of Music, Philadelphia Monday evenings, the dates being November 5, December 3, January 7, February 11 and March 11. Three soloists are announced. A singer, Madame Melba; a pianist, Miss Winifred Christie; a violinist, Fritz Kreisler. Already the subscription for the series is heavy.

From TRIBUNE

Address: New York City

Date SEP 23 1917

Only one week remains in which the subscribers to the Boston Symphony concerts in Carnegie Hall may take up their tickets. The option on all tickets not taken up lapses on Monday, October 1, and the Boston office of the orchestra reports that the waiting list of applicants for tickets is larger this year than it has ever been in the past. Patrons of the symphony concerts should note a slight irregularity in dates for the Thursday evening series. Owing to a complication in the bookings in Carnegie Hall, the December concert will be given on Friday evening, the 7th, instead of the usual Thursday evening, the 6th. The dates for this series, then, are Thursday evening, November 8; Friday evening, December 6, and Thursday evenings, January 10, February 14 and March 14.

Est 1884

From SUN

Address: New York City

Date

Only one week remains in which the subscribers to the Boston Symphony concerts in Carnegie Hall may take up their tickets. The option on all tickets not taken up lapses on Monday, October 1, and the Boston office of the orchestra reports that the waiting list of applicants for tickets is larger this year than it has ever been in the past. Patrons of the symphony concerts should note a slight irregularity in dates for the Thursday evening series. Owing to a complication in the bookings in Carnegie Hall the December concert will be given on Friday evening, December 7, instead of the usual Thursday evening, December 6. The dates for the Thursday concerts, then, are Thursday evening, November 8, Friday evening, December 7, and Thursday evenings, January 10, February 14 and March 14.

From TIMES

Address: Brooklyn, N. Y.

Date OCT 2 1917

BOSTON ORCHESTRA.

Dr. Muck Announces First Concert on October 9.

Although the first concert of the season in Brooklyn by the Boston Symphony Orchestra does not come until Friday, November 9, the subscription department at the Brooklyn Institute of Arts and Sciences, is already busily engaed with the renewals by subscribers of last year. There is every indication that the subscription will be the same as a year ago when the entire house was sold out for the entire series. Because of a complication that arose, note should be made by the patrons of the Boston Symphony Orchestra, that all the conerts do not come on Friday evenings as in the past. In December, the oncert will fall on a Thursday evening, instead of Friday evening. The dates of the five conerts are as follows: Friday, November 9, Thursday, December 6; Friday, January 11; Friday, February 15, and Friay, March 15.

Three soloists are announced. These are Mme. Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreitler. The orchestra will return with exactly the same personnel it had last year, and Dr. Muck will, of course, be the conductor.

Boston Advertiser Editorial Oct. 1-1917

"CANNED" SYMPHONY

Some time during its trip, which is to start tonight, the Boston Symphony Orchestra is to have the most novel and interesting experience of making records for the victrola talking machine. Preparatory to this final decision to comply with the repeated request of this concern the orchestra had been making many experiments to ascertain the possibilities for successful reproduction of pieces played by the full orchestra. Most of the talking machine orchestras been been surprisingly small, many of the brass instruments being eliminated in favor of the wooden and stringed ones, because the latter reproduce much better. Various efforts have been made in the last few years to take records of full orchestras, but the results have been unsatisfactory, due, perhaps, to an excusable ignorance of the proper balancing of the instruments for such delicate work. Dr. Muck, unusually interested in the experiment, together with his assistant conductor, Ernest Schmidt, who will conduct the first experiment, believes the Boston Symphony is now ready to obtain satisfactory results. Nothing heavy nor long, of course, will be attempted, as most orchestral records are short.

The music world will await the outcome with an eagerness second only to the musicians themselves. No orchestra is more eminently worthy of the honor of being the first to be successful with full instrument records than the Boston Symphony. None also is more desired of being heard. Altogether too few are privileged to hear it now, as it performs not a dozen times outside of Boston during the season. To embark successfully in this new field would bring it an eager clientele the world over. We may be sure that Dr. Muck will see to it that the records are up to the usual standard of Symphony productions, in spite of those who will clamor for "canned Boston Symphony" of any kind.

Transcript Oct. 2

Mr. Paderewski Withdraws

Mr. Paderewski, the pianist, declines to keep his engagements, which were many, for the musical year and has instructed his manager at Symphony Hall to cancel the long series of concerts East and West arranged for him. Accordingly, he will not be heard at the Symphony Concerts in the course of the winter or in recitals of his own. The reason, assigned by the pianist for this disappointing decision is his desire to devote himself wholly to the administration of Polish relief funds, departing, if necessary, to Europe for that purpose. However, before the season is done, it is quite possible for the pianist to change his fickle mind or to need the money which his concerts yield him. As close observers have already noted, his name has been struck from the list of "assisting artists" at the Symphony Concerts.

Transcript Oct. 2-1917

NEWS OF MUSIC

Dr. Muck's First Programme for the Symphony Concerts—Liszt's "Prometheus" for a Novel Piece—Mr. Paderewski Abandons Concerts

AS Dr. Muck passed through Boston on his way from Mount Desert to Philadelphia, he left at Symphony Hall his programme for the first pair of Symphony Concerts this autumn on Friday afternoon, Oct. 12, and Saturday evening, Oct. 13. It stands:

Symphony, No. 5, in C minor.....Beethoven
Overture to Shakspeare's play, "King Lear".....Berlioz
Symphonic Poem, "Prometheus".....Liszt
(First Times at These Concerts)
Prelude to the Opera, "Parsifal".....Wagner

With substantially such a programme Dr. Muck has usually begun a new season—a symphony by Beethoven for the first number and thereafter three more or less romantic pieces out of the acknowledged masters of modern music. Last year, by way of variation, from familiar numbers he set on his first list an overture of Berlioz, "The Corsair," seldom heard nowadays. This autumn, he continues the practice with a revival of Berlioz's half-forgotten overture to "King Lear"; while he joins to it a symphonic poem by Liszt, "Prometheus," unheard within long memory in American concert-halls. The piece is the fifth of the series; it was finished in 1850; and Mr. Huneker says of it in his book about the composer:

> It is a noble figure that Liszt has translated into music, the Titan. Immediately at the opening the swirl of the struggle is upon us, and the first theme is the defiance of the Titan—a noble yet obstinate melody. The god is chained to the rock to great orchestral tumult. His efforts to break the manacles incite further musical riot, and then comes the wail of helpless misery. This recitative leads into a furious burst when the shackled one clenches his fists and threatens all Godhead. Even Zeus is defied. Then arises the belief in a deliverer, a faith motif which is one of those heartfelt inventions of the melodic Liszt. After this the struggle continues. Magnificently, the god, believing in his own obstinate will for freedom, the composition concludes on this supreme note.

Mr. Hervey, of The Morning Post in London, also waxes warm over "Prometheus," in his essay upon Liszt's music, saying:

> "Prometheus," music of real power and great depth of feeling, was written to celebrate the unveiling of a statue of Herder. Liszt says that he chose for his subject "Prometheus Unbound," as he believed that this poem expressed "that which was purest and most generous in the sentiments of one who was called the apostle of humanity. From the ancient myth, Liszt has extracted the fundamental idea which he explains in the following words: "Audacity, suffering, endurance and salvation; bold aspiration towards the highest destinies which the human mind can attain; creative activity, want of expansion . . . expiatory sufferings exposing our vital organs to an incessant gnawing, without annihilating us; condemnation to a hard enchainment on the most arid shores of our nature; cries of anguish and tears of blood . . . but an instinctive belief in our native grandeur, in a future deliverance; a tacit faith in a liberator who will make the long-tortured captive rise to the transmundane regions from which he stole the luminous spark . . . and lastly, the accomplishment of the great work of mercy, the arrival of the great day." He ends by summing up his idea in the words "Malheur et Gloire," which may be taken as the motto of the music. Apparently he also has intended to symbolize in his poem the two elements of progress and reaction, the latter being suggested by a double fugue, which is skilfully and elaborately worked out. Altogether "Prometheus" is a remarkable example of classic sentiment allied to romantic feeling.

Herald Oct. 7

SYMPHONY CONCERTS

The first Symphony concerts of this season will be on next Friday afternoon and Saturday evening. The 37th season orchestra has every promise of being successful. The subscription is large, and there has been the usual interest in the orchestra, which returned yesterday from Camden, N. J., where for four days it was making records for the Victor talking machine.

For the first time in its history, the orchestra begins a season with no changes in its personnel. The membership is exactly the same as the last. Mr. Sauerquell, for many years librarian, died last spring. His place has been taken by his assistant, Leslie J. Rogers.

A novelty, so far as the Symphony orchestra is concerned, appears on the first program: the Fifth Symphonic Poem of Liszt, "Prometheus." The symphony will be Beethoven's Fifth, and the other numbers will be the "King Lear" overture of Berlioz and the Prelude to "Parsifal." The length of the concert will be about one hour and three-quarters.

Herald

CAMBRIDGE SYMPHONY

The general sale of season tickets for the Symphony concerts in Cambridge on Thursday evenings in Sanders Theatre will open at the University book store, Harvard square, next Saturday morning. The concerts will be eight in number and the dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25. An interesting list of soloists has been announced. Perhapus the greatest interest will be in the appearance of the distinguished violinist, Jacques Thibaud, who will then make his first appearance with the Symphony orchestra in many years. Other soloists will be Arthur Hackett, tenor; Laura Littlefield, soprano; Ethel Leginska, pianist; Guiomar Novaes, pianist; Alice Allen, pianist, and Howard Goding, pianist.

Transcript Oct. 4-1917

MUSIC AND MUSICIANS

FRIDAY AFTERNOON VS. SATURDAY EVENING

A Puzzling Circumstance of Symphony Concerts Observable in Boston and Elsewhere—Miss Farrar, Mr. Kreisler and Mr. Werrenrath Soon to Be Heard Here—Mr. Stock's Plans for Chicago—Uniforms and the Metropolitan—Items, Incidents, Impressions

THE Boston, the Chicago, the Philadelphia orchestras all continue to give the second in each pair of their concerts on Saturday evenings. Likewise in each of the three cities the audience assembled for them is appreciably less numerous than that which the same programme, soloist, band and conductor gather on the preceding Friday afternoon. Practically every seat in Symphony Hall in Boston, in Orchestra Hall in Chicago, in the Academy of Music in Philadelphia is taken by subscription for the afternoons; while in the evenings, unless the "assisting artist" is of exceptional vogue or the programme contains some much admired piece, too many chairs stand empty throughout the house; and in almost equal proportion between the cheaper and the dearer places. In New York on the other hand, both the Philharmonic Society and Mr. Damrosch's orchestra have abandoned concerts to subscribers on Saturday evenings. The Philharmonic has shifted them to Thursday evenings; while Mr. Damrosch confines himself wholly to afternoon concerts—the first of each pair on a Friday; the second on the following Sunday. Whether the Philharmonic plays to larger audiences on Thursday evenings than it used to do on Saturday evenings has not been made known; but the listeners to Mr. Damrosch fill the hall on both his afternoons.

For one and the same fact, the explanations are many and various. Admittedly in all three cities, "society" goes most numerously to the afternoon concerts; but while "society" is an essential part of the public of the orchestras in question it is by no means the whole of it. As some say, the world and his wife now go into the country for "week-ends" and on Saturday evenings are miles from theatres and concert-halls. As others have it, the quest of entertainment on the half-holiday of Saturday afternoon leaves no appetite for it in the evening; yet Saturday is the night of the week at the playhouses. According to others still, symphony concerts even for those with an occasional mind to them are somewhat too exacting for a week-end pleasure. And so forth from many a different point of view. The most persuasive of all is usually the one least often asserted. The symphony orchestras on Saturday evenings open their doors to the public that as yet is neither socially nor musically significant; that public in large degree is still a stranger to the pleasures of such concerts; hence the empty seats—and hence still more the need of a campaign of education—perhaps with lowered prices, divided subscriptions and other incidental aids—to fill them. H. T. P.

Post Oct 7-1917

CAMBRIDGE SYMPHONY

The general sale of season tickets for the Symphony concerts in Cambridge which are given on Thursday evenings in Sanders' Theatre, will open at the University Book Store, Harvard square, next Saturday morning, Oct. 13. The concerts will be eight in number and the dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4 and April 25.

Jacques Thibaud, will then make his first appearance with the Symphony orchestra in many years. Other soloists will be the tenor, Arthur Hackett: Miss Laura Littlefield, well and favorably known as a singer of this city; Ethel Leginska, Guiomar Novaes, Alice Allen and Howard Goding, pianists.

FIRST SYMPHONY CONCERT

The formal opening of the Boston musical season comes next Friday afternoon and Saturday evening, Oct. 12 and 13, with the first pair of Symphony concerts. This, the 37th season of the orchestra, has every promise of being one of the most successful. The subscription is large both for the Friday and Saturday concerts, and there has been the usual keen interest in the orchestra. The orchestra returned yesterday (Saturday) from Camden, N. J., where for four days it was making records for the Victor talking machine. Dr. Muck, who has been in Seal Harbor all summer and went direct from there to Philadelphia, returned with the orchestra.

It is interesting to note that for the first time in its history the orchestra begins a new season with no changes in its personnel. Changes have been few the last two or three years, but this year the membership is exactly the same as the last. Mr. Sauerquell, who was for so many years librarian of the orchestra, died last spring, and his place has been taken by his assistant, Leslie J. Rogers.

A novelty, so far as the Symphony Orchestra is concerned, appears on the first programme. This is the fifth Symphonic Poem of Liszt entitled "Prometheus." In going over the library last spring Dr. Muck discovered that it contained the score and parts of this work, and, as is well known, he is very keen on Liszt music.

The Symphony will be the Fifth of Beethoven, and the other numbers will be the rather rare "King Lear" Overture of Berlioz and the Prelude to "Parsifal." The length of the programme is about one hour and three-quarters.

Traveler Oct 6

Geraldine Farrar for Symphony Hall

Famous Grand Opera Soprano to Be Soloist at Sunday Afternoon Concert.

The annual series of Sunday afternoon concerts for Symphony Hall is announced to start Oct. 21 with Fritz Kreisler, violinist, as the attraction. From that date there will be something doing every Sunday afternoon with the annual Pension Fund concerts by the Boston Symphony Orchestra two of the notable attractions, the first coming Oct. 28 with Geraldine Farrar as the soloist.

Something of the unusual appears in the announcement for Nov. 4. It will be given by four singers from the Metropolitan Opera Company and naturally the program will be to a large extent operatic. The soprano is Mabel Garrison. The contralto will be Sophie Braslau. Martinelli will be the tenor, and the bass will be Arthur Middleton.

The following week, Sunday, Nov. 11, will bring the first recital of the season of Mischa Elman, violinist. Others who will be heard in the course of the season are Mesdames Melba, Schumann-Heink, Louise Homer, Frieda Hempel and Alma Gluck, and Ysaye, Gabrilowitsch and Guimar Novaes.

First Symphony Concert

The thirty-seventh session of the Symphony orchestra will begin next Friday afternoon and Saturday evening. For the first time since its organization the orchestra assembles for its first rehearsal with exactly the same personnel it had the season before.

The first program contains a work that is new to the Symphony concerts. This is Liszt's symphonic poem "Prometheus," the fifth of the series, coming in order between the "Orpheus" and the "Mazeppa." The Symphony will be Beethoven's fifth in C minor. The other numbers will be Berlioz's overture "King Lear" and the prelude to "Parsifal."

The general sale of season tickets for the symphony concerts in Cambridge will open at the University Book Store, Harvard square, Saturday morning, Oct. 13. The concerts will be eight in number and the dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4, and April 25. Perhaps the greatest interest in the soloists will center in the appearance of the French violinist, Jacques Thibaud, who is then to make his first appearance with the Symphony orchestra in many years. Other soloists will be the young American tenor, Arthur Hackett, Miss Laura Littlefield, soprano; Ethel Leginska, pianist; Guiomar Novaes, the talented Brazilian; Alice Allen, pianist, and Howard Goding, pianist.

American Oct-7

Symphony to Interpret Liszt Poem

THE formal opening of the Boston musical season comes next Friday afternoon and Saturday evening, October 12 and 13, with the first pair of Symphony concerts. This, the thirty-seventh season of the orchestra, has every promise of being one of the most successful.

It is interesting to note that for the first time in its history, the orchestra begins a new season with no changes in its personnel. Changes have been few the last two or three years, but this year the membership is exactly the same as the last. Mr. Sauerquell, who was for so many years librarian of the orchestra, died last Spring and his place has been taken by his assistant, Leslie J. Rogers.

A novelty, so far as the Symphony Orchestra is concerned, appears on the first program. This is the Fifth Symphonic Poem of Liszt entitled "Prometheus." In going over the library last Spring, Dr. Muck discovered that it contained the score and parts of this work, and as is well known, he is very keen on Liszt music.

The Symphony will be the Fifth of Beethoven, and the other numbers will be the rather rare "King Lear" overture of Berlioz and the prelude to "Parsifal." The length of the program is about one hour and three-quarters.

Traveler Oct. 6-1917

Geraldine Farrar for Symphony Hall

Famous Grand Opera Soprano to Be Soloist at Sunday Afternoon Concert.

The annual series of Sunday afternoon concerts for Symphony Hall is announced to start Oct. 21 with Fritz Kreisler, violinist, as the attraction. From that date there will be something doing every Sunday afternoon with the annual Pension Fund concerts by the Boston Symphony Orchestra two of the notable attractions, the first coming Oct. 28 with Geraldine Farrar as the soloist.

Something of the unusual appears in the announcement for Nov. 4. It will be given by four singers from the Metropolitan Opera Company and naturally the program will be to a large extent operatic. The soprano is Mabel Garrison. The contralto will be Sophie Braslau. Martinelli will be the tenor, and the bass will be Arthur Middleton.

The following week, Sunday, Nov. 11, will bring the first recital of the season of Mischa Elman, violinist. Others who will be heard in the course of the season are Mesdames Melba, Schumann-Heink, Louise Homer, Frieda Hempel and Alma Gluck, and Ysaye, Gabrilowitsch and Guimar Novaes.

First Symphony Concert

The thirty-seventh session of the Symphony orchestra will begin next Friday afternoon and Saturday evening. For the first time since its organization the orchestra assembles for its first rehearsal with exactly the same personnel it had the season before.

The first program contains a work that is new to the Symphony concerts. This is Liszt's symphonic poem "Prometheus," the fifth of the series, coming in order between the "Orpheus" and the "Mazeppa." The Symphony will be Beethoven's fifth in C minor. The other numbers will be Berlioz's overture "King Lear" and the prelude to "Parsifal."

The general sale of season tickets for the symphony concerts in Cambridge will open at the University Book Store, Harvard square, Saturday morning, Oct. 13. The concerts will be eight in number and the dates are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, March 21, April 4, and April 25. Perhaps the greatest interest in the soloists will center in the appearance of the French violinist, Jacques Thibaud, who is then to make his first appearance with the Symphony orchestra in many years. Other soloists will be the young American tenor, Arthur Hackett, Miss Laura Littlefield, soprano; Ethel Leginska, pianist; Guiomar Novaes, the talented Brazilian; Alice Allen, pianist, and Howard Goding, pianist.

~~Globe Oct. 7~~ Transcript Oct-6

CONCERTS IN PROSPECT

The Symphony Orchestra, Dr. Muck and Novel Liszt—Miss Farrar, Mr. Kreisler and Mr. McCormack to Return—Mr. Werrenrath for the First Time by Himself—Various Beginners

THE new series of Symphony Concerts will begin next Friday afternoon and Saturday evening in Symphony Hall under unusually unchanged circumstance. Even a summer with a draft has not altered the personnel of the orchestra; for a sixth consecutive year and for an eighth year in all, Dr. Muck continues as conductor; while the renewal of subscriptions assures an audience much like those of recent seasons. Even the programme is of the familiar pattern with which Dr. Muck is wont to begin a new year, traversing in order Beethoven's fifth symphony (in C minor); the overture of Berlioz to Shakspeare's tragedy "King Lear"; Liszt's symphonic poem, "Prometheus"; and the prelude of Wagner to his music-drama, "Parsifal." Never before in all probability has "Prometheus" been played in Boston; while elsewhere, even in Germany, it has been rarely. Nor is Berlioz's overture a familiar piece to the frequenters of orchestral concerts.

Transcript Oct. 6

Friday afternoon, Oct. 26, in Symphony Hall, the third of the afternoon concerts of the Symphony Orchestra under Dr Muck.

Saturday evening, Oct. 27, in Symphony Hall, the third of the evening concerts of the Symphony Orchestra under Dr. Muck.

Sunday afternoon, Oct. 28, in Symphony Hall, the first of the two annual concerts of the Symphony Orchestra for the increase of its Pension Fund. Dr. Muck will conduct through a miscellaneous programme and Miss Farrar, as volunteer, will be heard for the first and only time in Boston this season.

REDUCTION

RATIO

13x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A4

A5

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Globe. Oct-7

MUSIC AND MUSICIANS

New Symphony Season Begins Friday.

The formal opening of the Boston musical season comes this week with the first pair of Symphony concerts. This, the 37th season of the orchestra, has every promise of being one of the most successful, for the subscription is large both for the Friday and Saturday concerts. The orchestra returned yesterday from Camden, N J, where for four days it was making records for the Victor Talking Machine.

It is interesting to note that for the first time in its history the orchestra begins a new season with the membership exactly the same as the last. Mr Sauerquell, who was for so many years librarian, died last Spring and his place has been taken by his assistant, Leslie J. Rogers.

A novelty, so far as the Symphony Orchestra is concerned, appears on the first program. This is the fifth Symphonic Poem of Liszt, entitled "Prometheus."

The symphony will be the fifth of Beethoven, and the other numbers will be the rather rare "King Lear" overture of Berlioz and the prelude to "Parsifal."

Cambridge Symphonies

The general sale of season tickets for the Symphony concerts in Cambridge will open at the University Bookstore next Saturday morning. The concerts will be given on Thursday evenings, Oct 18, Nov 15, Dec 13, Jan 17, Feb 21, March 21, April 4 and 25.

The season's soloists will include the distinguished French violinist, Jacques Thibaud; Arthur Hackett, Laura Littlefield, Ethel Leginska, Guiomar Novaes, Alice Allen and Howard Goding.

Record Oct 8

DRAFT TAKES NO MEMBERS FROM SYMPHONY RANKS

Mme. Holesco to Make Her American Debut Here—Notes

By J. V. Clark

Dr. Karl Muck and the members of the Boston Symphony Orchestra met at Symphony Hall this morning for the first rehearsal of the year—that is, the first rehearsal for the regular symphony concerts.

For the first time since its organization the orchestra assembled for its first rehearsal with exactly the same personnel it had the season before. There were no new members when the orchestra gathered this morning. There were no last year's members missing. This is remarkable under normal conditions, and even more remarkable under war conditions.

The army draft, which was expected to call some of the younger men, has as yet touched none. It is possible that the second call may take some from the orchestra.

The orchestra, which has been out of town for a week making talking machine records, this morning rehearsed Liszt's poem, Prometheus, Beethoven's Fifth Symphony in C Minor, and Berlioz's overture to King Lear, which stand on the first program this week.

Advertiser Oct 9

NOT ONE SYMPHONY MEMBER DRAFTED

Orchestra Meets Intact for First Rehearsal of The Year

MME. HOLESCO MAKES AMERICAN DEBUT HERE

Dr. Karl Muck and the members of the Boston Symphony Orchestra met at Symphony Hall yesterday for the first rehearsal of the year—that is, the first rehearsal for the regular symphony concerts.

For the first time since its organization the orchestra assembled for its first rehearsal with exactly the same personnel it had the season before. There were no new members when the orchestra gathered yesterday morning. There were no last year's members missing. This is remarkable under normal conditions, even more remarkable under war conditions.

The army draft, which was expected to call some of the younger men, has as yet touched none. It is possible that the second call may take some from the orchestra.

The orchestra, which has been out of town for a week making talking machine records, yesterday morning rehearsed Liszt's poem, Prometheus, Beethoven's Fifth Symphony in C Minor, and Berlioz's overture to King Lear, which stand on the first program this week.

Record Oct-13-1917

ZIMBALIST AND NOVAES STARS WITH SYMPHONY

Artists for Boston and Cambridge—Orchestral Season Opens

By J. V. Clark

The music season is really on. With the opening of the Symphony season with a large audience at the rehearsal, and with Symphony concerts the coming week in Boston and Cambridge, the season may justly be called well under way.

Two distinguished and young soloists will play with the Symphony next week. In Boston, Efrem Zimbalist, the violinist, will play the Beethoven concerto. The orchestral pieces will be Sibelius, "Finlandia"; Scriabin, "Le Poeme de l'Extace," and Enesco, "Rumanian Rhapsody."

In Cambridge the soloist will be the Brazilian pianist, Guiomar Novaes, who later in the year will play with the orchestra in Boston.

For the opening rehearsal of the season, yesterday, Dr. Muck chose a program made up largely of the romanticists, a program of tried and true orchestral works. As is his wont there was no soloist at the first performance. The orchestra played Beethoven's fifth symphony, Berlios' "Lear" overture, Liszt's "Prometheus," and Wagner's "Parsifal" prelude. The performance, especially of the last three movements of the symphony, was a notable one. Dr. Muck was greeted heartily as he stepped on the stage to conduct.

Monitor Oct-13

Miss Guiomar Novaes, pianist, appears with the Boston Symphony Orchestra at Sanders Theater, Cambridge, on the evening of Thursday, Oct. 18, presenting the Beethoven G major concerto, No. 4. On the program are the first symphony of Sibelius in E minor and the Berlioz "King Lear" overture.

Efrem Zimbalist, violinist, appears with the Boston Symphony Orchestra in Symphony Hall at the concerts of Oct. 19 and 20, taking part in the Beethoven violin concerto. The program is as follows:

Sibelius, "Finlandia," symphonic poem for orchestra, op. 26, No. 7; Scriabin, "Le poème de l'extase," op. 54; Beethoven, concerto for violin and orchestra in D major, op. 61; Enesco, "Rhapsodie Roumaine" in A major, op. 11, No. 1.

BOSTON EVENING TRANSCRIPT, SATURDAY, OCTOBER 13, 1917 Monitor Oct-13

Symphony Concert

THE SYMPHONY CONCERT

AN UNTROUBLED AND AUSPICIOUS BEGINNING

The Doubtful Resurrection of Liszt's "Prometheus" and Berlioz's Half-Forgotten Overture to "King Lear" — Free and Eloquent Performance of Beethoven's Fifth Symphony—An Audience Unwontedly Thrilled by the Prelude to "Parsifal"—Warm Welcome for Dr. Muck

No "incident" of any sort whatever befell at the Symphony Concert of yesterday afternoon; and the auditor who ignored the calendar might as readily have believed himself at the beginning of the season of 1913-14, when there was neither war nor thought of war, as at the beginning of the season of 1917-18, with the United States in arms against the German Empire. Every seat in Symphony Hall had been taken, though the call of the holiday into the country left a few vacant; while more intending listeners were turned away from the box-offices than even on a Friday when Mr. Paderewski or Miss Farrar is the "assisting artist." The programme—a symphony of Beethoven and succeeding pieces by Berlioz, Liszt and Wagner—was of familiar pattern for these "opening concerts." Without a change in personnel and hardly one in the disposition of the band upon the stage, the orchestra sat in familiar place. When Dr. Muck, with a well-mastered yet perceptible nervousness of bearing, first came to his place upon the conductor's stand, he was received with long, hearty, and general clapping, neither more nor less (nor in any wise different) than the applause that in each October for five years past has welcomed his return to public work. When, however, he and the orchestra ended an unusually eloquent performance—even for them—of Beethoven's symphony in C minor, the plaudits from every quarter of the auditorium were uncommonly eager and insistent, until at last, as the conductor took his place within the crescent of his risen men, the hall rang with them.

Being much less interesting and stimulating music, however well glossed in performance, Berlioz's overture to "King Lear" and Liszt's symphonic poem, "Prometheus," were but tepidly received. On the other hand, in the prelude to Wagner's opera of "Parsifal," music, conductor and orchestra hushed the audience into rapt silence; while at the end came that still and quivering pause, between the last note and the first plaudits, which witnesses, beyond any clapping or any words, the intense emotional illusion of what has gone before. Public performance in the arts knows no finer, fuller reward than this tremulous instant in which an audience returns to normal self from the spell that has transported it. Indeed, the applause for which the listening company lingered seemed almost bathos after that significant silence.

Never before has Liszt's fifth symphonic poem, "Prometheus" been played at the Symphony Concerts; only once before in the dim and distant seventies has it been played in Boston; while nowadays from Stettin to San Francisco it appears very seldom on orchestral programmes. As a whole Dr. Muck has been justified in his reëstablishment in the active repertory of one and another of the neglected symphonic poems of Liszt. "Ce qu' on Entend sur la Montagne" amply deserved resurrection: "Mazeppa" does not lack romantic voice or tonal excitements; "Hungaria" emits pungent tribal flavors; but, at a single hearing and with the best will in the world toward Liszt's music in general and in particular, "Prometheus" seemed hardly worth revival—outside a season in which, as an Irishman might say, there are no "novelties" but overlooked classics. No single poem but a whole tragedy of Herder suggested to Liszt the design and the voice of the piece; for some fete at Weimar in 1850, when this "Prometheus" of words was acted, he wrote his own "Prometheus" of tones. A summary of Herder's tragedy, a prefatory note by the composer himself, the usual marshalling of analysts and commentators on the pages of the programme-book were presumed to prepare the ears and the mind of the hearer for the contents and the impression of the music.

Yet out of the symphonic poem itself, with no more clue than the title and average recollection of the Promethean legend from Æschylus through Shelley to Moody, rose the visions and the passions Liszt sought to body forth in tones—the enchained hero superhuman alike in suffering and in fortitude, while the wrath of the high gods, despoiled of fire, beat and tortured him; his voice, now defiant, now piteous, but always resolved, cutting these tumults; the glory of his goal which was man's freedom; the ardors that burned away his pains. In epitome and in tones Liszt, so enkindled, would write his Promethean tragedy, epical, grandiose, heroic. Unfortunately, these sweeps of his poetic imagination transcended the scope of his musical invention and executive resource.

With broad, deep strokes, in outcry of brass and swirl of strings, in chromatic tumults and orchestral thunders, the music pictures Prometheus racked by the bolts and the bird of Zeus. Heavy chords shake the heavens and the earth; dissonances that must have rent the ears of the fifties, rend also the air; chromatic agonies slither across it; Valkyr-like screams—how well Wagner remembered his Liszt!—pierce it; the tone-poem beats forward as in the throbs of pain. There is pause; then stately and formidable proclamation, as in noble tonal guise, of the motive of freedom; passionate pleading in strings, horns and wood-winds that Wagner also did not forget; a singular double-fugue as though heroes of a primeval Hellenic world had suddenly taken refuge in the Semitic garrulity of the Book of Job; a return to the tumult and outcry of the beginning, until the great voice of the motive of freedom finally outswells it.

So to describe the tone-poem is to summon to it a deal of sympathetic aid from the perceptions and the answering imaginings of the hearer. For in itself, the music seems but a long and little varied expanse of chromatic sound and fury. Try as Liszt may, in the substance of his motives, in the transmutation, the contrasting, the combining of them he never penetrates below the surface of the Promethean myth. Seeking to write tonal tragedy, he writes merely shrieking or crotund tonal melodrama. Courting epic grandeur, he begins, continues, ends, no more than romantically excited. More than once, only the passionate energy of the music saves it from sonorous or slithering commonplace.

Relatively novel, also, and of almost as meagre outcome, was Berlioz's "Grand Overture to Shakspeare's Tragedy of 'King Lear,' for Full Orchestra" (as the bombastic title goes) which, after a certain vogue in the Symphony Concerts of the nineties has not been heard at them for thirteen years. Presumably the play stirred Berlioz no less than the Promethean legend inflamed Liszt, but seeking to translate into tones the march and moods, the picturing and the passions, of a majestic and racking tragedy, the Frenchman, like the Hungarian, makes music that is no more than romantic excitement over it. True, Berlioz does avoid the full measure of Lisztian sound and fury; but few of his major pieces more suggest the laying side by side of vivid fragments of musical ideas rather than impassioned development and eloquent progress with them. Of course he contrasts a piteous motive, say of the whole tragedy, say of Cordelia within it, and say also of Beethoven's overture to "Coriolanus," with hollow music of bodement, stormy music of rage, majestic music of kingly power, vociferous music of a barbaric Britain. Hollow chords search out the wan voices of bassoons and clarinets; the strings rush up and down the scale while the sharp wood-winds top them: the drums rain blows; the brass is the voice of majesty, fury, mourning; there are hushes and suspensions in the progress of the overture; then chromatic leaps or stark proclamation of significant motives. Impressive enough, perhaps, as the music passes in the swift commerce of a quarter-hour at a symphony concert, but in spite of a few strokes of pity or power, of the commonplace of Berlioz, romantic composer and master of instrumental suggestion. After all it is the penalty of the romantic temperament and the romantic method to be uneven of outcome; while somehow Prometheus and Lear seem matter for the music of a Beethoven rather than a Liszt or a Berlioz.

So it was that the classic pieces, beginning and ending the concert, entered in and possessed it. Sometimes, in this first hour of the musical year, Dr. Muck and the orchestra have semed to play the chosen symphony of Beethoven with a zeal for exposition and precision, as though to make sure of themselves, that a little stiffened and dried it. Yesterday, however, as if assured from the first chords to the last of their mutual will and mettle, they played the symphony in C minor with a truly Beethovenish freedom and eloquence. The first movement ascended in those swift and thrilling progressions wherein the deed of the composer becomes the will of the conductor and the voice of the orchestra. Beethoven's tumults tossed upon the rhythms that the performance intensified until the power of his chords, no less sustained by the imparting voices, concentrated and stilled them. The higher, brighter strings glowed with propulsive power; the darker missed no under-beat; Beethoven-wise the flutes gleamed above the orchestral song; the horns were as one deep and mellow voice. So played the music renewed vitality and passion; here in full, free speech was the symphony of Beethoven's ardent maturity—the symphony of exaltation and exultation.

Like mood and voice Dr. Muck carried into the succeeding Andante. Not once did the pace slow unduly, the rhythms sag, the luminous phrases blur. As it returned, the dominant and songful melody rose more and more full-throated, deeply exultant; yet side by side with it, as in orchestral mirror of the beauty and the poetry of the music, went the reiterated phrase of quiet exaltation. The voice of a singing woman could hardly have formed and colored it more perfectly. The running figures of the Scherzo glinted against the dark under-body with the tremor and presentment of mystery that Berlioz is sure Beethoven designed; the magic of rhythm, the magic of tonal color, above all the magic of the conductor's modulations of pace, together heightened the transition from the quivering shadow with which the Scherzo ends into the radiant flash with which the Finale begins. In the long and culminating progress to the end, Dr. Muck's mind measured Beethoven's fervors in the swift ascents and descents, contrasts and changes of the music—so in dream one traverses a whole range of mountains as in the twinkling of an eye—while his response of spirit deepened Beethoven's heroic exaltation, heightened his heroic exultation. For, in spite of the label, "Eroica," over the third symphony, this fifth is Beethoven's heroic music.

Read or heard in cold blood, the prelude to "Parsifal" does not escape shortcomings that pervade the whole opera. From the first measure to the last, it is a long meditated, an astutely calculated, music. The artful progress and contrasts of the design the reiteration of motives, each more poignant in itself or in treatment than that which went before, the exactness of accent, the fixity, so to say, of every harmonic and instrumental stroke, are of the Wagner whose pen was tipped, not with the fires of "Tristan" or the ardors of "The Mastersingers," but with the more thoughtful emotions of age and experience. Wagner heard his two masterpieces in his mind and heart; he heard "Parsifal" also in the theatre. It is quite possible to make the prelude sound dry and specific—précis, and not preface, to the succeeding opera. The more, then, is it incumbent upon conductor and orchestra to invest the music out of their own insight and emotional response with the insistently sublimated passion that Wagner wrought into it. At the end of the first act and in the final scene of the opera, the hearer listens to the rites of the Grail as to a very sublimation of the sensations and the emotions of the Eucharist. So he must be translated with the prelude into the alternation of music of poignant spiritual anguish with music of ecstatic spiritual consolation.

As some will say, Dr. Muck takes the prelude at too long-drawn a pace, though that pace he heard from Wagner himself, who—the doubters of Munich say—liked to languish over his music in his old age, sensuous to his final hour. Again, as some will urge, Dr. Muck etches so deep each phrase that unbroken continuity depends upon the wondrous skill of the orchestra in sustained instrumental song. Or once more, as these same objectors will contend, he is as calculating as Wagner in the piercing measures of anguish and the beatified measures of solace. Yet yesterday there was no questioning the illusion, the transport even, that his version of the prelude wrought. It is hard to remember when an audience in Symphony Hall, or in any other theatre or concert-room of this town, when conductor and men themselves, have been so generally, sincerely, deeply stirred. It was as though, of a sudden, the enclosing walls had fallen and stark without was the present anguish of the world—and serene beyond, the consolation.

H. T. P.

SEASON PLANS ... FOR ELLIS ARTI...

Fritz Kreisler, the violinist, one the artists whose United States to are managed by C. A. Ellis of Bost Mass., is scheduled to appear on t concert platform at about the rate once in every two days until early April, 1918. His engagements chiefly in the Middle West and in N England, New York State and Pen sylvania. In the first half of Octo he is playing in cities of Michig Late in the month, he will be in ea ern cities, but will return to Michig Oct. 31, playing in Detroit on t date. Early in November he appea in Chicago, Ill. Thereafter he vis places in Ohio, and makes a seco visit to the East, returning throu Pennsylvania. He will play in easte cities until early in December, wh he will be in Chicago again to m an engagement with the Chicago Sy phony Orchestra. Through the mon of December he is to be chiefly in t Middle West, making one trip Ea He will spend nearly the whole January and February in the East January making a tour with the B ton Symphony Orchestra and in F ruary appearing with the Philh monic Orchestra in New York. T first half of March will find him b on the western circuit, Minneapo being his northernmost city and Louis his southernmost. Late March he will be in the East o more, appearing in orchestral conce in New York and Boston and giv recitals in various places.

Mme. Geraldine Farrar, the sopra another artist whose bookings handled by C. A. Ellis, is to spend entire opera season on duty at Metropolitan Opera House in N York. She gives a few concerts fore that season opens, appearing Pittsfield, Mass., Oct. 22; in Burli ton, Vt., Oct. 24; in Boston, Ma Oct. 28; in Haverhill, Mass., Nov. and in New Bedford, Mass., Nov.

Mme. Melba, the soprano, a t Ellis artsist, is booked to appear Chicago opera performances and i certain number of concerts.

Mr. Paderewski, the pianist, a fo of the distinguished performers wh work is handled by the Boston m ager, is out of the concert field, said, for the winter, having can his engagements in order to atte matters relating to Poland an war.

Advertiser Oct 11

FIRST SYMPHONY CONCERT TOMORROW

Tomorrow brings the opening of the 37th season of the Symphony Con certs. Tomorrow's concert will b given as usual at 2.30, and the con cert of Saturday evening at 8 o'clock. The program comprises the Fifth Symphony of Beethoven, the "King Lear" Overture of Berlioz, the "Pro metheus" of Franz Liszt, and th Prelude to "Parsifal." The "Prome theus," which is Liszt's Fifth Sym phonic Poem, is being played at th Symphony concerts for the first time.

Post Oct. 11

First Symphony Conc...

Tomorrow (Friday) brings the o...ing of the 37th season of the Sympho... concerts. Tomorrow's concert will ... given as usual at 2.30, and the concer... of Saturday evening at 8 o'clock. Dr... Karl Muck conducting. The programme comprises the Fifth Symphony of Bee... thoven, the "King Lear" overture of ... Berlioz, the "Prometheus" overture of Franz Liszt, and the prelude to "Parsifal." The "Prometheus," which is Liszt's fifth symphonic poem, is being played at the Symphony concerts for the first time.

...ll play T...
...sing it. The Marseillaise and other airs of the Allies will be sung.

As a climax a resolution will be introduced expressing the outraged sentiments of Baltimore against the "Kaiser's own Muck."

Throughout the city yesterday a favorite topic of conversation was Dr. Muck. He is only a little less unpopular with Baltimoreans than his patron, Kaiser Wilhelm.

William A. Pinkerton, one of the most celebrated detectives in the world and the mention of whose name starts an organized retreat in the army of crooks, who is a guest at the Hotel Belvedere, paid his respects to Dr. Muck yesterday afternoon.

"Speaking of Dr. Muck," said Mr. Pinkerton yesterday afternoon in the lobby of the Hotel Belvedere, "if I had my way he would be on his way back to Germany or somewhere else."

When asked where the "somewhere else" was Mr. Pinkerton closed his square-set jaws with a snap and flared up with his old-time fire and said:

"If any American citizen had dared to do in Germany what Dr. Muck has done in this country the German government would have ordered him shot. No American living would have dared to refuse to play the German national ... th in when requested "t... so in G...many ...ved. That' all I have to say about Dr. Muck."

REDUCTION

RATIO

12x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A4

A5

1.0

1.1

1.25

1.4

1.6

1.8

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Christian Science Monitor - Oct. 13.

Monitor Oct. 13.

Post Oct. 13

BEETHOVEN WORK OPENS SYMPHONY ORCHESTRA YEAR

Boston Symphony Orchestra, Karl Muck, Conductor—First concert of thirty-seventh season, given in Symphony Hall, Boston, Mass., afternoon of Oct. 12, 1917. The program: Beethoven, symphony in C minor, No. 5; Berlioz, overture to "King Lear"; Liszt, "Prometheus" symphonic poem; Wagner, prelude to "Parsifal."

Everything as usual. The appraisal of German music made by the Boston Symphony public in 1881 and confirmed year after year, remains, as far as outward appearances go, unchanged. Beethoven, whose name is lifted up in gold over the proscenium arch of the hall where the Symphony concerts for 17 seasons have been given, seems to be cherished as fondly as ever. Not in one summer, evidently, does a community revise its views of a country's art work which it has long patronized. Certainly it does not in that time cast them away altogether.

The Friday matinees began as they have begun since the majority of listeners can remember, with a filled house and with lively applause. Here in one of the central seats on the floor sits a man who holds the stub of his twenty-eighth annual ticket. There in the far corner of the second balcony sits another who stood in line from the middle of the forenoon until half-past one o'clock in order to hear the violins attack the opening motive of the symphony; and he has already bought a Saturday night ticket that he may have double enjoyment of the program. The C minor symphony, assuredly, is a great and faultless work.

And yet revaluation must some time come. For acceptance of the piece based on mere cultural enthusiasm cannot last forever. Enthusiasm of this sort prevailed in the United States for the classical Greek literature, in the days of the early democratic society; but it came to an end. There was a time when the American youth felt that if he had the heart, temper and outlook of an Homeric hero, he was liberally bred. But one fine morning he awoke to the hero's deficiencies of character, or perhaps to his own possibilities in an environment more modern than Homer's, and threw his loyalty to the classical culture to the winds. The enthusiasm for the classic German orchestral repertory which musically inclined people in the United States have held for half a century can conceivably be modified, with no more serious upsetting of intellectual foundations than attended the change of feeling about the Greek literary classics. The fifth symphony of Beethoven is unquestionably the finest balanced four-movement orchestral work ever scored, just as the twenty-second book of the "Iliad" is the finest proportioned narrative ever sketched. But deeper than the question of structural beauty lies that of expression.

Among orchestral works, the fifth symphony was perhaps the first one to record that assertiveness which characterized one stream of German musical outpouring all through the Nineteenth Century. The mood of the fourth movement of the symphony is the beginning of that egotistic style of utterance which surprised the world in the orchestral writing of Wagner and caused it to stand amazed in the instrumental confessions of Strauss. Not that the finale of the C minor symphony is at all bumptiously clamant, after the manner of the early portions of the opera, "Siegfried"; not that it has any of the snarling sarcasm of the tone poem, "Zarathustra," or the rough mockery of the rondo, "Till Eulenspiegel"; but it clearly stands in a parental relation to these. It is as far as possible from anything Schubert or Schumann ever said and rather far from anything Brahms ever owned up to either.

A composer easily mistaken for a French counterpart of Beethoven, because of the impetuousness of his talents, but one who after all was primarily a sentimentalist, Berlioz, kept the players on Friday eddying about in a narrow circle of keys with his "King Lear" overture. A composer who taught all modern writers harmonic freedom, Liszt, presented himself in familiar guise in his "Prometheus" symphonic poem, a work held, unaccountably, from the Boston Symphony repertory until now.

MUSIC IN BOSTON

Choral music may be expected to have a significant revival in Boston this season, with the Symphony Orchestra attaching to itself a group of singers and presenting, in three special concerts, the Beethoven ninth symphony, the Mahler second symphony and the Bach "St. Matthew" Passion. For a long time persons who have regretted the decline of choral singing in the city have looked on the Symphony Orchestra as a reliance for saving the situation. They had high hopes for a good outcome when Mr. Fiedler, as conductor of the orchestra, made an alliance with the Cecilia Society and undertook some choral programs. But their expectations were disappointed. The venture was very nearly an artistic breakdown, because, so good authorities said, the members of the chorus were inert and unresponsive toward their rehearsal duties. A better prospect seems to attend the enterprise on which Dr. Muck is embarking, since the chorus that will assist him is of recent organization and since it has nothing to swerve it from the main task of getting up the three programs.

The concerts will be given on Tuesday evenings as follows: Nov. 20, Beethoven's ninth symphony, with Mmes. Hempel and Keyes and Messrs. Hackett and Middleton as the soloists; Jan. 22, the Mahler second symphony; March 26, the Bach "St. Matthew" Passion.

The chorus for these performances is to consist of more than 300 voices. A schedule of rehearsals was presented to every singer who was invited to join, so there would be no doubt as to what was to be required in the way of preparation. Stephen Townsend, the trainer of the chorus, is holding practice for the women at Jacob Sleeper Hall on Wednesday afternoons and for the men at the same place early Wednesday evenings.

Tickets for the three concerts are to be sold on the subscription plan. They may be engaged before the sales open by mail order at Symphony Hall.

GREAT CHORUS FORMED TO SING WITH SYMPHONY

Herald Oct 11

Dr. Muck Announces Dates of Choral Works—Notes of Music World

By J. V. Clark

One of the most important effects of the European war on musical Boston has been the formation of a chorus of 375 voices to give important choral works with the Boston Symphony Orchestra.

One of the chief regrets of Dr. Muck's Boston engagements has been that it has been impossible for him to give choral works here, owing to the lack of a proper chorus. In 1914 arrangements were made with the famous Mendelssohn Choir of Toronto to come to Boston in 1915 for concerts with the Boston orchestra. The war changed all those plans.

Last winter the success of the chorus of women's voices in Liszt's "Dante Symphony" brought the suggestion from Stephen Townsend, who trained the chorus, that he establish a permanent chorus in Boston to work in connection with the Symphony. This plan was agreed to and this summer 400 singers, professional, non-professional and amateur, have been working long and hard.

Wednesday afternoons during the summer the women have been coached at Boston University. Wednesday evenings the men have had their vocal training. The chorus, now 375, will be turned over to Dr. Muck for final training.

At the first concert of choral music, Nov. 20, the chief work will be Beethoven's Ninth Symphony. The second concert, Jan. 22, will be made up of the Mahler Second Symphony. At the third concert in Holy Week, "The Passion According to St. Matthew" will be sung. Dr. Muck will conduct these concerts.

The soloists at the first concert will be Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. The soloists for the last two concerts have not as yet been announced. These three concerts will undoubtedly be among the most interesting musical events of the season in Boston.

Between making "The Woman God Forgot" for the movies and opening her opera season's work in New York, Nov. 5, Miss Farrar is collecting a few extra dollars concertizing in the smaller New England cities. On Nov. 28 she sings at Symphony Hall with the Symphony Orchestra for the benefit of the Symphony's Pension Fund. This will be her only Boston appearance this year. Every seat should always be sold at every Pension Fund concert.

MUCK OPENS SEASON OF SYMPHONY

Master of Conductors Cordially Greeted at Concert

BY OLIN DOWNES

The first concert of the 1917-18 season of the Boston Symphony Orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. Contrary to irresponsible gossip and rumor, Dr. Muck was in his accustomed place at the accustomed hour. At 2:30 the bell rang for the closing of the doors of the auditorium, and the conductor stepped on the stage, a little graver, as it seemed, and not less distinguished in his bearing than in previous years.

The audience greeted Dr. Muck cordially.

GRANDEUR OF BEETHOVEN

The programme consisted of Beethoven's fifth symphony, Berlioz's "King Lear" overture, Liszt's symphonic poem, "Prometheus," performed for the first time at these concerts, and Wagner's prelude to "Parsifal." The last three movements of the symphony were particularly impressive to the writer, as Dr. Muck conducted them on this occasion. Seldom within memory have the slow movement and the finale of this symphony had such a profoundly emotional quality as they had yesterday.

There are days when, looking at the cold print of the slow movement and this same finale of one of the greatest orchestral compositions of all time, the reader chills with the realization that time is passing, even for this marvel of music, and that the musical idioms of 1807, surcharged as they are with the loftiest possible inspiration, are becoming, alas, old-fashioned. That is the cold truth.

Made Eloquent by Dr. Muck

But the warm reality of Dr. Muck's reading yesterday made one only aware of a single thing, the surpassing vitality and eloquence of every note that Beethoven put down. It is true, without doubt, that the language of music changes its forms more rapidly than that of any other art, but it is also true that in few arts is the spirit so important and the letter so unimportant a thing. An insignificant piece in the hands of a master may mean more than a great composition in the hands of a mediocrity.

Dr. Muck always responds to the grandeur of the fifth symphony. Yesterday he defied the passage of a hundred years with it.

Berlioz Feverish Spirit

Berlioz, enamoured of Camille Moke—the tale is one of the best that he tells in his memoirs—left Rome, where he was reaping the benefit of the grand prize offered by the Conservatoire for a deserving composition, disguised himself as a lady's maid, and taking with him laudanum, strychnine, and two revolvers, set out for Paris to kill his false one. On his way he fell or threw himself into the sea, was fished out, considerably cooled off, stopped at Florence and composed the "King Lear" overture. He read Shakspere's tragedy in a laurel grove on the banks of the Arno and rolled in the grass in his enthusiasm. He composed the overture in feverish haste. The sketches were complete in a month's time. Such was the spirit of the '30s!

This spirit of course flames in the [illegible]erly [illegible]or, [illegible]nd [illegible]m-[illegible]ess [illegible]at the same time such an appalling ability to thunder forth platitudes of the vintage of half a century, as Berlioz.

In Dramatic Fury

Alternating with the opening theme that must have been written with the thought of Lear, in his majesty and his towering wrath, astray on the heath, and with passages that blaze with feeling, are such commonplace progressions as a student would be scolded for today. We mention this as a curiosity rather than as an indication of the value of the overture. We can all be students, but we cannot all be Berlioz! The brilliancy of his instrumentation, the dramatic fury of his spirit, the dauntless will to express that which obsesses him, and that give rise to new musical shapes which did not exist before—these belong to genius.

Liszt's "Prometheus"

The romantic composers of the '30s certainly did take themselves seriously! There is Liszt's "Prometheus," less vital, in essence, than Berlioz's overture, but with a much more mature technic of composition and orchestration back of it. But how relentlessly Liszt will work certain musical formulas, certain chords, such as the "diminished 7th," and certain sequences which so intoxicate him by their sheer sound that he has apparently no means of realizing how empty and extravagant they are! It was a disease common in that time, from which even Wagner, the greatest of these three men, did not escape.

But yesterday, under Dr. Muck's guiding and sympathetic hand, all this music absorbed the hearer. A sudden flaunting of Italianism amid the thunders of "Prometheus," a glaring passage of bombast and bravado in the "King Lear" overture—with it all, they were men of genius, in dead earnest, and there is all the difference between their thunder machines and the petty imitations of them by second-rate composers of today that there is between the Paris of the American tourist and the Paris apotheosized by Honore de Balzac.

American Oct-14

LARGE AUDIENCES GREET SYMPHONY

Enthusiasm Marks Opening of 37th Season of Boston's Famous Orchestra.

By FREDERICK JOHNS.

Impressive proof of the enthusiasm and liberality of Boston music-lovers marked the opening of the thirty-seventh Symphony season Friday. Never before in the history of the peerless orchestra were so many persons left standing in line outside Symphony Hall when the last of the "rush" seats had been sold. Nor were Dr. Karl Muck and the men of the orchestra ever given a more cordial greeting.

If any doubts regarding the effect of the war upon the prestige or popularity of the orchestra had cropped up, they were swept aside brusquely by the customary generous appreciation of an audience that occupied every seat in Symphony Hall. It was as if musicians and auditors had been transported to another world, free from everything but regard for musical art, which, in its best estate—as at these Symphony concerts, for instance—is truly catholic and cosmopolitan.

PROGRAM PRAISED.

But aside from the opportunity afforded to testify at the season's outset to the undiminished regard for the organization which has kept Boston among the art centres of the world, there was uncommon interest in this first program, chiefly on account of the Fifth Beethoven Symphony, one of the masterpieces of the Prometheus of Bonn. The performance of this work alone would make these opening Symphony concerts one of the memorable events of the new season. It was a performance altogether Olympian in character. It revealed in full the unrivalled brilliancy of the hundred players and the eminently poetic quality of Dr. Muck's readings

PLAYERS RESPOND.

Equally beautiful was the prelude to Wagner's "Parsifal." In these two numbers the tonal and technical graces of the orchestra and the interpretative power of the conductor reach their zenith. An ovation rewarded the performance of the symphony, the audience applauding until the whole orchestra stood up.

Berlioz's overture to "King Lear" was revived, Friday, after having been shelved for many years. Liszt's "Prometheus," a symphonic poem now on a Symphony program for the first time, sounded only indifferently well between Beethoven and Wagner.

Herald Oct-11

SYMPHONY CONCERTS

Tomorrow brings the opening of the 37th season of the Symphony concerts, which are to be given as usual at 2:30 and 8 o'clock. The program includes the Fifth Symphony of Beethoven, the "King Lear" Overture of Berlioz; the "Prometheus" of Franz Liszt and the Prelude to "Parsifal." The "Prometheus," Liszt's Fifth Symphonic Poem, is being played at the Symphony concerts for the first time.

Christian Science Monitor Oct. 13.

BEETHOVEN WORK OPENS SYMPHONY ORCHESTRA YEAR

Boston Symphony Orchestra, Karl Muck, Conductor—First concert of thirty-seventh season, given in Symphony Hall, Boston, Mass., afternoon of Oct. 12, 1917. The program: Beethoven, symphony in C minor, No. 5; Berlioz, overture to "King Lear"; Liszt, "Prometheus" symphonic poem; Wagner, prelude to "Parsifal."

Everything as usual. The appraisal of German music made by the Boston Symphony public in 1881 and confirmed year after year, remains, as far as outward appearances go, unchanged. Beethoven, whose name is lifted up in gold over the proscenium arch of the hall where the Symphony concerts for 17 seasons have been given, seems to be cherished as fondly as ever. Not in one summer, evidently, does a community revise its views of a country's art work which it has long patronized. Certainly it does not in that time cast them away altogether.

The Friday matinees began as they have begun since the majority of listeners can remember, with a filled house and with lively applause. Here in one of the central seats on the floor sits a man who holds the stub of his twenty-eighth annual ticket. There in the far corner of the second balcony sits another who stood in line from the middle of the forenoon until half-past one o'clock in order to hear the violins attack the opening motive of the symphony; and he has already bought a Saturday night ticket that he may have double enjoyment of the program. The C minor symphony, assuredly, is a great and faultless work.

And yet revaluation must some time come. For acceptance of the piece based on mere cultural enthusiasm cannot last forever. Enthusiasm of this sort prevailed in the United States for the classical Greek literature, in the days of the early democratic society; but it came to an end. There was a time when the American youth felt that if he had the heart, temper and outlook of an Homeric hero, he was liberally bred. But one fine morning he awoke to the hero's deficiencies of character, or perhaps to his own possibilities in an environment more modern than Homer's, and threw his loyalty to the classical culture to the winds. The enthusiasm for the classic German orchestral repertory which musically inclined people in the United States have held for half a century can conceivably be modified, with no more serious upsetting of intellectual foundations than attended the change of feeling about the Greek literary classics. The fifth symphony of Beethoven is unquestionably the finest balanced four-movement orchestral work ever scored, just as the twenty-second book of the "Iliad" is the finest proportioned narrative ever sketched. But deeper than the question of structural beauty lies that of expression.

Among orchestral works, the fifth symphony was perhaps the first one to record that assertiveness which characterized one stream of German musical outpouring all through the Nineteenth Century. The mood of the fourth movement of the symphony is the beginning of that egotistic style of utterance which surprised the world in the orchestral writing of Wagner and caused it to stand amazed in the instrumental confessions of Strauss. Not that the finale of the C minor symphony is at all bumptiously clamant, after the manner of the early portions of the opera, "Siegfried"; not that it has any of the snarling sarcasm of the tone poem, "Zarathustra," or the rough mockery of the rondo, "Till Eulenspiegel"; but it clearly stands in a parental relation to these. It is as far as possible from anything Schubert or Schumann ever said and rather far from anything Brahms ever owned up to either.

A composer easily mistaken for a French counterpart of Beethoven, because of the impetuousness of his talents, but one who after all was primarily a sentimentalist, Berlioz, kept the players on Friday eddying about in a narrow circle of keys with his "King Lear" overture. A composer who taught all modern writers harmonic freedom, Liszt, presented himself in familiar guise in his "Prometheus" symphonic poem, a work held, unaccountably, from the Boston Symphony repertory until now.

Liszt's "Prometheus"

The romantic composers of the '30s certainly did take themselves seriously! There is Liszt's "Prometheus," less vital, in essence, than Berlioz's overture, but with a much more mature technic of composition and orchestration back of it. But how relentlessly Liszt will work certain musical formulas, certain chords, such as the "diminished 7th," and certain sequences which so intoxicate him by their sheer sound that he has apparently no means of realizing how empty and extravagant they are! It was a disease common in that time, from which even Wagner, the greatest of these three men, did not escape.

But yesterday, under Dr. Muck's guiding and sympathetic hand, all this music absorbed the hearer. A sudden flaunting of Italianism amid the thunders of "Prometheus," a glaring passage of bombast and bravado in the "King Lear" overture—with it all, they were men of genius, in dead earnest, and there is all the difference between their thunder machines and the petty imitations of them by second-rate composers of today that there is between the Paris of the American tourist and the Paris apotheosized by Honore de Balzac.

MUSIC IN BOSTON

Choral music may be expected to have a significant revival in Boston this season, with the Symphony Orchestra attaching to itself a group of singers and presenting, in three special concerts, the Beethoven ninth symphony, the Mahler second symphony and the Bach "St. Matthew" Passion. For a long time persons who have regretted the decline of choral singing in the city have looked on the Symphony Orchestra as a reliance for saving the situation. They had high hopes for a good outcome when Mr. Fiedler, as conductor of the orchestra, made an alliance with the Cecilia Society and undertook some choral programs. But their expectations were disappointed. The venture was very nearly an artistic breakdown, because, so good authorities said, the members of the chorus were inert and unresponsive toward their rehearsal duties. A better prospect seems to attend the enterprise on which Dr. Muck is embarking, since the chorus that will assist him is of recent organization and since it has nothing to swerve it from the main task of getting up the three programs.

The concerts will be given on Tuesday evenings as follows: Nov. 20, Beethoven's ninth symphony, with Mmes. Hempel and Keyes and Messrs. Hackett and Middleton as the soloists; Jan. 22, the Mahler second symphony; March 26, the Bach "St. Matthew" Passion.

The chorus for these performances is to consist of more than 300 voices. A schedule of rehearsals was presented to every singer who was invited to join, so there would be no doubt as to what was to be required in the way of preparation. Stephen Townsend, the trainer of the chorus, is holding practice for the women at Jacob Sleeper Hall on Wednesday afternoons and for the men at the same place early Wednesday evenings.

Tickets for the three concerts are to be sold on the subscription plan. They may be engaged before the sales open by mail order at Symphony Hall.

GREAT CHORUS FORMED TO SING WITH SYMPHONY

Herald Oct 11

Dr. Muck Announces Dates of Choral Works—Notes of Music World

By J. V. Clark

One of the most important effects of the European war on musical Boston has been the formation of a chorus of 375 voices to give important choral works with the Boston Symphony Orchestra.

One of the chief regrets of Dr. Muck's Boston engagements has been that it has been impossible for him to give choral works here, owing to the lack of a proper chorus. In 1914 arrangements were made with the famous Mendelssohn Choir of Toronto to come to Boston in 1915 for concerts with the Boston orchestra. The war changed all those plans.

Last winter the success of the chorus of women's voices in Liszt's "Dante Symphony" brought the suggestion from Stephen Townsend, who trained the chorus, that he establish a permanent chorus in Boston to work in connection with the Symphony. This plan was agreed to and this summer 400 singers were enrolled. Mr. Townsend has since been in charge of the training. The chorus, now 375, will be turned over to Dr. Muck for final training.

es Proposition is Effort to on Subject

At the first concert of choral music, Nov. 20, the chief work will be Beethoven's Ninth Symphony. The second concert, Jan. 22, will be made up of the Mahler Second Symphony. At the third concert in Holy Week, "The Passion According to St. Matthew" will be sung. Dr. Muck will conduct these concerts.

The soloists at the first concert will be Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. The soloists for the last two concerts have not as yet been announced. These three concerts will undoubtedly be among the most interesting musical events of the season in Boston.

Between making "The Woman God Forgot" for the movies and opening her opera season's work in New York, Nov. 5, Miss Farrar is collecting a few extra dollars concertizing in the smaller New England cities. On Nov. 28

Post Oct 13

MUCK OPENS SEASON OF SYMPHONY

Master of Conductors Cordially Greeted at Concert

BY OLIN DOWNES

The first concert of the 1917-18 season of the Boston Symphony Orchestra, Dr. Karl Muck conductor, took place yesterday afternoon in Symphony Hall. Contrary to irresponsible gossip and rumor, Dr. Muck was in his accustomed place at the accustomed hour. At 2:30 the bell rang for the closing of the doors of the auditorium, and the conductor stepped on the stage, a little graver, as it seemed, and not less distinguished in his bearing than in previous years.

The audience greeted Dr. Muck cordially.

GRANDEUR OF BEETHOVEN

The programme consisted of Beethoven's fifth symphony, Berlioz's "King Lear" overture, Liszt's symphonic poem, "Prometheus," performed for the first time at these concerts, and Wagner's prelude to "Parsifal." The last three movements of the symphony were particularly impressive to the writer, as Dr. Muck conducted them on this occasion. Seldom within memory have the slow movement and the finale of this symphony had such a profoundly emotional quality as they had yesterday.

There are days when, looking at the cold print of the slow movement and this same finale of one of the greatest orchestral compositions of all time, the reader chills with the realization that time is passing, even for this marvel of music, and that the musical idioms of 1807, surcharged as they are with the loftiest possible inspiration, are becoming, alas, old-fashioned. That is the cold truth.

Made Eloquent by Dr. Muck

But the warm reality of Dr. Muck's reading yesterday made one only aware of a single thing, the surpassing vitality and eloquence of every note that Beethoven put down. It is true, without doubt, that the language of music changes its forms more rapidly than that of any other art, but it is also true that in few arts is the spirit so important and the letter so unimportant a thing. An insignificant piece in the hands of a master may mean more than a great composition in the hands of a mediocrity.

Dr. Muck always responds to the grandeur of the fifth symphony. Yesterday he defied the passage of a hundred years with it.

Berlioz Feverish Spirit

Berlioz, enamoured of Camille Moke—the tale is one of the best that he tells in his memoirs—left Rome, where he was reaping the benefit of the grand prize offered by the Conservatoire for a deserving composition, disguised himself as a lady's maid, and taking with him laudanum, strychnine, and two revolvers, set out for Paris to kill his false one. On his way he fell or threw himself into the sea, was fished out, considerably cooled off, stopped at Florence and composed the "King Lear" overture. He read Shakspere's tragedy in a laurel grove on the banks of the Arno and rolled in the grass in his enthusiasm. He composed the overture in feverish haste. The sketches were complete in a month's time. Such was the spirit of the '30s!

This spirit, of course, flames in the "King Lear" overture, and this overture appears to be distinguished equally by its enthusiasm and dramatic fervor, and its extraordinary solecisms and lack of a sense of humor! Few composers had the consuming consciousness of this epoch in such a degree, and at the same time such an appalling ability to thunder forth platitudes of the vintage of half a century, as Berlioz.

In Dramatic Fury

Alternating with the opening theme that must have been written with the thought of Lear, in his majesty and his towering wrath, astray on the heath, and with passages that blaze with feeling, are such commonplace progressions as a student would be scolded for today. We mention this as a curiosity rather than as an indication of the value of the overture. We can all be students, but we cannot all be Berlioz! The brilliancy of his instrumentation, the dramatic fury of his spirit, the dauntless will to express that which obsesses him, and that give rise to new musical shapes which did not exist before—these belong to genius.

American Oct-14

LARGE AUDIENCES GREET SYMPHONY

Enthusiasm Marks Opening of 37th Season of Boston's Famous Orchestra.

By FREDERICK JOHNS.

Impressive proof of the enthusiasm and liberality of Boston music-lovers marked the opening of the thirty-seventh Symphony season Friday. Never before in the history of the peerless orchestra were so many persons left standing in line outside Symphony Hall when the last of the "rush" seats had been sold. Nor were Dr. Karl Muck and the men of the orchestra ever given a more cordial greeting.

If any doubts regarding the effect of the war upon the prestige or popularity of the orchestra had cropped up, they were swept aside brusquely by the customary generous appreciation of an audience that occupied every seat in Symphony Hall. It was as if musicians and auditors had been transported to another world, free from everything but regard for musical art, which, in its best estate—as at these Symphony concerts, for instance—is truly catholic and cosmopolitan.

PROGRAM PRAISED.

But aside from the opportunity afforded to testify at the season's outset to the undiminished regard for the organization which has kept Boston among the art centres of the world, there was uncommon interest in this first program, chiefly on account of the Fifth Beethoven Symphony, one of the masterpieces of the Prometheus of Bonn. The performance of this work alone would make these opening Symphony concerts one of the memorable events of the new season. It was a performance altogether Olympian in character. It revealed in full the unrivalled brilliancy of the hundred players and the eminently poetic quality of Dr. Muck's readings

PLAYERS RESPOND.

Equally beautiful was the prelude to Wagner's "Parsifal." In these two numbers the tonal and technical graces of the orchestra and the interpretative power of the conductor reach their zenith. An ovation rewarded the performance of the symphony, the audience applauding until the whole orchestra stood up.

Berlioz's overture to "King Lear" was revived, Friday, after having been shelved for many years. Liszt's "Prometheus," a symphonic poem now on a Symphony program for the first time, sounded only indifferently well between Beethoven and Wagner.

Herald Oct-11

SYMPHONY CONCERTS

Tomorrow brings the opening of the 37th season of the Symphony concerts, which are to be given as usual at 2:30 and 8 o'clock. The program includes the Fifth Symphony of Beethoven, the "King Lear" Overture of Berlioz; the "Prometheus" of Franz Liszt and the Prelude to "Parsifal." The "Prometheus," Liszt's Fifth Symphonic Poem, is being played at the Symphony concerts for the first time.

Transcript Oct-11

THREE CHORAL CONCERTS UNDER DR. MUCK

Beethoven's Ninth Symphony, Mahler's Second Symphony and Bach's Matthew Passion Music with a Choir of Three Hundred and More Voices—Mr. Townsend's Share—Skriabin from the Symphony Orchestra—Mr. McCormack's and Mr. Kreisler's Programmes—Items, Incidents, Opinions

At last the end is crowning the work and Dr. Muck's long cherished desire for a choir with which he might undertake choral music of large dimensions is maturing into actual accomplishment. The smaller but notably diligent and efficient choir which Mr. Stephen Townsend provided him for the choral close of Liszt's "Faust Symphony" and for incidental choral passages in other symphonic music prepared the way for the larger undertaking. Mr. Townsend believed it possible to assemble a chorus of at least three hundred voices—professional, semi-professional and amateur—of like quality in tone, intelligence with music and assiduity at rehearsal. Last spring he set about the gathering and the organization of such a body. Before the summer ended he had found, chosen and coördinated three hundred and seventy-five fit singers and pledged them to attend the longest and most arduous series of rehearsals that a chorus in Boston has lately undergone. This choir, divided into first and second sopranos, first and second tenors, altos and basses, is now at work under the guidance of Mr. Townsend, is keeping faithfully to the scheduled rehearsals and promises to remain as numerous and diligent throughout the winter. In each of the three pieces which Dr. Muck has in view, Mr. Townsend will school the singers and then, as the time for performance draws near, deliver them to the finishing hand of Dr. Muck.

These three pieces are the Choral Symphony of Beethoven to be heard at a special concert on Tuesday evening, Nov. 20, in Symphony Hall; Mahler's second symphony, appointed for a second special concert, on Tuesday evening, Jan. 22; and Bach's Passion Music According to Matthew, announced for the third special concert on Tuesday evening, March 26, within Holy Week. At all three concerts, needless almost to say, the orchestra will be the Symphony Orchestra. Never before on this side of the Atlantic has Dr. Muck conducted in Beethoven's symphony. Mahler's massive symphony, written for full orchestra, full chorus and solo voices, has hitherto been heard but once in America at a concert of the Philharmonic Society in New York. The Passion Music speaks for itself as a masterpiece of choral music and as a rite of the concert-room. The "assisting artists" for each concert will as nearly as possible match chorus and orchestra in fitness for the work in hand. As yet they have been chosen only for the performance of the Choral Symphony—Mmes. Hempel and Keyes and Messrs. Hackett and Middleton. Since the palmiest days of Mr. Lang with the Cecilia no choral concerts of such interest have been undertaken in Boston; while within even longer memory none have promised such measure of pleasure.

Programmes in Prospect

Next week, for the first time during the seven years in which Dr. Muck has been the conductor of the Symphony Concerts, he will include in a programme a piece by Skriabin, "The Poem of Ecstasy," originally heard here in the autumn of 1910 under Mr. Fiedler and little heeded, since at that time the singular music of the composer and his singular purpose with it were barely known outside Moscow and Petrograd. Now, however, he and it are better understood and tentative as the "Poem of Ecstasy" seems beside the final "Prometheus" of relative fulfilment, the performance of it should whet curiosity over the tone-poem itself and over a unique figure in the development of ultra-modern music. The other numbers of the programme for the concerts of Friday, Oct. 19 and Saturday, Oct. 20, are: Sibelius's tone-poem, "Finlandia"; Enesco's Roumanian Rhapsody and Beethoven's concerto for violin and orchestra in which for the first time in Boston, Mr. Zimbalist will play the solo part.

At the concert of the Symphony Orchestra in Cambridge on Thursday evening of next week in Sanders Theatre, Miss Novaes, the remarkable pianist, hitherto heard hereabouts only in a single recital, will play with Dr. Muck and the band Beethoven's concerto in G major, the fourth of the series and a piece warmly inviting her signal talents. The purely orchestral pieces of the programme are Sibelius's symphony in E minor, No. 1, and Berlioz's overture to "King Lear."

Globe Oct-14

Cambridge Symphony Concert

The first Symphony concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, at 8 o'clock. The soloist will be the Brazilian pianist, Guiomar Novaes, who then makes her first appearance with the Boston Symphony Orchestra. Later in the season she is to play in Boston with the orchestra.

The program comprises the First Symphony of Sibelius, that in E minor; Beethoven's G major concerto, for piano and orchestra, and Berlioz' Overture, "King Lear."

Advertiser Oct-13

SYMPHONY OPENS CONCERT SEASON

Dr. Muck, the Conductor, Was Received With Long-Continued Applause

LISZT'S "PROMETHEUS" GETS FIRST HEARING

Wagner's Prelude to "Parsifal" Ended the Excellent Program

By LOUIS C. ELSON

PROGRAM

Beethoven.....Fifth Symphony
Berlioz, "King Lear".....Overture
Liszt, "Prometheus".....Symphonic Poem
Wagner, "Parsifal".....Prelude

Boston yesterday took her own beloved symphony orchestra into her arms (metaphorically) conductor and all, and the prodigal sons showed themselves worthy of the welcome. Dr. Muck was received with long-continued applause. The season bids fair to be as successful as ever, even pecuniarily, in spite of the fact that Mr. McAdoo demands most of our money (unfortunately it is not "Much McAdoo about Nothing") and some concerts must surely suffer. Not only that but the obtaining of modern scores of novelties will be very difficult, so that some indulgence may be claimed in the make-up of the programs.

American works may therefore come more prominently into the foreground than ever. We hope, however, that when such are given, Dr. Muck will not hand over his orchestra to the native composer to play with. Some of the trial conductors of the past reminded us of nothing so much as of a traffic policeman at a busy crossing, and one does not like to worry about suspender buttons while listening to an orchestral work.

The season began yesterday afternoon, in Symphony Hall, with the good old Fifth, which Dr. Muck reads in a direct and sensible fashion, without too much individualization. The orchestra played this without any trace of having had a Summer vacation. The famous four-noted figure of the first movement was given with excellent unity. It is odd to compare Beethoven's reported statement that it is like "Destiny Knocking at the Door," with the sketch of it given in his own memorandum book.

His first inception of the figure and its treatment was in a chattering, jovial mood. The Scherzo and parts of the slow movement may be called chiefly contra-bass exhibitions, and it is possible that Beethoven was here flinging down the gauntlet to Weber, who had animadverted upon his severe treatment of contra-basses in the fourth symphony. Our band of contra-basses passed through the ordeal unscathed, although at times somewhat too pianissimo.

Finale Triumphant

The finale was made most triumphant—it would have been a proper finale to the Heroic Symphony. There was great applause at the end of the excellent performance. Dr. Muck was twice recalled, and the orchestra compelled to rise.

Berlioz's "King Lear" overture is not his best work in this form, but it is full of gusts of tempestuous passion, which were played with the utmost abandon, yet it scarcely awakens the final thought of—

"Vex not his ghost; O, let him pass; he hates him,
That would upon the rack of this tough world
Stretch him out longer."

Only two characters of the play seem identifiable; the low-voiced Cordelia and the stentorian king, which leads to many very sharp contrasts. There is plenty of combat in the work, sudden interruptions, gasps and sighs, but it is not as Shakesperian as Tschaikowski.

To give a novelty at the opening concert, and a difficult one at that, was in itself a novelty. Liszt's "Prometheus" has never before been given at these concerts. It was astonishing that it could have been so well interpreted at the opening concert of the season. But we must remember that the orchestra has done a little more preliminary playing than usual, this year, including some performances for Gramophonic reproduction. And for this we are sorry, since a second class orchestra would give quite as good an effect upon a wax record.

It may awaken a storm of protest, but it is nevertheless a scientific fact that no machine can record the highest overtones (which have infinitesimal vibrations) and on these the delicacy and individuality of the tone depends. Wherefore a lesser band would have given just as good an effect for reproductive purposes, and we can only imagine that the great name of the orchestra was sought for advertising purposes. That might have been left to ambitious tenors and anxious pianists.

End With "Parsifal"

Liszt's "Prometheus," which was the novelty, is a fine bit of orchestration, even if not so full of power as "Les Preludes." It was rather a fault of program-making (in this field Dr. Muck sometimes sins) to follow the anguish of King Lear with the agony of Prometheus. This symphonic poem deals with "Prometheus Bound," but in a choral work which was written to follow the orchestral one. Liszt deals with the unbound giant. (One cannot help remembering the London bookseller who had no doubt but that Prometheus unbound would be less expensive than Prometheus bound.) Liszt used some of the themes of the orchestral "Prometheus Bound," in the subsequent vocal "Prometheus Unbound."

Yet even in this picture of the manacled god the note of Hope and of Triumph is not lacking. There is turbulence enough and to spare in the struggles of Prometheus. The riot begins even in the opening measures, but the theme of Defiance is lofty and noble, the vein in which Liszt excelled, and from which Wagner borrowed more than once. Pain, defiance, misery pride and finally Faith, all pass in a musical panorama.

The vulture plunges at once into "medias res"—the middle of things, and soon muted horns picture gnawing pains. But the work was much greater than the Lear overture. There was some very intricate double fugue work without a trace of dullness and a tremendous climax at the end. Liszt has a sure touch, while Berlioz is sometimes merely experimental. The performance was a really great one, almost with a technical flaw.

With Wagner's Prelude to "Parsifal" this excellent opening concert ended. This Prelude is not as great as deeply religious people believe it to be. If it celebrated Buddhism instead of the Holy Grail (Wagner once thought of a Buddhistic subject), it would not thrill many auditors quite so much. But it is a good example of the versatility of the Genius that he moves as powerfully among his diatonic progressions here (adopting the Gregorian style), as he does among the chromatics of "Tristan and Isolde," and Wagner's least is better than almost any living composer's best.

Globe Oct-13

SYMPHONY ORCHESTRA BEGINS 37TH SEASON

Beethoven's C Minor Played Impressively

Dr Muck in Brilliant Performance of Liszt's "Prometheus"

The 37th season of the Boston Symphony Orchestra opened yesterday afternoon at Symphony Hall in a conventional manner. Dr Muck was greeted as he came on, and there was a cordial tribute to the orchestra after the symphony; this was the fifth of Beethoven. The personnel of players remains the same as that of last year.

The performance by Dr Muck and the orchestra of Liszt's fifth symphonic poem "Prometheus," curiously the first for these concerts, was one of fine spirit and virtuosity, consonant with the composer's vision in it of a broad analogy to life rather than a mere photographic delineation of a "program."

Again the hearer marvels at the freshness of this music, now nearly 70 years old; at the strength and intensity of dramatic feeling; at the varied, colorful, gripping treatment of emotional ideas. Here is a technical scheme which must have shocked the conservative who remembered Mendelssohn. The virility of expression in the variety and force of harmonic color, in the keen sense of orchestral timbre as appropriate individual voices and as blended of several, in the arrangement and development of material which did not hold up the dramatic unfoldment by the introduction of the fugue—this is as far beyond the time in which it was written as the boldness of the subject in Liszt's conception of its relation to man. The imagination is helped to see not only the destroyed vulture, the liberated Titan and his new kingdom, but the human struggle which leads to enlightenment.

Berlioz' "King Lear" sounds old fashioned beside the Liszt which followed it in history and yesterday on the program. The wretched old king becomes melodramatic rather than a pitiable and tragic figure, but the suggestion of the innocent Cordelia, gentle and good, as of the proud and thankless Goneril and Regan is clear.

The performance of the symphony was marked by a somber dignity in the first three movements, particularly in the tempo of the andante, which led into sweeping triumph in the last. The prelude to "Parsifal" added nothing to the impression of Liszt's noble tone poem; on the contrary, it suffered badly in comparison.

Efrem Zimbalist, the violinist, next week will play the Beethoven concerto. The orchestral numbers will be Sibelius' "Finlandia," Scriabin's "Poem of Ecstasy" and Enesco's Rumanian Rhapsody in A major.

Transcript Oct-12

CONCERTS NEXT WEEK

Skriabin's "Poem of Ecstasy" on Dr. Muck's Next Programme—Mr. Zimbalist in Beethoven's Concerto—The Return of Mr. McCormack—Other Recitals

FOR the first time in seven years and for the second time in the whole course of the Symphony Concerts, a piece by Skriabin—his "Poem of Ecstasy"—stands on the programme which Dr. Muck announces for next Friday afternoon and Saturday evening. It is the middle music of the series that Skriabin began in "The Divine Poem" and continued in "Prometheus: The Poem of Fire" before death came upon him in the flower of his years and powers. In it he is already germinating the singular chordal and harmonic procedure and the iridescent tonal color characteristic of his final pieces; while even this relatively early tone-poem undulates or throbs with the tremulous and sublimated emotion that was later to vibrate through his music. When Mr. Fiedler originally produced "The Poem of Ecstasy" in the autumn of 1910 in Boston Skriabin was little known and less heeded. Now he sits high, though aloof, among the priests of ultra-modern music. Of these things in general and of the new piece—for such it really is—in particular, more will be printed in this place next Wednesday.

The rest of Dr. Muck's programme for next week traverses familiar pieces; Sibelius's full-voiced national anthem for orchestra, "Finlandia," happily chosen when Finland is rejecting the thraldom of the Russian proletariat no less than of the Russian bureaucracy; Enesco's Roumanian Rhapsody with vivid rhythms, hot color and many an opportunity for instrumental virtuosity; and Beethoven's concerto for violin—to serve this time as impulse and vehicle to the musical intelligence and sensibility, the delicate mastery of the violin, the justness and taste of style in Mr. Zimbalist, returned at last and deservedly to the Symphony Concerts.

On Thursday evening of next week in Sanders Theatre at Harvard College, Dr. Muck and the orchestra resume their concerts in Cambridge. They will be heard in Sibelius's symphony in E minor, passionately conceived and boldly, starkly and darkly written; in Berlioz's overture to Shakspeare's play, "King Lear," and in the orchestral part of Beethoven's concerto in G major (No. 4) for pianoforte. The pianist will be Miss Novaes, appearing for the first time hereabouts in circumstances becoming to her technical felicity, keen musical insight and warm sense of communicating tone.

Herald Oct-14

SYMPHONY PROGRAM

At the second pair of Symphony concerts given in Symphony Hall next Friday afternoon and Saturday evening, Efrem Zimblast, violinist, will be the soloist. He has appeared only once with the orchestra, several years ago, when he played Glazounoff's concerto. This time he will play Beethoven's concerto. The orchestral pieces will be "Finlandia" of Sibelius, Scriabin's "Le Poeme de l'Extase," and the Roumanian rhapsody in A major of Enesco. All of these works are familiar to the Symphony audiences except the symphonic poem of the Russian Scriabin, which has been played only on Oct. 21 and 22 in 1910. It is unusual music and was received at the time by the audience with much feelings; but seven years has made so great progress in the understanding of ultra-modern music that the poem will undoubtedly make a deeper impression. The composer has sought to express something of the emotional side of his philosophy of life. The first section is the composer's soul in the orgy of love; the second, the realization of a fantastical dream; and the third, the glory of his own art.

The program in its order is as follows:

"Finlandia".....Sibelius
Le Poeme de l'Extase," Op. 54.....Scriabin
Concerto for violin and orchestra.....Beethoven
Rhapsodie Roumaine in A major, Op. 11, No. 1.....Enesco

formed upon the subject of physical culture, there is, on her part, a satisfied ignorance as to the wonders that can be wrought by the 'leap.' In the friezes of ancient Greece you will see little, long-limbed maidens springing into the air, disdaining the ground, limbs spread like wings, bodies poised with the apparent weightlessness of a bird. The term Greek maiden is a synonym for grace. If I were speaking a farewell word to American women I would repeat and emphasize the word 'leap.' If American girls would practice leaping they would grow taller and be more graceful."

Herald Oct-14

SYMPHONY IN CAMBRIDGE

The first Symprony concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, Oct. 18, at 8 o'clock. The soloist at this concert will be the brilliant Brazilian pianist, Guiomar Novaes, who will then make her first appearance with the Boston Symphony Orchestra. Later she will play in Boston with the orchestra. Miss Novaes is regarded as the most talented young woman pianist who has appeared in America in many years. She will play Beethoven's fourth concerto. The program comprises the first Symphony of Sibelius, that in E minor; Beethoven's G major concerto for piano and Berlioz's Overture "King Lear."

Herald Oct-14

THREE CHORAL CONCERTS

This year for the first time, Dr. Muck is realizing his ambition to have in Boston a chorus with which he can perform, in conjunction with the Symphony Orchestra, choral works of first importance. He was famous in Europe as a choral conductor as well as one of operatic and symphonic music. The management of Symphony Hall announces three special concerts to be given on Tuesday evenings, Nov. 20, Jan. 22, and March 26.

At the first concert, the principal work will be the ninth symphony of Beethoven. The second concert will bring the first performance in America of Gustav Mahler's second symphony. At the third concert, in Holy Week, Bach's "Passion According to Matthew" will be sung.

It is well known that one of Dr. Muck's chief regrets during his engagements in Boston has been that it has been impossible for him to give any choral works, owing to the lack of a proper chorus. In the spring of 1914, arrangements were made with the Mendelssohn Choir of Toronto under Dr. Vogt, to stop in Boston on its way to Europe in the spring of 1915 for two concerts to be given with the Symphony Orchestra. At these two concerts, the principal works were to be Beethoven's symphony and Mahler's second symphony. The war prevented this arrangement being carried out.

The idea of forming a special chorus to work in co-operation with the Symphony orchestra was a direct result of Mr. Townsend's chorus last year for the performances of Liszt's "Faust" symphony in Boston and New York. At the last concert of 1915-16 Mr. Townsend trained a female chorus for Liszt's "Dante" symphony. Mr. Townsend suggested that it would be possible to assemble and organize a mixed chorus of 300 voices for important works with orchestra. Last summer Mr. Townsend sent out over 400 invitations to Boston singers, professional, semi-professional, and amateur. The response exceeded expectations and a month ago, the first rehearsals were held. The chorus at it stands today has approximately 375 members. Nothing is to be left undone to make the concerts successful. The out-of-town schedule of the orchestra has been cut down in order to provide ample time for the necessary orchestral rehearsals which must preceed the full rehearsals of chorus and orchestra. The soloists engaged and to be engaged are of the highest quality procurable. The principal quartet which will be heard in the performance of Beethoven's symphony comprises Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. The soloists for the other concerts have not yet been engaged. Complete details regarding subscriptions will be announced shortly. In the meantime, mail orders for seats may be sent to Symphony Hall.

Globe Oct-14

Mahler's Second Symphony

By the announcement from Symphony Hall, Mahler's Second Symphony will be an anticipated novelty of the Winter. New York, Philadelphia and Chicago all recently have heard the stupendous eighth—"the symphony of 1000"—Chicago during Mr Stock's festival last Spring, the first two named cities by Mr Stokowski and the Philadelphia Orchestra a season earlier.

Until now Mahler's fifth alone of his greater compositions has been heard in Boston. Besides the eighth symphony, Philadelphia also gave the same season the first performance in the country of Mahler's "Das Lied von der Erde" for tenor, contralto and orchestra, which the composer regarded as a tone poem. This and the ninth symphony were among his last compositions. The first and fourth of the symphonies have been done in Chicago. The third was brought forward for the first time in America at the Cincinnati festival of 1914 and the second was produced Dec 9, 1908, in New York by the Symphony and Oratorio Societies under Mahler's direction.

Gladened by the splendid success of the performances of Liszt's "Faust" Symphony last year, with the chorus of men so aoly assembled and prepared by Stephen Townsend, Dr Muck has encouraged Mr Townsend in the formation of a large chorus of mixed voices. This will be available for works demanding a complimentary chorus, and with the Symphony Orchestra, under Dr Muck's direction, will aid in three choral concerts, to be given on Tuesday evenings, Nov 20, Jan 22 and March 26, at Symphony Hall. Rehearsals under Mr Townsend's direction are in progress at Jacob Sleeper Hall on Wednesdays—the women choir in the afternoon and the men at 6. The membership now reaches 375.

The works to be sung are as follows: Nov 20, Beethoven's ninth symphony as the principal number, with Frieda Heinpel, Margaret Keyes, Arthur Hackett and Arthur Middleton as soloists. Mahler's second symphony will be performed Jan 22 and Bach's Matthew passion music on March 26, which falls within Lent.

American Oct-14

The second pair of Symphony Concerts, which will be given in Symphony Hall next Friday afternoon, October 19, and Saturday evening, October 20, will present the first soloist of the season in the very distinguished Russian violinist, Efrem Zimbalist. Mr. Zimbalist has appeared but once with the orchestra, several years ago, when he played a not very interesting concerto for violin by the Russian composer, Glazounoff. This time Mr. Zimbalist will play the Beethoven Concerto.

Every now and then Dr. Muck gives a program which contains no symphony and no symphony will be played at these second concerts. The orchestral pieces will be the "Finlandia" of Sibelius, Scriabin's "Le Poeme de l'Extase," and the brilliant Rumanian Rhapsody in A major of Enesco.

Advertiser Oct-13

ZIMBALIST PLAYS HERE NEXT WEEK

Appears at Symphony Concerts As First Soloist of The Season

SCRIABIN'S "POEM" PROGRAM FEATURE

The second pair of Symphony concerts, which will be given in Symphony Hall Friday afternoon, Oct. 19, and Saturday evening, Oct. 20, will present the first soloist of the season in the very distinguished Russian violinist, Efrem Zimbalist. Mr. Zimbalist has appeared but once with the orchestra, several years ago, when he played a not very interesting concerto for violin by the Russian composer, Glazounoff. This time Mr. Zimbalist will play the Beethoven Concerto.

Every now and then Dr. Muck gives a program which contains no symphony, and no symphony will be played at these second concerts. The orchestral pieces will be the "Finlandia" of Sibelius, Scriabin's "Le Poeme de l'Extrase" and the brilliant Rumanian Rhapsody in a major of Enesco.

All of these works are familiar to the Symphony audiences, except the Symphonic Poem of the Russian Scriabin. This has appeared on only one program, that which was played Friday afternoon, Oct. 21, and Saturday evening, Oct. 22, 1910, under Mr. Fiedler. It is unusual music and was received at the time by the audience with much mixed feelings, but seven years has made such progress in the understanding of ultra-modern music that undobutedly it will make a much deeper impression now than it did then.

It was performed for the first time in America by the Russian Symphonist Society in New York in December, 1908. According to Mr. Modest Altschuler, who was with Scriabin when the latter was working on the Poem in Switzerland in the summer of 1907, the composer has sought to express something of the emotional side of his philosophy of life. The first is the composer's soul in the orgy of love; the second, the realization of a fantastical dream; and the third, the glory of his own art. It is said that the subject of "Le Poeme de l'Extase" begins where that of "Le divin Poeme" leaves off. The composer wrote the Poem as a program for his musical composition.

The program in its proper order is as follows:—

Sibelius, "Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7
Scriabin, Symphonic Poem, "La Poeme de l'Extass." Op. 54.
Beethoven, Concerto for violin and orchestra in D major, Op. 61.
Enesco, Rhapsodic Roumaine in A major, Op. 11, No. 1.
Soloist, Efram Zimbalist.

The first Symphony concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, Oct. 18, at 8 o'clock. The soloist will be the brilliant Brazilian pianist, Guiomar Novaes, who then makes her first appearance with the Boston Symphony Orchestra. Later in the season, she is to play in Boston with the orchestra.

Miss Novaes is regarded as the most talented young woman pianist who has appeared in America in many years, and her performances with the Symphony Orchestra will be watched with interest by all who care for piano playing. She will play the Fourth Concert of Beethoven, that in G major.

The program of this concert comprises the first Symphony of the Finnish composer Sibelius, that in E minor; Beethoven's G major Concerto for piano and orchestra; and Berlioz's Overture "King Lear."

Americano Oct-14

CHORAL SOCIETY.

The various singing societies of Boston will receive a very important addition this season when the Symphony Choral Society makes its bow. This organization is a development of the chorus trained by Stephen Townsend for the performance of the "Faust" Symphony last season, and the female chorus directed by him for the "Dante" Symphony of Liszt the previous year. Mr. Townsend's work made it possible for Dr. Muck to add these important works to his Symphony programs.

This year Mr. Townsend's chorus has been increased to 375 voices, male and female. This makes it as large as the Handel & Haydn, and the People's Choral Union. With its assistance it will be possible for the Boston Symphony Orchestra to perform the Ninth Symphony of Beethoven, which hasn't been sung here since 1910.

Post Oct-14

THREE CHORAL CONCERTS

This year for the first time Dr. Muck is realizing his ambition to have in Boston a chorus with which he can present, in conjunction with the Symphony Orchestra, choral works of first importance. Dr. Muck was famous in Europe as a choral conductor, as well as one of operatic and symphonic music, and it has always been his regret that he had been unable to do any work of this kind in Boston. Now an unusual chorus is at his command, and the management of Symphony Hall has announced three special concerts to be given on Tuesday evenings, and the dates are Nov. 20, Jan. 22 and March 26.

At the first concert, the principal work will be the Ninth (or choral) Symphony of Beethoven. The second concert will bring the first performance in America of Gustav Mahler's great Second Symphony. At the third concert, which falls in Holy Week, Bach's "Passion, According to St. Matthew," will be sung.

It is well known that one of Dr. Muck's chief regrets during his engagements in Boston has been that it has been impossible for him to give any choral works, owing to the lack of a proper chorus. It will be remembered that in the spring of 1914 arrangements were made with the famous Mendelssohn Choir of Toronto, under Dr. Vogt, to stop in Boston on its way to Europe in the spring of 1915 for two concerts to be given with the Symphony Orchestra. At these two concerts the principal works were to be Beethoven's Choral Symphony and Mahler's Second Symphony. The war, of course, prevented this arrangement being carried out very much to the disappointment of all concerned.

The idea of forming a special chorus to work in co-operation with the Symphony Orchestra was a direct result of the success of Mr. Stephen Townsend last year in training a male chorus for the several performances of Liszt's "Faust" symphony in Boston and New York. Mr. Townsend also trained a woman s chorus for the last concert of the season of 1915-16 when Liszt's "Dante" symphony was performed. Mr. Townsend suggested to Dr. Muck that it would be possible to assemble and organize a mixed chorus of 300 voices so that important choral works might be given with the orchestra. Dr. Muck gladly endorsed the plan, and last summer Mr. Townsend sent out over 400 invitations to Boston singers, professional, semi-professional and amateur, whom he knew had the voices, the ability and the training necessary for such work. In the invitation sent out, the long and arduous schedule of rehearsals was given in order that the singers might know what was expected of them.

The response exceeded Mr. Townsend's highest expectations. More than the necessary number of singers responded, and a month ago the first rehearsals were held. The rehearsals are held in the Jacob Sleeper Hall in Boston University on Wednesdays at present, the women's choir assembling on Wednesday afternoons and the men's choir at 6 o'clock Wednesday evenings. All these preliminary rehearsals are under the directon of Mr. Townsend. Later he will turn over the chorus to Dr. Muck for the final rehearsal with orchestra. The chorus as it stands today has approximately 375 members, divided into the usual groups of first and second sopranos, altos, first and second tenors, baritones and basses.

The out-of-town schedule of the orchestra has been cut down in order to provide ample time for the necessary orchestral rehearsals whihc must perceed the full rehearsals of chorus and orchestra. The soloists engaged and to be engaged are of the best quality procurable. The principal quartet which will be heard in the performance of the Choral Symphony of Beethoven comprises Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. The soloists for the other two concerts have not yet been engaged.

The Ninth Symphony was last given in Boston at the Symphony concerts of April 29 and 30, 1910, under Mr. Fiedler. Then, as two years previously, when Mr. Fiedler gave it, the chorus was that of the Cecilia Society. Mahler's Second Symphony, so far as we know, has never been given in the United States. Its performance requires one hour and 40 minutes and it employs a soprano and contralto soloist in addition to a large orchestra and chorus. Bach's "St. Matthew's Passion," is, of course, familiar to the musical public of Boston having been given here many times.

SYMPHONY IN CAMBRIDGE

The first Symphony Concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, Oct. 18, at 8 o'clock. The soloist will be the Brazilian pianist, Guiomar Novaes, who then makes her first appearance with the Boston Symphony Orchestra. Later in the season she will play in Boston with the orchestra. Miss Novaes will play the Fourth Concerto of Beethoven.

The programme includes the First Symphony of Sibelius and Berlioz's Overture "King Lear."

Globe Oct-14

Zimbalist Soloist at Symphony Concerts

Efrem Zimbalist, the distinguished Russian violinist, will be the soloist at the second pair of Symphony concerts of this Friday and Saturday. At his single previous appearance here with the orchestra, Mr Zimbalist played the Glazounow concerto. This time he has chosen the Beethoven.

The orchestral program, which will be without a symphony, will be the "Finlandia" of Sibelius; Scriabin's "Poem o Ecstacy," and Enesco's Roumanian Rhapsody in A major. The Poem was played here but once, in October, 1910, by Mr Fiedler, and was introduced in America by the Russian Symphony Society in December, 1908, at a concert in New York. Modest Altschuler, who was with the late Russian composer when he was working on the Poem in Switzerland in the Summer of 1907, says Scriabin has sought to express something of the emotional side of his philosophy of life. The first is the composer's soul in the orgy of love; the second, the realization of a fantastical dream; and the third, the glory of his own art. It is said that the subject of "Le Poeme de l'Extase" begins where that of "Le divin Poeme" leaves off. The composer wrote the Poem as a program for his musical composition.

Advertiser Oct-15

SYMPHONY TO GIVE 3 CHORAL CONCERTS

Rehearsals Held in Jacob Sleeper Hall—Chorus Has 375 Members

SOLOISTS OF HIGHEST RANK TO BE HEARD

Although it has been known for some time in a general way that it is the purpose of the Symphony Orchestra the coming winter to give three concerts of choral music, formal announcement of the same has been made only now by the management. The concerts will be given in Symphony Hall Tuesday evenings, and the dates are Nov. 20, Jan. 22 and March 26.

At the first concert, the principal work will be the Ninth Symphony of Beethoven. At the second concert, the only work will be the Second Symphony of Gustav Mahler. At the third and last concert, which comes in Holy Week, "The "Passion according to St. Matthew" will be sung. All of these concerts will have Dr. Muck as conductor.

It is well known that one of Dr. Muck's chief regrets during his engagements in Boston has been that it has been impossible for him to give any choral works, owing to the lack of a proper chorus. It will be remembered that in the spring of 1914, arrangements were made with the famous Mendelssohn Choir of Toronto, under Dr. Vogt, to stop in Boston on its way to Europe in the spring of 1915 for two concerts to be given with the Symphony Orchestra. At these two concerts, the principal works were to be Beethoven's Choral Symphony and Mahler's Second Symphony. The war, of course, prevented this arrangement being carried out, very much to the disappointment of all concerned.

The idea of forming a special chorus to work in co-operation with the Symphony Orchestra was a direct result of the remarkable success that Mr. Stephen Townsend had last year in training a male chorus for the several performances of Liszt's "Faust" Symphony in Boston and New York. At the last concert of the season of 1915-16 Mr. Townsend had trained a women's chorus for the performance of Liszt's "Dante" Symphony.

Mr. Townsend suggested to Dr. Muck that it would be possible to assemble and organize a mixed chorus of 300 voices so that important choral works might be given with the orchestra. Dr. Muck gladly endorsed the plan, and last summer Mr. Townsend sent out over 400 invitations to Boston singers — professional, semi-professional and amateur—who he knew had the voices, the ability and the training necessary for such work. In the invitation sent out the long and arduous schedule of rehearsals was given in order that the singers might know what was expected of them.

The response exceeded Mr. Townsend's highest expectations, and a month ago the first rehearsals were held. The rehearsals are held in the Jacob Sleeper Hall in Boston University on Wednesdays at present, the women's choir assembling on Wednesday afternoons and the men's choir at 6 o'clock Wednesday evenings. All these preliminary rehearsals are under the direction of Mr. Townsend, and later he will turn over the chorus to Dr. Muck for the final rehearsal with orchestra.

The chorus as it stands today has approximately 375 members, divided into the usual groups of first and second sopranos, altos, first and second tenors, baritones, and basses. The work has begun with the utmost enthusiasm on the part of the men and women who are making real sacrifices to give the time necessary for rehearsals, and the promise is that Boston will hear at these concerts some most remarkable choral singing.

Nothing is to be left undone to make the concerts thoroughly successful. The out of town schedule of the orchestra has been cut down in order to provide ample time for the necessary orchestral rehearsals which must precede the full rehearsals of chorus and orchetsra. The soloists engaged and to be engaged are of the very highest quality procurable. The principal quartet which will be heard in the performance of the Choral Symphony of Beethoven comprises Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass. The soloists for the other two concerts have not yet been engaged.

The Ninth Symphony was last given in Boston at the Symphony Concerts of April 29 and 30, 1910, under Mr. Fiedler. Then, as two years previously when Mr. Fiedler gave it, the chorus was that of the Cecilia Society. Mahler's Second Symphony, so far as we know, has never been given in the United States. Its performance requires one hour and 40 minutes and it employs a soprano and contralto soloist in addition to a large orchestra and chorus. Bach's "St. Matthew's Passion" is, of course, familiar to the musical public of Boston, having been given here many times.

Complete details regarding subscription and the like will be announced shortly. In the meantime, mail orders for seats may be sent to Symphony Hall.

ENQUIRER

ss: Philadelphia, Pa.

Oct. 14, 1917.

Boston Symphony Orchestra

The sale of season tickets for the five concerts to be given in Philadelphia this winter by the Boston Symphony Orchestra will open at George T. Haly's office in Heppe's piano rooms, 1119 Chestnut street, tomorrow (Monday) morning, October 15. The season of 1917 will be the thirty-seventh of the orchestra itself and the thirty-third consecutive season in which the orchestra has been a visitor to this city. Its first appearance here was in the spring of 1885 and since 1888 the number of concerts given each winter has never been less than five, and for several years they were ten.

This year, as has been the case for many years past, the concerts will be given in the Academy of Music on Monday evenings. The dates are November 5, December 3, January 7, February 11 and March 11. For the first time in its history, the Boston Symphony Orchestra opens a season without any changes in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far at least the draft has not affected any of the younger members, although the chances are several will be summoned in the second call, whenever that comes. Dr. Muck, despite all prophesies to the contrary, will be the conductor, as no other arrangement had ever been contemplated by Mr. Higginson. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Madame Melba will appear. Madame Melba has recently arrived in this country from her home in Australia, primarily to appear with the Chicago Grand Opera Company on its early fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early spring, and in addition to her appearances in opera, and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the orchestra in Philadelphia during the coming winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist.

Herald Oct. 14-1917

PLAYS IN SYMPHONY HALL

Efrem Zimbalist, Violinist, the Soloist with the Symphony Orchestra on Oct. 19 and 20.

Evening Star
Washington, D.C. Sept. 23

Boston Symphony Orchestra.

Subscribers to the Boston Symphony concerts, which will be given in the National Theater, have been notified that the tickets for the series will be ready for delivery on and after Thursday, October 18, at Droop's music store. The subscription, according to Mrs. Wilson-Greene, who has the local management of the concerts, is quite equal to that of past years.

The concerts will be given, as usual, on Tuesday afternoons, November 6, December 4, January 8, February 12 and March 12, all of them at 4:30 o'clock. Three soloists are announced, Mme. Melba, who is on her way from Australia to this country; Winifred Christie, Scotch pianist, and Fritz Kreisler.

The orchestra will return with exactly the same personnel it had last year.

Times
Brooklyn, Sept. 29.

Boston Symphony Plans.

Mme. Melba Will Be Soloist at First Concert in Academy of Music in December.

Renewals of subscriptions and new subscriptions have been received in large numbers by the Institute for the concerts to be given by the Boston Symphony Orchestra at the Academy this coming season. Madame Melba, who is to be the first soloist of the season at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert, the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the Orchestra in Boston last fall. In January, the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

BOSTON SYMPHONY

First Concert Will Be Given on November 1 at the Academy of Music.

Subscribers to the Boston Symphony concerts, which will be given in the Academy of Music the coming winter, who have not yet taken up their seats are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The orchestra will return with exactly the same personnel it had last year. Although about a dozen of the younger men were liable for conscription, only two have been called and they were exempted. The orchestra begins its work in Boston on Friday afternoon, October 12, and its season ends in the same city on Saturday evening, May 4.

Record
Philadelphia, Oct, 7.

* * *

—The Boston Symphony Orchestra, which had been in this city during the past week making records for the Victor Company in Camden, left for Boston last Friday evening, and tomorrow morning has its first rehearsal of the season. The first concerts will be on Friday and Saturday. The general sale of tickets for the series of five concerts to be given in this city the coming season will open at Haly's ticket agency in Heppe's piano rooms a week from tomorrow. As already announced, there will be soloists at three of the five concerts. In December, Madam Melba will sing and it is likely to be her only appearance of the year in this city. In January, Kreisler will play, and in February the soloist will be Winifred Christie, a pianist of unusual qualities. The first concert will be on Monday evening November 5.

Star
Baltimore, Sept. 28.

MUSIC LOVERS TO ENJOY BIG TREAT

Total of 21 Symphony Orchestra Concerts Will Be Held Here.

FINE LIST OF SOLOISTS

Baltimore will have 21 scheduled symphony orchestra concerts this season—the largest number in the city's history. There will be five by the Boston Symphony Orchestra, Dr. Karl Muck, conductor; five by the Philadelphia Orchestra, Leopold Stokowski, conductor; four by the Symphony Society of New York, Walter Damrosch, conductor, and seven by the Baltimore Symphony Orchestra, Gustav Strube, conductor.

The dates of these concerts are:

Boston Symphony Orchestra—November 7, December 5, 1917; January 9, February 13 and March 13, 1918.

Philadelphia Orchestra—November 14, December 12, 1917; January 16, February 6 and March 6, 1918.

New York Symphony Orchestra—November 27, 1917; January 21, February 26 and April 4, 1918.

Baltimore Symphony Orchestra—October 19, November 16, December 28, 1917; January 25, February 15, March 22 and April 19, 1918.

The Boston organization will present three special soloists. They are Mme. Nellie Melba, Australian soprano; Miss Winifred Christie, Scotch pianist, and Fritz Kreisler, violinist.

The Philadelphia association will feature Margarete Matzenauer, soprano, of the Metropolitan Opera Company; Jacques Thibaud, violinist, and Ossip Gabrilowitsch, pianist.

Mr. Damrosch will present Mme. Galli-Curci, soprano; Percy Grainger, pianist, and Jascha Heifetz, violinist.

The list of Baltimore Symphony Orchestra soloists is not at hand.

Renewal subscriptions to the Boston concerts can be made until October 15. On that day the public sale begins. Season subscriptions to the Philadelphia and New York orchestras' concerts are on sale now to the public, and single-ticket sales for the former will begin October 9. Tickets for the concerts of the Baltimore orchestra will be sold singly for each concert, as formerly; season subscriptions are not accepted.

Advance subscriptions to the Boston Symphony concerts here are said to be about what they have been at this time in former years. Subscriptions to the Philadelphia and New York Symphony concerts are believed to be better than formerly.

In view of the fact that the New York Philharmonic Orchestra, Josef Stransky, conductor, discontinued Baltimore from its itinerary last year through lack of desired support, the courage and financial venture of the most recent orchestras to visit Baltimore—the Philadelphia and the New York Symphony Orchestras—to enlarge their series of concerts here is considerable. They are highly deserving, and it is hoped their support will be ample.

Herald Oct-13

37TH SYMPHONY SEASON OPENED

Audience Greets Dr. Karl Muck Warmly and Applauds Orchestra.

LISZT'S 'PROMETHEUS' GIVEN

By PHILIP HALE.

The first concert of the 37th season of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 5; Berlioz, overture to "King Lear"; Liszt "Prometheus," Symphonic poem No. 5; Wagner, Prelude to "Parsifal."

Liszt's "Prometheus" was performed for the first time at these concerts. The symphonic poem and the choral music for Herder's play were performed here in 1876 at a Liszt-Wagner concert conducted by Theodore Thomas. Liszt composed the symphonic poem in 1850, about 20 years after Berlioz raved over "King Lear" in Florence and wrote his overture to the tragedy; yet in 1850 Liszt was still a romanticist of the Parisian '30's. This is seen in the explanatory preface of "Prometheus." This preface contains sentences that recall Thackeray's burlesque of Bulwer's earlier novels. "Fate, Passion, Mystery, the Victim, the Avenger, the Hate that harms, the Furies that tear, the Love that bleeds, are not these with us still? Are not these the weapons of the Artist? the colors of his palette? the chords of his lyre?" This passage from "George De' Barnwell" might easily find place in Liszt's preface. If the Hugo of "Hernani" and the Dumas of "Antony" had written music it would have been in the manner of Berlioz and Liszt, and in 1850 Liszt was still a man of the '30's.

The rhetorical eloquence of one generation may well be only extravagance, hifalutin to the generations that follow. Would the House of Commons hear patiently today the speech of a Burke or a Sheridan? Would a jury listen in rapt attention to the summing up of a Rufus Choate? Would the solemn sentences of Webster, spoken by a man off lesser fame and less commanding personality, impress the Senate of today? The wild enthusiasm of Liszt and Berlioz is not easily understood by lovers of delicate tints, elusive rhythms, vague melodies and impressionistic effects. Even the contemporaneous countrymen of the two men were often frightened or bored by the heaven-defying compositions. And some in this century are still perplexed, disturbed, and find the "grandeur" circus-pomp; the pathos, bathos.

Yet there is no denying the genius and the sincerity of the two. They were terribly in earnest. What would music be today if Berlioz and Listz had not lived and worked in the face of discouragement that would have frozen the imagination of less heroic souls? Their greater works are more and more commanding as the years roll on, while compositions that for a month, a year, were hastily hailed as "epoch-making" are now dusty in libraries, or it dragged out into the concert hall and opera house are withered, wan, pitiable.

To Liszt the basic thought of the myth concerning Prometheus is that of misfortune and glory, and this thought must needs have a stormy, "fulgurante" expression. "Fulgurante" takes us back to the 30's, as the hero of poetry and drama was characterized as "fatal." The Prometheus of the symphonic poem is still chained to the crag, raging and defiant. Other composers, Goldmark and the more academic Bargiel, have attempted to express the scene in music. Has any one of them attained Aeschylean grandeur? Charles Lamb thought that the woe of King Lear could not be mimicked on the stage. Music may work a mightier spell than any display of acting. Do the Prometheus of Liszt and the Lear of Berlioz answer to the heroes of the dramatists?

Neither of the two works is representative of the composer at the height of his power. Berlioz evidently was more obsessed by the thought of Cordelia—possibly on account of his love for Miss Smithson, the actress—than by the storm, Lear and his madness. Yet the overture was worth hearing yesterday if only for the sake of Mr. Longy's beautiful playing of the pathetic solo for oboe. Liszt of the "Prometheus" had this advantage: he had been able to study the music of Berlioz for 20 years; but how inferior is "Prometheus," how barren of ideas, in comparison with "Tasso," "Mazeppa," "The Preludes," the "Faust" symphony, the two piano concertos! Nor does the fugue console one, whether it typifies Epimetheus or another. The brilliant performance only emphasized the emptiness of the music.

The prelude to "Parsifal" suffers more than other orchestral pages from Wagner's music dramas when it is played in the concert hall. There is need, for full effect, of the darkened theatre, the unseen players, the consequent suggestion of mystery, the anticipation of the drama to come.

Dr. Muck was warmly greeted on his entrance, and he and the orchestra were vigorously applauded throughout the concert, which will be repeated tonight.

The program of the concerts next week is as follows: Sibelius, "Finlandia"; Scriabin, "Poem of Ecstasy"; Beethoven, concerto for violin, Mr. Zimbalist, violinist; Enesco, Roumanian Rhapsody, No. 1.

Standard Union
Brooklyn, N.Y. Oct. 7.

Despite the war, or perhaps because of the war, the coming season of music promises to be quite the most prosperous this country has ever known. This great prosperity will, to be sure, be confined to the larger organizations and the more famous artists. Last year was disastrous for young artists and those of mediocre quality, and the coming season promises to be even more so. The Boston Symphony Orchestra looks forward to the most successful season in its history. The five concerts it is to give in Brooklyn will be, as in past years, practically sold out. There will be only three soloists, Madame Melba coming in December, Fritz Kreisler in January, and Winifred Christie in February.

Transcript, Oct, 15,

MUSIC AND MUSICIANS

AGAIN THE RECORD OF WEEK-END CONCERTS

Beethoven and Dr. Muck at Symphony Hall — Mr. McCormack Returns with Various Fresh Pieces—Sentiment Versus Sentimentality in His Singing—As New York Heard Mr. Havens—A Brass Quartet Formed—Mr. Kreisler and Mr. Zimbalist

EXCEPT in the quality of the music and the performance, the Symphony Concert of Saturday evening was as eventless as that of Friday afternoon. With like warmth, a like audience in numbers, pleasure and admiration applauded Dr. Muck when he first came to his place; renewed and intensified its clapping at the end of Beethoven's symphony in C minor; and at the close of the concert lingered to recall the conductor once more. The unfamiliar symphonic poem of Liszt, "Prometheus," and the scantily remembered overture of Berlioz to "King Lear" went by night much as thirty hours earlier they had gone by day. As it happened, however, the prelude to "Parsifal" and the playing of it seemed to make less deep impression upon the audience than they had on Friday afternoon. Then hearers, orchestra, conductor and, as it seemed, the composer himself, were at a height of emotional tension that is the boon of the high gods, descending not at call. So speedy a repetition was almost sure to fail to bring it.

For compensation the performance of Beethoven's symphony exceeded even that of Friday in tonal beauty and dramatizing eloquence. Confident of his orchestra, confident of himself, plainly kindled by a masterpiece of music expanding under his hand as by intrinsic freedom and force, Dr. Muck drove the first movement forward and upward with a dramatic progress, contrast and culmination that seemed of some idealized music-drama released for once from all handicap of mortal and fleshly singers. The second movement, as large and warm of voice in the proclamation and the progress of the melodies and the passion, preserved this dramatic continuity and was far from the songful intermezzo in the main course of the symphony that some over-sentimental and short-sighted conductors are prone to make of it. Highest of all went this dramatic propulsion and contrasting in the swelling sonorities, the striding progressions, the bursts of exulting song, the Titan-chords, blow upon blow, of the Finale. Is it not more eloquent, being freer, less labored and more unified in the matter and the means of expression, than even the Finale of the Choral Symphony and where is there aught in symphonic music to compare with it out side the finale of Brahms's symphony in the like key? To hear it, as it sounded on Saturday, was to listen to Beethoven as epical, as dramatic as Æschylus himself.

Star
Baltimore, Sept, 27

To Record Symphony Music.

A radical departure in its musical affairs will occur next week, when the entire Boston Symphony Orchestra, directed by Dr. Karl Muck, will make phonograph records for a leading concern. The orchestra will begin in Boston its regular concert season on October 12. Its Baltimore season begins in November.

Post
Oct, 17, 1917

SYMPHONY ORCHESTRA AT HARVARD TOMORROW

The first of the series of eight concerts by the Boston Symphony Orchestra will be given at Sanders' Theatre at Harvard tomorrow evening. Dr. Karl Muck will conduct, and the soloist will be Miss Guiomar Novaes. The following programme will be given: Symphony No. 1, in E minor, opus 39, Sibelius; concerto for piano and orchestra in G major, No. 4, opus 58, Beethoven; overture, "King Lear," opus 4, Berlioz.

Transcript.
Oct, 15, 1917.

Items and Announcements

Only in Cambridge of the cities close to Boston, does the Symphony Orchestra regularly undertake concerts. By exception it went yesterday to Lynn to play in one of Father Supple's Sunday Concerts in a big movie house. Dr. Muck conducted through a programme comprising the fourth symphony of Tschaikowski, the first suite of Bizet's music to "L'Arlésienne" and other readily likable pieces.

Here follows in order and in detail, Mr. Kreisler's programme for his concert in Symphony Hall next Sunday afternoon:

Sonata in G minor.....Tartini
Sarabande, Double and Bourrée in B minor, for violin alone.....Bach
Scottish Fantasia.....Bruch
Grave in C minor.....Friedemann Bach
Cavatina in E-flat major.....Beethoven
Minuet in D major.....Haydn
Rondo in D major.....Schubert
La Gitana (Arab-Spanish song of the Eighteenth Century, arranged by Kreisler).
Polichinelle (Serenade).....Kreisler
Waves at Play.....Grasse
Polonaise in A major.....Wieniawski

Messrs. Nappi, Jaenecke, Belgiorno and Kenfield of the brass choirs of the Symphony Orchestra have joined themselves together as the Symphony Brass Quartet, to give occasional concerts of novel music for trumpet, horn, trombone and euphonium. The first will befall at Steinert Hall, on Monday evening, Nov. 26.

Within a fortnight after Mr. Zimbalist's return to the Symphony Concerts next week, the violinist will be heard in Boston in a recital of his own—the first he has ventured here since his early years in the United States. It is announced for Saturday afternoon, Nov. 3, in Jordan Hall, and the programme traverses Franck's sonata for violin and piano; Bach's chaconne; Lalo's Spanish Symphony and four short pieces by Tor Aulin.

For the second time since Dr. Muck has led the Symphony Orchestra, it will undertake a concert in Chicago, on Friday evening, Feb. 1, during the annual journey westward.

Herald Oct. 14-1917

PLAYS IN SYMPHONY HALL

Efrem Zimbalist, Violinist, the Soloist with the Symphony Orchestra on Oct. 19 and 20.

Evening Star
Washington D.C. Sept. 23

Boston Symphony Orchestra.

Subscribers to the Boston Symphony concerts, which will be given in the National Theater, have been notified that the tickets for the series will be ready for delivery on and after Thursday, October 18, at Droop's music store. The subscription, according to Mrs. Wilson-Greene, who has the local management of the concerts, is quite equal to that of past years.

The concerts will be given, as usual, on Tuesday afternoons, November 6, December 4, January 8, February 12 and March 12, all of them at 4:30 o'clock. Three soloists are announced, Mme. Melba, who is on her way from Australia to this country; Winifred Christie, Scotch pianist, and Fritz Kreisler.

The orchestra will return with exactly the same personnel it had last year.

Times
Brooklyn, Sept. 29.

Boston Symphony Plans.

Mme. Melba Will Be Soloist at First Concert in Academy of Music in December.

Renewals of subscriptions and new subscriptions have been received in large numbers by the Institute for the concerts to be given by the Boston Symphony Orchestra at the Academy this coming season. Madame Melba, who is to be the first soloist of the season at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert, the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the Orchestra in Boston last fall. In January, the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

Telegraph
Philadelphia, Sept. 22.

BOSTON SYMPHONY

First Concert Will Be Given on November 1 at the Academy of Music.

Subscribers to the Boston Symphony concerts, which will be given in the Academy of Music the coming winter, who have not yet taken up their seats are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The orchestra will return with exactly the same personnel it had last year. Although about a dozen of the younger men were liable for conscription, only two have been called and they were exempted. The orchestra begins its work in Boston on Friday afternoon, October 12, and its season ends in the same city on Saturday evening, May 4.

Record
Philadelphia, Oct, 7.

* * *

—The Boston Symphony Orchestra, which had been in this city during the past week making records for the Victor Company in Camden, left for Boston last Friday evening, and tomorrow morning has its first rehearsal of the season. The first concerts will be on Friday and Saturday. The general sale of tickets for the series of five concerts to be given in this city the coming season will open at Haly's ticket agency in Heppe's piano rooms a week from tomorrow. As already announced, there will be soloists at three of the five concerts. In December, Madam Melba will sing and it is likely to be her only appearance of the year in this city. In January, Kreisler will play, and in February the soloist will be Winifred Christie, a pianist of unusual qualities. The first concert will be on Monday evening, November 5.

Star
Baltimore, Sept. 28.

MUSIC LOVERS TO ENJOY BIG TREAT

Total of 21 Symphony Orchestra Concerts Will Be Held Here.

FINE LIST OF SOLOISTS

Baltimore will have 21 scheduled symphony orchestra concerts this season—the largest number in the city's history. There will be five by the Boston Symphony Orchestra, Dr. Karl Muck, conductor; five by the Philadelphia Orchestra, Leopold Stokowski, conductor; four by the Symphony Society of New York, Walter Damrosch, conductor, and seven by the Baltimore Symphony Orchestra, Gustav Strube, conductor.

The dates of these concerts are:

Boston Symphony Orchestra—November 7, December 5, 1917; January 9, February 13 and March 13, 1918.

Philadelphia Orchestra — November 14, December 12, 1917; January 16, February 6 and March 6, 1918.

New York Symphony Orchestra—November 27, 1917; January 21, February 26 and April 4, 1918.

Baltimore Symphony Orchestra—October 19, November 16, December 28, 1917; January 25, February 15, March 22 and April 19, 1918.

The Boston organization will present three special soloists. They are Mme. Nellie Melba, Australian soprano; Miss Winifred Christie, Scotch pianist, and Fritz Kreisler, violinist.

The Philadelphia association will feature Margarete Matzenauer, soprano, of the Metropolitan Opera Company; Jacques Thibaud, violinist, and Ossip Gabrilowitsch, pianist.

Mr. Damrosch will present Mme. Galli-Curci, soprano; Percy Grainger, pianist, and Jascha Heifetz, violinist.

The list of Baltimore Symphony Orchestra soloists is not at hand.

Renewal subscriptions to the Boston concerts can be made until October 15. On that day the public sale begins. Season subscriptions to the Philadelphia and New York orchestras' concerts are on sale now to the public, and single-ticket sales for the former will begin October 9. Tickets for the concerts of the Baltimore orchestra will be sold singly for each concert, as formerly; season subscriptions are not accepted.

Advance subscriptions to the Boston Symphony concerts here are said to be about what they have been at this time in former years. Subscriptions to the Philadelphia and New York Symphony concerts are believed to be better than formerly.

In view of the fact that the New York Philharmonic Orchestra, Josef Stransky, conductor, discontinued Baltimore from its itinerary last year through lack of desired support, the courage and financial venture of the most recent orchestras to visit Baltimore—the Philadelphia and the New York Symphony Orchestras—to enlarge their series of concerts here is considerable. They are highly deserving, and it is hoped their support will be ample.

Herald Oct - 13

37TH SYMPHONY SEASON OPENED

Audience Greets Dr. Karl Muck Warmly and Applauds Orchestra.

LISZT'S 'PROMETHEUS' GIVEN

By PHILIP HALE.

The first concert of the 37th season of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 5; Berlioz, overture to "King Lear"; Liszt "Prometheus," Symphonic poem No. 5; Wagner, Prelude to "Parsifal."

Liszt's "Prometheus" was performed for the first time at these concerts. The symphonic poem and the choral music for Herder's play were performed here in 1876 at a Liszt-Wagner concert conducted by Theodore Thomas. Liszt composed the symphonic poem in 1850, about 20 years after Berlioz raved over "King Lear" in Florence and wrote his overture to the tragedy; yet in 1850 Liszt was still a romanticist of the Parisian '30's. This is seen in the explanatory preface of "Prometheus." This preface contains sentences that recall Thackeray's burlesque of Bulwer's earlier novels. "Fate, Passion, Mystery, the Victim, the Avenger, the Hate that harms, the Furies that tear, the Love that bleeds, are not these with us still? Are not these the weapons of the Artist? the colors of his palette? the chords of his lyre?" This passage from "George De' Barnwell" might easily find place in Liszt's preface. If the Hugo of "Hernani" and the Dumas of "Antony" had written music it would have been in the manner of Berlioz and Liszt, and in 1850 Liszt was still a man of the '30's.

The rhetorical eloquence of one generation may well be only extravagance, hifalutin to the generations that follow. Would the House of Commons hear patiently today the speech of a Burke or a Sheridan? Would a jury listen in rapt attention to the summing up of a Rufus Choate? Would the solemn sentences of Webster, spoken by a man of lesser fame and less commanding personality, impress the Senate of today? The wild enthusiasm of Liszt and Berlioz is not easily understood by lovers of delicate tints, elusive rhythms, vague melodies and impressionistic effects. Even the contemporaneous countrymen of the two men were often frightened or bored by the heaven-defying compositions. And some in this century are still perplexed, disturbed, and find the "grandeur" circus-pomp; the pathos, bathos.

Yet there is no denying the genius and the sincerity of the two. They were terribly in earnest. What would music be today if Berlioz and Listz had not lived and worked in the face of discouragement that would have frozen the imagination of less heroic souls? Their greater works are more and more commanding as the years roll on, while compositions that for a month, a year, were hastily hailed as "epoch-making" are now dusty in libraries, or it dragged out into the concert hall and opera house are withered, wan, pitiable.

To Liszt the basic thought of the myth concerning Prometheus is that of misfortune and glory, and this thought must needs have a stormy, "fulgurante" expression. "Fulgurante" takes us back to the 30's, as the hero of poetry and drama was characterized as "fatal." The Prometheus of the symphonic poem is still chained to the crag, raging and defiant. Other composers, Goldmark and the more academic Bargiel, have attempted to express the scene in music. Has any one of them attained Aeschylean grandeur? Charles Lamb thought that the woe of King Lear could not be mimicked on the stage. Music may work a mightier spell than any display of acting. Do the Prometheus of Liszt and the Lear of Berlioz answer to the heroes of the dramatists?

Neither of the two works is representative of the composer at the height of his power. Berlioz evidently was more obsessed by the thought of Cordelia—possibly on account of his love for Miss Smithson, the actress—than by the storm, Lear and his madness. Yet the overture was worth hearing yesterday if only for the sake of Mr. Longy's beautiful playing of the pathetic solo for oboe. Liszt of the "Prometheus" had this advantage: he had been able to study the music of Berlioz for 20 years; but how inferior is "Prometheus," how barren of ideas, in comparison with "Tasso," "Mazeppa," "The Preludes," the "Faust" symphony, the two piano concertos! Nor does the fugue console one, whether it typifies Epimetheus or another. The brilliant performance only emphasized the emptiness of the music.

The prelude to "Parsifal" suffers more than other orchestral pages from Wagner's music dramas when it is played in the concert hall. There is need, for full effect, of the darkened theatre, the unseen players, the consequent suggestion of mystery, the anticipation of the drama to come.

Dr. Muck was warmly greeted on his entrance, and he and the orchestra were vigorously applauded throughout the concert, which will be repeated tonight.

The program of the concerts next week is as follows: Sibelius, "Finlandia"; Scriabin, "Poem of Ecstasy"; Beethoven, concerto for violin, Mr. Zimbalist, violinist; Enesco, Roumanian Rhapsody, No. 1.

Standard Union
Brooklyn, N.Y. Oct. 7.

Despite the war, or perhaps because of the war, the coming season of music promises to be quite the most prosperous this country has ever known. This great prosperity will, to be sure, be confined to the larger organizations and the more famous artists. Last year was disastrous for young artists and those of mediocre quality, and the coming season promises to be even more so. The Boston Symphony Orchestra looks forward to the most successful season in its history. The five concerts it is to give in Brooklyn will be, as in past years, practically sold out. There will be only three soloists, Madame Melba coming in December, Fritz Kreisler in January, and Winifred Christie in February.

Transcript, Oct, 15,

MUSIC AND MUSICIANS

AGAIN THE RECORD OF WEEK-END CONCERTS

Beethoven and Dr. Muck at Symphony Hall — Mr. McCormack Returns with Various Fresh Pieces—Sentiment Versus Sentimentality in His Singing—As New York Heard Mr. Havens—A Brass Quartet Formed—Mr. Kreisler and Mr. Zimbalist

EXCEPT in the quality of the music and the performance, the Symphony Concert of Saturday evening was as eventless as that of Friday afternoon. With like warmth, a like audience in numbers, pleasure and admiration applauded Dr. Muck when he first came to his place; renewed and intensified its clapping at the end of Beethoven's symphony in C minor; and at the close of the concert lingered to recall the conductor once more. The unfamiliar symphonic poem of Liszt, "Prometheus," and the scantily remembered overture of Berlioz to "King Lear" went by night much as thirty hours earlier they had gone by day. As it happened, however, the preludo to "Parsifal" and the playing of it seemed to make less deep impression upon the audience than they had on Friday afternoon. Then hearers, orchestra, conductor and, as it seemed, the composer himself, were at a height of emotional tension that is the boon of the high gods, descending not at call. So speedy a repetition was almost sure to fail to bring it.

For compensation the performance of Beethoven's symphony exceeded even that of Friday in tonal beauty and dramatizing eloquence. Confident of his orchestra, confident of himself, plainly kindled by a masterpiece of music expanding under his hand as by intrinsic freedom and force, Dr. Muck drove the first movement forward and upward with a dramatic progress, contrast and culmination that seemed of some idealized music-drama released for once from all handicap of mortal and fleshly singers. The second movement, as large and warm of voice in the proclamation and the progress of the melodies and the passion, preserved this dramatic continuity and was far from the songful intermezzo in the main course of the symphony that some over-sentimental and short-sighted conductors are prone to make of it. Highest of all went this dramatic propulsion and contrasting in the swelling sonorities, the striding progressions, the bursts of exulting song, the Titan-chords, blow upon blow, of the Finale. Is it not more eloquent, being freer, less labored and more unified in the matter and the means of expression, than even the Finale of the Choral Symphony and where is there aught in symphonic music to compare with it outside the finale of Brahms's symphony in the like key? To hear it, as it sounded on Saturday, was to listen to Beethoven as epical, as dramatic as Æschylus himself.

Star
Baltimore, Sept, 27

To Record Symphony Music.

A radical departure in its musical affairs will occur next week, when the entire Boston Symphony Orchestra, directed by Dr. Karl Muck, will make phonograph records for a leading concern. The orchestra will begin in Boston its regular concert season on October 12. Its Baltimore season begins in November.

Post
Oct, 17, 1917

SYMPHONY ORCHESTRA AT HARVARD TOMORROW

The first of the series of eight concerts by the Boston Symphony Orchestra will be given at Sanders' Theatre at Harvard tomorrow evening. Dr. Karl Muck will conduct, and the soloist will be Miss Guiomar Novaes. The following programme will be given: Symphony No. 1, in E minor, opus 39, Sibelius; concerto for piano and orchestra in G major, No. 4, opus 58, Beethoven; overture, "King Lear," opus 4, Berlioz.

Transcript.
Oct, 15, 1917.

Items and Announcements

Only in Cambridge of the cities close to Boston, does the Symphony Orchestra regularly undertake concerts. By exception it went yesterday to Lynn to play in one of Father Supple's Sunday Concerts in a big movie house. Dr. Muck conducted through a programme comprising the fourth symphony of Tschaikowski, the first suite of Bizet's music to "L'Arlésienne" and other readily likable pieces.

Here follows in order and in detail, Mr. Kreisler's programme for his concert in Symphony Hall next Sunday afternoon:

Sonata in G minor.....Tartini
Sarabande, Double and Bourrée in B minor, for violin alone.....Bach
Scottish Fantasia.....Bruch
Grave in C minor.....Friedemann Bach
Cavatina in E-flat major.....Beethoven
Minuet in D major.....Haydn
Rondo in D major.....Schubert
La Gitana (Arab-Spanish song of the Eighteenth Century, arranged by Kreisler).
Polichinelle (Serenade).....Kreisler
Waves at Play.....Grasse
Polonaise in A major.....Wieniawski

Messrs, Nappi, Jaenecke, Belgiorno and Kenfield of the brass choirs of the Symphony Orchestra have joined themselves together as the Symphony Brass Quartet, to give occasional concerts of novel music for trumpet, horn, trombone and euphonium. The first will befall at Steinert Hall, on Monday evening, Nov. 26.

Within a fortnight after Mr. Zimbalist's return to the Symphony Concerts next week, the violinist will be heard in Boston in a recital of his own—the first he has ventured here since his early years in the United States. It is announced for Saturday afternoon, Nov. 3, in Jordan Hall, and the programme traverses Franck's sonata for violin and piano; Bach's Chaconne; Lalo's Spanish Symphony and four short pieces by Tor Aulin.

For the second time since Dr. Muck has led the Symphony Orchestra, it will undertake a concert in Chicago, on Friday evening, Feb. 1, during the annual journey westward.

Advertiser
Oct, 17, 1917

SYMPHONY HEARD AT SANDERS TOMORROW

The first of the series of eight concerts by the Boston Symphony Orchestra will be given at Sanders Theatre at Harvard tomorrow evening. Dr. Karl Muck will conduct, and the soloist will be Miss Guiomar Novaes. The following program will be given: Symphony No. 1 in E Minor, Opus 39, Sibelius; Concerto for Piano and Orchestra in G Major, No. 4, Opus 58, Beethoven; Overture, "King Lear," Opus 4, Berlioz.

News
Baltimore Md. Sept. 22.

...TON SYMPHONY ORCHESTRA

Subscribers to the Boston Symphony concerts which will be given in the Lyric Theater the coming winter, who have not yet taken up their seats, are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler. The orchestra will return with exactly the same personnel it had last year.

Enquirer
Philadelphia, Pa, Sept. 25.

Boston Symphony Orchestra

Subscribers to the Boston Symphony concerts which will be given in the Academy of Music the coming winter, who have not yet taken up their seats, are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The orchestra will return with exactly the same personnel it had last year. Although about a dozen of the younger men were liable for conscription, only two have been called and they were exempted. The orchestra begins its work in Boston on Friday afternoon, October 12, and its season ends in the same city on Saturday evening, May 4.

Enquirer
Philadelphia, Oct. 7.

The general sale of tickets for the series of five concerts to be given in Philadelphia the coming season by the Boston Symphony Orchestra will open at Haly's Ticket Agency, in Heppe's Piano Rooms, a week from tomorrow, Monday, October 15. As already announced, there will be soloists at three of the five concerts. In December Madame Melba will sing and it is likely to be her only appearance of the year in this city. In January Kreisler will play and in February the soloist will be Winifred Christie. Miss Christie is a pianist of very unusual qualities. She is one of the very few women pianists who are womanly pianists. The first concert comes Monday evening, November 5.

Standard Union
Brooklyn, N.Y. Sept. 30

Renewals of subscriptions and new subscriptions have been received in large numbers by the Brooklyn Institute of Arts and Sciences for the concerts to be given by the Boston Symphony Orchestra at the Academy this coming season. Madame Melba, who is to be the first soloist of the season at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the orchestra in Boston last fall. In January the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts. The orchestra itself will be undergoing a very novel experience this coming week. Its entire personnel and Dr. Muck will be in Camden, N. J., where it will spend the week making records for the Victor Talking Machine. Several years ago it was agreed that the Boston Symphony Orchestra should make records whenever the Victor people believed that they were ready to do this successfully. Now it is the belief that orchestral records by a large orchestra can be made with good effect. The orchestra will return to Boston at the end of the week, and its regular season begins the following Friday afternoon and Saturday evening, Oct. 12 and 13.

Evening Sun
Baltimore Md. Sept. 24

Time Limit For Tickets.

Subscribers to the Boston Symphony Concerts, which will be given in the Lyric theatre the coming winter, who have not yet taken up their seats, are reminded that they have only this week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date will be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Wednesday evenings, November 7, December 5, January 9, February 13, and March 13. Three soloists are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The orchestra, under the direction of Dr. Karl Muck, will return with exactly the same personnel it had last year. Although about a dozen of the younger men were liable for conscription, only two have been called and they were exempted. The orchestra begins its work in Boston Friday afternoon, October 12, and its season ends in the same city Saturday evening, May 4.

American
Baltimore, Sept. 30.

BOSTON SYMPHONY.

The subscription books for the Boston Symphony Orchestra concerts in Baltimore are now in the hands of W. A. Albaugh, who from this time on will have full charge of them. Madame Melba will be the first soloist of the season at the December concert. At the February concert the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success in Boston last fall. In January the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

Times
Brooklyn, Sept. 6

MUSIC NOTES.

BOSTON ORCHESTRA.

Despite War, Unusual Musical Prosperity Is Anticipated.

Despite the war, or perhaps because of the war, the coming season of music promises to be quite the most prosperous this country has ever known. This great prosperity will, to be sure, be confined to the larger organizations and the more famous artists. Last year was disastrous for young artists and those of mediocre quality and the coming season promises to be even more so.

The Boston Symphony Orchestra looks forward to the most successful season in its history. The five concerts it is to give in Brooklyn will be as in past years practically sold out. There will be only three soloists, Mme. Melba coming in December, Fritz Kreisler in January and Winifred Christie in February.

Press.
Philadelphia Oct. 7.

The Boston Symphony Orchestra will open its season in Boston on next Friday and Saturday. The general sale of tickets for the series of five concerts to be given in Philadelphia the coming season, will open at Haly's Ticket Office, 1119 Chestnut Street, Monday, October 15. As already announced, there will be soloists at three of the five concerts. In December, Madame Melba will sing and it is likely to be her only appearance of the year in this city. In January, Kreisler will play, and in February, the soloist will be Winifred Christie. Miss Christie is a pianist of very unusual qualities. She is one of the very few women pianists who are womanly pianists. The first concert comes Monday evening, November 6.

Public Ledger
Philadelphia, Pa. Sept. 22.

Subscribers to the Boston Symphony concerts which will be given in the Academy of Music the coming winter who have not yet taken up their seats are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

Evening Sun
Baltimore
Sept, 29, 1917

MELBA TO SING HERE

Diva Will Be Soloist At First Boston Symphony Concert.

The subscription books for the Boston Symphony Orchestra concerts in Baltimore are now in the hands of W. A. Albaugh, who from this time on will have full charge of them.

Mme. Melba, who is to be the first soloist of the season, at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia, and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the orchestra in Boston last fall. In January the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

The orchestra itself will be undergoing a very novel experience this coming week. Its entire personnel and Dr. Muck will make records for a talking machine. The regular season in Boston begins the following Friday afternoon and Saturday evening, October 12 and 13.

Traveler
Oct, 18, 1917

IN THE WORLD OF MUSIC

Tonight at 8 in Sanders Theatre comes the first concert in the Cambridge series by the Boston Symphony Orchestra. The soloist will be Guiomar Novaes and the program comprises Sibelius's First Symphony in E minor, Beethoven's Fourth Piano Concerto in G major, and Berlioz's "King Lear" Overture.

Efram Zimbalist, Russian violinist, soloist at this week's Symphony concert, will play the Beethoven Concerto for violin and orchestra. The orchestral numbers comprise Sibelius's Symphonic Poem, "Finlandia"; Scriabin's Symphonic Poem, "Le Poeme de l'Extase" and Enesco's Roumanian Rhadsody.

Herald
Oct, 18, 1917

CONCERT NOTES

The first of the eight regular Symphony concerts given in Sanders Theatre, Harvard University, will take place tonight at 8 o'clock. The soloist will be Guiomar Novaes. The program will comprise Sibelius's First Symphony, E minor; Beethoven's Fourth Piano Concerto, G major, and Berlioz's "King Lear" overture.

Efrem Zimbalist, the Russian violinist, is the soloist at this week's Symphony concerts, tomorrow afternoon and Saturday evening. He will play Beethoven's Concerto. The orchestral numbers are Sibelius's "Finlandia," Scriabin's Symphonic Poem, "Le Poeme de l'Extase," and Enesco's Roumanian Rhapsody. The length of the concert is one hour and 45 minutes.

Advertiser
Oct, 28, 1917

REHEARSING FOR CHORAL CONCERTS

Singers Work Enthusiastically On Beethoven's Ninth Symphony

The rehearsals of the choral part of Beethoven's Ninth Symphony, which is to be given in Symphony Hall Tuesday evening, Nov. 20, have been in progress in Jacob Sleeper Hall, Boston University, since Sept. 12, the rehearsals coming once a week, the ladies in the afternoon and the men at 6 o'clock in the evening. So far, the women's and men's chorus have been rehearsing separately, but next Wednesday evening, Oct. 24, at 7.30 o'clock, will come the first full chorus rehearsal.

The enthusiasm with which these men and women are doing the work under the direction of Mr. Stephen Townsend is bringing very remarkable results, and the chorus is going to be a surprise to the Boston musical public.

There will be three full chorus rehearsals in Jacob Sleeper Hall on Oct. 24 and 31 and Nov. 7. Then there will be two full rehearsals with orchestra in Symphony Hall, the first on Wednesday evening, Nov. 14, and the second on Monday evening, Nov. 19. At this second rehearsal all the soloists will be present.

Mr. Ellis has not yet selected the soloists for the second concert, when Mahler's Second Symphony will be given, or for the third concert, when Bach's Passion music will be presented. At the first concert, as already announced, the soloists will be Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

Monitor
Oct, 19, 1917

MUSIC

Boston Symphony in Cambridge

The first concert of the Cambridge series, given in Sanders Theater on Thursday evening by the Boston Symphony Orchestra, Karl Muck, conductor, was of unusual interest owing to the appearance of a new pianist, in the person of Miss Guiomar Novaes.

Miss Novaes is an artist of uncommon attainments, expressing an individuality in her work which at once carries one away from the possibility of measuring her musical equipment by the standing of any particular school of pedagogy, or even through a trace of nationalism. Her interpretation of Beethoven's fourth concerto was an exemplification of the universality of musical language spoken in its highest art-form, an interpretation which would always make a direct appeal, even to the unprepared musical thought. Her technical facilities, while something to be remembered, did not for a moment obscure the vital sense of individual freedom evidenced throughout the concerto. This young pianist has already a legato which is possessed by few pianists, and this was especially noticeable in the andante movement, which was played with rare poetic feeling. Dr. Muck's orchestral support was masterful and eminently satisfactory.

Of the Sibelius symphony, it cannot truly be said that it has a place among some of the great symphonies of Beethoven, Brahms or Tschaikowsky. The first and last movements have little to say in the way of inspiration, but rather leave one with an impression of musical idiosyncrasy, without point. Perhaps it is the almost surly atmosphere which seems to pervade these two movements, that offsets the possibility of their acceptance as symphony music worth while. The andante, however, is full of inspirational writing and wins unstinted approbation from the very beginning. The delicate tone shadings and especially the final diminuendo attained by the orchestra in this movement were noteworthy.

The overture to "King Lear," with its many varieties of mood and piquant coloring, is one of Berlioz' best pieces of orchestral writing, and Dr. Muck's intelligent and sympathetic reading of this, as well as of the symphony, left nothing to be desired.

The theater was well filled with an enthusiastic audience.

Standard Union
Oct, 14, 1917.

The sale of season tickets for the five concerts to be given in Brooklyn this winter by the Boston Symphony Orchestra is now open at the box office of the Institute of Arts and Sciences, in the Academy of Music. The season of 1917 will be the thirty-seventh of the orchestra itself and the thirtieth consecutive season in which the Orchestra has been a visitor to this city. This year, as has been the case for many years past, the concerts will be given in the Academy of Music. For the first time in its history the Boston Symphony Orchestra opens a season without any change in its personnel. So far, at least, the draft has not affected any of the younger members, although the chances are that several will be summoned in the second call, whenever that comes. Dr. Muck will be the conductor, as no other arrangement had ever been contemplated by Mr. Higginson. The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second, Mme. Melba will appear. In addition to her appearance in opera, she will give a limited number of concerts. Fritz Kreisler's only appearance with the orchestra in Brooklyn during the coming winter will be at the January concert. The soloist at the February concert will be Winifred Christie, the Scotch pianist. Last year she played in Boston with the orchestra with great success, and this year to her have been allotted appearances at several of the most important concerts. Nearly all seats for the season have been taken by subscription, as usual. A few, however, remain unsold. These may be obtained at the Institute box office in the Academy of Music.

Advertiser
Oct, 17, 1917

SYMPHONY HEARD AT SANDERS TOMORROW

The first of the series of eight concerts by the Boston Symphony Orchestra will be given at Sanders Theatre at Harvard tomorrow evening. Dr. Karl Muck will conduct, and the soloist will be Miss Guiomar Novaes. The following program will be given: Symphony No. 1 in E Minor, Opus 39, Sibelius; Concerto for Piano and Orchestra in G Major, No. 4, Opus 58, Beethoven; Overture, "King Lear," Opus 4, Berlioz.

News
Baltimore Md. Sept. 22.

BOSTON SYMPHONY ORCHESTRA

Subscribers to the Boston Symphony concerts which will be given in the Lyric Theater the coming winter, who have not yet taken up their seats, are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler. The orchestra will return with exactly the same personnel it had last year.

Enquirer
Philadelphia, Pa, Sept. 25.

Boston Symphony Orchestra

Subscribers to the Boston Symphony concerts which will be given in the Academy of Music the coming winter, who have not yet taken up their seats, are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Monday evenings, November 5, December 3, January 7, February 11 and March 11. Three concerts are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The orchestra will return with exactly the same personnel it had last year. Although about a dozen of the younger men were liable for conscription, only two have been called and they were exempted. The orchestra begins its work in Boston on Friday afternoon, October 12, and its season ends in the same city on Saturday evening, May 4.

Enquirer
Philadelphia, Oct. 7.

The general sale of tickets for the series of five concerts to be given in Philadelphia the coming season by the Boston Symphony Orchestra will open at Haly's Ticket Agency, in Heppe's Piano Rooms, a week from tomorrow, Monday, October 15. As already announced, there will be soloists at three of the five concerts. In December Madame Melba will sing and it is likely to be her only appearance of the year in this city. In January Kreisler will play and in February the soloist will be Winifred Christie. Miss Christie is a pianist of very unusual qualities. She is one of the very few women pianists who are womanly pianists. The first concert comes Monday evening, November 5.

Standard Union
Brooklyn, N.Y. Sept. 30

Renewals of subscriptions and new subscriptions have been received in large numbers by the Brooklyn Institute of Arts and Sciences for the concerts to be given by the Boston Symphony Orchestra at the Academy this coming season. Madame Melba, who is to be the first soloist of the season at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the orchestra in Boston last fall. In January the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts. The orchestra itself will be undergoing a very novel experience this coming week. Its entire personnel and Dr. Muck will be in Camden, N. J., where it will spend the week making records for the Victor Talking Machine. Several years ago it was agreed that the Boston Symphony Orchestra should make records whenever the Victor people believed that they were ready to do this successfully. Now it is the belief that orchestral records by a large orchestra can be made with good effect. The orchestra will return to Boston at the end of the week, and its regular season begins the following Friday afternoon and Saturday evening, Oct. 12 and 13.

Evening Sun
Baltimore Md. Sept. 24

Time Limit For Tickets.

Subscribers to the Boston Symphony Concerts, which will be given in the Lyric theatre the coming winter, who have not yet taken up their seats, are reminded that they have only this week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date will be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

As already announced, the concerts will be given on Wednesday evenings, November 7, December 5, January 9, February 13, and March 13. Three soloists are announced. Madame Melba, Winifred Christie, that most interesting Scotch pianist, and Fritz Kreisler.

The orchestra, under the direction of Dr. Karl Muck, will return with exactly the same personnel it had last year. Although about a dozen of the younger men were liable for conscription, only two have been called and they were exempted. The orchestra begins its work in Boston Friday afternoon, October 12, and its season ends in the same city Saturday evening, May 4.

American
Baltimore, Sept. 30.

BOSTON SYMPHONY.

The subscription books for the Boston Symphony Orchestra concerts in Baltimore are now in the hands of W. A. Albaugh, who from this time on will have full charge of them. Madame Melba will be the first soloist of the season at the December concert. At the February concert the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success in Boston last fall. In January the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

Times
Brooklyn, Sept. 6

MUSIC NOTES.

BOSTON ORCHESTRA.

Despite War, Unusual Musical Prosperity Is Anticipated.

Despite the war, or perhaps because of the war, the coming season of music promises to be quite the most prosperous this country has ever known. This great prosperity will, to be sure, be confined to the larger organizations and the more famous artists. Last year was disastrous for young artists and those of mediocre quality and the coming season promises to be even more so.

The Boston Symphony Orchestra looks forward to the most successful season in its history. The five concerts it is to give in Brooklyn will be, as in past years practically sold out. There will be only three soloists, Mme. Melba coming in December, Fritz Kreisler in January and Winifred Christie in February.

Press.
Philadelphia Oct. 7.

The Boston Symphony Orchestra will open its season in Boston on next Friday and Saturday. The general sale of tickets for the series of five concerts to be given in Philadelphia the coming season, will open at Haly's Ticket Office, 1119 Chestnut Street, Monday, October 15. As already announced, there will be soloists at three of the five concerts. In December, Madame Melba will sing and it is likely to be her only appearance of the year in this city. In January, Kreisler will play, and in February, the soloist will be Winifred Christie. Miss Christie is a pianist of very unusual qualities. She is one of the very few women pianists who are womanly pianists. The first concert comes Monday evening, November 6.

Public Ledger
Philadelphia, Pa. Sept. 22.

Subscribers to the Boston Symphony concerts which will be given in the Academy of Music the coming winter who have not yet taken up their seats are reminded that they have only next week in which to do so. The limit of reservations is set for Monday, October 1, and seats which are not taken up by that date may be disposed of by the management to other applicants. The renewal of subscriptions for the coming season is reported by the management in Boston to be quite equal to the renewals of last year.

Evening Sun
Baltimore
Sept, 29, 1917

MELBA TO SING HERE

Diva Will Be Soloist At First Boston Symphony Concert.

The subscription books for the Boston Symphony Orchestra concerts in Baltimore are now in the hands of W. A. Albaugh, who from this time on will have full charge of them.

Mme. Melba, who is to be the first soloist of the season, at the December concert, is due to arrive in Vancouver next Thursday. She has been spending the last six months at her home in Australia, and her first important work will be a series of appearances with the Chicago Grand Opera Company. At the February concert the soloist is to be Winifred Christie, a Scotch pianist, who had a most sensational success at her appearance with the orchestra in Boston last fall. In January the soloist will be Fritz Kreisler. There will be no soloist either at the November or March concerts.

The orchestra itself will be undergoing a very novel experience this coming week. Its entire personnel and Dr. Muck will make records for a talking machine. The regular season in Boston begins the following Friday afternoon and Saturday evening, October 12 and 13.

Traveler
Oct, 18, 1917

IN THE WORLD OF MUSIC

Tonight at 8 in Sanders Theatre comes the first concert in the Cambridge series by the Boston Symphony Orchestra. The soloist will be Guiomar Novaes and the program comprises Sibelius's First Symphony in E minor, Beethoven's Fourth Piano Concerto in G major, and Berlioz's "King Lear" Overture.

Efram Zimbalist, Russian violinist, soloist at this week's Symphony concert, will play the Beethoven Concerto for violin and orchestra. The orchestral numbers comprise Sibelius's Symphonic Poem, "Finlandia"; Scriabin's Symphonic Poem, "Le Poeme de l'Extase" and Enesco's Roumanian Rhadsody.

Herald
Oct, 18, 1917

CONCERT NOTES

The first of the eight regular Symphony concerts given in Sanders Theatre, Harvard University, will take place tonight at 8 o'clock. The soloist will be Guiomar Novaes. The program will comprise Sibelius's First Symphony, E minor; Beethoven's Fourth Piano Concerto, G major, and Berlioz's "King Lear" overture.

Efrem Zimbalist, the Russian violinist, is the soloist at this week's Symphony concerts, tomorrow afternoon and Saturday evening. He will play Beethoven's Concerto. The orchestral numbers are Sibelius's "Finlandia," Scriabin's Symphonic Poem, "Le Poeme de l'Extase," and Enesco's Roumanian Rhapsody. The length of the concert is one hour and 45 minutes.

Advertiser
Oct, 28, 1917

REHEARSING FOR CHORAL CONCERTS

Singers Work Enthusiastically On Beethoven's Ninth Symphony

The rehearsals of the choral part of Beethoven's Ninth Symphony, which is to be given in Symphony Hall Tuesday evening, Nov. 20, have been in progress in Jacob Sleeper Hall, Boston University, since Sept. 12, the rehearsals coming once a week, the ladies in the afternoon and the men at 6 o'clock in the evening. So far, the women's and men's chorus have been rehearsing separately, but next Wednesday evening, Oct. 24, at 7.30 o'clock, will come the first full chorus rehearsal.

The enthusiasm with which these men and women are doing the work under the direction of Mr. Stephen Townsend is bringing very remarkable results, and the chorus is going to be a surprise to the Boston musical public.

There will be three full chorus rehearsals in Jacob Sleeper Hall on Oct. 24 and 31 and Nov. 7. Then there will be two full rehearsals with orchestra in Symphony Hall, the first on Wednesday evening, Nov. 14, and the second on Monday evening, Nov. 19. At this second rehearsal all the soloists will be present.

Mr. Ellis has not yet selected the soloists for the second concert, when Mahler's Second Symphony will be given, or for the third concert, when Bach's Passion music will be presented. At the first concert, as already announced, the soloists will be: Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

Monitor
Oct, 19, 1917

MUSIC

Boston Symphony in Cambridge

The first concert of the Cambridge series, given in Sanders Theater on Thursday evening by the Boston Symphony Orchestra, Karl Muck, conductor, was of unusual interest owing to the appearance of a new pianist, in the person of Miss Guiomar Novaes.

Miss Novaes is an artist of uncommon attainments, expressing an individuality in her work which at once carries one away from the possibility of measuring her musical equipment by the standing of any particular school of pedagogy, or even through a trace of nationalism. Her interpretation of Beethoven's fourth concerto was an exemplification of the universality of musical language spoken in its highest art-form, an interpretation which would always make a direct appeal, even to the unprepared musical thought. Her technical facilities, while something to be remembered, did not for a moment obscure the vital sense of individual freedom evidenced throughout the concerto. This young pianist has already a legato which is possessed by few pianists, and this was especially noticeable in the andante movement, which was played with rare poetic feeling. Dr. Muck's orchestral support was masterful and eminently satisfactory.

Of the Sibelius symphony, it cannot truly be said that it has a place among some of the great symphonies of Beethoven, Brahms or Tschaikowsky. The first and last movements have little to say in the way of inspiration, but rather leave one with an impression of musical idiosyncrasy, without point. Perhaps it is the almost surly atmosphere which seems to pervade these two movements, that offsets the possibility of their acceptance as symphony music worth while. The andante, however, is full of inspirational writing and wins unstinted approbation from the very beginning. The delicate tone shadings and especially the final diminuendo attained by the orchestra in this movement were noteworthy.

The overture to "King Lear," with its many varieties of mood and piquant coloring, is one of Berlioz' best pieces of orchestral writing, and Dr. Muck's intelligent and sympathetic reading of this, as well as of the symphony, left nothing to be desired.

The theater was well filled with an enthusiastic audience.

Standard Union
Oct, 14, 1917.

The sale of season tickets for the five concerts to be given in Brooklyn this winter by the Boston Symphony Orchestra is now open at the box office of the Institute of Arts and Sciences, in the Academy of Music. The season of 1917 will be the thirty-seventh of the orchestra its if and the thirtieth consecutive season in which the Orchestra has been a visitor to this city. This year, as has been the case for many years past, the concerts will be given in the Academy of Music. For the first time in its history the Boston Symphony Orchestra opens a season without any change in its personnel. So far, at least, the draft has not affected any of the younger members, although the chances are that several will be summoned in the second call, whenever that comes. Dr. Muck will be the conductor, as no other arrangement had ever been contemplated by Mr. Higginson. The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second, Mme. Melba will appear. In addition to her appearance in opera, she will give a limited number of concerts. Fritz Kreisler's only appearance with the orchestra in Brooklyn during the coming winter will be at the January concert. The soloist at the February concert will be Winifred Christie, the Scotch pianist. Last year she played in Boston with the orchestra with great success, and this year to her have been allotted appearances at several of the most important concerts. Nearly all seats for the season have been taken by subscription, as usual. A few, however, remain unsold. These may be obtained at the Institute box office in the Academy of Music.

Advertiser Oct 20, 1917

ZIMBALIST PLAYS VIOLIN CONCERTO

Soloist and Symphonic Poem by Scriabin are Features of Symphony Concert

"POEME DE L'EXTASE" WHISPERS AND ROARS

Musical Nightmare But Played With Technical Brilliance Under Dr. Muck

By LOUIS C. ELSON

PROGRAM

"Finlandia," Symphonic Poem.....Sibelius
"Le Poeme de l'Extase," Symphonic Poem .....Scriabin
Violin Concerto.....Beethoven
Soloist, Efrem Zimbalist
Rhapsodie Roumaine.....Enesco

A lot of rhapsodical orchestral work, balanced by the greatest violin concerto ever written.

There is nothing new to say about Sibelius' "Finlandia." It is the very apotheosis of folk-song, yet not made of actual folk-melodies. This composer is so impregnated with the spirit of the music of his native land that his themes may readily be mistaken for actual folk-songs. We vibrate very readily with "Finlandia," for it is a song of Liberty, and it speaks of the freedom of one of the finest races on the earth, which has been enslaved by one of the most brutal autocracies. It looks just now as if the predictions made in this music were about to be fulfilled and the great triumph of the finale, which Dr Muck read in his most grandiose manner was like a mighty prophecy which was nearing fruition. Such a Hymn of Liberty was very appropriate to the present time of ferment, and was greatly applauded.

But we were brought back to earth by Scriabin's ecstatic poem—a musical nightmare. We cannot do better in this matter than to reprint what we said of this work seven years ago, and add that we have not in any degree changed our views upon a second hearing.

The ultra-moderns all resemble each other. When one of these extreme gentlemen comes at you with a "poem of ecstasy," you may be sure of one thing, he is going to use every known instrument, and he is going either to whisper vagueness at you, a la Debussy, or roar it at you, a la Richard Strauss. Scriabin did both. De Stendhal says that the radical works of one generation become the classical works of the next, in which case we extend our sympathy to the next generation. Some of the ecstasy was extremely bitter, but most of it reminded of the ecstasy of the too convivial gentleman who thought that the air was filled with blue monkeys with green eyes and scarlet tails, a kind of ecstasy that used to be sold in Russia at two roubles a bottle, but is now said to be abolished.

Let the reader remember that Beethoven has also pictured ecstasy in the finale of the ninth symphony and in the final duet of "Fidelio," and let him mentally compare his enraptured frenzy with the hurricanes and earthquakes of ecstasy here exploded, and he will understand the extreme distaste of the reviewer for Scriabin's "Poeme de l'Extase." It is almost entirely impressionistic. At intervals the composer shudders himself into a species of tonal epilepsy. The trumpeter plays until his lips are bloody, and his theme is of a most agonized kind of ecstasy. The first trumpet was amazingly well played.

All this we have written before, but a second hearing shows yet more clearly the skill in orchestration which Scriabin seems to be a master of. But true ideas, expressive of a lofty ecstasy, are not identifiable. It seems as if the present age, after the great classics and Wagner, were like the epoch in painting after Raphael Da Vinci and Michael Angelo, when a host of lesser lights arose, exploiting all the technical skill of their predecessors, but without their great ideas. Skillful the great moderns in music certainly are, technically wonderful, but lacking ideas. Even Richard Strauss, who once showed indications of inspiration, has become a disappointment.

The reading of the intensely difficult work was a triumph for Dr. Muck and all his men. Scriabin ought to be thankful that his diaphanous stuff was so well disguished that many may have thought it great. It was applauded, Dr. Muck twice recalled, and the orchestra compelled to rise; the wonderful technical display deserved it.

Then we rinsed out our ears with Beethoven's violin concerto, the greatest work of its kind. We believe the last time this was given in these concerts it was played in a lady-like style by Albert Spalding. We were glad to hear it restored at last to some of its masculinity. Mr. Zimbalist had a surety which was commendable. He played the work as if he loved it, and one could say, in a different sense from that implied in the Scriptures—"Efr[redacted] is joined unto his idols. Let him a[redacted]

The reviewer may c[redacted] t him alone as far as anima[redacted] goes, and can only praise the excellent ensemble, the freedom and abandon of the first movement, the breadth of the great four-noted figure which forms the ground-work here, the brilliant technique of the cadenza and the purity of tone. We always feel that the finale falls off considerably in power from the great beginning, but even here the brightness and vim made the movement electric. Such solos fit into these symphony concerts as into an appropriate frame, and do not jar upon the musical auditor as a thrilling and colarturing prima donna does. Yet even with the beauty of tone displayed we longed, at least in the first movement, for the grand virility of a Kreisler or an Ysaye. One cannot have two much emphasis in this most masculine movement. At the end Mr. Zimbalist was recalled so many times that we began to wonder if some encore fiends had possibly strayed into the gallery.

The concert which began in Finland ended in Rumania, the least and worst of the Allies. Here there was no especial song of Liberty to sing and no tyrannical fetters to break, and the music was by no means on the Sibelius level. But it was spicy and interesting, a good dessert to the musical banquet, and it was spicily played. The work is exciting from beginning to end. Piccolo, brasses and college tunes make a mixture that is more frankly and intelligibly ecstatic than Scriabin. It is almost brutally bacchanalian at times, and suggests that the happy peasantry had Slibovitszk at the feast. It emulated Scriabin in fortissimo effects, and therefore in this concert, in the orchestral numbers, deaf auditors enjoyed themselves. It had also numerous cadences. In this it resembled a modern prima donna with many successive "farewells." The composer "Oft bade farewell, yet was loth to depart," each cadence seeming to be the end, and the music starting up again after the auditor had reached for his hat and overcoat. Nevertheless, the "Rhapsodie Roumaine" is a most enjoyable work to the auditor who seeks relaxation—and one generally does after a modern program.

Brooklyn Citizen Oct, 14, 1917.

BOSTON ORCHESTRA PLANS.

Will Give Concerts in Brooklyn as Usual.

It is twenty-nine years since the Boston Symphony Orchestra began to give concerts in Brooklyn. The coming winter will make the thirtieth consecutive season in which it has been a visitor here. Its first concerts were given here in the spring of 1888, and since then the orchestra has come every year. This year, as has been the case for many years past, the concerts will be given in the Academy of Music. For the first time in its history the Boston Symphony Orchestra opens a season without any change in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far, at least, the draft has not affected any of the younger members, although the chances are that several will be summoned in the second call whenever it comes. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Mme. Melba will appear.

Fritz Kreisler's only appearance with the orchestra in Brooklyn during the winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist.

Nearly all seats for the season have been taken by subscription, as usual. A few, however, remain unsold, and may be obtained at the Institute box office in the Academy of Music.

Post Oct. 20, 1917

ZIMBALIST HEARD WITH SYMPHONY

Battle Music of Sibelius Impresses Big Audience

BY OLIN DOWNES

Efrem Zimbalist was soloist at the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. The orchestral compositions were Sibelius' "Finlandia," Scriabine's "Poem of Ecstasy" and Enesco's "Roumanian Rhapsody" in A major.

The short piece of Sibelius is not inapropos of the times. It is a piece of battle music for patriots. Not but what the composer has written other battle music of a grander character in many pages of his wild symphonies and symphonic poems. Long before the world conflict, Sibelius, the Northman, was growling in his caves—"ancestral voices" prophesied war in his compositions, gigantic, elemental in their spirit and proportions. Finlandia, on the other hand is more of a piece for the public, for a celebration, or something of that kind. Its performance was forbidden for a time in Finland in the days of the old Russian regime, for it was feared that it would incite revolt.

IN POPULAR CHARACTER

When a man writes a piece for the people, he is emphatically careful, if he is a master of his medium, to write something which will be sincere, but which the people will understand. The almost popular character of "Finlandia" does not rob it of its power and distinction. The opening pages are perhaps the finest—the rumble of rebellion, the roaring of drums and double basses, the figure for the horns, from which the principal melody is hurled as a ball would be hurled from a cannon. Structurally, there is a splendid breadth and simplicity. A symphonist would perhaps use more refined material, but a piece that is, spiritually speaking by and for the people, should not be written as a symphony, and the best proof of the validity of this composition is the impression it made on the audience yesterday.

Dr. Muck's performance was an earnest and painstaking one. It is not to his discredit that with all the depth and breadth of his interpretation he remained far from the volcanic passion with which the composer himself invested this music when he directed its performance at the Norfolk (Connecticut) Music Festival of June, 1914.

Gorgeously Tinted

The tone-poem of Scriabine was heard for the second time at these concerts. At the first performance several seasons ago it was a hard nut to crack, and the reviewers of this city were widely divided in their opinions. Yesterday the music seemed more intelligible to the majority of hearers, which was probably due in part to Dr. Muck's superb performance—a performance in which the men vied with each other in carrying out the wishes of their leader. Witness the playing of Mr. Heim, the first trumpeter, whose upper lip suffered severely from the embouchure demanded by the prodigiously difficult part of his instrument.

Scriabine, whose recent death was a most serious loss to modern Russian music, was evidently a man of exceptional daring and originality. The wonder of the music heard yesterday is not its occasional evident shortcomings, but the things that the composer actually does accomplish as he throws his soul on the canvass. The music of the "Poem of Ecstacy" is very sensual. The orchestra fairly drips with color. We doubt if there has been a modern composer so enamoured of rich, gorgeous tinting as this Scriabine.

Big Line to Music

And yet he is more than a mere sensualist in tone. There is a very big line to his music. There are passages of elemental impressiveness, and the orchestra is a rainbow from the beginning to the end. The development of the ideas is for the greater part as novel and interesting as the ideas themselves, while, on the other hand, one noticed here and there such incongruities as could not but amaze one at all aware of the mighty things the composer was doing in other pages. Suddenly an idea or a phrase, instead of being developed, will be employed in sequences, repetitions of a figure, which make it ineffective before it is abandoned. Phrases and motives are sometimes clipped in a suspiciously academic manner into two four-measure patterns.

We do not know what Scriabine has accomplished in other of his great orchestral works, such as the tone-poem, "Prometheus"; we do not know how many more wonderful things than were discoverable in the "Poem of Ecstacy" at a second hearing might be revealed in the third. It is nevertheless evident that in this work the composer is experimenting and is not absolutely sure of his ground or of just what to do when he is obliged to leave all the formulae of the past behind him. Arrived at this jumping off-place, he sometimes plunges magnificently forward, with a vision well-nigh cosmic; but sometimes he drops into unconscious platitudes which the hearer bears with patience, knowing that it will not be long before the golden thread of inspiration again appears.

Ultra Modern Music

All in all, this tone-poem becomes for us one of the most interesting and stimulating of ultra-modern compositions. With the composer, the hearer trembles in the presence of things utterly new, and vast, and incommensurable. We sometimes think that an incomplete fragment of a vast conception means more to us and the future of art than the perfection of a recognized masterpiece.

Mr. Zimbalist gave a very sincere and idealistic performance of the Beethoven concerto. Would we had never to sit through its finale again! But his breadth and his feeling, his sure musicianship, the solid foundations of Mr. Zimbalist's now impressive virtuosity, commended him highly to the audience. It was a reverent, but an authoritative, most expressive and comprehending performance of great music. The audience recalled Mr. Zimbalist, a greater violinist today than ever, with much cordiality.

Times Brooklyn

Music Notes

Time passes so rapidly that it seems hardly possible that it is twenty-nine years since the Boston Symphony Orchestra began to give concerts in Brooklyn and that the coming winter will make the thirtieth consecutive season in which it has been a visitor here. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Mme. Melba will appear.

Fritz Kreisler's only appearance with the Orchestra in Brooklyn during the coming winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago when she was engaged to play at one of the smaller concerts of the Orchestra in New England. After her rehearsal, the Orchestra acclaimed her a very remarkable artist. Last year, she played in Boston with the Orchestra with great success and this year, to her have been allotted appearances at several of the most important concerts.

Nearly all seats for the season have been taken by subscription as usual. A few, however, remain unsold. These may be obtained at the Institute Box Office in the Academy of Music.

The opening musical event of the

PROVIDENCE NEWS OCT. 13, 1917

The Ellis Concerts.

Providence is showing very practical appreciation of the series of Subscription Concerts which C. A. Ellis has announced for Infantry Hall this coming winter. The general public sale which has been in progress since last Monday has assumed most gratifying dimensions. Undoubtedly the moderate scale of subscription prices for these concerts has proved most attractive, for it would be difficult to find anywhere five concerts of such quality given by such artists, to say nothing of the three concerts by the Boston Symphony Orchestra, so cheaply as Mr. Ellis is offering these to Providence.

As already announced, the concerts, five in number, will be given in Infantry Hall and the dates are October 30, December 18, January 15, February 12, and March 19. The first will bring the Boston Symphony Orchestra with Geraldine Farrar as soloist. Miss Farrar has only two appearances in concert with the Orchestra this year, this one in Providence and one in Boston the preceding Sunday for the benefit of the Pension Fund of the Orchestra. The second concert brings a violin recital by Fritz Kreisler, which will be followed by the Boston Symphony Orchestra with Rosamund Young, soprano, as soloist. Madame Louise Homer and Ossip Gabrilowitsch give the fourth concert, and the season will end with the Boston Symphony Orchestra with Anton Witek as soloist.

Globe Oct. 20, 1917

SECOND SYMPHONY CONCERT BRILLIANT

Two widely contrasting numbers made the Symphony concert of yesterday an unusual one—Scriabin's "Poem of Ecstasy," a remarkable composition, played not as by a literalist, but with vision and with understanding, and following it a noble performance of the Beethoven concerto by Mr Zimbalist, in which Dr Muck and the orchestra shared. Both were supreme.

Played seven years ago by Mr Fiedler, Scriabin's score distressed many by its frenetic dissonances. Clashing sounds rather than a colossal psychic conflict then appeared its mission. But Scriabin's appreciation in his rhapsodic poem first of verse as of that in tone, that ecstasy is sweeping only in the degree that it is compounded of pain, demands something more than a screaming trumpet and the incessant shocks of quarrelsome tonalities rudely buffeted about in the orchestra.

Treatment of the gorgeous web of this score as a flat surface or as a literal translation could be only a caricature. Yesterday Dr Muck gave it depth, perspective, richness and boundless resource. There are tapestries wherein are lines of color which lend a hidden lustre before they appear, blending with what precedes and then with what follows.

Scriabin's myriad voices weave the fragments of his few themes, reechoing them in opulent fancy into a resplendent fabric, prodigal with colors, which are broken into countless tints and half tints as through a prism. There are accents and moods ecstatic and infernal. The use of stopped brass in trumpet, horn and trombone is eloquent of evil and that which ought not to be.

Appreciation of Rhythm

Like his compatriot, Stravinsky, whom he much resembles in harmonic sense, Scriabin has a demoniac appreciation for rhythm. There is the broad flow of orchestral song as of a great river, and when there is demand for an incisive, characterizing rhythmic theme, it is unerring. The sense of flight up a long-winged ascent to the hights of his climaxes is titanic, and for the epilogue the organ is employed upon an abyssmal pedal point to build up a climax, lifted off its crest, as though the scroll of Heaven were rolled up from mortal eyes.

The pervading thought of the poem is given as the "Ecstasy of Untrammelled Action, the Joy in Creative Activity." Modest Altschuler, the conductor of the Russian Symphony Orchestra of New York, who has brought out Scriabin's works in this country, including this poem, also the "Prometheus" with the lighting effects, assigns three diversions to the poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art. As absolute music this tremendously dynamic score makes its own appeal. Whether it be excess of madness or not depends much upon the conductor.

The performance was one not soon to be forgotten. Dr Muck wove the infinitely detailed filaments of the mighty fabric with the imagination, with the adoration of sensuous beauty and proportion of a supreme colorist, where the artisan or craftsman would have daubed the canvas. The orchestra played like virtuosi. Mr Heim bore the terrific rigors of the needlessly difficult trumpet part with brilliant success.

Concerto by Zimbalist

Mr Zimbalist, no less the serious artist and musician than when he first played here, has matured and broadened in his mental and emotional grasp of great music. Technically he plays with such quiet mastery that the hearer is not aware that he is witnessing difficult feats, as in certain passages, including the double stopping, in the first cadenza. Concealing a superb technic, he played the familiar concerto with a spirit of veneration for its beauty, treading never upon excess of sentiment in the lovely song and its embellishments of the slow movement, nor detracting from the dignity of spirit in the last. The return to the theme after the cadenza in the first movement and the fine beauty of sustained line with which he resumed it were beyond praise.

Sibelius has palliated the bombast of much of his "Finlandia" by the rugged bardic simplicity and folk character of the song. In the allegro, the returned exile shouts as though his celebrations were mixed with strong drink.

Enesco's Rumanian Rhapsody in A major closed the program.

Advertiser
Oct. 20, 1917

ZIMBALIST PLAYS VIOLIN CONCERTO

Soloist and Symphonic Poem by Scriabin are Features of Symphony Concert

"POEME DE L'EXTASE" WHISPERS AND ROARS

Musical Nightmare But Played With Technical Brilliance Under Dr. Muck

By LOUIS C. ELSON

PROGRAM

"Finlandia," Symphonic Poem.....Sibelius
"Le Poeme de l'Extase," Symphonic Poem .....Scriabin
Violin Concerto.....Beethoven
Soloist, Efrem Zimbalist
Rhapsodie Roumaine.....Enesco

A lot of rhapsodical orchestral work, balanced by the greatest violin concerto ever written.

There is nothing new to say about Sibelius' "Finlandia." It is the very apotheosis of folk-song, yet not made of actual folk-melodies. This composer is so impregnated with the spirit of the music of his native land that his themes may readily be mistaken for actual folk-songs. We vibrate very readily with "Finlandia," for it is a song of Liberty, and it speaks of the freedom of one of the finest races on the earth, which has been enslaved by one of the most brutal autocracies. It looks just now as if the predictions made in this music were about to be fulfilled and the great triumph of the finale, which Dr Muck read in his most grandiose manner was like a mighty prophecy which was nearing fruition. Such a Hymn of Liberty was very appropriate to the present time of ferment, and was greatly applauded.

But we were brought back to earth by Scriabin's ecstatic poem—a musical nightmare. We cannot do better in this matter than to reprint what we said of this work seven years ago, and add that we have not in any degree changed our views upon a second hearing.

The ultra-moderns all resemble each other. When one of these extreme gentlemen comes at you with a "poem of ecstasy," you may be sure of one thing, he is going to use every known instrument, and he is going either to whisper vagueness at you, a la Debussy, or roar it at you, a la Richard Strauss. Scriabin did both. De Stendhal says that the radical works of one generation become the classical works of the next, in which case we extend our sympathy to the next generation. Some of the ecstasy was extremely bitter, but most of it reminded of the ecstasy of the too convivial gentleman who thought that the air was filled with blue monkeys with green eyes and scarlet tails, a kind of ecstasy that used to be sold in Russia at two roubles a bottle, but is now said to be abolished.

Let the reader remember that Beethoven has also pictured ecstasy in the finale of the ninth symphony and in the final duet of "Fidelio," and let him mentally compare his enraptured frenzy with the hurricanes and earthquakes of ecstasy here exploded, and he will understand the extreme distaste of the reviewer for Scriabin's "Poeme de l'Extase." It is almost entirely impressionistic. At intervals the composer shudders himself into a species of tonal epilepsy. The trumpeter plays until his lips are bloody, and his theme is of a most agonized kind of ecstasy. The first trumpet was amazingly well played.

All this we have written before, but a second hearing shows yet more clearly the skill in orchestration which Scriabin seems to be a master of. But true ideas, expressive of a lofty ecstasy, are not identifiable. It seems as if the present age, after the great classics and Wagner, were like the epoch in painting after Raphael Da Vinci and Michael Angelo, when a host of lesser lights arose, exploiting all the technical skill of their predecessors, but without their great ideas. Skillful the great moderns in music certainly are, technically wonderful, but lacking ideas. Even Richard Strauss, who once showed indications of inspiration, has become a disappointment.

The reading of the intensely difficult work was a triumph for Dr. Muck and all his men. Scriabin ought to be thankful that his diaphanous stuff was so well disguished that many may have thought it great. It was applauded, Dr. Muck twice recalled, and the orchestra compelled to rise; the wonderful technical display deserved it.

Then we rinsed out our ears with Beethoven's violin concerto, the greatest work of its kind. We believe the last time this was given in these concerts it was played in a lady-like style by Albert Spalding. We were glad to hear it restored at last to some of its masculinity. Mr. Zimbalist had a surety which was commendable. He played the work as if he loved it, and one could say, in a different sense from that implied in the Scriptures—"Efr[redacted] is joined unto his idols. Let him a[redacted]

The reviewer may c[redacted] t him alone as far as anima[redacted] goes, and can only praise the excellent ensemble, the freedom and abandon of the first movement, the breadth of the great four-noted figure which forms the ground-work here, the brilliant technique of the cadenza and the purity of tone. We always feel that the finale falls off considerably in power from the great beginning, but even here the brightness and vim made the movement electric. Such solos fit into these symphony concerts as into an appropriate frame, and do not jar upon the musical auditor as a thrilling and colarturing prima donna does. Yet even with the beauty of tone displayed we longed, at least in the first movement, for the grand virility of a Kreisler or an Ysaye. One cannot have two much emphasis in this most masculine movement. At the end Mr. Zimbalist was recalled so many times that we began to wonder if some encore fiends had possibly strayed into the gallery.

The concert which began in Finland ended in Rumania, the least and worst of the Allies. Here there was no especial song of Liberty to sing and no tyrannical fetters to break, and the music was by no means on the Sibelius level. But it was spicy and interesting, a good dessert to the musical banquet, and it was spicily played. The work is exciting from beginning to end. Piccolo, brasses and college tunes make a mixture that is more frankly and intelligibly ecstatic than Scriabin. It is almost brutally bacchanalian at times, and suggests that the happy peasantry had Slibovitszk at the feast. It emulated Scriabin in fortissimo effects, and therefore in this concert, in the orchestral numbers, deaf auditors enjoyed themselves. It had also numerous cadences. In this it resembled a modern prima donna with many successive "farewells." The composer

"Oft bade farewell, yet was loth to depart,"

each cadence seeming to be the end, and the music starting up again after the auditor had reached for his hat and overcoat. Nevertheless, the "Rhapsodie Roumaine" is a most enjoyable work to the auditor who seeks relaxation—and one generally does after a modern program.

Brooklyn Citizen
Oct. 14, 1917

BOSTON ORCHESTRA PLANS.

Will Give Concerts in Brooklyn as Usual.

It is twenty-nine years since the Boston Symphony Orchestra began to give concerts in Brooklyn. The coming winter will make the thirtieth consecutive season in which it has been a visitor here. Its first concerts were given here in the spring of 1888, and since then the orchestra has come every year. This year, as has been the case for many years past, the concerts will be given in the Academy of Music. For the first time in its history the Boston Symphony Orchestra opens a season without any change in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far, at least, the draft has not affected any of the younger members, although the chances are that several will be summoned in the second call whenever it comes. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Mme. Melba will appear.

Fritz Kreisler's only appearance with the orchestra in Brooklyn during the winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist.

Nearly all seats for the season have been taken by subscription, as usual. A few, however, remain unsold, and may be obtained at the Institute box office in the Academy of Music.

Post
Oct. 20, 1917

ZIMBALIST HEARD WITH SYMPHONY

Battle Music of Sibelius Impresses Big Audience

BY OLIN DOWNES

Efrem Zimbalist was soloist at the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. The orchestral compositions were Sibelius' "Finlandia," Scriabine's "Poem of Ecstasy" and Enesco's "Roumanian Rhapsody" in A major.

The short piece of Sibelius is not inapropos of the times. It is a piece of battle music for patriots. Not but what the composer has written other battle music of a grander character in many pages of his wild symphonies and symphonic poems. Long before the world conflict, Sibelius, the Northman, was growling in his caves—"ancestral voices" prophesied war in his compositions, gigantic, elemental in their spirit and proportions. Finlandia, on the other hand is more of a piece for the public, for a celebration, or something of that kind. Its performance was forbidden for a time in Finland in the days of the old Russian regime, for it was feared that it would incite revolt.

IN POPULAR CHARACTER

When a man writes a piece for the people, he is emphatically careful, if he is a master of his medium, to write something which will be sincere, but which the people will understand. The almost popular character of "Finlandia" does not rob it of its power and distinction. The opening pages are perhaps the finest—the rumble of rebellion, the roaring of drums and double basses, the figure for the horns, from which the principal melody is hurled as a ball would be hurled from a cannon. Structurally, there is a splendid breadth and simplicity. A symphonist would perhaps use more refined material, but a piece that is, spiritually speaking by and for the people, should not be written as a symphony, and the best proof of the validity of this composition is the impression it made on the audience yesterday.

Dr. Muck's performance was an earnest and painstaking one. It is not to his discredit that with all the depth and breadth of his interpretation he remained far from the volcanic passion with which the composer himself invested this music when he directed its performance at the Norfolk (Connecticut) Music Festival of June, 1914.

Gorgeously Tinted

The tone-poem of Scriabine was heard for the second time at these concerts. At the first performance several seasons ago it was a hard nut to crack, and the reviewers of this city were widely divided in their opinions. Yesterday the music seemed more intelligible to the majority of hearers, which was probably due in part to Dr. Muck's superb performance—a performance in which the men vied with each other in carrying out the wishes of their leader. Witness the playing of Mr. Heim, the first trumpeter, whose upper lip suffered severely from the embouchure demanded by the prodigiously difficult part of his instrument.

Scriabine, whose recent death was a most serious loss to modern Russian music, was evidently a man of exceptional daring and originality. The wonder of the music heard yesterday is not its occasional evident shortcomings, but the things that the composer actually does accomplish as he throws his soul on the canvass. The music of the "Poem of Ecstacy" is very sensual. The orchestra fairly drips with color. We doubt if there has been a modern composer so enamoured of rich, gorgeous tinting as this Scriabine.

Big Line to Music

And yet he is more than a mere sensualist in tone. There is a very big line to his music. There are passages of elemental impressiveness, and the orchestra is a rainbow from the beginning to the end. The development of the ideas is for the greater part as novel and interesting as the ideas themselves, while, on the other hand, one noticed here and there such incongruities as could not but amaze one at all aware of the mighty things the composer was doing in other pages. Suddenly an idea or a phrase, instead of being developed, will be employed in sequences, repetitions of a figure, which make it ineffective before it is abandoned. Phrases and motives are sometimes clipped in a suspiciously academic manner into two four-measure patterns.

We do not know what Scriabine has accomplished in other of his great orchestral works, such as the tone-poem, "Prometheus"; we do not know how many more wonderful things than were discoverable in the "Poem of Ecstacy" at a second hearing might be revealed in the third. It is nevertheless evident that in this work the composer is experimenting and is not absolutely sure of his ground or of just what to do when he is obliged to leave all the formulae of the past behind him. Arrived at this jumping off-place, he sometimes plunges magnificently forward, with a vision well-nigh cosmic; but sometimes he drops into unconscious platitudes which the hearer bears with patience, knowing that it will not be long before the golden thread of inspiration again appears.

Ultra Modern Music

All in all, this tone-poem becomes for us one of the most interesting and stimulating of ultra-modern compositions. With the composer, the hearer trembles in the presence of things utterly new, and vast, and incommensurable. We sometimes think that an incomplete fragment of a vast conception means more to us and the future of art than the perfection of a recognized masterpiece.

Mr. Zimbalist gave a very sincere and idealistic performance of the Beethoven concerto. Would we had never to sit through its finale again! But his breadth and his feeling, his sure musicianship, the solid foundations of Mr. Zimbalist's now impressive virtuosity, commended him highly to the audience. It was a reverent, but an authoritative, most expressive and comprehending performance of great music. The audience recalled Mr. Zimbalist, a greater violinist today than ever, with much cordiality.

Times
Brooklyn

Music Notes

Time passes so rapidly that it seems hardly possible that it is twenty-nine years since the Boston Symphony Orchestra began to give concerts in Brooklyn and that the coming winter will make the thirtieth consecutive season in which it has been a visitor here. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Mme. Melba will appear.

Fritz Kreisler's only appearance with the Orchestra in Brooklyn during the coming winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago when she was engaged to play at one of the smaller concerts of the Orchestra in New England. After her rehearsal, the Orchestra acclaimed her a very remarkable artist. Last year, she played in Boston with the Orchestra with great success and this year, to her have been allotted appearances at several of the most important concerts.

Nearly all seats for the season have been taken by subscription as usual. A few, however, remain unsold. These may be obtained at the Institute Box Office in the Academy of Music.

The opening musical event of the

PROVIDENCE
NEWS
OCT. 13, 1917

The Ellis Concerts.

Providence is showing very practical appreciation of the series of Subscription Concerts which C. A. Ellis has announced for Infantry Hall this coming winter. The general public sale which has been in progress since last Monday has assumed most gratifying dimensions. Undoubtedly the moderate scale of subscription prices for these concerts has proved most attractive, for it would be difficult to find anywhere five concerts of such quality given by such artists, to say nothing of the three concerts by the Boston Symphony Orchestra, so cheaply as Mr. Ellis is offering these to Providence.

As already announced, the concerts, five in number, will be given in Infantry Hall and the dates are October 30, December 18, January 15, February 12, and March 19. The first will bring the Boston Symphony Orchestra with Geralding Farrar as soloist. Miss Farrar has only two appearances in concert with the Orchestra this year, this one in Providence and one in Boston the preceding Sunday for the benefit of the Pension Fund of the Orchestra. The second concert brings a violin recital by Fritz Kreisler, which will be followed by the Boston Symphony Orchestra with Rosamund Young, soprano, as soloist. Madame Louise Homer and Ossip Gabrilowitsch give the fourth concert, and the season will end with the Boston Symphony Orchestra with Anton Witek as soloist.

Globe
Oct. 20, 1917

SECOND SYMPHONY CONCERT BRILLIANT

Two widely contracting numbers made the Symphony concert of yesterday an unusual one—Scriabin's "Poem of Ecstasy," a remarkable composition, played not as by a literalist, but with vision and with understanding, and following it a noble performance of the Beethoven concerto by Mr Zimbalist, in which Dr Muck and the orchestra shared. Both were supreme.

Played seven years ago by Mr Fiedler, Scriabin's score distressed many by its frenetic dissonances. Clashing sounds rather than a colossal psychic conflict then appeared its mission. But Scriabin's appreciation in his rhapsodic poem first of verse as of that in tone, that ecstasy is sweeping only in the degree that it is compounded of pain, demands something more than a screaming trumpet and the incessant shocks of quarrelsome tonalities rudely buffeted about in the orchestra.

Treatment of the gorgeous web of this score as a flat surface or as a literal translation could be only a caricature. Yesterday Dr Muck gave it depth, perspective, richness and boundless resource. There are tapestries wherein are lines of color which lend a hidden lustre before they appear, blending with what precedes and then with what follows.

Scriabin's myriad voices weave the fragments of his few themes, reechoing them in opulent fancy into a resplendent fabric, prodigal with colors, which are broken into countless tints and half tints as through a prism. There are accents and moods ecstatic and infernal. The use of stopped brass in trumpet, horn and trombone is eloquent of evil and that which ought not to be.

Appreciation of Rhythm

Like his compatriot, Stravinsky, whom he much resembles in harmonic sense, Scriabin has a demoniac appreciation for rhythm. There is the broad flow of orchestral song as of a great river, and when there is demand for an incisive, characterizing rhythmic theme, it is unerring. The sense of flight up a long-winged ascent to the hights of his climaxes is titanic, and for the epilogue the organ is employed upon an abyssmal pedal point to build up a climax, lifted off its crest, as though the scroll of Heaven were rolled up from mortal eyes.

The pervading thought of the poem is given as the "Ecstasy of Untrammelled Action, the Joy in Creative Activity." Modest Altschuler, the conductor of the Russian Symphony Orchestra of New York, who has brought out Scriabin's works in this country, including this poem, also the "Prometheus" with the lighting effects, assigns three diversions to the poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art. As absolute music this tremendously dynamic score makes its own appeal. Whether it be excess of madness or not depends much upon the conductor.

The performance was one not soon to be forgotten. Dr Muck wove the infinitely detailed filaments of the mighty fabric with the imagination, with the adoration of sensuous beauty and proportion of a supreme colorist, where the artisan or craftsman would have daubed the canvas. The orchestra played like virtuosi. Mr Heim bore the terrific rigors of the needlessly difficult trumpet part with brilliant success.

Concerto by Zimbalist

Mr Zimbalist, no less the serious artist and musician than when he first played here, has matured and broadened in his mental and emotional grasp of great music. Technically he plays with such quiet mastery that the hearer is not aware that he is witnessing difficult feats, as in certain passages, including the double stopping, in the first cadenza. Concealing a superb technic, he played the familiar concerto with a spirit of veneration for its beauty, treading never upon excess of sentiment in the lovely song and its embellishments of the slow movement, nor detracting from the dignity of spirit in the last. The return to the theme after the cadenza in the first movement and the fine beauty of sustained line with which he resumed it were beyond praise.

Sibelius has palliated the bombast of much of his "Finlandia" by the rugged, bardic simplicity and folk character of the song. In the allegro, the returned exile shouts as though his celebrations were mixed with strong drink.

Enesco's Rumanian Rhapsody in A major closed the program.

23 Herald Oct, 20, 1917

SYMPHONY GIVES SECOND CONCERT

"Finlandia," "Poem of Ecstasy" and Violin Concerto on Program.

WILL BE REPEATED TONIGHT

By PHILIP HALE.

The second concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, "Finlandia"; Scriabin, "The Poem of Ecstasy"; Beethoven, violin concerto (Mr. Zimbalist, violinist); Enesco, Roumanian Rhapsody, No. 1.

Last week we heard the overture to "King Lear," by Berlioz, and Liszt's "Prometheus," inferior works of great composers. Yesterday the "Finlandia" of Sibelius was performed. Is it wise, is it reverential to put the lesser, the mediocre or poor works of celebrated men on the programs? No lover of Coleridge, Keats, De Quincey, Byron, Balzac—the list might be indefinitely extended—wishes to possess the complete works of any one of them. Curiosity was gratified when "Prometheus" was played, for there had been only one performance of the symphonic poem, and that was some years before the Boston Symphony Orchestra came into being. "Prometheus" was as unknown to the audience as Liszt's "Hamlet," "Heroide funebre" or "Von der Wiege bis zum Grabe." But the "Finlandia" of Sibelius had been performed at these concerts at three public rehearsals and three concerts during the last nine years. The interest in the music was political rather than musical, for, as we are informed, it evoked such enthusiasm in Finland by reason of its "national sentiment" that its performance was prohibited at the time of a conflict between the Russian empire and Finland. Well, the Tsar is now in Siberia pondering the vanity of life, and Finland has behaved badly since the revolution. The symphonic poem, as the music of an oppressed and outraged nation, has now, perhaps, an ironical significance. Meanwhile more important works of Sibelius, works more characteristic of him, which have been heard in other American cities, are still unknown in Boston.

Enesco's first Roumanian Rhapsody has been performed here at three sets of concerts within five years. It is pleasant music, not without tonal monotony; it is, as the London Times remarked a few years ago, "an attractive work for a miscellaneous program on a warm evening;" but does the familiarity with it repay the hearer? Are the other rhapsodies of the composer not worthy of performance? Are there not compositions by native Frenchmen, as yet unknown here, but performed in New York and Chicago, that might please Bostonians?

Is it necessary to hear Beethoven's violin concerto every year? It was played at these concerts in 1910, 1912, 1914, 1915, early in 1917, not to mention the many performances before 1910. Should the concerto be regarded as a hardy annual? No doubt violinists consider the performance a solemn duty. They wish to show what they can do with it—or what they can do to it. They wish to show that they are not afraid of it; that they are serious minded, not mere fiddlers, eager to tickle easy ears. Any great work suffers from undue familiarity. Dwellers at the foot or on the flanks of mountains do not realize the dignity, the majesty of the eternal hills. Old Moritz Hauptmann, a conservative of the conservatives, protested years ago at the too frequent performances of Beethoven's symphonies at the Gewandhaus concerts. Mr. Zimbalist gave a pleasingly lyrical performance, not a highly imaginative, re-creative interpretation.

Scriabin's "Poem of Ecstasy" was brought out here seven years ago. Mr. Fiedler than gave a hap-hazard, slambang performance of the singular and at times interesting composition. Victor Hugo has said that agony when at its height is mute. Some yesterday wished no doubt that this were true of ecstasy. Is the music really ecstatic? There are anthropological sociologists who find extreme voluptuousness in physical pain. Mantegazza has a chapter on this subject, a chapter that is not for the "jeune fille." We are told that Scriabin in this music wished to express the ecstasy of untrammelled action, the joy in creative activity. Many pages, however, show that his creative activity brought to him yearnings, fits of despondency; that he toiled in anguish; at least, so the music sounded to us, and the title seemed a misnomer; for a few minutes of hullabaloo at the end did not flatly contradict all that had gone before. Biographers of Scriabin discuss solemnly the question whether his music grew out of his theosophy—for he was a theosophist, in spite of Mr. Altschuler's letter—or whether his theosophical views were inspired by his music. This question is not a momentous one. Let the poem be wrote, and the title, be put aside; there are fine and original passages in the composition, and there is certainly untrammelled action. The themes themselves are not important, not expressive, not significant enough to warrant the extravagant development and the polyphonic complexity. There is also irritating repetition.

Dr. Muck and the orchestra gave a remarkable reading of the work. It may here be said that Dr. Muck, even when he conducts music that is too familiar, common—one is tempted to add "and unclean"—gives freshness to that which is shopworn and glorifies that which is inherently ordinary by his interpretative genius.

The concert will be repeated tonight. The program of the concerts next week is as follows: Brahms, Symphony, No. 4; Rachmaninoff, "The Island of the Dead"; Debussy, Symphonic Suite, "Printemps."

Traveler Oct, 24, 1917

Dr. Muck's program for the third pair of Symphony concerts, Oct. 26 and 27, will be Brhams's fourth symphony, Rachminoff's symphonic poem, "The Isle of Death," and Debussy's symphonic suite, "Printemps." There will be no soloist.

Transcript, Oct, 19, 1917

THE CONCERT-RECORD

Miss Novaes Plays with the Symphony Orchestra in Cambridge—Her Rare Qualities as Musician and Virtuosa—Sibelius's First Symphony Again

THE Symphony Orchestra returned to Cambridge last evening with a programme not only delightful and eventful, but compiled particularly for the occasion. It contained only one number so far played or announced in Boston—Berlioz's overture to "King Lear." The other orchestral piece was the first symphony of Sibelius, which, it seems, has always been carefully singled out for Cambridge in past seasons, whereby a great fondness has grown for it there. Further, the Cambridge people are so complaisant with soloists as to greet one at all times with no shade of regret, whereas the Bostonians have showed their strong liking for an initial concert purely orchestral. Hence Miss Guiomar Novaes, the pianist assisted the orchestra, with the high repute and the high vogue that she gained last year, justly to herald her. Only once, hitherto, and in recital has she played hereabouts and those who had not heard her play, could not have had a more characteristic introduction than through the pages of Beethoven's Concerto in G major. If a woman choose that piece in the face of endless showy possibilities, you may almost presume her to be the finest kind of an artist. It is, perhaps, by virtue of its persuasive loveliness and placid repose the woman's concerto "par excellence," as "The Emperor" is the man's.

Miss Novaes confirmed the supposition by her performance. Her calm assurance and self-possession, unruffled alike before orchestra and applause, proved the mask of solid musicianship, complete mastery of her instrument, and response to the stiller depths of poetry which the music calls forth. She made the concerto no contest in keyboard galloping, but interpolated the ornament of the first and last parts as it was intended—delicately cut, subdued, unostentatious. Such playing is the clearest possible test and proof of technical skill. When the softest music holds the attention most closely; when every note is distinct and faultless; when the pianist misses nothing in the shadings of the pianissimo passages, in the minutely graduated rise and fall which is the breath of life in Beethoven's music, in the whisperings into silence before the orchestra; then there is no bald display of virtuosity, but plainly enough the firmest control of fingers, and a muscular precision that no roaring chord may demand. Only in the cadenzas must conditions change, and let us suppose that Miss Novaes took them merely as a duty.

The music proper seemed peculiarly to suit Miss Novaes's nature. She took it as slowly as anyone could, even beyond the wont of Dr. Muck, but, since the music always touches upon the form of dialogue, the recurring suggestion of contrast tended to heighten the effectiveness. In the slow portion she lingered jealously over every chord, extracting the utmost of its poetry and prolonging the hushed spell of her part. As an individual she did not overstep the license of the solo passages, being guided by rare emotional intuition to poetic accord with the composer. Moreover, there was a mutual enrichment of personality between composer and pianist; while Dr. Muck could not be in any degree at variance with Beethoven so truly interpreted. The suspense and the lovely magic of the music held the audience from beginning to end in the silence of full subjection. It is open to question whether there lives among women pianists any to sound more deeply the poetic significance of the Concerto in G minor.

As for the remainder of the programme, the symphony of Sibelius is a delight to bring forth once and again. In spite of direct and even obvious appeal, surface beauties, and "early influences," the first charm of the music does not wear away. Now, the pungent, racial characteristics attract as much by familiarity as by novelty. There is still intense pleasure in the eloquently melodic themes which make the music sing as one listens, and persist in the memory afterwards. Perhaps there is a binding passage or two, a rather too "correct" contrapuntal manipulation which Sibelius might now improve upon in the light of his present maturer and more individual style. But the spontaneous melody, the plaint of the slow movement, the grotesque and sturdy fancy of the scherzo, the frenzies of accumulating rhythm and sound, the captivating oddities and twists in orchestral development—all glorify this first symphony of Sibelius. They remain in the fourth, but in the greatly changed aspect of stylistic growth and maturity.

The overture to "King Lear" will stand no such test of endurance—indeed, a single week seems a long life. One, two and even three hearings bring much pleasure—also satiety. To wander with Berlioz before the sunlit Italian sea, to share his ardent and immoderate enthusiasm in the discovery of a masterpiece (there is no more than that of "King Lear" in the music), to follow him through his rambling joy of musical creation, also newly found and as yet innocent of any sense of selection and rejection; this is entertaining to an extent, but one soon becomes impatient at too much staying in youthful and haphazard paths. Yet there are degrees, even in mediocrity. Surely no one would ask for more of "Prometheus" for a long time to come!

J. N. B.

Traveler Oct, 20, 1917

Symphony Plays to First Sold Out House of Season

Full measure and running over was the offering to patrons of the Symphony concert in Symphony Hall yesterday afternoon. The program was as follows: Sibelius, "Finlandia"; Scriabin, "The Poem of Ecstacy"; Beethoven, violin concerto (Mr. Zimbalist, violinist); Enesco, Roumanian Rhapsody, No. 1.

And what a concert it was! Sibelius, Scriabin, Beethoven and Enesco all on one program and with that sterling artist Efrem Zimbalist, the Russian violinst, for soloist. Small wonder that the audience became more and more enthusiastic as the concert progressed. Small wonder that Dr. Muck was thrice recalled at the intermission and Zimbalist so many times after his number that doubt began to be felt about the concert being finished. Memories of such a concert are to be treasured.

The beoutiful "Finlandia" was grandly played. Scriabin, ever riotous, fairly outdoes himself in "Ecstasy." Beethoven, soloist and orchestra, proved a happy combination in the concerto, a grand work, superbly given. Then came more riot with Enesco. It can be said of Enesco, however, that his "spree" leaves a better taste in the mouth that Scriabin's.

It was fitting, therefore, that the "sold out" sign, so familiar whenever the orchestra plays away from home and becoming more and more so at Symphony Hall, should make its debut for the season yesterday afternoon.

Sun Oct, 14, 1917, Baltimore, Md.

BOSTON SYMPHONY ORCHESTRA CONCERTS

THIS year, as has been the case for many years past, the concerts of the Boston Symphony Orchestra will be given in the Lyric Theatre on Wednesday evenings. The dates are November 7, December 5, January 9, February 13 and March 13. For the first time in its history, the Boston Symphony Orchestra opens a season without any changes in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far, at least, the draft has not affected any of the younger members, although the chances are several will be summoned in the second call, whenever that comes. Dr. Muck, despite all prophecies to the contrary, will be the conductor as no other arrangement had been contemplated. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Madame Melba will appear. Madame Melba has recently arrived in this country from her home in Australia, primarily to appear with the Chicago Grand Opera Company on its early fall tour and for a limited number of times in Chicago.

REHEARSING FOR CHORAL CONCERTS

Singers Work Enthusiastically On Beethoven's Ninth Symphony

The rehearsals of the choral part of Beethoven's Ninth Symphony, which is to be given in Symphony Hall Tuesday evening, Nov. 20, have been in progress in Jacob Sleeper Hall, Boston University, since Sept. 12, the rehearsals coming once a week, the ladies in the afternoon and the men at 6 o'clock in the evening. So far, the women's and men's chorus have been rehearsing separately, but next Wednesday evening, Oct. 24, at 7.30 o'clock, will come the first full chorus rehearsal.

The enthusiasm with which these men and women are doing the work under the direction of Mr. Stephen Townsend is bringing very remarkable results, and the chorus is going to be a surprise to the Boston musical public.

There will be three full chorus rehearsals in Jacob Sleeper Hall on Oct. 24 and 31 and Nov. 7. Then there will be two full rehearsals with orchestra in Symphony Hall, the first on Wednesday evening, Nov. 14, and the second on Monday evening, Nov. 19. At this second rehearsal all the soloists will be present.

Mr. Ellis has not yet selected the soloists for the second concert, when Mahler's Second Symphony will be given, or for the third concert, when Bach's Passion music will be presented. At the first concert, as already announced, the soloists will be: Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

Republican Oct, 11, 1917 - Springfield, Mass.

100 MALE VOICES IN CHORUS

Coming With the Boston Symphony to Sing Liszt's "Faust"

One of the most interesting events of the musical season in Springfield will be the last concert of the Ellis course, on Wednesday evening, February 27. The program will consist of the magnificent "Faust" symphony of Franz Liszt. For this purpose not only will the entire personnel of 100 men belonging to the Boston symphony orchestra be brought to Springfield, but a male chorus of 100 voices will also come, and Arthur Hackett, the distinguished young tenor, will sing the solo passages in the choral ending.

The musical sensation of New York's last season of music was the performance in Carnegie hall on Thursday evening, March 15, of this immense work. Its performance takes an hour and 15 minutes, and after many experiments Dr Muck came to the conclusion that there was no music which could go on the same program with it, unless it be entirely overshadowed, and, moreover, the symphony itself was sufficient for any evening of music.

It is not an exaggeration to say that New York was fairly swept off its feet by this performance of the "Faust" symphony. Not only was the orchestral performance magnificent in every detail, but such conservative papers as the New York Evening Post said that New York had never heard such choral singing as these Boston men gave. The chorus that will be employed in Springfield will be the same as appeared four times in Boston last year and once in New York.

Dr Muck is the fortunate possessor of the only score of the symphony in existence, which has the revisions and corrections made by Liszt in the last year of his life, while he was living with his daughter Cosima Wagner in Baireuth. He gave the first two performances of this symphony in Boston in January, 1915, and these were so highly successful that they were repeated in April, making four performances in Boston for that season. He placed this symphony on the program of the Christmas concerts in Boston last year with a new male chorus which had been organized for the occasion by Stephen Townsend of Boston. At this performance Mr Hackett was the tenor. In every respect the performance rose above the remarkably high standard of those of the two seasons previous, and their success was sensational. Again they were repeated in March just previous to the memorable New York concert.

American
Oct, 14, 1917 Baltimore, Md.

Plans For The Boston Symphony Concerts

MADAME MELBA.

THE sale of season tickets for the five concerts to be given in Baltimore this winter by the Boston Symphony Orchestra will open at Albaugh's Ticket Agency tomorrow (Monday morning), October 15. The season 1917 will be the thirty-seventh of the Orchestra itself and the thirty-third consecutive season in which the Orchestra has been a visitor to this city. Its first appearance here was in the spring of 1885 and since 1888 the number of concerts given each winter has never been less than five.

This year, as has been the case for many years past, the concerts will be given in the Lyric Theater on Wednesday evenings. The dates are November 7, December 5, January 9, February 13 and March 13. For the first time in its history, the Boston Symphony Orchestra opens a season without any changes in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far at least, the draft has not affected any of the younger members, although the chances are several will be summoned in the second draft whenever that comes. Dr. Muck, in spite all prophecies to the contrary, will be the conductor as no other arrangement had ever been contemplated by Mr. Higginson. This will be Dr. Muck's sixth consecutive season as conductor of the Orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second, Madame Melba will appear. Madame Melba has recently arrived in this country from her home in Australia primarily to appear with the Chicago Grand Opera Company on its early fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early spring and in addition to her appearances in opera and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the Orchestra in Baltimore during the coming winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago when she was engaged to play at one of the smaller concerts of the Orchestra in New England. After her rehearsal, the Orchestra acclaimed her a very remarkable artist. Last year she played in Boston with the Orchestra with great success and this year, to her have been allotted appearances at several of the most important concerts.

FRITZ KREISLER.

Record
Oct, 22, 1917

24

DR. CARL MUCK

Every music lover of Boston has one clear duty—and that duty is to attend the performances which the Boston Symphony Orchestra gives occasionally to benefit its pension fund. This duty is always a pleasure especially for those who, not being regular subscribers to the Symphony concerts, are able to hear the orchestra only on rare occassions.

The term, pension fund, explains it. It is a fund which makes possible pensions to men of the orchestra when age robs them of their usefulness as orchestral players. It has frequently been said of the Boston Symphony Orchestra that the orchestra itself was its best soloist. This is true—there is no visiting virtuoso who robs the orchestra of its great glory. The visiting artist, however, makes for variety. The visiting artist also—it is a fact beyond dispute—makes for large box office receipts.

This year the orchestra has for soloist for its pension fund concert, which comes Sunday afternoon at Symphony Hall, no less distinguished an artist than Miss Geraldine Farrar. Long since Miss Farrar volunteered her services for a concert which would benefit the orchestra but her various engagements in opera house, concert hall and motion picture studio have prevented her from appearing. Now, at last, a date has been found that suits both the prima donna and the orchestra.

For this Sunday concert Dr. Muck and Miss Farrar have agreed to make as popular a program as possible. Miss Farrar will sing Elizabeth's Song of Welcome from "Tannhauser," and three orchestrated songs by Wagner, "Schmerzen," "Im Triebhaus" and "Traeume." The orchestra will play the "Good Friday Spell" from "Parsifal," the funeral music from "Goetterdaemmerung" and the "Pathetic Symphony," one of the most popular not only in Russian, but in all music.

Certainly a program made up entirely of Wagner and Tschaikowsky, played by the Boston Symphony Orchestra and with Miss Farrar as soloist should greatly benefit the pension fund.

Transcript, Oct, 23, 1917

MUSIC AND MUSICIANS

SYMPHONY ORCHESTRAS AND THE NEW TAX

Some Signs of a Sulking and Evasive Attitude That Does the Controlling Powers Little Credit—The Dilemma of the Managers Over Small Recitals—Delays at the Symphony Concerts of Friday Afternoons—The Emotional Hyperbole of Skriabin—Mr. Kreisler, New Pieces and Familiar Powers

THE controlling powers—directors, guarantors, managers—of symphony orchestras in the United States may hardly take a more mistaken course than to try to evade the war-tax soon to be levied on tickets to such concerts. Already the air is thick with rumors that one or another of them will raise a test-case under the new revenue law and that the rest will watch the litigation with a warmly benevolent interest. In some cities and States, it appears, such orchestras now escape local taxation on the ground that they are "educational institutions" not conducted for profit. The Federal act makes a similar exemption and some believe or profess to believe that symphony concerts fall within it. In strict legality perhaps they may, since few or none such series in the United States yield a profit and since the assertion that the public performance of music in opera house or concert-room is "educational" has become one of the unchallenged platitudes of a much- enduring time.

On the other hand, every man Jack of us who is paying his share in the new war-taxes, and usually paying it willingly, knows that at least two-thirds or three-quarters of the audiences that attend symphony concerts from Boston to San Francisco are a well-to-do public quite as able to bear the increased cost of their tickets as are the rest of us to bear that of many another necessity or luxury. He knows also, and often out of honest personal experience, that this public seeks the halls of music on a Friday afternoon or a Saturday evening for the pleasure it anticipates, without a thought of the much touted "education" it is about to receive. If there is one public more than another that should accept gracefully the tax upon admission to entertainments, it is the public frequenting opera houses and concert halls. For almost wholly, it consists of the well-to-do or of those who so enjoy the pleasures of music that they are willing to endure many economies to purchase them. The truth is that in attitude toward the new tax the managers of music are cutting a poor figure beside the managers of players. With one accord the directors of the theatres have accepted the new tax cheerfully and loyally and prepared to cooperate in the collection of it from the public; whereas not a few of the directors of concerts and opera sit grumbling and foreboding in their offices, rolling "test-cases" as a soft morsel under their tongues, mumbling over the "educational" fallacy and generally waiting for the Government to move upon them, as surely and righteously it will. If this is not a variety of "Slacking," then it is hard to name it.

The Real Managerial Dilemma

In one respect, however—and in all fairness be it said—the managers of concerts face an incidental outcome of the new tax on admissions, unlike any that threatens the producers of plays. Concerts by the Kreislers or the McCormacks of music will still fill halls to the doors, tax or no tax on the tickets. Concerts by singers or virtuosi of less wide vogue, but with an established public, like Mr. Elman or Mr. Gabrilowitsch, Mme. Culp or Miss Hempel, are equally secure. On the other hand, the recitals of singers, pianists and violinists with their way still to make to a dependable public, and yet more the recitals of beginners, stand in curious jeopardy. To increase and widen the number of hearers for these rising talents the manager usually makes a generous distribution of free tickets: for the unknown singer or player, trying fortune in New York, Boston or Chicago, he knows no other way—and indeed there is no other way—to assemble even a slender audience.

Whether the habitual recipients of these "tickets of favor," as the Parisians call them, will be willing to pay the tax upon them remains to be seen. The managers believe that they will be reluctant to do so, while since such tickets often run into twenties, fifties and hundreds, they are loth to pay it themselves or, finally, out of "their artist's" scanty pocket. Yet these singers, pianists and violinists often deserve a hearing, while in some instances they are clearly on the way to no small accomplishment and, ultimately, to that most blessed of all artistic possessions in the managerial view, a "following." They can hardly be expected to play or sing to emptier benches than they do now; while if an audience were invited to hear them and so to escape taxation, the listening company might be smaller than it would be even with free tickets taxed. And there, on the very sharp horns of a dilemma the managers at present are.

To these repinings and plaints, one more of a different sort and more nearly touching the Symphony Concerts in Boston, may be added becomingly. Letters reach this department from subscribers to the concerts of Friday afternoons saying that they are now deprived of the pleasure of the last number on the programme because of a gradual setting back of the hour of beginning and a gradual lengthening of the intermission. The complainants, like many other listeners of Friday afternoon, dwell at some distance from Boston, and, as a rule, have need to catch certain trains homeward. They approve the ostensible length of the concert—an hour and forty-five minutes or even two hours—since, were that the actual duration, they could readily reach their station. But, as they assert, the performance seldom begins before twenty minutes to three, instead of the appointed two-thirty; while the nominal intermission of ten minutes usually extends to fifteen, and has been known to last through twenty.

The managerial presumption is that the audience welcomes this longer intermission, as it probably does, unless there are time-tables threatening in the middle distance. It also believes and with reason, that it is better to begin a concert five or ten minutes beyond the appointed hour than to interrupt it for almost as many, while the inevitable late-comers are seated. At the concerts of Saturday evening, at which no appreciable part of the audience comes from a considerable distance, the late beginning and the longer pause work well. On Friday afternoons, however, there are hearers from various cities of remoter New England by no means so well content.

Skriabin a Second Time

By inference from the conversation of last Friday afternoon and Saturday evening in those debated and sometimes debateful intermissions, it is not likely that Skriabin's "Poem of Ecstasy" will be repeated "by general request" at a subsequent pair of Symphony Concerts. Yet, beyond peradventure to hear it for a second or a third time, with the perceptions more at ease with Skriabin's procedure and so the more sensitive to his expressive intent with the music, is to receive at moments no little impression of the fervor of his emotion welding his means to his end and infusing the tone-poem with beauty or exalting it to power. Of such, for example, are the measures that begin it, as in a tremor of darksome expectation into which tonal radiance fitfully flickers and pierces—the light of the spirit penetrating and illuminating the shadows of doubt and striving and then ever ascendant—a conception as dear to Skriabin in all his semi-pagan music as it was to the more conventionally devout Franck. Again, once the ear accepts the idiom of Skriabin, there is no small emotion, no slight delineative power in those middle pages of "The Poem of Ecstasy" in which the goading trumpet-motive splinters upward through the orchestral turmoil beneath and hangs glowing above it, the goal of the quest of the music that whips it into new strivings or caresses it for the instant with the contrast of beauty and reward.

It is easy to say that the massive sweep of the climax in the tone-poem is an old story in these days when the diatonic surge of Strauss is a commonplace of the concert-room. Yet, attentively heard, this climax of Skriabin begins in germ in the music, scores of measures before it noticeably gathers and mounts. Each bar adds, as it were, a streamlet to the emotional tide; there are advances and recessions not merely to play on the nerves of the hearer in the chromatic Wagnerian fashion, but like to a passion of will pent in the music, bursting through it, and finally flooding it, to know, for a bare instant, the peace of ethereal calm. Whatever the effect of the tone-poem upon hearers disposed to carp at ultra-modern music and to resent what seems to their poised and genteel souls, Slavic hyperbole of emotion and expression, there are musicians in [illegible] not hear "The Poem of Ecstasy" without the tears with which, as a tale of Moscow [illegible], Skriabin wet the score.

Record
Oct. 22, 1917

Globe
Oct, 21, 1917

Rachmaninoff's "Isle of the Dead" Played This Week

For the third pair of Symphony concerts to be given next Friday afternoon and Saturday evening there will be no soloist. The symphony will be Brahms' Fourth, a work which is constantly growing in general appreciation and popularity.

For the other two numbers Dr Muck has chosen Rachmaninoff's symphonic poem, "The Isle of Death," and Debussy's symphonic suite, "Printemps." It will be remembered that Rachmaninoff's splendid work was first done here several years ago by the composer himself and later in the same season by Mr Fiedler. Dr Muck revived it two years ago with much success.

Debussy's "Printemps" is not to be confounded with his "Rondes de Printemps," which have been played here both by Mr Fiedler and Dr Muck. This suite was composed in Rome in February, 1887, and was originally written for orchestra, pianoforte and chorus without words.

It was Debussy's second envoi from Rome, where the composer had gone as the winner of the Prix de Rome. Debussy finally prepared an orchestral score from this work—the one which will be played here—in 1913.

Sun
Oct. 14, 1917 New York

Boston Won Anyway.

The Boston season of the Boston Symphony Orchestra opened very brilliantly with its first pair of concerts on October 12 and 13. The beginning of a new season finds the prestige of Dr. Muck's organization undiminished.

There is the usual story to tell of the New York concerts. For both series, the evenings and the afternoons, Carnegie Hall is entirely sold out for the season and there are several hundred sorely disappointed music lovers who were unable to secure accommodations. The opening concerts will be given in the first week of November.

25 Republic
Springfield, Mass, Oct, 10,

Ticket Sale for Ellis Concerts

The sale of season tickets for the Ellis concerts in the Auditorium opens at Otto Baab's music house, Elm street at 9 o'clock this morning and the large advance sale gives promise of an excellent demand. With more artists, all chosen from the best available talent on the American concert stage, and the greater variety of the concerts themselves the season promises to be even more popular than were the concerts last year. The last concert in the series, February 27, with the Boston symphony orchestra of 100 men and a male chorus of 100 picked voices, under Dr Muck will be a distinct novelty and should prove as much of a sensation as the same combination did in New York last winter. The artists for the first concert Wednesday evening the 31st, are Mabel Garrison, soprano, Sophie Braslau, contralto, Giovanni Martinelli tenor, and Arthur Middleton, basso, all of the Metropolitan opera company. Fritz Kreisler is the soloist for the second concert November 28 and Mme Louise Homer and Gabrilowitsch are the artists for the third concert January 10.

Technical High School Notes

Post
Oct, 21, 1917

The announcement of the performance of Rachmaninoff's tone-poem, "The Isle of the Dead," after Boecklin, at the Symphony concerts of next Friday afternoon and Saturday evening, brings to mind a surprising statement in Mr. Montagu-Nathan's last book on present-day composers of Russia. In the chapter on Rachmaninoff, Mr. Montagu-Nathan remarks that "The Isle of the Dead" was composed after Rachmaninoff's tour of America in 1909-10, and that it is far from a sympathetic commentary on Boecklin's famous picture. As a matter of fact, the first performance of "The Isle of the Dead" took place under Rachmaninoff's direction at the concerts of the Boston Symphony Orchestra in Symphony Hall, Dec. 18 and 19, 1910. And if Mr. Montagu-Nathan has been no more careful in his estimate of the quality of the tone poem than he has of the date of its composition, it need not surprise us that he under-rates what will surely be ranked as one of Rachmaninoff's finest compositions. We think the subject chosen by the composer was one peculiarly apposite to his temperament.

We still remember the profound impression made by Mr. Rachmaninoff, an exceedingly simple but impressive personality, and his music, when it was played under his baton. There was a profound melancholy, a reflectiveness, a sombre, detached element in this music and its performance, which neither Mr. Fiedler nor Dr. Muck has so far been able to achieve with the composition in any like degree. One remembered then, and realized the force of Boecklin's own remark, that to understand his picture thoroughly, one must come under its spell so that one would be startled by a knock at the door. Silence, someone said, could only be portrayed in music by means of three brass bands! There is silence in the picture of Boecklin. There is silence and all that it implies in Rachmaninoff's music. Of this music, which is not so striking thematically as other compositions by this composer, it might be said, as Renan said so happily of Turgenieff, that "the reveries of centuries had amassed themselves about its heart." Even the treatment of the Dies Irae is not as the entrance of a terrifying apparition, but rather the intensification of a noble and contemplative mood. An extraordinary piece of music! A mood conveyed as it could only be conveyed, perhaps, by this of all the arts—and not a composition to be jauntily dismissed in a paragraph of a book of generalities about Russian composers.

Brahms' fourth symphony will also be played at the Symphony concerts of next Friday afternoon and Saturday evening. Discussion as to Brahms' Prussianism or anti-Prussianism has been proceeding with heat in London. The London Times of Aug. 29 printed this letter on the subject from Sir David Hunter Blair:

"The writer of your little obituary notice of Robert von Mendelssohn, who had, we are told, nothing German about him except his name, describes him as 'the friend of so many of Germany's best—Clara Schumann, Joachim and Brahms—none of whom, happily, lived to see the wreck of their ideals.' With regard to Brahms, one would rather like to know what ideal of his has been wrecked by the present policy, attitude and action of Germany, which is presumably what the writer refers to. Brahms was a great musician and a German (though not a Prussian). His music is eternal, and independent of the limits of place and time. But his personal ideals were German through and through, and his dislike and contempt for England were notorious and invincible all through his life, which almost coincided with the long reign of Queen Victoria. He never set foot in England; he twice refused a degree from an English university, and his letter declining to write a work for a great English festival, though sometimes cited as humorous, was simply offensive. Brahms' English biographers have almost entirely glossed over his hatred of England, one of the best known of them naively stating that he would not visit us because he dreaded being lionized and made much of. And I remember at a university musical club meeting much indignation being wasted on a member who objected to an English club contributing to a memorial to a man, however eminent, who detested England and all her works. Once more, what ideal cherished by Brahms has been wrecked in the present upheaval of Europe? One would really like to

Transcript, Oct, 20, 1917

THE SYMPHONY CONCERT

THE CONTRASTS OF A RANGING PROGRAMME

Sonorous and Stately Sibelius, Exotic and Fiery Enesco, for Forepiece and Afterpiece—Between, Beethoven According to Mr. Zimbalist and, for Music of Genius, Skriabin's "Poem of Ecstasy"

ACCUSTOMED, even favorite, pieces began and ended the Symphony Concert yesterday afternoon. In themselves, to most that heard them familiarly, they brought no new sensation; but the performance of both proved conductor and orchestra, thus early in the season, at the top of their powers and full of mettle. The broad sonorities with which Sibelius's tone-poem, "Finlandia" begins, were magnificent to hear in depth, richness and mellow amplitude of tone; keen was the rhythming of the succeeding passage; then chorus-like, but with unerring aptitude for the several parts, the orchestra sang the composer's warm melody—his own, yet of the folk; and so ascended under Dr. Muck's stimulating hand to the large progressions and ceremonial eloquence of the close. There is no record that Sibelius designed and wrote the piece for any other end than to please and express himself. Yet, contrary to most of his music, obviously written in intent personal release of impulse and imagining to closely sympathetic and enkindled ears, "Finlandia" sounds as though it were devised and felt as music for large and stately occasion, to be the voice, less of individual, than general, emotion, to stir a great and various company. It is of Sibelius, publicly "doing his bit," as it were, for the Finnish passion of nationality—not of Sibelius brooding, picturing, tossing and tormented tone-poet, writing a universal music out of his own Northern spirit.

Again in Enesco's Roumanian Rhapsody, at the end of the concert, the rhythmic verve and precision of the orchestra, the flash and flicker of its tonal color, its nervous zest of flying pace, the sting it gave to the repetitions, the taut spring at which it held the suspensions, stirred the audience and glorified the music. No doubt the piece is fittingly Roumanian; the sharp voice of gypsy fiddles, the shrill shriek of frenzied piccolos, the alternate languors and furies of primitive melody and rhythm, the hammering repetitions sound through the rhapsody, as though Bucharest were both making and hearing it. Enesco's handling is as simple, naked and repetitious; only he flings over his wayside tunes and snapping rhythms vivid patches of instrumental and harmonic color and drives his orchestra as fast and hard as virtuosi may be sped. Where composer ends, conductor, here in Boston, begins, heating the elementary fires and the glowing trappings of the music, until they flame out of the crucible of tingling nerves and excited artistry. Once more the listener had good reason to speculate upon the other two and strangely unprocurable rhapsodies of the set. No Roumanian girl on a fete day always wears the same ribbons; so presumably in the second and the third piece Enesco does not always sound flaming scarlet.

Equally of the orchestra at its ready and ranging best, were the fineness, suavity, sensibility and grace of undulating tone that it and the conductor brought to Mr. Zimbalist's version of Beethoven's concerto for violin. Rarely, in Symphony Hall, has it sounded in such degree as a gently mellifluous, exquisitely spun, elegantly bedecked music—the fine and final flower, as it seemed, of salon pieces for eighteenth-century virtuosi, the last return of Beethoven to the Mozartian matter and manner that, as the fourth symphony also proves, he had at command in 1806, no less than his own bolder, freer, deeper idiom. Often, perhaps too often, and within easy recollection, the concerto has been played in recent years at the Symphony Concerts, while on each occasion the music has reflected the image of the violinist with Dr. Muck submissively and expertly holding the glass at whatever angle the virtuoso willed. In nearly every other familiar music of Beethoven's riper years, Beethoven is Beethoven. By exception in this particular concerto, he outdoes even St. Paul, becoming all things to all men—or rather violinists. Mr. Hess's nervous energy used to make it vivid and vivacious, Mr. Spalding, last winter, embroidered it upon the air in exact and edgeless pattern; Mr. Witek is wont to mould it in larger phrase, warmer transition, freer motion; Mr. Kreisler wrapped it in the lustrous velvet of his tone; glamored what is intrinsically an eighteenth-century salon piece for an artful and graceful violinist, with his own poetic sensibility, his own felicity of style.

Mr. Zimbalist, in his turn, seems to hear the violin part of the concerto as a strand of flowing, delicately modulated, soft-hued, subdued and mellowed sound that the fused voices of the violin and the orchestra are weaving into the expanding pattern of the whole. Accordingly, as he measured the tone of his bow and strings, so Dr. Muck measured the tone of the assembled instruments. The long introduction became as suave and airy preluding; the violinist's "passage-work" and cadenza in the first movement as light filigree upon a tonal background as adeptly shaded; violinist and orchestra sang the songful passages in intimate introspective voice; the slow movement was linked sweetness drawn into the smoothest and subtlest of euphonies; the finale was gently rhythmed, elegantly paced, half-tinted. The listener heard violinist, conductor and orchestra as he might hear a singer when for the exercise of her most adroit artistries she subdues her voice by half. The pattern of the music became as embroidered arabesque—Beethoven in watercolor. Dr. Muck, Mr. Zimbalist, the band behind them, might have been at the other end of a music-room in twilight.

Grant this notion of the concerto, which Dr. Muck loyally and acutely accepted with pliant proportioning of tone, pace and accent to the will of the violinist, which the audience followed with the raptest of listening and the warmest of applause, and Mr. Zimbalist plays his part to perfection—even on a day when damp burrows into intonation. No hearer seemed more rapt than he—conscious only of violin, music, and the ends he sought. His voice insinuated itself into the concerto rather than entered it—soft, round, undulating, finely modulated, gently colored, superlatively supple and subtle. As the orchestral voices continued the design of the music, his, blending with them, ornamented it with a plastic and placid loveliness, or taking the melody to itself, it spun phrase out of phrase into an edgeless, jointless strand of tone in subdued flow, of subdued brightness. The cadenza, so played, became as music of fanciful and not displayful filament; the transitions were meltings of one voice into many. The embroidery of the slow movement brought like lovely and astute euphonies, like grace of phrase, like sustaining of the silken thread of the music, however finely spun. The deftness of rhythm, the fluency of phrase, the gossamer delicacy of gleaming tone made the finale a music of light and air. Nowhere did Mr. Zimbalist miss the sentiment; nowhere did he fall short of due elegance; seldom has the concerto seemed so adroit, smooth-surfaced, mellifluous to an artful violin. Yet all this loveliness was miniature, a little dry, somewhat studied, a Beethoven by no means lifeless, but hushed, smoothed, graced, beyond even the necessities of a Mozartean virtuoso music.

Skriabin's "Poem of Ecstasy," virtually played for the first time here, since Mr. Fiedler made a sorry and bewildered botch of it seven years ago, maintained these contrasts of a highly diversified programme. The orchestra had mastered a piece, exacting in the compass it requires of many an instrument, in unexpected interval, in intricate weaving of parts and voices. Dr. Muck sought only to find unclouded and undiminished speech for a Skriabin whose voice and whose passion are all his own. The audience heard intent, sometimes puzzled, sometimes stirred, never unimpressed and at the end heartily applausive. To listen coolly, detachedly, analytically, was to hear a music of impeccable, even orthodox form, unspringing from a few vivid motives, creating itself out of itself, however intensive or changeful the mood. Seldom in it does the fit means to the desired end seem to evade Skriabin. Yet so to hear it was also to note occasional strange fashioning of chords and stranger derivations from them, harmonies that to academic ears are rather dissonances, and an instrumental color singular in persistent and significant use of the trumpets and subtle in the division and sub-division of the strings—a color that was less definable tonal tint for tonal tint than an iridescent mantle over the whole. Never was this color merely imposed; always it was intrinsic in the substance and the passion of the music. Constructively, Skriabin had a mind as well as emotions, and skill no less than sensation. Grant him his inch of individuality and there is no questioning the ell of music into which he logically expands it. Call him mad, as some of his Russian detractors used to do, but there is expert method in the madness.

To hear not only mentally and analytically, but in emotional response and yielding to the personal revelation, as it seemed, of the tone-poem, was to experience a strangely painful music. Chaikowski, brooding over temperamental foreboding, restlessness and woe, found comfort when in music he had released to the world his passion and pain. Skriabin, consumed by introspective ardors, aspirations, struggles, sensations, found like solace when in music he had laid bare and even intensified these spiritual agonies and conflicts. The trumpet motive that soon flames across "The Poem of Ecstasy," soars up and down within it, pierces pits of despair, irradiates heights of desire—the imperious call of will and masterdom—sinks deeper and deeper into the ear and imagination. As it haunts the tone-poem, so it haunts the listener. The ear hears it as the Miltonic eye saw the comet, engrossed, effaced. There is genius, in the narrower sense of the word, in the invention and the enforcement of it.

The rest seems manifold and agonized struggle to attain the dominion over self that this motive embodies. It is an entirely self-contained, wholly logical, even formally orthodox music; yet hear it all a-whirr with tremulous desire for spiritual release and confidence; shrieking high, sharp, thin as in a frenzy of such aspiration; thickening into tense insistence; groping darkly toward the goal; shining for an instant in the radiance of it; thrust back; scaling the air anew with incredible lightness; caressing the vision as in sensuous intoxication; mounting, mounting, mounting until it is caught into the final might and majesty of this universal will; swaying for an instant—another stroke of genius—in ethereal calm; then clasped anew by that resistless dominance. A music that aches upon the receiving senses; that racks the heart; that is anything, everything, but the ecstasy naming it; that to the non-Slavic mind works almost a horror at such piteous yet pitiless self-revelation; but a music that, like or mislike, denounce or extol, only genius—not talent—writes, stripped, bleeding, unashamed. H. T. P.

CONCERTS NEXT WEEK

Brahms, Rakhmaninov and Debussy on Dr. Muck's Programme—Mr. Kreisler Anew—Music for Two Pianos—Miss Renard's and Miss Miller's Recitals

WITH a single exception, familiar pieces fill Dr. Muck's programme for the Symphony Concerts of Friday afternoon and Saturday evening next. It begins with the fourth symphony, in E minor, of Brahms—the symphony with a Finale in intricate but spirited variations—in the biennial repetition now the lot of his larger compositions as established classics. It proceeds with the tone-poem of Rakhmaninov, "The Isle of the Dead," thrice heard in pairs of Symphony Concerts, since it was first led there by the composer. So, here and elsewhere, by grave beauty, austere voice of mourning and longing and recurring hint at the mystery of death has it established itself in the modern repertory. The third and less familiar number is Debussy's youthful suite, "The Spring," written while he was a student at Rome in 1887, and subsequently revised and rescored by the composer in 1913. It runs in clear melody and chromatic languors, summoning throughout poetized Italian atmosphere.

Mr. Kreisler Returns

At Symphony Hall, tomorrow afternoon, for the beginning of the annual series of Sunday Concerts, Mr. Kreisler, the violinist,

Post, Oct, 21, Continued

This letter was answered by Sir Charles Villiers Stanford in the Times: "Sir David Hunter Blair had not, as far as I am aware, the only direct means of ascertaining Brahms's attitude to this country—personal knowledge of the man. I am one of the few left who had that privilege. I state positively that Sir David Hunter Blair and his University Club friend are entirely wrong, and, from ignorance, of course, took a wholly false view of his opinions. I know why Brahms did not come for an English degree, and have his letter (written in very different terms from what Sir David imagines) in my possession now. I also know the reasons why he wrote the letter to a 'great English festival,' which, so far from being offensive, was a model of well-deserved and subtle irony; but I refrain from specifying the reasons for it, because to do so would involve personal matters which are none to creditable to ourselves and are best left buried with the protagonists. The naivete to which Sir David alludes is so obviously intended for me that I feel compelled to reply thus: He may consider the dislike of social publicity naif, but it still happily exists in some men who are too big to care for it, and Brahms was one of these. He shared with Beethoven an admiration for this country which, like Beethoven, he never could face the journey to see. His scathing condemnation of Prussian policy at the time of the Chino-Japanese war, expressed in no measured terms at a grand ducal state dinner, is on record. He loved his country, but to hazard the guess that he despised and detested ours is to cast an unwarrantable slur both upon his memory and upon his judgment."

Traveler
Oct, 20, 1917.

Three Choral Concerts.

Rehearsals of the choral part of Beethoven's Ninth Symphony, which is to be given in Symphony Hall Tuesday evening, Nov. 20, have been in progress in Jacob Sleeper Hall since Sept. 12, under the direction of Stephen Townsend.

Mr. Ellis has not yet selected the soloists for the second concert when Mahler's Second Symphony will be given, or for the third concert when Bach's Passion music will be given. At the first concert the soloists will be Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

Programmes in Prospect

Two familiar and one unfamiliar piece fill Dr. Muck's programme for the third pair of Symphony Concerts on Friday, Oct.

Transcript Oct 18

26, and Saturday, Oct. 27. The familiar numbers are Brahms's symphony in E minor, No. 4, in biennial repetition, and Rakhmaninov's tone-poem, "The Isle of the Dead," now established in the modern repertory by virtue of grave beauty and high imagining. The unfamiliar number is Debussy's youthful and graceful suite for orchestra, "The Spring."

Wagner and Tschaikovski, Dr. Muck, Miss Farrar and by no means incidentally the Symphony Orchestra, will divide the programme of the concert for its Pension Fund on Sunday afternoon, Oct. 28, in Symphony Hall as specified hereunder:

Symphony in B minor, No. 6, "The Pathetic" ..... Tschaikovski
Air, "Dich, Theure Halle!" from "Tannhäuser" ..... Wagner
Miss Farrar.
"Good-Friday Spell" from "Parsifal" ... Wagner
Songs with orchestra:
Im Triebhaus-Schmerzen-Träume ..... Wagner
Miss Farrar.
Siegfried's Funeral Music from "Götter-dammerung" ..... Wagner

TRAVELER

PROVIDENCE, SEPT. 30, 1917

The Ellis Concerts.

It is an interesting and notable fact that practically all of the subscribers to last year's concerts of the Boston Symphony Orchestra in Providence have retained their seats for the Ellis subscription concerts which will take the place of the Symphony concerts. To be sure, the Boston Symphony Orchestra comes three times under the new management, and the other two concerts are special ones of unusually high quality.

The general sale of subscription tickets for the Ellis concerts will open at Seddon's news stand in the Butler Exchange Monday morning, Oct. 8.

The preliminary announcements of the concerts are most interesting. They will be given, of course, in Infantry Hall on Tuesday evenings, as the Boston Symphony concerts in the past have been given. The dates are Oct. 30, Dec. 18, Jan. 15, Feb. 12 and March 19.

The course will have a most brilliant opening with the Boston Symphony Orchestra and Geraldine Farrar as soloist. With the exception of her appearance the following Sunday in Boston with the orchestra at the pension fund concert, this will be her only appearance with the orchestra this season. She will give a few concerts during October before her season opens at the Metropolitan Opera House, in which company she will spend the entire winter.

The second concert brings a violin recital by Fritz Kreisler, whose name nowadays seems sufficient to fill any hall in which he may choose to play. Mr. Kreisler has had a good rest during the summer, and his art should be more wonderful than ever.

The third concert brings the second appearance of the Boston Symphony Orchestra with Miss Rosamund Young, soprano, as soloist.

Louise Homer and Ossip Gabrilowitsch will give the fourth concert.

Finally comes the Boston Symphony Orchestra with Anton Witek as soloist.

REPUBLICAN
SPRINGFIELD, MASS
Oct. 11, 1917

100 MALE VOICES IN CHORUS

Coming With the Boston Symphony to Sing Liszt's "Faust"

One of the most interesting events of the musical season in Springfield will be the last concert of the Ellis course, on Wednesday evening, February 27. The program will consist of the magnificent "Faust" symphony of Franz Liszt For this purpose not only will the entire personnel of 100 men belonging to the Boston symphony orchestra be brought to Springfield, but a male chorus of 100 voices will also come, and Arthur Hackett, the distinguished young tenor, will sing the solo passages in the choral ending.

The musical sensation of New York's last season of music was the performance in Carnegie hall on Thursday evening, March 15, of this immense work. Its performance takes an hour and 15 minutes, and after many experiments Dr Muck came to the conclusion that there was no music which could go on the same program with it, unless it be entirely overshadowed, and, moreover, the symphony itself was sufficient for any evening of music.

It is not an exaggeration to say that New York was fairly swept off its feet by this performance of the "Faust" symphony. Not only was the orchestral performance magnificent in every detail, but such conservative papers as the New York Evening Post said that New York had never heard such choral singing as these Boston men gave. The chorus that will be employed in Springfield will be the same as appeared four times in Boston last year and once in New York.

Dr Muck is the fortunate possessor of the only score of the symphony in existence, which has the revisions and corrections made by Liszt in the last year of his life while he was living with his daughter Cosima Wagner in Baireuth. He gave the first two performances of this symphony in Boston in January, 1915, and these were so highly successful that they were repeated in April, making four performances in Boston for that season. He placed this symphony on the program of the Christmas concerts in Boston last year with a new male chorus which had been organized for the occasion by Stephen Townsend of Boston. At this performance Mr Hackett was the tenor. In every respect the performance rose above the remarkably high standard of those of the two seasons previous, and their success was sensational. Again they were repeated in March just previous to the memorable New York concert.

RECORD, OCT. 11, 1917

From Symphony Hall comes the announcement that Mr. Kreisler will play there Sunday, Oct. 21. The popular Mr. McCormack arrives in Boston just one week ahead of Mr. Kreisler, his friend and popularity rival. McCormack sings this Sunday at the Boston Opera House.

For the second pair of Symphony concerts, Oct. 19 and 20, the program will be: Sibelius, Finlandia, symphonic poem; Scriabin, Poeme de l'extase, symphonic poem; Beethoven violin concerto, d maj. op 61; Zimbalist, soloists; Enesco, Rhapsodie Roumaine, A maj. op 11, No. 1.

AMERICAN
Oct. 24, 1917

Creatore to Appear With Opera Here

By FREDERICK JOHNS.

As was the case last season, the new musical year is full of opportunity for the American musician. The United States has moved into the foremost place in the musical world. Where there is a legitimate demand for symphony concerts and for opera, these ambitious examples of musical art are to continue uninterruptedly. Whereas in Europe they are suffering from partial eclipse, here they are still the order of the day—thanks chiefly to wealthy patrons, to whom, as of old, the general musical public owes more than it is wont to acknowledge.

Here in Boston the Symphony season has made its usual auspicious start. Boston's brilliant orchestra will also, it is said, enjoy its customary generous patronage in other cities. There will be a short opera season here next month by the new company appearing under the direction of the spectacular yet talented Creatore. Later on the Chicago Opera Company will make its first appearance here under the joint initiative of Cleofanti Campanini and Charles A. Ellis. There are no other operatic prospects. But there is really no occasion for them. Experience has proved that a little opera goes a long way in Boston. The shadow of the Metropolitan Opera House rests constantly upon our Modern Athens.

Between the Symphony concerts and the numerous recitals already announced, local music-lovers will have an opportunity to hear most of the big artists of the day outside of the galaxy of stars confined to the temple of music on Broadway. The Symphony prospectus is brilliant with stars. But what is equally striking, it is liberally sprinkled with the names of budding artists who belong primarily to the New World. It may be that the season will also bring forth some worthy American compositions—not futile imitations of Debussy, which are not worth the paper they are written on, but imaginative works befitting the public's love of melody—which quality is after all the chief charm of the classics—and the free spirit of the country, which our song composers have so far sensed better than their more pretentious confreres.

* * *

POST, OCT. 24, 1917

THREE CHORAL CONCERTS

The rehearsals of the choral part of Beethoven's Ninth Symphony, which is to be given in Symphony Hall Tuesday evening, Nov. 20, have been in progress in Jacob Sleeper Hall, Boston University, since Sept. 12, the rehearsals coming once a week, the ladies in the afternoon and the men at 6 o'clock in the evening. So far, the women's and men's chorus have been rehearsing separately, but next Wednesday evening, Oct. 24, at 7:30 o'clock, will come the first full chorus rehearsal.

There will be three full chorus rehearsals in Jacob Sleeper Hall on Oct. 24, 31 and Nov. 7. Then there will be two full rehearsals with orchestra in Symphony Hall, the first on Wednesday evening, Nov. 14, and the second on Monday evening, Nov. 19. At this second rehearsal all the soloists will be present.

Mr. Ellis has not yet selected the soloists for the second concert when Mahler's Second Symphony will be given. At the first concert, as already announced, the soloists will be Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

MONITOR
- Oct, 20, 1917 -

ninth symphony by the Boston Symphony Orchestra and the chorus assembled by Stephen Townsend indicate preparations which are not always possible with choral programs. The singers and the orchestra are to have two full rehearsals together, the first date being Nov. 14, and the second Nov. 19, when the four soloists will take part. The public performance will take place in Symphony Hall on the evening of Tuesday, Nov. 20.

AMERICAN
Oct. 21, 1917

Zimbalist and Symphony Share Public Approval

By FREDERICK JOHNS.

Efrem Zimbalist, the young Russian violinist who now makes his home in this country, shared the honors of this week's Symphony concerts with the orchestra over which Dr. Muck presides with unfailing effectiveness. Two ovations marked the opening concert—one for Zimbalist's remarkably graceful performance of the Beethoven concerto in D major and the other for the orchestra's brilliant scaling of the dizzy heights of Scriabin's "Poem of Ecstasy."

The concerto calls for the very qualities that distinguish Zimbalist's playing. Suavity of tone and precise technique gave fame to the musician for whom the piece was written. In these features of his art, Zimbalist stands below none of the other violinists of the day. He played, yesterday, as in the house of friends, with the utmost charm, and was recalled at least half a dozen times after the performance.

The orchestra glorified Scriabin's strange tone poem. The work itself may be popular in 1950 or so, when Futurism will be taught in every kindergarten. It isn't any ordinary ecstasy that Scriabin pictures. It is more like a maudlin seventh heaven. But the manner in which it was performed, yesterday, was brilliant in the extreme.

The program opened with a Sibelius tone poem, "Finlandia," which is one of the Finnish composer's most interesting works, and it closes with Enesco's highly colored "Rumanian Rhapsody," a piece full of bright themes and thrilling crescendoes. The performance sparkled all the way.

TRANSCRIPT
- Oct. 25, 1917 -

Programmes in Prospect

At the Symphony Concerts of next week Dr. Muck purposes to revive the much mooted fourth symphony of Sibelius, originally heard here three years ago and then surprising the public with an ultra-modern idiom in which the composer had not hitherto written. Some listeners followed the first three movements with fairly clear sense of contents, progress, mood; but the finale left nearly every hearer baffled. Indisputably, there are beauty and power in the symphony, but both of a sort that repetition clarifies and intensifies. The other numbers of the programme are Beethoven's third "Leonora" overture and Saint-Saëns's amiable concerto in G minor for piano, in which Miss Frances Nash, a newcomer to the Symphony Concerts, will play the solo part.

Record
- Oct, 29, 1917 -

At the Symphony concerts, next week, Dr. Muck will play Brahms' Fourth Symphony, Rachmaninoff's "The Isle of Death" and Debussy's symphonic Suite, "Printemps."

Traveler
Oct, 26, 1917

Tomorrow afternoon's Symphony program will be as follows: Brahms's symphony No. 4; Rachmaninoff's symphonic poem, "The Island of the Dead" (after Boecklin's picture); Debussy's symphonic suite, "Spring."

AMERICAN
Oct. 27

SYMPHONY CONCERT

Rachmaninoff's "Isle of the Dead" Played

Globe Oct 27

Dr Muck Gives Noble Performance of Brahms' Symphony

Rachmaninoff's symphonic poem, "The Island of the Dead," a noble score in the Russian literature of the orchestra, has been conducted here twice, after a manner by Mr Fiedler, once prior to yesterday, by Dr Muck and at its first hearing in Boston eight years ago in December by the composer himself. Another hearing is welcome. It recalls with fresh poignancy the sombre cypresses pointing heavenward like spires and craggy rocks beneath them in Boecklin's haunting picture—the sea with the eternal rhythm of its waves, the boat propelled by its lonely ferryman, but for the silent figure kneeling beside the shrouded figure, the silence as of centuries which broods over all unbroken save by these bearers of the dead.

Unlike Rachmaninoff's symphony in E minor, with its homage to Tschaikowsky, notwithstanding its unmistakably characteristic passages, this score after Boecklin's painting does not show tinsel with wear. In expression as in subject, it is as a thing which has been and will be, enduring, eternal. The use of the Dies Irae in the last pages is not that of religious drama, of ritual or service to be played or sung, but as a terrible hymn of the ages, of the day of doom, of that which preceded man and will live long after he has met his Maker.

The spirit of the work is ever a sublimated thing, awesome, portentious, transporting. Becoming obvious in a material profile, it would lose the great mystery of its stillness, a spell which the painter said must rest so deep as to be broken with a start should a door suddenly be opened.

Dr Muck favored yesterday a more positively outlined reading, a quicker and more absolute molding of phrase than memory recalls of him before. In the ascending mass of tone toward the superb climaxes he finds undoubtedly a greater pomp and its corresponding majesty. For some this is less the spirit of the painting than would be a development more inevitable if less perceptible, until the topmost crests of the climaxes seem a part of the silence which holds prisoner the island and its dead.

Dr Muck and the orchestra gave a noble reading and performance of Brahms' fourth symphony. The introspective cast of this music, its pervading seriousness, ascetic even in the whimsical, its dramatic breadth and fervor at its hight in the last movement, the hint of the sensuous East in the song of the slow movement—all were as some great drama in tone, unfettered by text, eloquent in feeling. Appreciative applause followed for conductor and orchestra.

Debussy's early suite "Printemps," graceful music, diatonic and barely prophetic of the later augmented triad, pages with a melodic idea here or turn in expression there, which might have fallen out from the score of "Manon" or "Werther," found Dr Muck happily inclined and both movements were played exquisitely.

POST, THURSDAY, NOVEMBER 1, 1917

Major Higginson on Symphony Players

The following letter from Major Henry L. Higginson to a friend in reference to the Symphony Orchestra, Dr. Muck, and various assertions concerning both, has been made public by the recipient:

"Your kind letter of Oct. 10 is before me.

"Let us consider the case. I have contracted with a band of musicians for one year, and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract. The tickets were sold as usual, that is, very well. Not a seat is to be had in New York and more are asked for. Sunday, here, all the seats and standing room were taken. The orchestra, including Dr. Muck, has been greeted heartily as usual. There are my obligations.

"From the outstart, the one object of the orchestra has been only art. Apparently this is satisfactory to the public.

"A very few friends have said some gentle words to me about the orchestra, and have stayed away. Sundry brave (?) people have written to me unsigned letters, alleging this or that, and telling me to dismiss Dr. Muck, who is an integral part of the orchestra.

"From three high sources the assurance has come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra—this in reply to a question about the matter.

"At the beginning of the war I said to the orchestra members that the situation was difficult for them and that the life of the orchestra depended upon their good temper and patience with regard to each other. They have all behaved perfectly, and in this matter Dr. Muck has been of the greatest assistance. In short, all these men have fulfilled their part, and the government says their slate is clean. Shall I fail in my part?

"For 36 years the orchestra has given comfort and pleasure to many people. If it stops, it will be for all time, for I can never build it up again.

"Supposing I dismissed all the men. How are they going to live? Somebody must employ them if they can find a place. Today they are aiding the education of the community through lessons and through concerts. Are they not doing more good than they can possibly do harm? They know very well that they are being watched. If we in this [illegible] of employ Germans, where can they go and what can they do?

"Let me repeat. There are in the orchestra various nationalities; there are a considerable number who are American citizens and liable to draft; there are a certain number who are not American citizens.

"Once more. I have run down cruel accusations, and simply say they are lies.

"Another point. The letter in the New York Times requires that the orchestra should play the 'Star Spangled Banner.' Why should it? The programmes are made in the summer as the conductor thinks best, for in many years I have never interfered with the programmes. Supposing that the 'Star Spangled Banner' were played, would it make any difference in the attitude of any of the musicians? If you are living in Berlin or Vienna, would you publicly state that you favored the cause of the Germans, and if you did, do you suppose that anybody would believe you?

"Now, you are welcome to repeat any of this to anybody. I do not write it as information for you or anybody else in particular, but because I know you as a gentleman of high standing and a member of a family which I have known since I was a boy. My own opinion is that if I backed out from this work now I should be a sneak.

"Yours very truly,

(Signed) "H. L. HIGGINSON."

27 HERALD
– Oct. 27, 1917 –

SYMPHONY GIVES THIRD CONCERT

Rachmaninoff's "The Island of the Dead" Has a Place on Program.

WILL BE REPEATED TONIGHT

By PHILIP HALE.

The third concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place in Symphony Hall yesterday afternoon. The program was as follows: Brahms, Symphony No. 4; Rachmaninoff, symphonic poem, "The Island of the Dead"; Debussy, symphonic suite, "Spring."

Rachmaninoff's symphonic poem seeks to express in music the picture of the same name by Arnold Boecklin. The mood of this picture is one of awful quiet; a stillness, like that found by Swinburne in the garden of Proserpine:

Then star nor sun shall waken,
Nor any change of light;
Nor sound of waters shaken,
Nor any sound or sight;
Nor wintry leaves nor vernal,
Nor days nor things diurnal;
Only the sleep eternal
In an eternal night.

But this Russian composer saw other things in the picture that the idle spectator does not see; probably they escaped the painter himself.

For in Rachmaninoff's music there is the suggestion of the last great day, the Day of Wrath, with the dead before the Judgment Seat. And on this island are despairing, tormented, shrieking souls, miserable and infinite wailing, hands outstretched in defiant and impotent rage. Puccini might envy certain pages of this music for the second act of his "Tosca."

Could Rachmaninoff have succeeded in a symphonic poem "to Boecklin's picture" without a betrayal of the painter? No composer of ordinary sense and controlled imagination would attempt to write music for Poe's prose poem "Silence." It is true that a French musician, Cabaner, once said: "To express silence in music I should need three brass bands," but from his music that we have seen it is safe to believe that Cabaner was more brilliant and original in paradox than in composition. Any piece truly illustrative of Boecklin's picture would necessarily be very short, for the imitative monotony would soon vex the hearer. No, there was need of a strong contrast, of a tumultuous middle section. To excuse this on aesthetic grounds the fancy of the composer outstripped that of the painter.

When Rachmaninoff conducted this symphonic poem in Boston, the reading of the whole was more subdued. The lamentation was less poignant; the entrance of the "Dies Irae" was a hint of the burial, not of the terrible day beyond the grave. Nor was the general effect of the music lessened thereby; on the contrary, the mood of the picture was strongly reproduced by what might paradoxically be called the stillness of the performance. The ferryman rowed noiselessly; the sea was calm; no shriek of woe came from the white figure near the coffin. Dr. Muck's rendering, on the other hand, was intensely emotional and dramatic.

While the second movement of Brahms' fourth symphony is among the most beautiful and human of his works, the other movements are autumnal and austere, at times granitic. There is nothing in this symphony so demoniacal in energy and compelling in appeal as the first movement of Brahms' first symphony and the first of the third; nothing so noble and inspiring as the introduction to the final of the first. Too many pages in this fourth symphony show the composer the slave of formalism. As Ernest Newman well says: "The danger of a transmitted classical technic in any art is that now and then it tempts its practitioners to talk—and allows them to talk quite fluently—when they have really nothing of vital importance to say."

The concert would have been complete if it had ended with the music of Rachmaninoff. Two compositions of the length and importance of the symphony and the symphonic poem are enough. Debussy's suite, though an early work, is hardly a hat and overcoat piece.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Sibelius, Symphony No. 4; Saint-Saens, Concerto No. 2 for the piano (Frances Nash, pianist); Beethoven, overture, Lenore, No. 3.

POST
– Oct. 27, 1917 –

AUTUMN MUSIC BY SYMPHONY

Brilliant Performance of Brahm's Fourth

BY OLIN DOWNES

The programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall, was the most interesting and perhaps, also, the most brilliantly interpreted, thus far, of the programmes of the season. Brahm's fourth symphony, with its autumnal mood and coloring; Rachmaninoff's "Isle of the Dead," after the famous pictures of Boecklin, and Debussy's charming suite, "Printemps," made the list.

To each of its items Dr. Muck brought his finest gifts as an interpreter, and the implicit obedience and response of the players to his wishes. There was no soloist, which was well, since the performance of any soloist would have compared poorly with the eloquence of the orchestra.

DR. MUCK'S ARTISTRY

The symphony of Brahms towers higher with the passing of the years. The E minor symphony, long considered the most austere of the four that Brahms composed, is likely to outlast certain of its predecessors, in former years more popular. The noble melancholy, the cool beauty, the originality of this music, and the superb mastery of its structure, give it a unique place in orchestral literature. The performance was so eloquent that it would be folly to discuss it from the interpretative point of view. Seldom has the art of the conductor been more impressive.

Similarly with the playing of Rachmaninoff's tone poem. Unless memory entirely fails us, Dr. Muck's conception of this music has altered somewhat since his last performance of it in November, 1915. Formerly the composition had with Dr. Muck a more objective and literally effect character than it had when the composer conducted the initial performance at the Boston Symphony concerts of Dec. 18 and 19, 1909. A contemplative, mystical quality was more evident in Rachmaninoff's interpretation than in Dr. Muck's. But yesterday the conductor's feeling was so deep and so faithful to the intention of the composer that every hearer communed with his spirit. This spirit is rather of the calm, the mystery, the majesty of death, than the hyper-emotionalism of, for instance, Tschaikowsky when he thought of the end that meets all. True, the poem is wildly dramatic, but the passage makes only the more impressive the pervading darkness of coloring and solemnity of mood. In no other pages of which we know has Rachmaninoff attained such profound and majestic expression.

The audience was deeply impressed by this music, which today may well have double significance for anyone, in any land. The early suite of Debussy was none the less welcome, if only as a fortunate contrast to what had gone before. This music shows occasional immaturity in the development of the ideas, which do not expand in a manner always logical and continuous in thought, but it is delicious music none the less, full of youth, genius and the loveliness of nature. Already in this early work there is original instrumentation, the sensitive coloring, the feeling for unconventional harmony, the spirit of a young man, a new talent, with much to say. The concert was an engrossing one, one to be treasured in the memory.

Advertiser Nov. 1, 1917

HIGGINSON BACKS MUCK ON ANTHEM

Will Drop Symphony Orchestra "If Public Goes Too Far," He Says

BIG RUMPUS OVER PROVIDENCE CONCERT

Dept. of Justice Takes Up Refusal to Play "Star Spangled Banner"

The Boston Symphony Orchestra may be disbanded and Symphony Hall may be sold, according to Maj. Henry L. Higginson, patron of the world-famous musical organization, as a result of the rumpus that has arisen over the failure of the orchestra to play "The Star Spangled Banner" at a concert in Providence on Tuesday night. Maj. Higginson backs up the conductor, Dr. Karl Muck, for not including the National anthem in his program. When informed that Thomas Howick, Providence special agent of the Department of Justice, had sent a special report to Washington yesterday recommending that the orchestra be prohibited by the Government from giving any concerts anywhere unless "The Star Spangled Banner" is played at each, he said:—

"If the public goes too far in this thing, I will withdraw my support from the Boston Symphony Orchestra, which probably would mean its disorganization. And if it should break up, I don't believe it would ever be reorganized. It might also mean that Symphony Hall would be sold. It is losing $15,000 a year now. I do not propose to have the public interfere with the program of the orchestra."

Maj. Higginson said that he intended to write to the Department of Justice himself; that he had talked with high Government officials and that none of them had anything derogatory to say about any member of the orchestra.

"I suppose Dr. Muck is pro-German," he said. "He couldn't very well be anything else, if he is honest."

"For 30 years," said the Major, "I have been selling a certain thing, to wit, high class music. It is so advertised and everybody knows what to expect."

"My contracts with my players call for a certain number of weeks of art music, after which I say to them there will be popular concerts in which you may play if you wish. It is all in the contract.

"I could not, without breaking it, have the program changed. As a matter of fact, I have nothing to do with the program. It is made up by Dr. Muck during the summer and goes through the winter as it is.

"Some people in Providence are trying to make trouble. I have almost decided as a result to give up the Providence concerts altogether.

Exonerates Muck

"Last night we received some requests from people to play 'The Star Spangled Banner' at Providence. We looked up the lists of the subscribers to the concert and found that none of those who requested the National Anthem were on the list. As a result we decided not to play the piece. It would have been out of place in the program, which was a purely harmonic one. Dr. Muck had nothing to do with it.

"I have been to the highest authorities in Washington, to former U. S. Dist. Atty. Anderson and to the Secret Service concerning stories about Dr. Muck. I find that there is absolutely nothing against him.

"Mr. Anderson told me something about the card index system in which all suspicious persons of German origin are listed. They had nothing concerning the conductor of the Symphony Orchestra.

Out of Place

"In the matter of 'The Star Spangled Banner,' they ask me why we shouldn't play it.

"I ask, why should we play it? Certainly it has no place in a program of artistic symphony music."

Maj. Higginson in conclusion stated that the audience at Providence Tuesday night was large and enthusiastic, and that there was no hint of any trouble of any sort.

Manager Ellis of the Symphony Orchestra pointed out one feature of Tuesday evening's troubles emphatically.

"Dr. Muck knew nothing of the requests to play 'The Star Spangled Banner' until after the concert was over," he said. "When I received the communication asking that we play the National Anthem I consulted our Providence subscription books and found not the name of one subscriber on the list of the those who requested that it be played."

According to Mr. Ellis, the management of the Boston Symphony Orchestra was advised that there was trouble brewing at Providence Tuesday evening. When they got there, therefore, they did not continue the sale of tickets. It is said that many persons in Providence, who are anti-Muck, were among those not obtaining tickets and that this helped to fan unpleasant feelings.

Resolutions condemning the orchestra and Dr. Muck "for his deliberately insulting attitude" were adopted yesterday by the Rhode Island Council of Defense. The Providence police commission were requested by the City Council to refuse further permission for concerts there during the war "when conducted by Dr. Muck."

While the concert in Providence on Tuesday night was under way a reporter asked Manager Ellis if the orchestra would play the "Star Spangled Banner."

"I think not" Mr. Ellis replied. "The Boston Symphony Orchestra played it every night for 10 weeks during the pop concerts in Symphony Hall, Boston, where it was appropriate. We have announced our program for tonight and people have purchased their tickets to hear this program, and I think it will be well worth hearing."

"You say the orchestra played the national anthem in the Pop concerts. Did Dr. Muck lead?"

"He does not lead the Pop concerts," was the answer.

"Has he ever led 'The Star Spangled Banner'?"

"I do not know."

PENSION CONCERT

Capacity Audience Enjoys Feast of Music

Globe Feb. 28

Geraldine Farrar Casts Her Spell as of Old—Dr Muck Conducts

A Tschaikowsky-Wagner program played by the Symphony Orchestra at the season's first concert for the pension fund, Dr Muck conducting, with Geraldine Farrar as soloist, making what was said to be her only appearance in Boston this year, called out a great audience to Symphony Hall yesterday afternoon, limited only by the capacity of the house.

Tschaikowsky and Wagner have made a strong team for these pension fund programs. When it was not the "pathetic" symphony it was the fifth; yesterday, the former. Is the appeal of this neurotic score as powerful now as a half-dozen years ago?

Yesterday the applause was desultory, half-hearted; nor was this any reflection upon the performance. There was the personal element of approval for Dr Muck as he returned and again with emphasis when he beckoned the men to stand with him. The performance was one of Slavic spirit, yet not underscoring the frenzy of the final allegro, which with repetition becomes more and more like the march of the tin soldiers, nor yet the dripping melancholy of what precedes and follows.

Here is prostrated and published grief. The mourner, hearing his own sobs, redoubles them lest they subside. It has been a question how long the emotional hysteria of this music would conceal its banality, a trait apparent most of all in the superficial scherzo, which tricks the ear with the rhythmic figure in 5-4 which might grace some salon caprice.

If the public should lose its liking for Tschaikowsky, who would take his place? There are the Strauss tone poems—Don Juan, or possibly "Hero's Life." Why not the gorgeous poems of Rimsky-Korsakow—"Antar" or "Scherezade," music not threadbare, and infinitely superior in content to this morbid symphony unworthy of the composer of the fourth symphony, or of "Romeo and Juliet," or of the "Tempest."

Miss Farrar, her voice more mellowed particularly through the medium and below, and often golden, sang Elizabeth's greeting to the hall of song from "Tannhaeuser," a group of songs by Franz, Schumann, Moussorgsky, Grieg and Gretschaninov with piano, and the three Wagner songs—"Im Treibhaus," "Schmerzen" and "Traeume" with orchestra. In these, particularly in the first and third of the latter, her art recalled the day when she was heard more frequently here in song interpretation. It was a marked and curious thing that, although pressed even to insistence by her audience, Miss Farrar did not sing an extra number nor in English. Her texts were in German.

The performance of the "Good Friday" music from "Parsifal" and the funeral music from "Dusk of the Gods," by Dr Muck and the orchestra, is familiar, and of its accustomed quality yesterday—ecstatic the one, and the other, noble.

Globe Nov. 1, 1917.

Record Oct, 31, 1917.

Traveler, Oct, 31, 1917

Globe Oct, 31, 1917.

MAJ H. L. HIGGINSON DEFENDS SYMPHONY

Says National Anthem Has No Place in Art

When Dr Muck Goes, Orchestra Will Go Too, Founder Declares

Maj Henry L. Higginson, founder and supporter of the Boston Symphony Orchestra, expressed considerable indignation yesterday over anonymous communications he has received "making false accusations against members of the orchestra" and abusing Dr Karl Muck, the director, for failing to play "The Star Spangled Banner" at the weekly concerts.

"When a man or a woman—for many of them are women," said he, "sends an anonymous letter accusing some man, it is like sticking a dirk in a man's back. They have a notion they are going to test my loyalty.

"I'm under contract with these men, and owe them an obligation, knowing that they have no other way of supporting their families or of earning their living.

"For several decades I have given my time so that Boston might have this orchestra, but when Dr Muck goes, the orchestra will go, and Symphony Hall, which it costs me $13,000 to $18,000 a year to maintain, may be sold.

"Now as to 'The Star Spangled Banner,' why should they play it? It has no place in an art concert. If it did it would be played. Last Summer during our Summer concerts with the two-thirds orchestra we played that and 'America' every night, and those who went there know it. Another man was leading the orchestra, but there was no dodging—it was because our contracts have arranged for Dr Muck to conduct at the Winter concerts.

"Those were popular concerts. These are not—they are art concerts and 'The Star Spangled Banner' has no place at them.

They think they will test the loyalty of these men by making them play that anthem. Supposing you were in Germany and got up and cheered for the Kaiser. Do you suppose they'd believe any the more that you were for him? No. They'd say: 'Put that man in the guardhouse and watch him.'

"These people may think that playing the anthem will assist the spirit of patriotism.

"Now as to the members. I have received assurances from three sources of our Government that there are no imputations against any of our musicians. One high officer assured me that under no conditions should I dismiss the orchestra.

"I am under contract with public and musicians for concerts of a certain kind, arranged for long ago. I have never meddled with the art side. I owe the public something as to the kind of concerts and these men something as to employment. There is nothing against them now—they are earning their bread. If I dismiss them where have they to go? Straight to the enemy's camp and into mischief."

BOSTON ORCHESTRA MAY BE BARRED IN PROVIDENCE

PROVIDENCE, Oct 31—The Boston Symphony Orchestra, for ignoring the request to play the "Star Spangled Banner" last night, can play here no more, it was strongly intimated by the Police Commission today. The request was made by representatives of 10 organizations.

The Rhode Island Council of Defense, at a meeting today, condemned "the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude," and requested the Police Commission to refuse further licenses for concerts during the war, "when conducted by Karl Muck."

Agent Howick of the Department of Justice said he would make a full report of the episode to Washington and recommend that further concerts by the organization anywhere in the United States be forbidden unless the National Anthem is made a part of each program.

The Police Commissioners, through Chairman Presbrey, announced today that it was too early to anticipate how they would act on Dr Muck's application for another concert.

"We have reason to believe," he said, "that there will be opposition to such a license, and if a petition, which we understand is being circulated, is presented to us protesting against such a license we will give it most serious consideration."

Commissioner McCaffrey said significantly: "And you might say that this board is made up of three full-fledged Americans."

Frieda Hempel, agreeing to sing the National anthem, was granted a concert license today.

ORCHESTRA DID NOT REFUSE TO PLAY ANTHEM

Star Spangled Banner Not Requested by Subscribers

Denial of the story that the Boston Symphony Orchestra refused to play "The Star Spangled Banner" at a concert last night in Providence was made this morning by C. A. Ellis, manager of the orchestra, who said that it is an attempt of some Providence people to "start trouble."

Mr. Ellis returned to Boston today. He said that he received a telegraphic request signed by a number of Providence women urging that the National Anthem be played at the concert. Mr. Ellis said that as none of the names signed to the telegram had subscribed to the concert, the request was ignored. Dr. Karl Muck, conductor of the orchestra, said he knew nothing of the request.

"During our Pop concerts in Boston we always played 'The Star Spangled Banner,'" said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number, and we could not make any exception for Providence. For these two reasons the number was not played.

"Dr. Muck knew nothing of the request and did not refuse to play the National Anthem. Our program was not at all Germanic, the first half of the program being Tschaikowsky's Symphony and the second part a mixture of numbers by French, Hungarian and German composers."

The request that Dr. Muck conduct his orchestra in the playing of "The Star Spangled Banner" was made early yesterday by eight prominent Rhode Island women officials of prominent musical clubs and by the

Post Oct, 31, 1917

STIR OVER NATION'S ANTHEM

Not on Programme, Audience Wanted Muck to Play It

PROVIDENCE, R. I., Oct. 30.—Failure tonight of the Boston Symphony Orchestra, conducted by Dr. Karl Muck, to play "The Star Spangled Banner" at the first of a series of Tuesday night concerts in Infantry Hall, despite the fact that several of the State's most prominent women and the chairman of the Rhode Island Liberty Loan Committee had requested it, has caused much adverse comment in this city. Dr. Muck stated tonight that he knew nothing of the request, and certainly had not refused to play the anthem.

NOT ON PROGRAMME

C. A. Ellis, manager of the orchestra, when interviewed at the close of the concert, admitted receiving the requests

Put Symphony's Refusal to Play National Anthem up to Federal Authorities

Department of Justice Agent Reports on Incident at Providence.

RECOMMENDS ORCHESTRA BE HELD TO ACCOUNT

A special report to Washington on the failure of Boston Symphony orchestra to play "The Star Spangled Banner" at a concert in Providence last night, despite the request of responsible persons, was made today by Thomas Howick, Providence special agent of the department of justice.

He recommends that the orchestra be prohibited by the government from giving concerts anywhere unless the natnoial anthem is played at each.

Mr. Nowick was deluged with complaints from all parts of Rhode Island today because of the refusal of the orchestra officials to play the national air. A storm of protest has been aroused. It is expected patriotic societies all over Rhode Island will pass resolutions condemning the organization.

An effort to secure a statement today from Maj. Henry L. Higginson, founder and for many years the principal backer of the orchestra, had a negative result.

At the request of a reporter for the Traveler the matter was laid before Mr. Higginson. His secretary reported that the major did not care to make any statement. He was told that the Rev. Dr. A. Z. Conrad of the Park Street Church had declared publicly in this city last night that Symphony Hall is the only public hall in Boston where the Stars and Stripes are not displayed; that Dr. Karl Muck is decidedly pro-German and should not be permitted to earn a living under the Star Spangled Banner if he declines to lead the orchestra in playing it.

C. A. Ellis, manager of the orchestra, turned down the request of Thomas H. West, Jr., chairman of the Rhode Island Liberty Loan committee, and eight prominent women that the national anthem be played. Mr. Ellis said the anthem was not on the program and as it is never interpolated in concerts given by the orchestra in Boston, he said, there was no reason why it should be done in Providence.

According to today's issue of the Providence Journal officials of the Symphony Orchestra expected trouble last night. Maj. Henry L. Higginson of Boston went to Providence because of that expecta-

(Continued on Page Seven, Column 3.)

Post Oct 31, 1917

and explained the failure to comply with them by stating that the "Star Spangled Banner" was not on the programme; that the programme was made up entirely of classical pieces and that the "Star Spangled Banner" was never interpolated by the orchestra in Boston concerts, and that, consequently, there was no reason why it should be in Providence.

The request that Dr. Muck conduct his orchestra in the playing of the "Star Spangled Banner" was made early today by eight of this State's leading women, officials of musical clubs of more than local importance, and by the chairman of the Liberty Loan Committee of Rhode Island. The request of the women was made in a telegram sent to Mr. Ellis and which Mr. Ellis admitted tonight he had received. It read:

"The undersigned earnestly request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra this evening at Infantry Hall."

Those who signed the telegram were: Mrs. Emma W. Childs, president of the Chopin Club; Mrs. Harold J. Gross, president of the Monday Morning Club; Mrs. George S. Matthews, vice-president of the MacDowell Club and chairman of the musical committee of the Rhode Island Federation of Women's Clubs; Miss Mary S. Winsor, president of the Schubert Club; Miss Virginia Anderson, president of the Rhode Island State Federation of Musical Clubs; Mrs. George Hale, president of the Northeastern District, National Federation of Musical Clubs; Mrs. James E. McConnell, president of the Chaminade Club, and Mrs. Gilbert C. Carpenter, vice-president of the same organization.

Thomas H. West, Jr., chairman of the State Liberty Loan committee, sent a wire similar to that of the women. Mr. Ellis admitted receiving it, but, in accordance with precedent, the anthem was not played.

Geraldine Farrar was the soloist of the evening.

There will be a different story on Saturday night, for Frieda Hempel who is to be the soloist, has been notified that she may not appear unless she gives an enthusiastic rendition of "The Star

Dr. Karl Muck

Major Higginson's Caution to Players

AN interesting sidelight on the controversy brought about by the failure of the Boston Symphony orchestra to play "The Star Spangled Banner" at its concert in Providence last night is found in a newspaper article published soon after the world war got under way. It is stated that at the first rehearsal of the orchestra that season Maj. Henry L. Higginson, founder and principal benefactor of the orchestra, addressed the members of the organization, who represented all the warring nations of Europe, and "urged them to guard carefully against anything that might offend persons of nationalities other than their own."

[illegible] ent [illegible] ject [illegible] to what might happe[illegible] an American conductor in Berlin, supposing there was one there outside of a war prison or an internment camp; and he was desired to play "Deutschland über Alles"—and refused. Major Higginson draws a picture of a man in Germany who gets up and cheers the Kaiser; and thinks this so ostentatious that they would say, "Put that man into the guardhouse and watch him." But it is not difficult to imagine that an American in Germany (however difficult to imagine one at large at the present time in Germany) who refused to cheer the Kaiser or to sing or play "Deutschland über Alles" on occasions when it was expected and universally demanded, would not be likely to get so far as the guardhouse. It is one of the things we are proud of that America is not Germany, and that we do not act in the German way about everything.

***

But the national hymn ought to be played at the opening of the Boston Symphony Orchestra's series, as it was at the opening of the New York Symphony Orchestra's and the New York Philharmonic's series, and as it doubtless will be at the first night of the opera. Now was the one time of all others when it was highly advisable for both Dr. Muck and Major Higginson to waive their objections to the national anthem on the score of its musical imperfection and as an intruder in a strictly symphonic program. The national hymn takes only a very few minutes out of the evening. Its shortcomings as music do not infect or invalidate the rest of the program in the slightest degree, in the minds of an audience accustomed to hearing it as a prelude to any important undertaking of the spirit.

Neither Dr. Muck nor Major Higginson will have found any general demand in New York for the elimina-

YMPHONY DOES NOT PLAY U. S. ANTHEM

This Despite Request of Providence Women

But Hempel Wires She Will Sing the "Star Spangled Banner"

Special Dispatch to the Globe

PROVIDENCE, Oct 30—Although specially requested to do so in a telegram sent to C. A. Ellis in Boston early this morning by a number of prominent women of this city, the Boston Symphony Orchestra, in the first concert of the Ellis series, given in Infantry Hall tonight, did not play the "Star Spangled Banner."

The chairman of the Police Commission had previously announced that all musicians visiting this city must play the anthem, and no later than this afternoon the application of Mme Frieda Hempel to give a concert here next Sunday night was tabled, because it was believed she would not sing it. A telegram received from her tonight, however, stated that she would do so.

The matter of further licenses for the Boston Symphony to play here will come up before the commission tomorrow.

The telegram sent to Mr Ellis this morning was signed by the following: Mrs Emma Winslow Childs, president of the Chopin Club; Mrs Harold J. Gross, president of the Monday Morning Club; Mrs George S. Mathews, vice president of the MacDowell Club, and chairman of the musical committee of the Rhode Island State Federation of Women's Clubs; Miss Mary S. Winsor, president of the Shubert Club; Miss Virginia Boyd Anderson, president of the Rhode Island State Federation of Musical Clubs; Mrs George Hail, president of the Northeastern District, National Federation of Musical Clubs; Mrs James E. McConnell, president of the Chaminade Club; Mrs Gilbert C. Carpenter, vice president of the Chaminade Club, and Thomas H. West Jr, chairman of the Liberty Loan Committee of Rhode Island.

The telegram read: "The undersigned request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra this evening at Infantry Hall."

The concert given by the Boston musicians consisted of a program of Russian, Hungarian and German music. Miss Geraldine Farrar, the soloist, sang two Wagnerian selections, both in German.

Between 100 and 150 persons who tried to purchase tickets at the door were refused, although there were some vacant seats at the rear. The only comment Mr Ellis would make in regard to this was: "We have sold all the seats we care to sell."

Dr Carl Muck conducted the concert.

Dr A. Z. Conrad, a Boston minister, speaking at a Billy Sunday dinner here tonight, made a brief attack on the Boston Symphony. Referring to Dr Muck he said: "Any man who is content to live under the 'Star Spangled Banner' but will not play it should not be permitted to stay in this country and earn his living here. The only public hall in the city of Boston where the Stars and Stripes are not displayed is Symphony Hall."

As Mr Ellis stepped off the special symphony train at the Back Bay Station last night, he was asked if Dr Carl Muck had declined to lead the orchestra in playing "The Star Spangled Banner" at Providence.

He replied: "He did not refuse to play it. He was not asked to play it. He knew nothing about the matter. I received several telegrams this morning from persons who were not subscribers, and who were not there this evening, but as they were not subscribers I paid no attention to them."

Globe Nov. 1, 1917.

Record Oct, 31, 1917.

Traveler, Oct, 31, 1917

Globe Oct, 31, 1917.

MAJ H. L. HIGGINSON DEFENDS SYMPHONY

Says National Anthem Has No Place in Art

When Dr Muck Goes, Orchestra Will Go Too, Founder Declares

Maj Henry L. Higginson, founder and supporter of the Boston Symphony Orchestra, expressed considerable indignation yesterday over anonymous communications he has received "making false accusations against members of the orchestra" and abusing Dr Karl Muck, the director, for failing to play "The Star Spangled Banner" at the weekly concerts.

"When a man or a woman—for many of them are women," said he, "sends an anonymous letter accusing some man, it is like sticking a dirk in a man's back. They have a notion they are going to test my loyalty.

"I'm under contract with these men, and owe them an obligation, knowing that they have no other way of supporting their families or of earning their living.

"For several decades I have given my time so that Boston might have this orchestra, but when Dr Muck goes, the orchestra will go, and Symphony Hall, which it costs me $13,000 to $18,000 a year to maintain, may be sold.

"Now as to 'The Star Spangled Banner,' why should they play it? It has no place in an art concert. If it did it would be played. Last Summer during our Summer concerts with the two-thirds orchestra we played that and 'America' every night, and those who went there know it. Another man was leading the orchestra, but there was no dodging—it was because our contracts have arranged for Dr Muck to conduct at the Winter concerts.

"Those were popular concerts. These are not—they are art concerts and 'The Star Spangled Banner' has no place at them.

They think they will test the loyalty of these men by making them play that anthem. Supposing you were in Germany and got up and cheered for the Kaiser. Do you suppose they'd believe any the more that you were for him? No. They'd say: 'Put that man in the guardhouse and watch him.'

"These people may think that playing the anthem will assist the spirit of patriotism.

"Now as to the members. I have received assurances from three sources of our Government that there are no imputations against any of our musicians. One high officer assured me that under no conditions should I dismiss the orchestra.

"I am under contract with public and musicians for concerts of a certain kind, arranged for long ago. I have never meddled with the art side. I owe the public something as to the kind of concerts and these men something as to employment. There is nothing against them now—they are earning their bread. If I dismiss them where have they to go? Straight to the enemy's camp and into mischief."

BOSTON ORCHESTRA MAY BE BARRED IN PROVIDENCE

PROVIDENCE, Oct 31—The Boston Symphony Orchestra, for ignoring the request to play the "Star Spangled Banner" last night, can play here no more, it was strongly intimated by the Police Commission today. The request was made by representatives of 10 organizations.

The Rhode Island Council of Defense, at a meeting today, condemned "the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude," and requested the Police Commission to refuse further licenses for concerts during the war, "when conducted by Karl Muck."

Agent Howick of the Department of Justice said he would make a full report of the episode to Washington and recommend that further concerts by the organization anywhere in the United States be forbidden unless the National Anthem is made a part of each program.

The Police Commissioners, through Chairman Presbrey, announced today that it was too early to anticipate how they would act on Dr Muck's application for another concert.

"We have reason to believe," he said, "that there will be opposition to such a license, and if a petition, which we understand is being circulated, is presented to us protesting against such a license we will give it most serious consideration."

Commissioner McCaffrey said significantly: "And you might say that this board is made up of three full-fledged Americans."

Frieda Hempel, agreeing to sing the National anthem, was granted a concert license today.

ORCHESTRA DID NOT REFUSE TO PLAY ANTHEM

Star Spangled Banner Not Requested by Subscribers

Denial of the story that the Boston Symphony Orchestra refused to play "The Star Spangled Banner" at a concert last night in Providence was made this morning by C. A. Ellis, manager of the orchestra, who said that it is an attempt of some Providence people to "start trouble."

Mr. Ellis returned to Boston today. He said that he received a telegraphic request signed by a number of Providence women urging that the National Anthem be played at the concert. Mr. Ellis said that as none of the names signed to the telegram had subscribed to the concert, the request was ignored. Dr. Karl Muck, conductor of the orchestra, said he knew nothing of the request.

"During our Pop concerts in Boston we always played 'The Star Spangled Banner,'" said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number, and we could not make any exception for Providence. For these two reasons the number was not played.

"Dr. Muck knew nothing of the request and did not refuse to play the National Anthem. Our program was not at all Germanic, the first half of the program being Tschaikowsky's Symphony and the second part a mixture of numbers by French, Hungarian and German composers."

The request that Dr. Muck conduct his orchestra in the playing of "The Star Spangled Banner" was made early yesterday by eight prominent Rhode Island women officials of prominent musical clubs and by the

Post Oct, 31, 1917

STIR OVER NATION'S ANTHEM

Not on Programme, Audience Wanted Muck to Play It

PROVIDENCE, R. I., Oct. 30.—Failure tonight of the Boston Symphony Orchestra, conducted by Dr. Karl Muck, to play "The Star Spangled Banner" at the first of a series of Tuesday night concerts in Infantry Hall, despite the fact that several of the State's most prominent women and the chairman of the Rhode Island Liberty Loan Committee had requested it, has caused much adverse comment in this city. Dr. Muck stated tonight that he knew nothing of the request, and certainly had not refused to play the anthem.

NOT ON PROGRAMME

C. A. Ellis, manager of the orchestra, when interviewed at the close of the concert, admitted receiving the requests

Put Symphony's Refusal to Play National Anthem up to Federal Authorities

Department of Justice Agent Reports on Incident at Providence.

RECOMMENDS ORCHESTRA BE HELD TO ACCOUNT

A special report to Washington on the failure of Boston Symphony orchestra to play "The Star Spangled Banner" at a concert in Providence last night, despite the request of responsible persons, was made today by Thomas Howick, Providence special agent of the department of justice.

He recommends that the orchestra be prohibited by the government from giving concerts anywhere unless the natnoial anthem is played at each.

Mr. Nowick was deluged with complaints from all parts of Rhode Island today because of the refusal of the orchestra officials to play the national air. A storm of protest has been aroused. It is expected patriotic societies all over Rhode Island will pass resolutions condemning the organization.

An effort to secure a statement today from Maj. Henry L. Higginson, founder and for many years the principal backer of the orchestra, had a negative result.

At the request of a reporter for the Traveler the matter was laid before Mr. Higginson. His secretary reported that the major did not care to make any statement. He was told that the Rev. Dr. A. Z. Conrad of the Park Street Church had declared publicly in this city last night that Symphony Hall is the only public hall in Boston where the Stars and Stripes are not displayed; that Dr. Karl Muck is decidedly pro-German and should not be permitted to earn a living under the Star Spangled Banner if he declines to lead the orchestra in playing it.

C. A. Ellis, manager of the orchestra, turned down the request of Thomas H. West, Jr., chairman of the Rhode Island Liberty Loan committee, and eight prominent women that the national anthem be played. Mr. Ellis said the anthem was not on the program and as it is never interpolated in concerts given by the orchestra in Boston, he said, there was no reason why it should be done in Providence.

According to today's issue of the Providence Journal officials of the Symphony Orchestra expected trouble last night. Maj. Henry L. Higginson of Boston went to Providence because of that expecta-

(Continued on Page Seven, Column 3.)

Post Oct 31, 1917

and explained the failure to comply with them by stating that the "Star Spangled Banner" was not on the programme; that the programme was made up entirely of classical pieces and that the "Star Spangled Banner" was never interpolated by the orchestra in Boston concerts, and that, consequently, there was no reason why it should be in Providence.

The request that Dr. Muck conduct his orchestra in the playing of the "Star Spangled Banner" was made early today by eight of this State's leading women, officials of musical clubs of more than local importance, and by the chairman of the Liberty Loan Committee of Rhode Island. The request of the women was made in a telegram sent to Mr. Ellis and which Mr. Ellis admitted tonight he had received. It read:

"The undersigned earnestly request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra this evening at Infantry Hall."

Those who signed the telegram were: Mrs. Emma W. Childs, president of the Chopin Club; Mrs. Harold J. Gross, president of the Monday Morning Club; Mrs. George S. Matthews, vice-president of the MacDowell Club and chairman of the musical committee of the Rhode Island Federation of Women's Clubs; Miss Mary S. Winsor, president of the Schubert Club; Miss Virginia Anderson, president of the Rhode Island State Federation of Musical Clubs; Mrs. George Hale, president of the Northeastern District, National Federation of Musical Clubs; Mrs. James E. McConnell, president of the Chaminade Club, and Mrs. Gilbert C. Carpenter, vice-president of the same organization.

Thomas H. West, Jr., chairman of the State Liberty Loan committee, sent a wire similar to that of the women. Mr. Ellis admitted receiving it, but, in accordance with precedent, the anthem was not played.

Geraldine Farrar was the soloist of the evening.

There will be a different story on Saturday night, for Frieda Hempel who is to be the soloist, has been notified that she may not appear unless she gives an enthusiastic rendition of "The Star

Dr. Karl Muck

Major Higginson's Caution to Players

AN interesting sidelight on the controversy brought about by the failure of the Boston Symphony orchestra to play "The Star Spangled Banner" at its concert in Providence last night is found in a newspaper article published soon after the world war got under way. It is stated that at the first rehearsal of the orchestra that season Maj. Henry L. Higginson, founder and principal benefactor of the orchestra, addressed the members of the organization, who represented all the warring nations of Europe, and "urged them to guard carefully against anything that might offend persons of nationalities other than their own."

Something entirely [illegible] to what might happen to an American conductor in Berlin, supposing there was one there outside of a war prison or an internment camp; and he was desired to play "Deutschland über Alles"—and refused. Major Higginson draws a picture of a man in Germany who gets up and cheers the Kaiser; and thinks this so ostentatious that they would say, "Put that man into the guardhouse and watch him." But it is not difficult to imagine that an American in Germany (however difficult to imagine one at large at the present time in Germany) who refused to cheer the Kaiser or to sing or play "Deutschland über Alles" on occasions when it was expected and universally demanded, would not be likely to get so far as the guardhouse. It is one of the things we are proud of that America is not Germany, and that we do not act in the German way about everything.

***

But the national hymn ought to be played at the opening of the Boston Symphony Orchestra's series, as it was at the opening of the New York Symphony Orchestra's and the New York Philharmonic's series, and as it doubtless will be at the first night of the opera. Now was the one time of all others when it was highly advisable for both Dr. Muck and Major Higginson to waive their objections to the national anthem on the score of its musical imperfection and as an intruder in a strictly symphonic program. The national hymn takes only a very few minutes out of the evening. Its shortcomings as music do not infect or invalidate the rest of the program in the slightest degree, in the minds of an audience accustomed to hearing it as a prelude to any important undertaking of the spirit.

Neither Dr. Muck nor Major Higginson will have found any general demand in New York for the elimina-

YMPHONY DOES NOT PLAY U. S. ANTHEM

This Despite Request of Providence Women

But Hempel Wires She Will Sing the "Star Spangled Banner"

Special Dispatch to the Globe

PROVIDENCE, Oct 30—Although specially requested to do so in a telegram sent to C. A. Ellis in Boston early this morning by a number of prominent women of this city, the Boston Symphony Orchestra, in the first concert of the Ellis series, given in Infantry Hall tonight, did not play the "Star Spangled Banner."

The chairman of the Police Commission had previously announced that all musicians visiting this city must play the anthem, and no later than this afternoon the application of Mme Frieda Hempel to give a concert here next Sunday night was tabled, because it was believed she would not sing it. A telegram received from her tonight, however, stated that she would do so.

The matter of further licenses for the Boston Symphony to play here will come up before the commission tomorrow.

The telegram sent to Mr Ellis this morning was signed by the following: Mrs Emma Winslow Childs, president of the Chopin Club; Mrs Harold J. Gross, president of the Monday Morning Club; Mrs George S. Mathews, vice president of the MacDowell Club, and chairman of the musical committee of the Rhode Island State Federation of Women's Clubs; Miss Mary S. Winsor, president of the Shubert Club; Miss Virginia Boyd Anderson, president of the Rhode Island State Federation of Musical Cluts; Mrs George Hail, president of the Northeastern District, National Federation of Musical Clubs; Mrs James E. McConnell, president of the Chaminade Club; Mrs Gilbert C. Carpenter, vice president of the Chaminade Club, and Thomas H. West Jr, chairman of the Liberty Loan Committee of Rhode Island.

The telegram read: "The undersigned request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra this evening at Infantry Hall."

The concert given by the Boston musicians consisted of a program of Russian, Hungarian and German music. Miss Geraldine Farrar, the soloist, sang two Wagnerian selections, both in German.

Between 100 and 150 persons who tried to purchase tickets at the door were refused, although there were some vacant seats at the rear. The only comment Mr Ellis would make in regard to this was: "We have sold all the seats we care to sell."

Dr Carl Muck conducted the concert.

Dr A. Z. Conrad, a Boston minister, speaking at a Billy Sunday dinner here tonight, made a brief attack on the Boston Symphony. Referring to Dr Muck he said: "Any man who is content to live under the 'Star Spangled Banner' but will not play it should not be permitted to stay in this country and earn his living here. The only public hall in the city of Boston where the Stars and Stripes are not displayed is Symphony Hall."

As Mr Ellis stepped off the special symphony train at the Back Bay Station last night, he was asked if Dr Carl Muck had declined to lead the orchestra in playing "The Star Spangled Banner" at Providence.

He replied: "He did not refuse to play it. He was not asked to play it. He knew nothing about the matter. I received several telegrams this morning from persons who were not subscribers, and who were not there this evening, but as they were not subscribers I paid no attention to them."

29 Advertiser - Oct, 29, 1917.

FARRAR SINGS AT PENSION CONCERT

Orchestra Plays Tschaikowsky's Pathetic Symphony and Wagner Numbers

WOMEN HEARERS KNIT AS MUSICIANS PLAY

By LOUIS C. ELSON

Program

Pathetic Symphony.....Tschaikowsky
"Elizabeth's Greeting to the Hall"..Wagner
Soloist, Geraldine Farrar
"Good Friday Spell," from "Parsifal"..
..... Wagner
Songs with piano.
Mme. Farrar
Siegfried Funeral Music.....Wagner
Three Songs with Orchestra.....Wagner
Mme. Farrar

One does not seek for faults in a Symphony Pension Fund Concert, for it is almost as worthy a cause as buying a Liberty Bond. But if faults were sought, none could be found, with such an orchestra playing Wagner under the direction of Dr. Muck. But with one custom that is creeping into our orchestral concerts (especially the Friday afternoon ones) one may find decided fault. The overzealous and ultra-patriotic ladies are beginning to bring their knitting! They never ply their needles in time with the conductor, and one cannot help watching the play of their fingers to the detriment of the music. It is about as out of place to knit at a Symphony Concert as it was out of place for the Tricoteuses of the French Reign of Terror to knit around the guillotine. It is decidedly impolite to intrude this new feature upon an auditor who wishes to enjoy his music in tranquillity.

Tschaikowsky's symphonic tears do not wear quite as well as the grief of Brahms in his Requiem or of Beethoven in his Funeral March in the Eroica, but the tragic note is inspiring, and one is thankful that he did not become ugly in his lamentations, as many moderns do. The Pathetic symphony makes a direct appeal to everybody, and is never enigmatical. The 5-4 movement, with its amazing organ-point, is always attractive, and does not lose interest, neither does the third movement with its conflict of themes of grief and glory. It was read rather as a Tragic than a pathetic work, and received a thrilling performance.

We trust that it is not derogatory to say that we like Mme. Farrar better upon the operatic stage than upon the concert platform, for the delicate German Lieder and Russian and Norwegian songs, which she gave, are as out of place in Symphony Hall as an attempt to smell a violet at a 50-foot distance. We were glad to see one of Franz's songs upon the list. This most gentle master of delicate touches and beautiful melodies is being pushed aside and forgotten in

"These most brisk and giddy-paced times,"

And one may thank Mme. Farrar for bringing him occasionally to the attention of the public. He is a Schubert plus great contrapuntal knowledge.

In the Wagner songs with orchestra Mme. Farrar was more in her proper element. Yet we do not think that the three songs of Wagner, under Wesendonchian inspiration, wear very well. "Traeume" is a love-song with the thermometer in the nineties. When Elena Gerhardt sang here last she gave the less known "Stehe Still," of this set of songs, and it is better than any of the three given yesterday afternoon, if only for a change.

Mme. Farrar sang her first number of the concert with superb effect, with breadth and dramatic power. "Thou Dearest Hall," with which the aria begins, is not an allusion to the coming Government tax on concert tickets, but a lofty greeting to the hall of the Minnesingers, and a great work altogether. It won tremendous applause.

The Wagner numbers by the orchestra were of course nobly read and played. A very large audience was in attendance and the pesion fund must derive some substantial pecuniary benefit from the occasion, for every available space in Symphony Hall was occupied.

American - Oct, 28, 1917

Music Season Is Opening Well, Despite War

By FREDERICK JOHNS.

So far as patronage is concerned, the music season of 1917-18 has started about the same as usual. It is evident that popular attractions will fare as well as ever, notwithstanding the war clouds.

This afternoon, for instance, the Symphony Orchestra pension fund concert will be given before a capacity audience. The seats were all gone a week ago. Miss Farrar is to make her only appearance of the season, having volunteered her services. Her name is still a power to conjure with in the musical world, particularly in Boston and in New York.

Another great attraction is the "Pathetic" symphony of Tschaikowsky, which the Symphony Orchestra has always played in prodigious style and which has consequently never failed to draw a crowd.

Two weeks ago John McCormack sang here to the biggest audience he ever faced in Boston. This was another striking proof of the enthusiasm of the musical public, even when war taxes and Liberty Loans and the high cost of living in general are making an extraordinary drain on purses. The Symphony matinees are seemingly as popular as ever and the audiences seen at Symphony Hall on Saturday nights are almost, if not quite, as large as they have been ever since the orchestra was moved uptown.

Kreisler played to a full house a week ago and will undoubtedly fare fully as well when he returns next month. It is the same with the brilliant Galli-Curci, and Paderewski is assured of throngs if he finds time to appear here in recital.

Popularity—that is the question. That will be the deciding factor this season, as in previous seasons. Strong offerings will lose little if any of their drawing power because of the world war—at least, not in the immediate future.

* * *

Yvette Guilbert announces that she will give during this season one recital in Boston which will take place at Jordan Hall on the evening of Wednesday, November 14, when she will present a new repertory. Mme. Guilbert has written a letter to Boston expressing her love for France and her joy in interpreting its song.

"I am her modern troubadour," she declares. "I will sing of her heroic epochs, of her love of God, her knights and her crusades, the ancestral legends of her beloved cottage hearths, the refrains of our good old Normans, the roundelays, the dances, the Vaux de Vire, the pagan songs of our Bretons. France has a magnificent garden of songs which no war in the world can ever destroy.

* * *

Next Tuesday afternoon Steinert Hall will witness the first appearance this season of Heinrich Gebhard, the well-known pianist, of this city. His program, as ever, is interesting, and will include the French Suite in E major by Bach; Cloches, a trayers les feuilles, Poissons d'or, General Lavine, La Terasse des audiences de clair de lune, and Jardins sous la pluie, by Debussy; "Prelude, Aria et Final," by Cesar Franck; Waltz Op. 42, and Impromptu in F Sharp by Chopin, "Dance Characteristique," by Tschaikowsky, and Verdi-Liszt's "Rigolette-Fantasy."

* * *

The general subscription sale of seats for the three choral concerts to be given in Symphony Hall this Winter under the leadership of Dr. Karl Muck, will open at the box office of Symphony Hall next Wednesday morning, October 31. In the meantime mail orders are being received.

These three concerts make quite the most important departure in the work of the Symphony Orchestra in many years. Mr. Stephen Townsend has organized and is now training a chorus of three hundred and fifty specially chosen singers.

The first concert will be given Tuesday evening, November 20, and the principal work will be Beethoven's Ninth Choral Symphony, which will enlist the entire orchestra, the entire chorus, and the soloists will be Friede Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

* * *

Of all the younger singers who appeared here in the Spring of 1916 with the Metropolitan Opera company none made so deep an impression on lovers of good singing as Mabel Garrison. Miss Garrison, in a few years, has made her way to the foremost rank of concert singers, while at the same time she holds a very important place in the Metropolitan Opera company.

Another young singer who has appeared here in concert and whose future is assured is Sophie Braslau, the contralto. Miss Breslau belongs to that rapidly disappearing race, the true contralto. Hers is a voice of very musical beauty, and she has not yet at least attempted to force it upward for dramatic parts.

Another singer who at his first appearances here made a profound impression is Arthur Middleton, bass. It was Toscanini who made the statement that Middleton had the finest basso cantante he had ever heard.

These three singers are to appear in Symphony Hall Sunday afternoon, November 4, at 3:30. They will sing groups of songs and various excerpts from operas. The program will be announced in a few days.

S

Transcript Oct, 31, 1917-

RESOLUTIONS CONDEMN DR. MUCK AND SYMPHONY

RHODE ISLAND COUNCIL OF DEFENCE RESENTS REPORTED REFUSAL TO PLAY NATIONAL ANTHEM—WANTS MUCK BARRED AS CONDUCTOR

Providence, R. I., Oct. 31—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defence. The police commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

Members of the commission declined to say what action would be taken. It was stated, however, that Thomas Howick, agent of the Department of Justice would make a detailed report to Washington, with the recommendation that the orchestra be not permitted to play in other cities unless the national anthem is included in its programme.

American Oct, 29, 1917

Geraldine Farrar Pleases Audience at Pension Concert

By FREDERICK JOHNS.

Geraldine Farrar's appearance as soloist lent unusual interest to the pension fund concert given yesterday by the Symphony Orchestra. It was announced as her only appearance in Boston this season. This was enough to draw out her admirers.

They gave her a warm greeting, gasped for a moment at the wondrous, silver-embroidered green gown she wore, commented on her radiant beauty and so-glad-to-be-with-you-again manner, and took great pleasure in everything she sang.

Her efforts in the main were delightful. The second act of "Tannhaeuser" was truly joyous, tenderly eloquent, and not a mechanical exhibition of voice and stage deportment. In spite of the fact that it betrayed her weak high tones, she sang the aria beautifully, as only an imaginative artist could do.

She was happier still in the three Wagner songs she sang with the orchestra, "Im Treibhous," "Schemerzen" and Traeume," and in the little songs with piano accompaniment, played by Richard Epstein. She is a gifted interpreter of the lyric muse, and proved it once more.

The "sold-out" house was also attracted by the extraordinary orchestral program, which included Tschaikowsky's "Pathetic" symphony, the "Good Friday Magic," from "Parsifal," and the funeral music from "Dusk of the Gods," selections all performed in superlatively fine fashion. Dr. Muck and his men made it a performance that would have taken Petrograd and Bayreuth by storm.

Herald Oct, 29, 1917.

SYMPHONY AIDS PENSION FUND

Geraldine Farrar, Soloist of the Concert, Idol of the Big Audience.

PROGRAM IS LUGUBRIOUS

At the first concert for the season of the Symphony orchestra in aid of its pension fund given in Symphony Hall, yesterday afternoon, Geraldine Farrar was the soloist. The program was as follows:

Symphony in E minor, No. 6, "Pathetic," Tschaikowsky; Aria, "Dich, theure Halle," from "Tannhaeuser," act II., Wagner; Good Friday Magic from "Parsifal," Wagner; Songs, with piano, "Stille Sicherheit," Franz; "Volksliedchen," Schumann; "Sternlein," Moussorgsky; "Erstes Begegnen," Grieg; "Schneeglockchen," Gretschaninov; Funeral Music from "Dusk of the Gods," Wagner; "Im Treibhaus," "Schmerzen," "Traume," Wagner.

This concert was announced as the only appearance of Miss Farrar in Boston this year, so her admirers were out in full force. The hall was filled. The audience gave Dr. Muck and the Symphony players hearty greeting and applauded their numbers with vigor, but it seemed determined to make the occasion one of personal triumph for Miss Farrar and fairly showered her with the tribute of acclaim. Repetition of each of her numbers was insistently demanded, but, as Symphony rules forbade this, she could only acknowledge the calls with abundant repetition of her customary bows.

Program of Solemnity.

Her singing differed in no marked degree from its usual characteristics and that it mightily pleased her hearers was evident, though there were those present who wished that she had chosen a few lighter songs for some of her numbers. For with the exception of the Tannhaeuser aria and Schumann's "In My Garden in Hat So Green" her songs were heavy, even doleful. Her costume, as usual, what there was of it, deserved description, but this is not the place for it.

If Miss Farrar's selections might be

om TRIBUNE

ldress: Providence, R. I.

te 4 1917

Providence is showing very practical appreciation of the series of subscription concerts which C. E. Ellis has announced for Infantry Hall this coming winter. The general public sale which has been in progress since last Monday has assumed most gratifying dimensions. Undoubtedly the moderate scale of subscription prices for these concerts has proved most attractive, for it would be difficult to find anywhere five concerts of such quality given by such artists, to say nothing of the three concerts by the Boston Symphony Orchestra, so cheaply as Mr. Ellis is offering these to Providence.

As already announced, the concerts, five in number, will be given in Infantry Hall and the dates are October 30, December 18, January 15, February 12 and March 19. The first will bring the Boston Symphony Orchestra with Geraldine Farrar as soloist. Miss Farrar has only two appearance in concert with the Orchestra this year, this one in Providence and one in Boston the preceding Sunday for the benefit of the pension fund of the orchestra. The second concert brings a violin recital by Fritz Kreisler, which will be followed by the Boston Symphony Orchestra with Rosamund Young, soprano, as soloist. Madame Louise Homer and Ossip Gabrilowitsch give the fourth concert, and the season will end with the Boston Symphony Orchestra with Anton Witek as soloist.

[illegible] concert under the auspices of

- Transcript, Oct, 24, 1917 -

CONCERT CALENDAR

Dr. Muck's First Choral Concert with Beethoven's Ninth Symphony——Mme. Guilbert Once Only—Mr. Elman and Mr. Kreisler for Violinists—The Return of "The Flonzaleys"—Mr. Grainger, Mr. Levitzky, Mr. Copeland and Other Pianists—Mr. Fox's Notable Programme

SUNDAY afternoon, Nov. 4, in Symphony Hall, a concert of operatic pieces for single and united voices by three of the younger singers of the Metropolitan Opera House, viz.: Miss Garrison, whose voice, skill, animation and charm commended her when she last sang with the company; Miss Braslau, opulent of voice and feeling, and Mr. Middleton, sonorous bass.

Thursday afternoon, Nov. 8, in Jordan Hall, a concert by Miss Margaret Nikoloric, pianist of Balkan blood and Viennese training.

Thursday evening, Nov. 8, in Jordan Hall, a concert of songs by Miss Rosamond Young, a youthful and promising soprano of this town.

Thursday evening, Nov. 8, in Tremont Temple, the first in the annual course of concerts there, with John Finnegan, tenor; Marie O'Connell, soprano; and Rae Kilmer, harpist sharing in it. The proceeds will go to the 101st Regiment, U. S. A., composed of units from the militia of Massachusetts.

Saturday afternoon, Nov. 10, in Jordan Hall, a concert by Mischa Levitzki, born and practised pianist, as he seemed at his début last year by grace of technical skill, clear and individual grasp upon his music and warm yet poised temperament.

Sunday afternoon, Nov. 11, in Symphony Hall, a concert by Mr. Elman, the notable violinist of opulent technique, breadth and warmth of tone, propulsive power and songfully sentimental feeling.

Tuesday evening, Nov. 13, in Symphony Hall, a concert open to the public as well as to subscribers, by the excellent men's choir of the Apollo Club, under the able Mr. Mollenhauer and with Miss Stoddart, soprano, and Mr. Alberini, baritone, for "assisting artists." Light part-songs, graver numbers, war-time pieces and operatic airs fill the programme.

Wednesday evening, Nov. 14, in Jordan Hall, Mme. Yvette Guilbert for her only appearance in Boston this season, in familiar and unfamiliar pieces from her stores of centuries of French song—all transmitted to her hearers through her inexhaustible ability for characterization in tones and impression.

Thursday afternoon, Nov. 15, in Jordan Hall, a concert of novel music, for the most part, ultra-modern, by Félix Fox, pianist, and Emil Férir, first viola-player of the Symphony Orchestra. They will be heard together in a piece by the English composer, Bridge. Other numbers by Blanchet, Aubert, Sévérac, Fauré and Skriabin stand on the programme.

Thursday evening, Nov. 15, in Sanders Theatre at Cambridge, the second of the annual series of concerts by the Symphony Orchestra under Dr. Muck.

Thursday evening, Nov. 15, in Symphony Hall, a concert by Roland Hayes, the admirable colored tenor, assisted by Mr. H. T. Burleigh, the notable colored composer. Mr. Hayes will be heard in operatic numbers, songs by Strauss, Duparc and other composers, and in "Negro Spirituals," to which Mr. Burleigh will play the piano part.

Thursday evening, Nov. 15, in Jordan Hall, a concert by Mrs. H. H. A. Beach, the admired pianist and composer and Mrs. Lafayette Goodbar, soprano at which the singer will be heard in sundry recently written songs of the composer.

Friday afternoon, Nov. 16, in Symphony Hall, the fifth of the afternoon concerts of the Symphony Orchestra under Dr. Muck.

Saturday afternoon, Nov. 17, in Jordan Hall, a concert by Mr. Moses Boguslawski, Russian pianist, well received at his first appearance in Boston last winter. This time he will play a resurrected sonata from Weber; Schumann's "Scenes from Childhood"; Liszt's six Caprices after Paganini and short pieces by Schubert, Chopin and other hands.

Saturday evening, Nov. 17, in Symphony Hall, the fifth of the evening concerts of the Symphony Orchestra under Dr. Muck.

Sunday afternoon, Nov. 18, in Symphony Hall, a concert by Mr. Kreisler, most sought among the violinists of this day and deservedly, for personality and poise, skill and sensibility, tone, taste and style.

Monday evening, Nov. 19, in Jordan Hall, a concert by Mr. Percy Grainger for the profit of the Boston Chapter of the Red Cross. In the uniform of a bandsman of the Coast Artillery, he will not be the less a pianist of lively and individual feeling for his music, no little zest of rhythm and a spirited invention of his own. Besides, he is a personality that many watch with pleasure.

Tuesday evening, Nov. 20, in Symphony Hall, the first of the series of three concerts in which a chorus of large dimensions and assiduous training will join forces with the Symphony Orchestra and Dr. Muck. At it, for the first time in America, he will conduct a performance of Beethoven's Choral Symphony, unheard in Boston for six years. Miss Hempel of the Metropolitan Opera House; Miss Keyes, Mr. Hackett and Mr. Middleton form the solo quartet.

Wednesday evening, Nov. 21, in Jordan Hall, a concert by Mr. Copeland, the familiar pianist, whose skill, taste, sensibility, command of tonal color and quest of novel pieces annually commend him. The Parisians and the Spaniards of the present day will not be lacking on his programme.

Thursday evening, Nov. 22, in Jordan Hall, the first of the annual series of chamber concerts by the Flonzaley Quartet—this season with a new viola-player—long established with this public by the beauty of fused or parted tone, sensibility to instrumental song, perfection in ensemble and warm but discriminating sense of style.

Friday afternoon, Nov. 23, in Symphony Hall, the sixth of the afternoon concerts of the Symphony Orchestra under Dr. Muck.

Saturday afternoon, Nov. 24, in Jordan Hall, a concert of operatic pieces and songs by Mrs. Helen Allen Hunt, long familiar and sought as a resident singer of voice and skill.

Saturday evening, Nov. 24, in Symphony Hall, the sixth of the evening concerts of the Symphony Orchestra under Dr. Muck.

American, Nov. 1, 1917

WILL NOT PLAY ANTHEM IN N. Y., SAYS MUCK

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said today that the orchestra would not include "The Star Spangled Banner" in its New York concert repertoire next week.

In his statement Dr. Muck made the following remark:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Dispatches from Providence, where failure of the orchestra to play the national air last Tuesday night gave rise to the present discord, said today that the Rhode Island Council of Defence had asked the Providence Police Commission to "refuse permits for further concerts during the war when conducted by Karl Muck."

The Council condemned "the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude."

WILL INSIST ON ANTHEM.

The Providence Art Club has resolved that the orchestra "would better not appear" in Providence until the orchestra and its leader "prove to the American people that they are not inimical to what this country stands for."

Special Agent Howick of the Department of Justice declared he would make full report of the Providence matter, recommending that further concerts by the Boston Symphony Orchestra be barred in Washington unless "The Star Spangled Banner" is made part of each program.

Now a Manhattan angle to the issue develops. The Philharmonic Orchestra of New York, Joseph Stransky conductor, and the New York Symphony Orchestra, Walter Damroch conductor, began their Manhattan seasons with "The Star Spangled Banner."

A letter written by a woman and published in a New York newspaper, says:

"No doubt the Boston orchestra is as loyal as our musicians, but it is persistently said that Dr. Muck refuses to conduct the national anthem. That sort of a thing may be accepted without question in other places, but not in New York."

Dr. Muck was shown this letter today. He said:

SAYS ART COMES FIRST.

"Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program and will not be played so far as I or anybody else knows.

"Our manager, Mr. Ellis, has investigated this letter and finds that this woman writer is not even a subscriber to the New York concerts. I shall pay no more attention to her letter than if it was never written.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be, as it has always been, to give the music-loving public the most exquisite artistic compositions in the best possible manner. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American

Monitor Oct, 29, 1917

MUSIC

Pension Fund Concert

First Pension Fund Concert by the Boston Symphony Orchestra, with Karl Muck conducting and with Mme. Geraldine Farrar, soprano, assisting; afternoon of Oct. 28. The orchestra played the following selections: Tschaikowsky, symphony No. 6 ("Pathetic"); Wagner, Good Friday music from "Parsifal" and funeral music from "Götterdämmerung." The soprano sang Wagnerian selections with orchestra, as follows: "Dich theure Halle," from "Tannhäuser;" songs, "Im Treibhaus," "Schmerzen" and "Träume." She sang songs with piano, Richard Epstein playing the accompaniments, as follows: "Stille Sicherheit," Franz; "Volksliedchen," Schumann; "Sternlein," Moussorgsky; "Erstes Begegnen," Grieg; "Schneeglöckchen," Gretschaninoff.

The "Pathetic" symphony of Tschaikowsky and a Pension Fund concert of the Boston Symphony Orchestra, seem to go hand in hand most of the time; nevertheless, this ever-popular symphony loses none of its charm with the concert-going public, as was strongly evidenced by the lively appreciation manifested by the audience at Sunday's concert. With an organization like the Boston Symphony, having numerous performances of this particular symphony to its credit, one might almost be inclined to believe, after hearing yesterday's performance, that in this case "familiarity breeds contempt"; not that the symphony was played indifferently, but rather that Dr. Muck's interpretation was of a more or less perfunctory character. A side-step from the beaten track of traditional rendition of any musical composition is always welcome and refreshing, and one cannot help but call to mind, in connection with this same symphony, the visit, a few years ago of Arthur Nikisch with the London Symphony Orchestra, when on that occasion he dared to establish, for the time being at least, his own "tradition" with the "Pathetic," startling the pedants perhaps, but winning an artistic triumph, just the same.

In the Good Friday music from "Parsifal," the orchestra attained its highest artistic mood, and in the funeral music from "Götterdämmerung" one's admiration for Wagner as a master of orchestration was quickened when listening to the maximum of sonority reached in the tone mass of this piece.

Mme. Farrar's art, while elusive and disappointing at times, is sufficiently interesting in some respects to keep an audience enthusiastic to the last. Just how much of this is attributable to histrionic ability or to vocal attainment, it might be difficult to say. Her work, however, from a purely vocal standpoint, would seem to lack virility, falling short in actual tonal capacity and resonance, especially noticeable in the aria and songs with orchestra. Mme. Farrar knows how to interpret and there is unmistakable finesse to all her efforts.

Richard Epstein provided the piano accompaniments to the five songs most artistically.

Herald Oct, 2, 1917

30

WAR TAX NOW IMPOSED ON SYMPHONY RUSH SEATS

As is generally understood, the patrons of the Friday afternoon Symphony concerts will, beginning with the concert this afternoon, have to pay the war tax on their admission to the hall. As the tax demands one cent in every 10 cents, there will be on every admission to the second balcony a tax of three cents. Thus the total cost for the second balcony of the Symphony concerts beginning this afternoon will be 28 cents. It is a difficult sum to handle, but arrangements have been made at Symphony Hall to expedite matters as much as possible. It will help greatly, however, if those intending to come to the concert bring with them the three cents in change.

From EVENING POST

Address: New York City

Date

Boston Symphony Orchestra

THE home season of the Boston Symphony Orchestra opened with its first pair of concerts on October 12 and 13. The beginning of a new season finds the prestige of this great organization undiminished. There is the usual story to tell of the New York concerts. For both series, 88 the evenings and the afternoons, Carnegie Hall is entirely sold out for the season, and there are several hundred disappointed music-lovers who were unable to secure accommodations. The opening pair of concerts will be given in the first week of November, Thursday evening, November 8, and Saturday afternoon, November 10.

Traveler Oct, 29, 1917

Geraldine Catches Eye in Sunday Concert

Daring Gown Shares Interest with Voice—All Songs In German.

Mme. Geraldine Farrar-Tellegen in an amazingly daring gown sang nine songs in German at the Symphony Orchestra's pension fund concert yesterday afternoon. Not one song in English, French or Italian was on the program for her only Boston appearance this season.

Two numbers of the program were airy folk songs, but the others were doleful to correspond with the dirge-like affairs that formed the orchestra's part of the entertainment.

The sombreness of the musical part of the program, however, was more than offset by madame's raiment. She surprised the audience at first by entering the opposite door from Dr. Karl Muck, and it was not until she turned to bow to the orchestra that the full effect was realized. It is reported that the current style in stage disarray is to reveal a shapely back rather than contour of limb. If this be true the madame is surely in the front rank in following the dictates of fashion. Any one from Melrose who believed that Geraldine had only a voice was disillusioned. She has a back. The whole of it was on view, and instead of encores madame came forth again and again to bow. She walked to the door with back to the audience. She tried to back out once, but her long train caused her to stumble on a projecting piece of the orchestra's platform.

The gown was of green and there was a large gift of roses to furnish a greater contrast. It was of the orthodox depth in front, which was considerable and which emphasized the still greater depth elsewhere. The skirt just swept the ground, undoubtedly because that is the style and not because the charms concealed were not in keeping with those revealed.

Far be it from us to urge a boycott of German music, but just why an American singer who is adept in English songs as well as the feature arias of the operas of our allies, France and Italy, should give us an all-German program when her country is at war with Germany isn't clear. She was trained in Germany and was a favorite of royalty there. Was the madame desiring to flaunt sympathy with Germany at the home town folks the only time they will hear her in the first year of our war with Germany?

- Transcript, Oct, 27, 1917 -

Monitor
Oct, 29, 1917

Herald
Oct, 2, 1917

38

CONCERT CALENDAR

Dr. Muck's First Choral Concert with Beethoven's Ninth Symphony——Mme. Guilbert Once Only—Mr. Elman and Mr. Kreisler for Violinists—The Return of "The Flonzaleys"—Mr. Grainger, Mr. Levitzky, Mr. Copeland and Other Pianists—Mr. Fox's Notable Programme

SUNDAY afternoon, Nov. 4, in Symphony Hall, a concert of operatic pieces for single and united voices by three of the younger singers of the Metropolitan Opera House, viz.: Miss Garrison, whose voice, skill, animation and charm commended her when she last sang with the company; Miss Braslau, opulent of voice and feeling, and Mr. Middleton, sonorous bass.

Thursday afternoon, Nov. 8, in Jordan Hall, a concert by Miss Margaret Nikoloric, pianist of Balkan blood and Viennese training.

Thursday evening, Nov. 8, in Jordan Hall, a concert of songs by Miss Rosamond Young, a youthful and promising soprano of this town.

Thursday evening, Nov. 8, in Tremont Temple, the first in the annual course of concerts there, with John Finnegan, tenor; Marie O'Connell, soprano; and Rae Kilmer, harpist sharing in it. The proceeds will go to the 101st Regiment, U. S. A., composed of units from the militia of Massachusetts.

Saturday afternoon, Nov. 10, in Jordan Hall, a concert by Mischa Levitzki, born and practised pianist, as he seemed at his début last year by grace of technical skill, clear and individual grasp upon his music and warm yet poised temperament.

Sunday afternoon, Nov. 11, in Symphony Hall, a concert by Mr. Elman, the notable violinist of opulent technique, breadth and warmth of tone, propulsive power and songfully sentimental feeling.

Tuesday evening, Nov. 13, in Symphony Hall, a concert open to the public as well as to subscribers, by the excellent men's choir of the Apollo Club, under the able Mr. Mollenhauer and with Miss Stoddart, soprano, and Mr. Alberini, baritone, for "assisting artists." Light part-songs, graver numbers, war-time pieces and operatic airs fill the programme.

Wednesday evening, Nov. 14, in Jordan Hall, Mme. Yvette Guilbert for her only appearance in Boston this season, in familiar and unfamiliar pieces from her stores of centuries of French song—all transmitted to her hearers through her inexhaustible ability for characterization in tones and impression.

Thursday afternoon, Nov. 15, in Jordan Hall, a concert of novel music, for the most part, ultra-modern, by Félix Fox, pianist, and Emil Férir, first viola-player of the Symphony Orchestra. They will be heard together in a piece by the English composer, Bridge. Other numbers by Blanchet, Aubert, Sévérac, Fauré and Skriabin stand on the programme.

Thursday evening, Nov. 15, in Sanders Theatre at Cambridge, the second of the annual series of concerts by the Symphony Orchestra under Dr. Muck.

Thursday evening, Nov. 15, in Symphony Hall, a concert by Roland Hayes, the admirable colored tenor, assisted by Mr. H. T. Burleigh, the notable colored composer. Mr. Hayes will be heard in operatic numbers, songs by Strauss, Duparc and other composers, and in "Negro Spirituals," to which Mr. Burleigh will play the piano part.

Thursday evening, Nov. 15, in Jordan Hall, a concert by Mrs. H. H. A. Beach, the admired pianist and composer and Mrs. Lafayette Goodbar, soprano at which the singer will be heard in sundry recently written songs of the composer.

Friday afternoon, Nov. 16, in Symphony Hall, the fifth of the afternoon concerts of the Symphony Orchestra under Dr. Muck.

Saturday afternoon, Nov. 17, in Jordan Hall, a concert by Mr. Moses Boguslawski, Russian pianist, well received at his first appearance in Boston last winter. This time he will play a resurrected sonata from Weber; Schumann's "Scenes from Childhood"; Liszt's six Caprices after Paganini and short pieces by Schubert, Chopin and other hands.

Saturday evening, Nov. 17, in Symphony Hall, the fifth of the evening concerts of the Symphony Orchestra under Dr. Muck.

Sunday afternoon, Nov. 18, in Symphony Hall, a concert by Mr. Kreisler, most sought among the violinists of this day and deservedly, for personality and poise, skill and sensibility, tone, taste and style.

Monday evening, Nov. 19, in Jordan Hall, a concert by Mr. Percy Grainger for the profit of the Boston Chapter of the Red Cross. In the uniform of a bandsman of the Coast Artillery, he will not be the less a pianist of lively and individual feeling for his music, no little zest of rhythm and a spirited invention of his own. Besides, he is a personality that many watch with pleasure.

Tuesday evening, Nov. 20, in Symphony Hall, the first of the series of three concerts in which a chorus of large dimensions and assiduous training will join forces with the Symphony Orchestra and Dr. Muck. At it, for the first time in America, he will conduct a performance of Beethoven's Choral Symphony, unheard in Boston for six years. Miss Hempel of the Metropolitan Opera House; Miss Keyes, Mr. Hackett and Mr. Middleton form the solo quartet.

Wednesday evening, Nov. 21, in Jordan Hall, a concert by Mr. Copeland, the familiar pianist, whose skill, taste, sensibility, command of tonal color and quest of novel pieces annually commend him. The Parisians and the Spaniards of the present day will not be lacking on his programme.

Thursday evening, Nov. 22, in Jordan Hall, the first of the annual series of chamber concerts by the Flonzaley Quartet—this season with a new viola-player—long established with this public by the beauty of fused or parted tone, sensibility to instrumental song, perfection in ensemble and warm but discriminating sense of style.

Friday afternoon, Nov. 23, in Symphony Hall, the sixth of the afternoon concerts of the Symphony Orchestra under Dr. Muck.

Saturday afternoon, Nov. 24, in Jordan Hall, a concert of operatic pieces and songs by Mrs. Helen Allen Hunt, long familiar and sought as a resident singer of voice and skill.

Saturday evening, Nov. 24, in Symphony Hall, the sixth of the evening concerts of the Symphony Orchestra under Dr. Muck.

American, Nov. 1, 1917

WILL NOT PLAY ANTHEM IN N. Y., SAYS MUCK

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said today that the orchestra would not include "The Star Spangled Banner" in its New York concert repertoire next week.

In his statement Dr. Muck made the following remark:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Dispatches from Providence, where failure of the orchestra to play the national air last Tuesday night gave rise to the present discord, said today that the Rhode Island Council of Defence had asked the Providence Police Commission to "refuse permits for further concerts during the war when conducted by Karl Muck."

The Council condemned "the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude."

WILL INSIST ON ANTHEM.

The Providence Art Club has resolved that the orchestra "would better not appear" in Providence until the orchestra and its leader "prove to the American people that they are not inimical to what this country stands for."

Special Agent Howick of the Department of Justice declared he would make full report of the Providence matter, recommending that further concerts by the Boston Symphony Orchestra be barred in Washington unless "The Star Spangled Banner" is made part of each program.

Now a Manhattan angle to the issue develops. The Philharmonic Orchestra of New York, Joseph Stransky conductor, and the New York Symphony Orchestra, Walter Damroch conductor, began their Manhattan seasons with "The Star Spangled Banner."

A letter written by a woman and published in a New York newspaper, says:

"No doubt the Boston orchestra is as loyal as our musicians, but it is persistently said that Dr. Muck refuses to conduct the national anthem. That sort of a thing may be accepted without question in other places, but not in New York."

Dr. Muck was shown this letter today. He said:

SAYS ART COMES FIRST.

"Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program and will not be played so far as I or anybody else knows.

"Our manager, Mr. Ellis, has investigated this letter and finds that this woman writer is not even a subscriber to the New York concerts. I shall pay no more attention to her letter than if it was never written.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be, as it has always been, to give the music-loving public the most exquisite artistic compositions in the best possible manner. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American

MUSIC

Pension Fund Concert

First Pension Fund Concert by the Boston Symphony Orchestra, with Karl Muck conducting and with Mme. Geraldine Farrar, soprano, assisting; afternoon of Oct. 28. The orchestra played the following selections: Tschaikowsky, symphony No. 6 ("Pathetic"); Wagner, Good Friday music from "Parsifal" and funeral music from "Götterdämmerung." The soprano sang Wagnerian selections with orchestra, as follows: "Dich theure Halle," from "Tannhäuser;" songs, "Im Treibhaus," "Schmerzen" and "Träume." She sang songs with piano, Richard Epstein playing the accompaniments, as follows: "Stille Sicherheit," Franz; "Volksliedchen," Schumann; "Sternlein," Moussorgsky; "Erstes Begegnen," Grieg; "Schneeglöckchen," Gretschaninoff.

The "Pathetic" symphony of Tschaikowsky and a Pension Fund concert of the Boston Symphony Orchestra, seem to go hand in hand most of the time; nevertheless, this ever-popular symphony loses none of its charm with the concert-going public, as was strongly evidenced by the lively appreciation manifested by the audience at Sunday's concert. With an organization like the Boston Symphony, having numerous performances of this particular symphony to its credit, one might almost be inclined to believe, after hearing yesterday's performance, that in this case "familiarity breeds contempt"; not that the symphony was played indifferently, but rather that Dr. Muck's interpretation was of a more or less perfunctory character. A side-step from the beaten track of traditional rendition of any musical composition is always welcome and refreshing, and one cannot help but call to mind, in connection with this same symphony, the visit, a few years ago of Arthur Nikisch with the London Symphony Orchestra, when on that occasion he dared to establish, for the time being at least, his own "tradition" with the "Pathetic," startling the pedants perhaps, but winning an artistic triumph, just the same.

In the Good Friday music from "Parsifal," the orchestra attained its highest artistic mood, and in the funeral music from "Götterdämmerung" one's admiration for Wagner as a master of orchestration was quickened when listening to the maximum of sonority reached in the tone mass of this piece.

Mme. Farrar's art, while elusive and disappointing at times, is sufficiently interesting in some respects to keep an audience enthusiastic to the last. Just how much of this is attributable to histrionic ability or to vocal attainment, it might be difficult to say. Her work, however, from a purely vocal standpoint, would seem to lack virility, falling short in actual tonal capacity and resonance, especially noticeable in the aria and songs with orchestra. Mme. Farrar knows how to interpret and there is unmistakable finesse to all her efforts.

Richard Epstein provided the piano accompaniments to the five songs most artistically.

WAR TAX NOW IMPOSED ON SYMPHONY RUSH SEATS

As is generally understood, the patrons of the Friday afternoon Symphony concerts will, beginning with the concert this afternoon, have to pay the war tax on their admission to the hall. As the tax demands one cent in every 10 cents, there will be on every admission to the second balcony a tax of three cents. Thus the total cost for the second balcony of the Symphony concerts beginning this afternoon will be 28 cents. It is a difficult sum to handle, but arrangements have been made at Symphony Hall to expedite matters as much as possible. It will help greatly, however, if those intending to come to the concert bring with them the three cents in change.

From EVENING POST
Address: New York City

Date .....

Boston Symphony Orchestra

THE home season of the Boston Symphony Orchestra opened with its first pair of concerts on October 12 and 13. The beginning of a new season finds the prestige of this great organization undiminished. There is the usual story to tell of the New York concerts. For both series, 88

the evenings and the afternoons, Carnegie Hall is entirely sold out for the season, and there are several hundred disappointed music-lovers who were unable to secure accommodations. The opening pair of concerts will be given in the first week of November, Thursday evening, November 8, and Saturday afternoon, November 10.

Traveler Oct, 29, 1917

Geraldine Catches Eye in Sunday Concert

Daring Gown Shares Interest with Voice—All Songs In German.

Mme. Geraldine Farrar-Tellegen in an amazingly daring gown sang nine songs in German at the Symphony Orchestra's pension fund concert yesterday afternoon. Not one song in English, French or Italian was on the program for her only Boston appearance this season.

Two numbers of the program were airy folk songs, but the others were doleful to correspond with the dirge-like affairs that formed the orchestra's part of the entertainment.

The sombreness of the musical part of the program, however, was more than offset by madame's raiment. She surprised the audience at first by entering the opposite door from Dr. Karl Muck, and it was not until she turned to bow to the orchestra that the full effect was realized. It is reported that the current style in stage disarray is to reveal a shapely back rather than contour of limb. If this be true the madame is surely in the front rank in following the dictates of fashion. Any one from Melrose who believed that Geraldine had only a voice was disillusioned. She has a back. The whole of it was on view, and instead of encores madame came forth again and again to bow. She walked to the door with back to the audience. She tried to back out once, but her long train caused her to stumble on a projecting piece of the orchestra's platform.

The gown was of green and there was a large gift of roses to furnish a greater contrast. It was of the orthodox depth in front, which was considerable and which emphasized the still greater depth elsewhere. The skirt just swept the ground, undoubtedly because that is the style and not because the charms concealed were not in keeping with those revealed.

Far be it from us to urge a boycott of German music, but just why an American singer who is adept in English songs as well as the feature arias of the operas of our allies, France and Italy, should give us an all-German program when her country is at war with Germany isn't clear. She was trained in Germany and was a favorite of royalty there. Was the madame desiring to flaunt sympathy with Germany at the home town folks the only time they will hear her in the first year of our war with Germany?

Herald, Oct, 28, 1917

CONCERTS THIS WEEK

This (Sunday) afternoon will bring the first concert of the season in aid of the Pension Fund of the Symphony Orchestra. Miss Geraldine Farrar is giving her services. She will sing Elizabeth's entrance aria from the second act of "Tannhauser," a group of songs with piano by Franz, Schumann, Moussorgsky, Grieg and Gretschaninov, and three of the songs with orchestra, the poems of which were written by Mathilde Wesendonck and the music by Richard Wagner.

The symphony will be the "Pathetic" of Tschaikowsky and the other orchestral numbers will be the Good Friday magic from "Parsifal" and the funeral music from "Dusk of the Gods." The programme in its entirety and proper order is as follows:

Symphony in E minor, No. 6, "Pathetic" ..... Tschaikowsky
Adagio; allegro non troppo; allegro con grazia; allegro molto vivace; finale, adagio lamentoso.
Aria, "Dich, theure Halle," from "Tannhauser," Act II. ..... Wagner
Good Friday Magic from "Parsifal" .. Wagner
Songs with piano:
"Stille Sicherheit" ..... Franz
"Volksliedchen" ..... Schumann
"Sternlein" ..... Moussorgsky
"Erstes Begegnen" ..... Grieg
"Schneeglockchen" ..... Gretschaninov
Funeral music from "Dusk of the Gods" ..... Wagner
Three songs with orchestra ..... Wagner
(a) "Im Treibhaus." (b) "Schmerzen." (c) "Traume."

Next Tuesday afternoon in Steinert Hall a recital will be given by Heinrich Gebhard, the well-known pianist of this city. His programme will include the French suite in E major by Bach; "Cloches a travers les feuilles," "poissons d'Or," "General Lavine," "La Terasse des audiences de clair de lune" and "Jardins sous la pluie," Debussy; prelude, "Aria et Final," Cesar Franck; waltz op. 42, and impromptu in F sharp by Chopin, "Danse Characteristique," Tschaikowsky; and Verdi-Liszt's "Rigoletto" fantasy.

Reginald Werrenrath, baritone, will give a song recital next Tuesday evening, Oct. 30, in Jordan Hall. The programme:

Sen corre l'agnelletta ..... Domenico Sari (1678-1740)
Dah pin a me non v'ascordete ..... Giovanni Maria Bouoncini (1640-1703)
Che fiero costume ..... Giovanni Legranzi (1625-1690)
Du bist die Ruh' ..... Schubert
Der Doppelganger ..... Schubert
An den Sonnenschein ..... Schumann
Liebesgluck ..... Wolf
Pauvre martyr obscur ("Patrie") ..... E. Paladilhe
Le Manoir de Rosemonde ..... Henri Duparc
Chanson ..... Georges Taconet
Marins d'Islande ..... Felix Fourdrain
Chinese Mother Goose Rhymes ..... Bainbridge Crist
1—Lady Bug. 2—Baby Is Sleeping. 3—What the Old Cow Said. 4—The Mouse. 5—Of What Use Is a Girl? 6—Pat-a-Cake. 7—The Old Woman.
A Song of France ..... Bryceson Treharne
The Nightingale and I ..... Carl Engel
Thus Wisdom Sings ..... Edward Horsman
A Home ..... Gustave Ferrari
Arab Love Song ..... Gustave Ferrari

Frances Nash, pianist, will be soloist at the Boston Symphony concerts of Friday afternoon, Nov. 2, and Saturday evening, Nov. 3. Miss Nash will play Saint-Saens' concerto for piano and orchestra in G minor, No. 2.

Dr. Muck has demonstrated in the past his very decided admiration for the work of the Finnish composer, Sibelius. The Sibelius cult will rejoice exceedingly that they are to have another oportunity to hear the fourth symphony, which Dr. Muck played last in November, 1914. The programme as it stands is Sibelius' fourth symphony in A minor, Saint-Saens' concerto for piano and orchestra in G minor and Beethoven's third "Leonore" overture, with Miss Frances Nash as soloist. The length of the programme is one hour and 45 minutes.

Efrem Zimbalist, the Russian violinist, will give a recital in Symphony Hall next Saturday afternoon, Nov. 3. The programme is as follows:

Sonata ..... Cesar Franck
Allegro ben moderato; allegro; recitative—fantasia; allegretto poco mosso.
Chaconne ..... Bach
(Unaccompanied.)
Symphony Espagnole ..... Lalo
Allegro non troppo; andante; rondo.
Gavotte ..... Tor Aulin
Humoresque ..... Tor Aulin
Berceuse ..... Tor Aulin
Impromptu ..... Tor Aulin

American - Nov. 3, 1917-

MUCK MUST PLAY ANTHEM IN N. Y.

New York, Nov. 3.—Steps to prevent the Boston Symphony Orchestra, scheduled to play here next Thursday, from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star Spangled Banner," has been taken at the direction of Mayor Mitchel previous to the word from Boston of Muck's resignation.

The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation, and the question had been referred to the corporation counsel.

Transcript, Oct, 27, 1917

AROUND CONCERT HALLS

MISS FARRAR, DR. MUCK, SUNDRY OTHERS

Harking Back to Some Recent Comment on the Composers of Our Day—The Singer in the Flower of Her Powers and Herself—The Conductor and His Music for the Pension Fund—Items and Impressions

Miss Farrar in Recital at Jordan Hall on Tuesday Evening; Geraldine Farrar, Soloist at Pension Fund Concert in Symphony Hall Next Saturday Afternoon.

Efrem Zimbalist, Who Gives a Violin Recital in Symphony Hall Next Saturday Afternoon.

TRANSCRIPT, Oct, 27, continued.

WHILE Strauss and Debussy soothe the sensuous cravings of heterogeneous and brain fagged audiences (so runs a recent article by Mr. Daniel Gregory Mason); while these composers vegetate in opulent decay, drowsing rather than stimulating the mind and heart (Mr. Mason always puts the mind first in order), the "chief centres of creative musical activity quietly "carry on the great tradition." And thus in the article they stand: Rakhmaninov, Elgar, d'Indy. "Artistic advance may be figured as like the shooting of frost crystals on a window pane; never is there a crystal that is not firmly attached by traceable lines to the main body; yet no one can prophesy whither each fine filament may strike out in its individual adventure. The great artist is bound to the past by love and docility; to the future by a faith that overleaps convention."

Opportunity came at the Symphony Concert of Saturday to test precept by experience; to watch the newer crystal of Rakhmaninov's "Isle of the Dead" creep into shining existence, while conforming neatly to the main body, already complete in the docile and solid symphony of Brahms, just before. Now, opinions of Brahms as well as of Rakhmaninov still vary. A Frenchman calls them "small journeymen of music, honest and industrious" Distance across the seas removes us from such prejudice, and forces upon us the two sides of the question. We must recognize in "The Isle of the Dead" the descriptive potency, the unity of mood, the sureness of intention and effect in orchestration, the fine and artistic sincerity of near-religious imagination; in Brahms's E minor symphony, the fresh or thoughtful beauty of theme, the age-confirmed sense of melody, the greatness in broad, constructive proportion; in both, sound musical training and keen susceptibility, the excellent workmanship which only intensive will-power can attain, the noble, poetic nature and liberating imagination which asserts the individual character of the music and lifts it high and clear of mediocrity.

And yet do the chosen of immortality wear just this equipoise of meek but winning individuality and decent respect for tradition, which so highly gratifies Mr. Mason's sense of intellectual nicety? As the academicians love to follow the wondrous art-logic of the branching and flowering crystals into the harmonies and modulations of Brahms, whose tingle of daring is nevertheless always scrupulously cautious against offending tradition, so does Rakhmaninov lead them safely into the modernity of muted trumpets, programme music, and piquant intervals on the delicious verge of respectability. No; by the emphatic example of history, a great genius is never docile. He takes his schooling, absorbs the past; and drunk with his new self-reliance, he makes the world over to his measure, whipping the energetic into enthusiasm, the smug into resentment. While he loves his forebears, the mountainous masters, he never seeks their shadow; rather, his vital impulses dominate everything, and only with old age comes a certain resignation. While Chaikovsky fitted aptly into the ancestral line of logic handed down, and helped to make a musical grammar plausible, while Rakhmaninov painstakingly planted his musical garden on German soil, pruned his fruit trees with admirable skill, and accepted his four walls as any law-abiding citizen will respect the rights of property, Moussorgsky magnificently shook his fist at tradition and stamped his work with the finer genius. Nor do Stravinsky and Skriabin regard such tenets of grammarians, such petty rights of man; they stride the earth freely, they disregard fences; it is God's earth—and theirs. Meanwhile, living across the sea, we cannot do without our Brahms, nor yet our Rakhmaninov. We should even like to hear something of those other two on the list, whom Dr. Muck has so long neglected—d'Indy and Elgar.

Miss Farrar in Unusual Quality

When Miss Farrar is such mistress of herself, her voice, her chosen music as she was yesterday afternoon in Symphony Hall at the concert of the Symphony Orchestra for the profit of its Pension Fund; when the task and the occasion repress the freakish impulse in her to parade and exaggeration of self; when her finer attributes shine clear in the present radiance of her young maturity, then she becomes both a woman and a singer of distinction, an illustrious ornament in our time of opera house and concert-room. Miss Farrar respects the high standard and the high tradition of the Symphony Orchestra; she respects Dr. Muck with whom she worked many a year in Berlin; she can respect herself and her audience and she chose so to do on Sunday.

Furthermore, her voice was in excellent condition, as the reporters of opera say—the higher tones lacking neither body nor color, the lower of the new depth, warmth and richness of these, her ripening years; her skill in song was readily and elastically at her command; while the music she chose stirred her sensibilities and proved her intelligence and discrimination. Slenderer than in recent years, clad in a gown of pleasant and fanciful individuality that adorned her without emphasis upon itself; reposeful and poised in manner, unmindful of herself and not too mindful of the audience or of the orchestra to the aid of which she had given her service and which heaped her arms with a grateful bunch of roses—she has seldom in the concert-hall been so comely and distinguished a figure. It is the custom to say that Miss Farrar has a talent for impersonation. She exercised it yesterday on a part that in the past she has too seldom played—that of the aristocratic singer.

As for this occasion was Miss Farrar, the woman of the world, so also was Miss Farrar, the singer. Her first number seemed to be temptation to fate—the apostrophe of Elisabeth to the Hall of Song at the beginning of the second act of "Tannhäuser," music that lies high in a soprano's voice and that should spring out of the singing-actress in swift and sustained ecstasy of maidenly soliloquy. Yet it is hard to remember when Miss Farrar's upper tones have scunded so free, full, warm and bright as in the first and the last measures of evocation; while her phrasing and the quality of her tone in the contrasting passage in which Elisabeth recalls the long vanished and loved knight was of the very voice of a tender, virginal music. Moreover, with Dr. Muck to aid in the orchestral prelude and postlude, Miss Farrar exercised her familiar faculty to recall a character and an episode to life. The Wartburg made the platform a stage and set it; once more the orchestra seemed to bear Elisabeth into the hall; to herself and to the room—not to an audience—she spoke in song; and then anew the orchestra bore her in her happiness up and down a beloved scene, while illusion went hand in hand with beauty and with fire.

To Wagner Miss Farrar returned toward the close of the concert in the three songs that he made out of the motives of Tristan for the words of his "adored one" of the moment, Mathilde Wesendock. These verses are sickish sweet or bitter-sweet with confused romantic sentimentalities; the music is bound to sound pale and thin as memory recalls it from the full bourgeoning of the music-drama. Yet as a sketch is sometimes more arresting to the eye and tingling to the imagination than is the amplified picture, so Miss Farrar's half-voice, the still and brooding beauty of her tone, her gentle and fine-spun phrases glamored "Im Triebhaus" into consummate expression of mournful, haunting, weary and hidden longing. As expert singer, she was not less apt with the long-drawn vocal strands of "Träume" and the twilight beauty of tone that it exacts; while with tones that at every turn bore the ardor of voice and feeling she laid upon them, she carried "Schmerzen" to full rhetorical climax.

Between these Wagnerian numbers, Miss Farrar sang five songs out of her repertory for recitals—all brief pieces, all concentrating a single mood, picture, impulse, all lyric of imagination and voice, little miniatures each near perfection of grave or gay. With each she had finely composed her singing so that it flowered in integrity of design and unity of impression, in adroit choice and distribution of tonal color, in acute and imaginative adjustment of melody, phrase, interval and climax. In all five the penetrating and divining, the executive and projecting singer were in even union. The listener heard poet and composer; but heard them also, through the singer's poetizing and persuasive personality. Recall the quiet charm of Miss Farrar's singing of Franz's "Stille Sicherheit"; the piquant rhythm and the gay tonal color she wove through Schumann's ditty of the green hat; her stark phrasing and grave intensity with Moussorgsky's "Sternlein," music of harrowing recollection and questioning; the web of ecstasy into which she softly spun her song from Grieg, "Erstes Begegnen" and the folk charm and sparkle she shed, full voiced, over Gretschaninov's "Snow Drops." Recall these and the Farrar of lieder in the concert hall matches the Farrar, singing-actress upon the operatic stage.

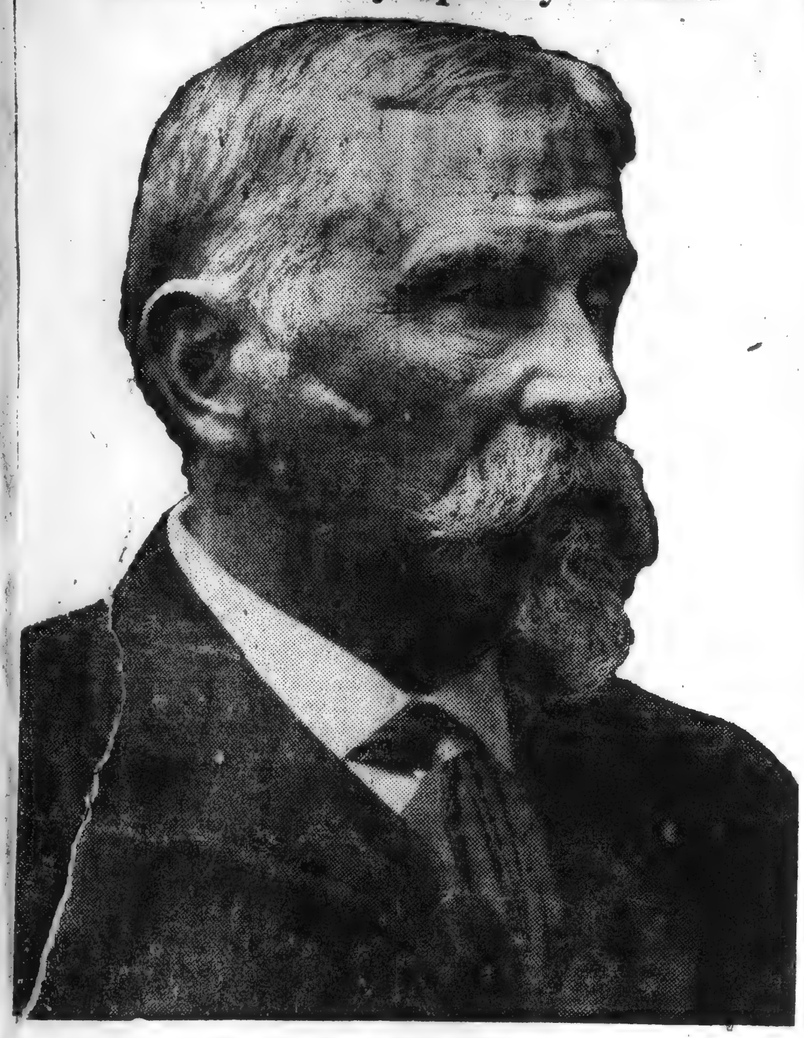
Dr. Muck and Chaikovsky

There is not a man working in the arts—or, for that matter in anything else—that has not his "blind spot," even though he be as widely ranging of perception and projection as is Dr. Muck. His "blind spot"—as none is freer to admit than the conductor himself—is the music of Chaikovsky. Always, he says, it baffles him. His mind does not readily grasp the Russian's mental and musical design; the Russian's emotions in tones leave him unresponsive, whatever his own striving for sympathy; always, he believes, there is that in Chaikovsky's music which evades him; which is highly characteristic of it; which makes his accomplishment with it more or less impotent. Try as Dr. Muck may, he cannot, for example, drench the songful melody of the first movement of the "Pathetic Symphony" in the excess of sentimentality with which Sir Henry Wood in London is wont to make it steam; he will not toy over the languors of the syncopated slow movement, as Mr. Nikisch sensuously likes to do; no more can he whip Savonovian frenzies into the advances and recessions, the suspensions and rushes up and down the scale of what the Parisian cynics call the "Petrograd Quickstep"; only in the final movement and in less degree in the more sombre passages at the beginning—in the introduction and later when the orchestra shrieks over a sustained and thundering bass—does Dr. Muck summon the illusion of Chaikovsky's emotional and tonal rhetoric.

The outcome, of course, is a highly literal version of the symphony, without any of the self-caressing languors that are the counterparts of the self-goading furies—that famous songful theme played straightforwardly, almost blankly; the slow movement taken a an usually speedy pace; the "Quickstep" wrought into instrumental and rhythmic bravura. Dr. Muck indeed comes badly off in this literalizing; but worse still is the plight of Chaikovsky himself. Hear this music, played as it was yesterday, with no draining of the dregs of Slav sentimentalities and no flagellating of Slav frenzies. Recall Brahms's symphony in E minor of the day before, Franck's familiar masterpiece, Dvorak's "From the New World" even—to cite only Chaikovsky's contemporaries. Then say whether this much-vaunted "Pathetic Symphony" has not worn away under implacable and assorting time into the hollow, hysterical, self-fondling, sickly-sensual music that it really is. Wagner—the Wagner of the outspread and tremulous beauty of the blossoming world of Good Friday, when Parsifal majestic and all his longing train look upon it; the Wagner of the tonal power and the imaginative splendor of the glorification of Seigfried, dead hero—scattered this neurotic, this almost obscene stuff of Chaikovsky to the four winds of a world of men and manhood. And Dr. Muck forthwith was his puissant self again.

32

Exonerates Symphony Leader



Maj. Henry L. Higginson

Patron of music, who upholds the refusal of Dr. Karl Muck, Symphony director, to play "The Star Spangled Banner" at Providence concert.

Herald, Nov. 1, 1917

U.S. FLAG DRAPES SYMPHONY HALL

Hangs Over Main Entrance, and Manager Says It Will Remain.

EVENT AROUSES COMMENT

The American flag is draped over the main entrance to Symphony Hall and will remain there permanently. None of the business officers of the Boston Symphony Orchestra would make any statement last night with reference to the manner in which the flag was ordered displayed, but Business Manager Charles A. Ellis, who was communicated with at Haverhill, said that there had been an American flag at the hall during the past summer, but he didn't know the particular location of it.

When informed that it was now draped over the main entrance, he said: "That's the proper place for it and it will remain there permanently."

Excites Comment.

The flag appeared yesterday and, because of the agitation provoked by the failure of the orchestra to include the national anthem on the Providence program, excited widespread comment. There is no flag staff at Symphony Hall for the flag, but when it was displayed yesterday it was given a more advantageous position, draped over the main entrance.

William E. Walter of the publicity department was asked if any significance was attached to the sudden appearance of the flag, and said that he had no statement to make.

Mr. Ellis was also asked concerning a New York dispatch that Mayor Curley had directed that "The Star Spangled Banner" be included on future Symphony programs, and he said that he had heard that rumor but had been unable to verify it. He learned from City Hall that Mayor Curley was in New York and had left no message for the Symphony management.

MAJ. HIGGINSON UPHOLDS MUCK ACT ON ANTHEM

National HymnNot on Program

Would Rather Give Up Providence Concerts Than Have Trouble

Maj. Henry L. Higginson, patron of the Boston Symphony Orchestra when asked today concerning the trouble at Providence last night when it was said that Dr. Karl Muck, conductor of the orchestra, refused to play "The Star Spangled Banner," stated that he would abandon the Symphony Orchestra altogether, rather than break his contracts with his players and with the public.

"For 30 years," said the Major, "I have been selling a certain thing, to wit, high class music. It is so advertised and everybody knows what to expect."

"My contracts with my players call for a certain number of weeks of art music, after which I say to them there will be popular concerts in which you may play if you wish. It is all in the contract.

"I could not, without breaking it, have the program changed. As a matter of fact, I have nothing to do with the program. It is made up by Dr. Muck during the summer and goes through the winter as it is.

"Some people in Providence are trying to make trouble. I have almost decided as a result to give up the Providence concerts altogether.

Exonerates Muck

"Last night we received some requests from people to play 'The Star Spangled Banner' at Providence. We looked up the lists of the subscribers to the concert and found that none of those who requested the National Anthem were on the list. As a result we decided not to play the piece. It would have been out of place in the program, which was a purely harmonic one. Dr. Muck had nothing to do with it.

"There are those who accuse Dr. Muck of un-Americanism.

"Would you expect to have him anything else?

"I have been to the highest authorities in Washington, to former U. S. Dist. Atty. Anderson and to the Secret Service concerning stories about Dr. Muck. I find that there is absolutely nothing against him.

"Mr. Anderson told me something about the card index system in which all suspicious persons of German origin are listed. They had nothing concerning the conductor of the Symphony Orchestra."

Out of Place

"In the matter of 'The Star Spangled Banner,' they ask me why we shouldn't play it.

"I ask, why should we play it? Certainly it has no place in a program of artistic symphony music."

Maj. Higginson in conclusion stated that the audience at Providence last night was large and enthusiastic, and that there was no hint of any trouble of any sort.

Manager Ellis of the Symphony Orchestra pointed out one feature of last evening's troubles emphatically.

"Dr. Muck knew nothing of the requests to play 'The Star Spangled Banner' until after the concert was over," he said. "When I received the communication asking that we play the National Anthem I consulted our Providence subscription books and found not the name of one subscriber on the list of the those who requested that it be played.."

According to Mr. Ellis, the management of the Boston Symphony Orchestra was advised that there was trouble brewing at Providence last evening. When they got there, therefore, they did not continue the sale of tickets. It is said that many persons in Providence, who are anti-Muck, were among those not obtaining tickets and that this helped to fan unpleasant feelings.

Traveler Nov. 1

FOILED PLOT TO BREAK UP CONCERT

Maj. Higginson Stopped the Sale of Seats at Providence.

INTENDED TO COMPEL SYMPHONY TO PLAY ANTHEM

An organized group planned to break up the Boston Symphony concert in Providence last Tuesday night by demanding that the orchestra play "The Star Spangled Banner," according to information received by the Traveler today from a trustworthy source. At a signal the men were to rise from their seats and shout their demand for the national air.

This plan was forestalled by Maj. Henry L. Higginson, founder and patron of the orchestra, who issued an order that no more tickets be sold. On account of that precaution the persons who intended making the disturbance were not able to get into the hall and the concert proceeded without interruption. There were many vacant seats, but quite a large number were turned away from the box office.

Maj. Higginson wants it understood that he alone is responsible for the order that kept many persons from the concert. He says that neither Manager Charles A. Ellis nor Dr. Karl Muck, leader, were responsible. "I didn't want any trouble there," said the major. "If murder had been committed I would have been responsible, so I stopped the sale of tickets."

The orchestra will go South next week and officials are anxious to know what effect the failure to play the national air at Providence Tuesday night will have.

Baltimore Insists Symphony Play Anthem

BALTIMORE, Md., Nov. 1—A storm of protest has arisen here over the refusal of the Boston Symphony Orchestra to play the "Star Spangled Banner" at a concert in Providence. The orchestra will give its first concert here Nov. 14, and unless the national anthem is played it will be demanded from the floor.

Concert-goers took the matter in hand today and it was also brought to the attention of the federal and municipal authorities.

"Outrageous," was the comment of one prominent patron of music here today. "I shall certainly insist the national anthem be played. I shall carry this demand to the floor of the concert hall if necessary, and shout it to the stage from there."

Says Future of Orchestra at Stake

The future of the Boston Symphony Orchestra, the world's greatest organization of musicians, depends upon the attitude of the public toward it from now on, according to Maj. Henry L. Higginson, founder and supporter of the organization. If the public insists that "The Star Spangled Banner" be played at concerts it is likely that the orchestra will disband.

Maj. Higginson says he will not permit the public to interfere with the programs and that if the people are too insistent he will withdraw his support which will probably mean the breaking up of the organization. He says, further, that if the orchestra is disbanded it will without doubt never be reorganized.

Bitter Against Critics.

Maj. Higginson is bitter against those who have criticised him and Dr. Karl Muck, leader of the orchestra, because of the failure of the organization to play the national anthem of the United States at Providence Tuesday night. He has received many anonymous letters. In one of them the writer questioned the major's patriotism.

When told that Dr. A. Z. Conrad, pastor of Park Street Church, had publicly criticised the management of Symphony Hall for its failure to display the stars and stripes there Maj. Higginson said that he had never given the matter a thought and doesn't know whether the United States flag is flown there. Dr. Conrad, at a dinner, stated that Symphony Hall is the only public hall in Boston where the flag is not displayed.

To a Traveler reporter the major said: "Why should 'The Star Spangled Banner' be played at these concerts? The programs of the orchestra were made up last summer. I had nothing to do with them and the public should not interfere."

Bars National Anthem.

The major further stated that the national anthem of the country has no place in an art concert. He said it was played nightly at the Pops in Symphony hall last summer, when other leaders than Dr. Muck directed. He admitted that Dr. Muck is pro-German and does not expect him to be anything else if honest.

It is known that Dr. Muck is a close friend of Count von Bernstorff, whose famous request to Berlin for a "slush fund" with which to buy peace in the United States caused such a stir at Washington.

It is also known that three members of the Symphony orchestra have been under close surveillance by United States department of justice agents. Maj. Higginson declared he had spoken to different government officials regarding the personnel of the orchestra and had been informed that they had investigated very man and found nothing derogatory.

The Major's Attitude.

In a letter to a friend, which the Traveler obtained, he explains his attitude. The letter follows:

"Let us consider the case. I have contracted with a band of musicians for one year, and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract. The tickets were sold as usual, that is, very well. Not a seat is to be had in New York and more are asked for. Sunday, here, all the seats and standing room were taken. The orchestra, including Dr. Muck, has been greeted heartily as usual. These are my obligations.

"From the outstart, the one object of the orchestra has been only art. Apparently this is satisfactory to the public.

"A very few friends have said some gentle words to me about the orchestra, and have stayed away. Sundry brave (?) people have written to me unsigned letters, alleging this or that, and telling me to dismiss Dr. Muck, who is an integral part of the orchestra.

"From three high sources the assurance has come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra—this in reply to a question about the matter.

"At the beginning of the war I said to the orchestra members that the situation was difficult for them and that the life of the orchestra depended upon their good temper and patience with regard to each other. They have all behaved perfectly, and in this matter Dr. Muck has been of the greatest assistance. In short, all these men have fulfilled their part and the government says their slate is clean. Shall I fail in my part?

"For 36 years the orchestra has given comfort and pleasure to many people. If it stops, it will be for all time, for I can never build it up again.

"Supposing I dismissed all the men. How are they going to live? Somebody must employ them if they can find a place. Today they are aiding the education of the community through lessons and through concerts. Are thy not doing more good than they can possibly do harm? They know very well that they are being watched. If we, in this or any other position, throw out of employ Germans, where can they go and what can they do?

"Let me repeat. There are in the orchestra various nationalities; there are a considerable number who are American citizens and liable to draft; there are a certain number who are not American citizens.

"Once more. I have run down cruel accusations, and simply say they are lies.

"Another point. The letter in the New York Times requires that the orchestra should play the Star Spangled Banner. Why should it? The programs are made in the summer as the conductor thinks best, for in many years I have never interfered with the programs. Supposing that the Star Spangled Banner were played, would it make any difference in the attitude of any of the musicians? If you were living in Berlin or Vienna, would you publicly state that you favored the cause of the Germans, and if you did, do you suppose that anybody would believe you.

"Now, you are welcome to repeat any of this to anybody. I do not write it as information for you or anybody else in particular, but because I know you as a gentleman of high standing and a member of a family which I have known since I was a boy. My own opinion is that if I backed out from this work now I should be a sneak."

Transcript Oct, 29, 1917

The Symphony Orchestra will be heard for the first times this autumn in New York at concerts in Carnegie Hall on Thursday evening, Nov. 8 and Saturday afternoon, Nov. 10. For the first, Dr. Muck has joined Brahms's symphony in E minor of last Friday and Saturday to Liszt's "Prometheus," Berlioz's overture to "King Lear" and the prelude to "Parsifal" from his first programme in Boston. For the second concert in New York he has appended to Beethoven's symphony in C minor, Sibelius' "Finlandia," Rakhmaninov's "Isle of the Dead" and Enesco's "Roumanian Rhapsody"—all recently played here.

93

Boston Transcript Oct, 27, 1917

THE SYMPHONY CONCERT

AN AFTERNOON OF CONTINUOUS PLEASURE

A Stimulating Programme, and Orchestra and Conductor at the Top of Their Powers — The Masterpiece That Is Brahms's Fourth Symphony—Rakhmaninov's Pictorial Music of "The Isle of the Dead" — The Italy of Debussy's Early, and Also Late, Suite of Spring

FROM the first measure to the last, the Symphony Concert of yesterday afternoon gave keen, diversified and almost continuous pleasure, above either predecessor of the new season. Familiar pieces—Brahms's symphony in E minor and Rakhmaninov's tone-poem, "The Isle of the Dead"—filled the major part of the programme; while, if the final number upon it—Debussy's symphonic suite, "Spring"—was ostensibly unfamiliar, having been played only once before "at these concerts," it is near enough kin to the Parisian's wonted music, to fall upon prepared ears. Dr. Muck warmly received, twice recalled at the end of the symphony and once, unusually at the close of the concert, was at the top of his powers, in music after his own individual heart. Rarely has even he conducted with such vitality of rhythm, propulsion and recession of upswinging climax, sense of long and various melodic line, and changeful glow of tonal color, mental warmth and exhilarated feeling as he brought to Brahms's symphony. To Rakhmaninov's grave and noble symphonic poem he lent a subdued or an intensified splendor of tone, an amplitude and a depth of imagery that made it seem, for once, as some great fresco in sound, akin, say, to Tintoretto's "Joys of Paradise" upon the walls of Venice or to what Rubens, the rich, might have made of the next world had he ever shifted his brush and imagination from the goodly present of this life.

As for the piece from Debussy's youthful years, surely much reworked in middle age, conductor and orchestra clothed it in a shimmering sunniness of tone, a rhythmic ardor, Italian warmth and Parisian elegance that held matter, manner and utterance in a perfect unity and brightness. In fact, throughout the afternoon, the orchestra was no less a flawless than an animate instrument; or more truly, not an instrument, but an hundred virtuosi playing as one, equally capable of the mellow and Rembrandtian gold of Brahms's harmonic and instrumental color; of the stark power or the whispering tremors of Rakhmaninov's varying voice; or of the sheen and resiliency of Debussy's little fantasy. Not a shadow clouded the afternoon, unless it was the "Important Notice" slipped between leaves of the programme-book to inform all concerned that our august masters at Washington will tax admission to the Symphony Concerts from those of next week onward. After such pleasure as that of yesterday, they seem not only worth the tax, but sur-tax too.

Who shall say, in warmth of pleasure, whether Brahms's last symphony, heard on Friday afternoon, or his first of yet more familiar memory under Dr. Muck's hand, excels each the other? Hear the first, as it was played, for instance, last autumn, and it seems for the time to surpass the fourth. Hear the fourth as it came from orchestra and conductor yesterday, and the first for the instant will not match it. Better adjudge them the twin stars, set high in the musical heavens, of the composer's work. Above all, this final symphony in E minor is the symphony of Brahms's matured energy of conception and execution, of his ripened and ardent yet poised and measured powers. Energy and beauty, too, leap out of the motive, swiftly become melody, at the beginning of the first movement—the magic of music at one stroke of the conjuror's wand. Follow it through that same Allegro and what vivacity of rhythm, what variety of illusory transformation, what momentary suffusions of new beauty, what returning pulse of new energy, the composer imparts! Here is music not only of substance and style, of beauty and power, but music that keeps all four at as high and glowing tension as answering mind and feeling may well endure. No measures of Brahms are freer from those halts wherein he is abstruse because he is weary and waiting; none is so full of that stringy force of tonal progress that plays upon the nerves or of that mellow richness of tonal color that warms mind and heart.

The succeeding Andante begins in like energy of invention and motion, in like rhythmic élan—hear the recurring staccato beats!—and melodic glow. Soon it softens into that golden haze of tranquil beauty which in impression upon the ear is like nothing so much as the deep and burnished browns in impression upon the eye of some of Rembrandt's maturer pictures. As his characteristic glow suffuses the whole canvass, so the like autumnal and sunset beauty of Brahms's coloring and shadowing of his melody suffuses this whole movement. Yet the energy that pervades the entire symphony will and does return, even though it be an energy of contemplation. In contrast, the Scherzo leaps with it—for once Brahms catches almost the lusty fling of Beethoven and Bruckner in such movements; but the energy yields again to the ardent beauty, autumnal though it may be, with which Brahms, in his quickening strings and mellowing wind-choir, must again suffuse the music.

Grant that for a few score measures at the beginning, the final Allegro does a little beat the air—Brahms not exactly fumbling at his chosen form of a chaconne but as yet not quite at ease with it. Soon, however, from the first entrance of the smooth and grave-voiced trombones, as aloof and afar as those of the Grail in "Parsifal" itself, the music regains propulsive power, becomes the Allegro Energico e Passionato of the composer's labelling; but, whereas the finale of the first symphony leaps exultingly forward to the goal of the climax, this finale of the fourth swells upward with a richness of voice and a majesty of progress that the other, with all its exuberance, does not quite match. The one is of the power and ardor of Brahms's symphonic youth; the other of the power and fulness of Brahms's symphonic maturity. Yet within easy memory there were those misliking and mistrusting these two masterpieces because they heard them in a clouded voice. Two illustrious conductors of our time—Mr. Nikisch and Dr. Muck—have done the music of Brahms a service, not the least of their glories; for they, at last, have made him speak with true energy, beauty, vitality of utterance.

A picture, the celebrated "Isle of the Dead" by Böcklin in the Museum at Leipzig, reproduced only yesterday upon these pages, stirred Rakhmaninov to the composition of his like-named tone-poem, now heard for the fifth time in eight years—and deservedly—at a pair of Symphony Concerts. Since a picture suggested the music, it is interesting to listen to it as it were pictorially and to bring such a test to the obscurity of design with which the composer has often been reproached. Hearers everywhere are agreed to the quality and the illusion of the beginning and the end of the tone-poem wherein Rakhmaninov summons the remoteness, the silence, the infinite peace of this dwelling place of the dead in the chambers of the great cliffs, between the still cypresses, under the clear blue sky where wind stirs not nor the pale sun flickers. Yet the interpreters of the tone-poem and the imaginers of themselves into it, have exhausted their ingenuity of deduction upon the long middle passage wherein the Dies Iræ sounds as on the day of judgment; wherein the music swells turbulently or whispers ecstatically, wherein it makes sudden gaunt descents as in the violoncellos, ascends as on tremulous wing in the solo passage for the violin, or strides as with the coming and the going of some majestic presence.

Once more, for these exercises in quickened and ingenious imagination, recall those great frescos that Flemish painters, like the van Eycks, and occasionally the Italians, laid above the high altars of great churches, with elementary desire to include as much as possible of the mystery of death and the judgment of the dead within their canvas. At the bottom, say, some mourning and human sepulture in a great tomb. Next, as though the dwelling place of the dead had opened at the crumpling of the world under the last trumpet, the gathering of spirits for the judgment. Higher still, the parting of the righteous and the unrighteous, the passing of the Divine Judge; the ecstatic passion of those that have seen God and endured; the turbulent passion of those that have looked upon Him only in shame to thrust themselves away. Highest of all, in the ethereal vault of heaven itself, the dove that is the eternal spirit of God in man. Remember Böcklin's picture; behind the cypresses, between the cliffs, is an arch of sky. Imagine the trees parted, the arch filled with some such fresco of death, resurrection, judgment, penalty, beatitude. Imagine it also painted in the lines and the colors of that much-debated middle music of Rakhmaninov's tone-poem. For the Russian has all his life haunted pictures and in this, his masterpiece thus far, is capable of such high and commingled pictorial im-

The secret of the Symphonic Suite that Debussy, student at the Villa Medicis as winner of a Prix de Rome, sent back in 1887, as proof of fruitful studies, to the grave committee upon music of the Institute in Paris is locked in his own study table and in the recollection, if any there be, of Monsieur Saint-Saëns, who alone of that jury now survives. The rest of the world knows the suite only in the transcriptions for piano that Debussy made seventeen years later and the version for orchestra prepared when nearly ten more years had ripened and individualized his tonal speech and procedure. Perhaps the original pages did bear those highly Debussyan harmonies, chords, intervals, strokes of color with which the score now abounds. Perhaps the vividly rhythmed, sharply suspensive, quickly gathering and rapidly approaching finale, as of some popular fete, distant but drawing near, foreshadow—and nearly a quarter of a century before!—the like concluding section of "Iberia," even as, with Italian suggestion substituted for Spanish, it seems now to imitate it. Perhaps and perhaps; no doubt an appendix to the "official biography" of Debussy will try to clear a matter now obscure enough. Meanwhile the unimpeachable ear bears clear evidence that the harmonic and instrumental dress of the suite is of a mature and even a mannered Debussy unless he was a very miracle of youthful precocity hidden in this particular music and to be found in no such degree in his other pieces of neighboring period.

All this, however, is for old dry-as-dusts in their cups, as it were, of investigation and speculation, and little concerns the pleasure of the music to ear and fancy or the illusion of the springtime and of a more or less poetized Italy that it works. For these pricking or caressing harmonies, these tingling intervals, these flashes of iridescent color, are but the vesture in the first movement of a lovely and transparent melody, soft of body and gentle of progress, voice and symbol of the warm stirrings, the quickened longings, the nightly coming fancies of spring, especially if it wax in Italian airs under Italian skies. Similarly, this vesture does but deepen the tang and quicken the stir of the fete of the people that in the second movement is as the glowing and ringing festival of Italianate spring.

For this tonal Italy of Debussy is not as the tonal Italy of Elgar, of Charpentier, of Strauss. Sir Edward meditated, as becomes a "thoughtful" English knight (who incidentally composes) before the ruins and other spectacles that Italy respectfully set before him, and made solemn musical memoranda, in an overture, of his reflections. Charpentier, in his "Impressions," is all for a literal and often flamboyant Italy of the folk—Montmartre, as it might have been were it a Neapolitan and not a Parisian hill. Strauss, in his youthful symphony, "From Italy," merely lifts his material out of his notebooks of the journey, repeats it exactly or works it more Teutonico, to symphonic ends. In variance from all these, Debussy's Italy of tones is an Italy that the actual presence around him of that land and its folk merely conjured the more individually out of his own poetizing, glamoring, wayward imagination.

H. T. P.

Transcript
-Oct. 27, 1917-

CONCERTS NEXT WEEK

Sibelius's Much Debated Fourth Symphony on Dr. Muck's Programme—Miss Farrar Once and For All This Season—Mr. Zimbalist, Mr. Werrenrath and Mr. Gebhard in Recitals

The New War-Tax on Tickets to Concerts to be Paid by the Purchaser at the Box-Office Takes Effect on and after Thursday Next.

SIBELIUS'S exacting and controverted symphony in A minor is the outstanding item in Dr. Muck's programme for the Symphony Concerts of next Friday afternoon and Saturday evening. Originally heard here in the autumn of 1914, the music baffled many listeners. It had not a few of the familiar traits and moods of the composer; but in harmonic procedure, instrumental color, chordal contrasts and the division and sub-division of motives, he elected for the first time, a highly modern and intricate tonal speech. To some the whole symphony was like Greek to Casca in "Julius Cæsar"; others believed that they kept the path until the finale nearly obliterated it. For both, the pending repetitions should be welcome, since, almost always, with ultra-modern music, they clear and heighten the piece in hand. The other purely orchestral number of the programme is Beethoven's third "Leonora" overture in the biennial repetition of a classic. Between it and the symphony, Miss Frances Nash, one of the young pianists bidden to the Symphony Concerts and variously judged here and elsewhere, will play Saint-Saëns's neat and pretty concerto in G minor.

Symphony Hall—Miss Farrar

Earlier in the season than usual, the first of the two annual concerts of the Symphony Orchestra for the profit of its Pension Fund befalls tomorrow, Sunday, afternoon in Symphony Hall. It was so set forward that Miss Farrar, as volunteer, might assist the orchestra, before she begins work at the Metropolitan Opera House. She will sing Elisabeth's apostrophe to the great hall of the Wartburg at the beginning of the second act of "Tannhäuser"; the three songs, with orchestra, that Wagner fashioned out of sketches for the love music in "Tristan," and songs, with piano, out of Franz, Schumann, Grieg, Moussorgsky and Gretschaninov. Wagner, again, and Chaihovsky furnish forth the orchestra its share in the concert. From the German come the "Good Friday Music" out of "Parisifal" and the apotheosis of "Siegfried" out of "Götterdämmerung"; from the Russian his "Pathetic Symphony," almost hysterical in furies and overripe in softer melodies, yet beloved for sugar and spice by the average audience.

Symphony Hall—Mr. Zimbalist

For the first time in some years, Mr. Zimbalist, the violinist, is to venture a concert in Boston all by himself, on Saturday afternoon next and in the ample spaces of Symphony Hall. So he and his manager believe, his recent appearances with the Symphony Orchestra and his earlier visits with Mme. Gluck have made him known to the general public as a remarkable musician, sensitive in unusual degree to the quality of tone he draws from his violin and to the pattern and the movement of the pieces that he plays. Scarcely a violinist of the time commands such sensibility to music as lovely pattern of sound or exercises more taste and skill in the weaving of it upon air and ear. Mr. Zimbalist's numbers are Franck's sonata for violin and piano; three movements of Lalo's "Spanish Symphony;" Bach's chaconne for violin alone; and four light pieces from the Scandinavian, Tor Aulin.

ADVERTISER
— NOV. 5, 1917 —

MAJOR HIGGINSON LAUDS ORCHESTRA

Says Members Deserve Thanks For Working Together So Loyally

"PLAYED ANTHEM FIRST TIME THEY WERE ASKED"

Maj. Henry L. Higginson, founder and supporter of the Symphony Orchestra, issued another statement last night, in which he again assumes the entire responsibility for the failure of the orchestra to play "The Star Spangled Banner" at its recent Providence concert; points out that the first time Dr. Muck and the orchestra were asked to play the National Anthem, they played it; and declares that each member of the organization merits hearty thanks for "working well and loyally under most trying circumstances."

"In these times of great stress and woe," begins Maj. Higginson, "it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct. 29 at 2 o'clock in the afternoon, there came to me from some ladies in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of tickets at once and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and if so, it was seemly for me to meet it in person.

"The request of the ladies was not mentioned to Dr. Muck and the orchestra and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head

"Since Monday a flood of letters has poured in—some anonymous, some abusive and very many most friendly and courteous. For the latter I am grateful. It would seem fair that the truth should be sought and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused. I ignored the request coming at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and women—often strangers to me—who have written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be dictinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone."

Maj. Higginson is still in possession of the proffered resignation of Dr. Muck, and is giving it his consideration.

Dr. Muck will continue conducting the orchestra on its concert tour of New York, Philadelphia and Baltimore this week, and will lead the orchestra in playing "The Star Spangled Banner" at the end of each concert.

A canvass of the big orchestra reveals the fact that 27 of the musicians are subjects of the Central Powers. The citizenship of three others is doubtful.

Germans predominate in the orchestra. There are 41 Germans, including Dr. Muck, of which 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are also members of the famous organization.

advertiser
Nov-5

THE CHRISTIAN SCIENCE MONITOR,

Nov. 1, 1917.

NOT HIS AFFAIR, SAYS KARL MUCK

Boston Symphony Conductor, Regarding Providence Incident, Refers to Statement by Maj. Henry L. Higginson

"It is not my affair." This was the reply of Karl Muck, conductor of the Boston Symphony Orchestra today to a query of a representative of The Christian Science Monitor, why he did not play the national air of the United States at his concerts. The director said the whole matter rested with Maj. Henry L. Higginson, the founder and sustainer of the organization, and he referred to a statement from Major Higginson, published this morning in a Boston paper as settling the question.

As an answer to those who may express doubts concerning the patriotism of the management of the Boston Symphony Orchestra, a United States flag was put out on the front of Symphony Hall today. It is the same flag that has long figured in Symphony Hall activities, being the one that hung from the middle of the auditorium all the past summer, when an orchestra, composed of all but a few of the regular Boston Symphony players, gave the season of Pop concerts. Nor was the flag the only symbol of Symphony Hall patriotism. On all the programs of the summer concerts the national anthem, "The Star-Spangled Banner," had a place. Regularly every night at a given time the audience beneath the flag arose and the musicians played through the tune which celebrates it.

The national anthem issue came to a head in Providence, R. I., on the evening of Tuesday, Oct. 30, when the Boston Symphony Orchestra gave a concert in Infantry Hall, but did not include the "Star Spangled Banner" in the program, although a formal request was made for it before the concert by women representing musical and other organizations of the city and the state. This request was addressed by telegraph to C. A. Ellis, the manager of the orchestra. In consequence of the failure of the manager to have the desire of the women complied with, the Rhode Island Council of Defense on Wednesday is reported to have recommended that the police commission refuse further licenses for concerts during the war, "when conducted by Karl Muck."

The statement of Major Higginson which Dr. Muck spoke of to The Christian Science Monitor representative as the final word about the matter is in the form of a letter, the name of the person to whom it was sent not being given. From its context, it is seen to be a discussion of a communication which appeared in the New York Times relative to the concerts which the Boston Symphony Orchestra is scheduled to give in the course of the winter, beginning next week, in New York, and to have been writ-

(Continued on page four, column one)

ten before the Providence, R. I., occurrence. It is as follows:

Your kind letter of Oct. 10 is before me.

Let us consider the case. I have contracted with a band of musicians for one year, and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract. The tickets were sold as usual, that is, very well. Not a seat is to be had in New York and more are asked for. Sunday, here, all the seats and standing room were taken. The orchestra, including Dr. Muck, has been greeted heartily as usual. There are my obligations.

From the outstart, the one object of the orchestra has been only art. Apparently this is satisfactory to the public.

A very few friends have said some gentle words to me about the orchestra, and have stayed away. Sundry brave (?) people have written to me unsigned letters, alleging this or that, and telling me to dismiss Dr. Muck, who is an integral part of the orchestra.

From three high sources the assurance has come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra —this in reply to a question about the matter.

At the beginning of the war I said to the orchestra members that the situation was difficult for them and that the life of the orchestra depended upon their good temper and patience with regard to each other. They have all behaved perfectly, and in this matter Dr. Muck has been of the greatest assistance. In short, all these men have fulfilled their part, and the government says their slate is clean. Shall I fail in my part?

For 36 years the orchestra has given comfort and pleasure to many people. If it stops, it will be for all time, for I can never build it up again.

Supposing I dismissed all the men. How are they going to live? Somebody must employ them if they can find a place. Today they are aiding the education of the community through lessons and through concerts. Are they not doing more good than they can possibly do harm? They know very well that they are being watched. If we, in this or any other position, throw out of employ Germans, where can they go and what can they do?

Let me repeat. There are in the orchestra various nationalities; there are a considerable number who are American citizens and liable to draft; there are a certain number who are not American citizens.

Once more. I have run down cruel accusations, and simply say they are lies.

Another point. The letter in the New York Times requires that the orchestra should play the "Star Spangled Banner." Why should it? The programs are made in the summer as the conductor thinks best, for in many years I have never interfered with the programs. Supposing that the "Star Spangled Banner" were played, would it make any difference in the attitude of any of the musicians? If you were living in Berlin or Vienna, would you publicly state that you favored the cause of the Germans, and if you did, do you suppose that anybody would believe you?

Now, you are welcome to repeat any of this to anybody. I do not write it as information for you or anybody else in particular, but because I know you as a gentleman of high standing and a member of a family which I have known since I was a boy. My own opinion is that if I backed out from this work now I should be a sneak.

Yours very truly,
(Signed) H. L. HIGGINSON.

As to Dr. Muck in his relation to the Boston Symphony Orchestra, it has always been plainly understood that he was a visitor in the United States, having been asked to come from Germany to direct the concerts. He was known to have recognition in his own country of an almost governmental sort, holding the post of conductor of the Berlin Royal Opera at the time of his first call to Boston in 1906. He has never been looked upon in the light of a voluntary immigrant or as a prospective United States citizen, nor has he asked to be regarded in that light. His position has been treated by the Symphony concert public as a difficult one, and the extraordinary applause accorded him by that public at times when affairs between Germany and the United States were in a critical state has been supposed to indicate a general desire that his stay be made as comfortable as possible. The greeting extended to him when the concerts in Symphony Hall opened this season was regarded as showing the same kind of friendly attitude. The Symphony conductor is considered to have shown a hospitable disposition to works by composers of the United States, having included a number of pieces by these composers in his programs each year, among them now and then a new piece. Outside of his orchestral activities, Dr. Muck has done little musically. He planned a concert last winter in association with Miss Elena Gerhardt, the soprano, for the benefit of an American surgeons' unit to the Central Empires. This concert was advertised in the program book of the Symphony concerts for Feb. 26, 1917, but it was not given.

A survey of the programs given thus far this season by symphony orchestras in the large cities of the country shows that the playing of the national anthem has been the rule. It was regularly printed as one of the numbers of the first program of the Minneapolis Symphony Orchestra, being put at the close. Likewise it was printed on the program of the New York Philharmonic concerts last week, being put at the beginning. The anthem is not down on the programs of the Philadelphia Orchestra or of the Chicago Symphony Orchestra. But at the first concert of the Philadelphia organization the tune was performed, "an apt patriotic prelude," as The Christian Science Monitor correspondent wrote, "played with native ardor and not with foreign-born perfunctoriness." And at the first concert of the Chicago organization the conductor on taking up his baton bade the audience rise and sing the "Star Spangled Banner" to the accompaniment of the orchestra.

The propriety of assent being given to Dr. Muck's directing concerts in the United States has been questioned in other cities where the Boston Symphony Orchestra makes visits besides Providence. One of these cities is Hartford, Conn., and a protest is also reported from Baltimore, Md., where the orchestra is billed to appear on Nov. 14.

DAILY ADVERTISER,

Nov. 2, 1917.

NEW YORK STIRRED OVER DR. MUCK

City Aroused by Attitude on "Star Spangled Banner"—Talks of Ban

CONDUCTOR BOOKER TO APPEAR THURSDAY

NEW York, Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, which is to give a concert at Carnegie Hall next Thursday evening, has made the following statement in connection with a request that his orchestra play "The Star Spangled Banner" at that concert:—

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult."

New York received this statement with amazement. Coming at a time when every loyal citizen is working his hardest to put down seditious utterances and muzzle enemy aliens who are endeavoring to spread a traitorous propaganda in the country, Dr Muck's statement was immediately branded in American circles as the most audacious utterance that has yet been publicly made by a subject of the Kaiser in the United States.

Dr. Muck is duly booked to appear in New York next Thursday night, but whether New York would permit his concert to go on in view of his bold attack on the American National Anthem is regarded as distinctly another matter.

If the movement that was launched by a group of patriotic Americans immediately upon receipt of the astounding utterances from Boston does not collapse before tomorrow it is entirely probable that the concert will not take place in Carnegie Hall unless the German director agrees to play the National Anthem as a prelude.

When loyal residents of New York had fully realized the significance of Dr. Muck's statement they began immediately to delve into the history of the musical director. What they discovered caused their amazement to lessen to a marked degree. The history of Dr. Muck was found to be prima facie evidence of his reasons for regarding it as "almost an insult" that he should lead an orchestra playing "The Star-Spangled Banner."

Loyal Americans who had up to this moment intended paying fancy prices to hear Dr. Muck and his musicians learned by casual scrutiny that back in 1908 the Prussian Kaiser conferred on him the honorary title of "Koeniglich preussischer Generalmusikdirektor," which, translated from German, means "the King's Prussian Musical Director."

Globe
Nov. 2, 1917.

34

GERALDINE FARRAR SINGS U. S. ANTHEM

Prima Donna Responds to Request in Haverhill

Resentment Against Attitude of Boston Symphony Spreads

Special Dispatch to the Globe

HAVERHILL, Nov 1—Geraldine Farrar made her first appearance in Haverhill at the Colonial Theatre tonight and sang to an enthusiastic audience of 1500. The feature came when the prima donna closed her performance by singing "The Star Spangled Banner" in English, with the entire audience standing. Her regular program consisted of groups of French, Italian and German songs. She was assisted by Arthur Hackett, tenor; Josef Malkin, cellist, and Richard Epstein, accompanist.

When it became known that Mme Farrar was to sing here tonight Rev James Malcolm-Smith, rector of Trinity Episcopal Church, asked Mayor Morse to request Mme Farrar to sing "The Star Spangled Banner" in English before the close of the performance. The prima donna complied, to the extreme satisfaction of the audience.

PROVIDENCE BUSINESS MEN WOULD BAR DR KARL MUCK

PROVIDENCE, Nov 1—The failure of the Boston Symphony Orchestra to play "The Star Spangled Banner" at its concert in this city Tuesday was formally brought to the attention of the Board of Aldermen this afternoon.

A resolution was adopted requesting the Police Commission to require, as a condition to the granting of any licenses for an entertainment in this city, that "The Star Spangled Banner" should be played or sung.

This afternoon the Chamber of Commerce sent a letter to the Police Commissioners asking them to refuse further concert permits to any organization conducted by "one Dr Karl Muck."

The Cheminade Club also took similar action.

DAMROSCH WOULD PROVIDE SUBSTITUTE FOR DR MUCK

NEW YORK, Nov 1—The question whether the Boston Symphony Orchestra will play "The Star Spangled Banner" at its opening concert here next week was debated further today.

Walter Damrosch, conductor of the New York Symphony, after his concert in Carnegie Hall said, in reference to the stand of Dr Karl Muck, the Boston conductor, that while he thought it would be an injustice to Dr Muck to expect him, a loyal citizen of Prussia, to conduct our National anthem now, at the same time he considered Dr Muck's reasons for refusing to do so either foolish or confusing the issue.

"'The Star Spangled Banner' is not played in our country because it is a work of art," said Mr Damrosch, "but because it is a symbol of the loyalty and the patriotism of our people in time of war. While I do not believe in cheapening this symbol by producing it on every occasion, it is most fitting that a musical season this year should be introduced by a playing of the anthem. The issue in the case of the Boston orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr Muck to do it."

There was a flare-up today also over the question of German opera this season at the Metropolitan. Mrs William Jay, the only woman director of the Philharmonic Society, opposes the presentation of German operas.

TO PLAY NATIONAL ANTHEM AT SYMPHONY IN ST LOUIS

ST LOUIS, Nov 1—The directors of the St Louis Symphony Orchestra today voted that "The Star Spangled Banner" shall be played at every concert. This includes the symphony concerts given twice a week and also the popular concerts on Sunday afternoons.

Last Spring the National anthem was played at the popular concerts, but it never has been played at symphony concerts.

Director Max Zach opposed the playing of the anthem at symphony concerts on the ground that it was not artistically in harmony with the program, but was willing it be played at popular concerts.

35

Herald. Nov. 2, 1917

DEFENDS DR. MUCK.

To Editor of Herald and Journal:

Mr. William R. Sturgis's letter anent the pension fund concert, in this morning's Herald and Journal, leaves one "a prey to conflicting emotions." The emotions need not be specified; but let us be fair—discriminatingly fair. Dame Rumor says that Dr. Muck is "an agent of the Germans," that Geraldine Farrar is Germanophile, etc. Dame Rumor is a coward, whose boldness is great because her sins can never be brought home to her. If Dr. Muck be giving "aid and counsel to the enemy," the fact will ultimately be proved, and appropriate action will follow. Meanwhile, he is rendering the service demanded of him with exemplary skill, dignity and courage, and that in circumstances of peculiar difficulty, and under high emotional tension. The personnel of the Symphony Orchestra is fairly representative of all the warring elements abroad, and includes those who are as jealously watchful of the leader's extra-professional relations and activities, as they are promptly responsive to his slightest signal on the platform.

Many who are suspicious of Dr. Muck's actual relation to our public life accord to him due credit for keeping the orchestra intact in these troublous times; and if the pro-German element in the audience were more judicious—not to say less disloyal—there would be little cause for criticism. To accord to Dr. Muck, as often as he appears upon the platform, what amounts to nothing short of an ovation, would be in bad taste, even in ordinary times, by reason of its obtrusiveness; in the present state of public feeling it is offensive. That is why the area of unoccupied seats increases from week to week, and doubtless will increase until the initial list of casualties to our forces overseas still further increases public tension, and the necessity for restraint is felt—in Symphony Hall as elsewhere.

EDWARD G. SPENCER.

South Natick, Oct. 30.

A DIFFERENT VIEW.

To Editor of Herald and Journal:

Maj. Higginson says that the "Star Spangled Banner" is not and has not been on the programs of the Symphony Orchestra. Very true. Neither is it on the program of the Hollis Theatre, nor on the bill-of-fare at the Parker House, but it is played at both places during the evening, not as part of the entertainment, but as a war time expression of patriotism, which is natural and desirable.

The question with the Symphony Orchestra is, shall the sensibilities of some of its members be distressed by playing our anthem, or shall the sensibilities of audiences and the population generally be affronted by the deliberate omission of this ceremony, which is customary on such occasions in these times. Since this is our country, and since the primary object of public entertainments is to please the audiences and the community, it would seem proper to insist that the Symphony Orchestra play the "Star Spangled Banner," even if so doing is not entirely congenial to some members of the organization.

DEMAREST LLOYD.

53 State street, Nov. 1.

ANOTHER DEFENCE.

To Editor of Herald and Journal:

Apropos of the Boston Symphony Orchestra controvery, or rather, outburst of patriotic hysteria against an institution which for many years we have been proud to acknowledge as our own, facts as to the personnel and activities might not be amiss.

The threats and implications which resulted in the demand for the national anthem at each concert (the form of the "request" no doubt responsible for the refusal) arose most probably from the fact that some over zealous and not too well posted patriots became suddenly aware that the orchestra was harboring some of the enemy.

As a matter of fact our orchestra is not pro-German. Its personnel of 100 includes men of 12 nationalities, American citizens being in the majority. Of the Germans, but few are not naturalized. Had we not made it our business, this would not have been evident, for these men are unobtrusive and apparently peaceful citizens vouched for by our government. As to Dr. Muck, many stories have been current, but when Mr. Higginson, an avowedly ardent pro-ally, comes forth in defence of him, we may well accept these stories for what they are—gossip. As for the programs of the concerts, they have been most impartial.

In short, patriotism cannot shackle art; art knows not the boundaries of countries. Our musicians were picked from here and there for their skill, not for their nationality. The personnel has changed but little in many years. We have attended the concerts, praised them and glowed over the fact that we possessed the world's greatest orchestra. Where then is our loyalty to these men, most of them Americans or our allies?

As for the surging desire to have our national anthem played at the concerts, the writer remembers only too well several occasions last spring at the Pop Concerts when the audiences resonded too weakly to the playing of "The Star Spangled Banner" to receive the ready and waiting encore.

Our orchestra has still many, many loyal friends who appreciate it for what it is, one of the biggest things in the art life of Boston. If it includes a few law abiding German citizens sponsored for by our government, let us not forget that it is an American organization made up largely of American citizens.

Let us not degrade our patriotism by becoming petty!

MARION DILLON GARDNER.

Cambridge, Nov. 1.

ANOTHER SUGGESTION.

To Editor of Herald and Journal:

Much criticism has recently been made concerning anti-American sentiment among certain members of the Boston Symphony Orchestra. That anyone should say that German music should be omitted from the programs is obviously foolish and preposterous. On the other hand, in order to give the members of the orchestra an opportunity to prove their good faith, may we not suggest that they be requested to play our national anthem at the opening of each concert.

STANFORD H. STEVENS.
MILTON A. ROGERS.

Cambridge, Oct. 31.

A CRITIC OF THE SYMPHONY.

To Editor of Herald and Journal:

I agree with Mr. William R. Sturgis, and I ask the same question—"How much longer will the musical public tolerate this agent of the Germans in their midst?" How American people can go to Symphony Hall and listen to music played by this "hot bed of Huns" is beyond me. Maybe when some more fires like Baltimore, Kansas City, Buffalo, and many others, are set, when the lists of dead and wounded are given out, will Boston wake up. Lord, let's hope so.

I would also like to ask why the American flag is not displayed either on or in Symphony Hall. Is it because it might hurt the feelings of these "dear" Huns? Wake up, Boston, or you will be stung.

JOHN H. PARKURST.

Hotel Westminster, Boston, Oct. 31.

OUR MAIL BAG

THE SYMPHONY CONTROVERSY.

To Editor of Herald and Journal:

The progress of events in connection with Dr. Muck, the Boston Symphony Orchestra, and the "Star-Spangled Banner" is so rapid that what is written on one day may not at all fit the circumstances of the next. Yet there are certain points which may be of permanent concern to the Boston public.

One of these is the highly inflammable character of the material with which the critics of the orchestra and its management have been dealing. How many of them realize that they are imperilling the very existence of an institution built up through 36 years of generous sacrifice and public spirit, until it has given a unique distinction not merely to its founder and sustainer, but to the city itself? Must the Boston public be taught through bitter experience that irresponsible agitation can pull down in a week what has taken more than a generation to build?

How many of the new patriots will look back with pride and satisfaction on having virtually demanded of Maj. Higginson what amounts to a public declaration of his own loyalty? There is one Sunday in the year when everybody who loves his mother is expected to wear a flower in his buttonhole. Certain things are to be taken for granted, and some of us prefer to appear on that day without a flower. If there is any citizen of Boston who should be exempt from justifying himself, it is Maj. Higginson.

The public press informs one that the Washington authorities are considering Dr. Muck's refusal to play the "Star Spangled Banner" in Providence a few nights ago. Information even more authentic is to the effect that Dr. Muck never heard of the request for it—made by persons who do not subscribe to the concerts—until he had returned to Boston from Rhode Island.

For those who do not enjoy the concerts this year—with or without "The Star Spangled Banner"—there is nothing easier than to stay at home and to try to forget the perfection to which Dr. Muck has brought the orchestra. But there are some of us left, desiring with all our hearts a common victory with the allies, who yet take pleasure in the fact that while men of opposing nations are occupied elsewhere solely with killing one another there remain a few spots on earth where representatives of diverse races, including our own, can still join in uttering the universal, civilizing speech of music. One of these spots has been Symphony Hall. If it is now to be closed and silenced, let us be ready with our thanks to an impetuous portion of the public.

M. A. DeWOLFE HOWE.

Boston, Nov. 2.

AMERICAN — Nov. 3, 1917 —

HIGGINSON MAY RETAIN MUCK

Dr. Carl Muck's departure from Boston Symphony Orchestra rests with Major Henry L. Higginson. The noted conductor's resignation is in the hands of the major, whose decision in the matter will be the sequel of the concert at which the orchestra played the national anthem.

Major Higginson himself announced that the matter of the resignation would have his own "earnest consideration."

The orchestra's playing of the "Star Spangled Banner"—under the leadership of Dr. Muck—was the climax to the wide discussion of the orchestra's failure to play the national anthem in Providence several days ago. The rendering of the patriotic air may be regarded as the great orchestra's answer to the criticism which has made the issue one of national interest.

DENIES REFUSAL.

Major Higginson in his announcement apparently nailed the widely made statement that Dr. Muck and the orchestra had refused to play the song.

"They have never refused," was the major's terse way of putting it.

Many friends of the orchestra professed today to see in Major Higginson's tribute to Dr. Muck—"To lose him would be a disaster"—ground for belief that the noted composer's resignation would not be accepted.

Whatever the issue, it is certain that the concert will be historic in musical annals. The musical features were notable, but the tremendous stir over the "To play or not to play" made the afternoon one of more than usual importance.

ANTHEM STICKERS.

That the battle had been won by those who insisted the orchestra must play the national air was made known by a sticker in the program, saying:

> The National Anthem will be played as the closing number of the program.

Reading of this caused a hum of gossip in the hall. But there was sudden hush when upon the platform walked Major Higginson, a procedure must unusual and one so shunned by the major that it was only the nature of his message that brought him to the front of the platform.

Applause came as he lifted his hand. He waited, then began:

"I have asked Dr. Muck and the orchestra to play the "Star Spangled Banner"——

Here hand-clapping interrupted. Again the major raised his hand to bring silence, and continued: "And they have complied (More applause.)

"They have never refused. (Applause.)

"Last Spring at my earnest request Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling towards him should prejudice the welfare of the orchestra.

"To lose him would be a disaster.

"Therefore, the matter rests with me and will have my earnest consideration."

Tense interest marked the audience, particularly at the word resignation."

MUCK APPLAUDED.

In a moment came Dr. Muck, greeted by applause in which Geraldine Farrar, a hearer at the concert, joined. The handclapping kept up for some time. After the first number the applause became an evident ovation for the composer, who came back and once more reappeared to respond with a bow. On the second occasion the orchestra stood.

Each number was applauded, but the real resonance came as a preliminary to the "Star Spangled Banner" which was played last. Dr. Muck conducted—not at all listlessly but with evident interest. Here and there arose voices and soon there was a great impromptu chorus singing.

The concert brought to the fore again Silbelius' Fourth Symphony, the first hearing of this work in three years. Despite some weaknesses, the symphony has real worth. Now and then comes a jumble, but on the whole the work is splendidly executed and is in several passages most pleasurable.

WESTERN PIANIST.

Miss Frances Nash, a Western pianist, was the soloist, playing Saint-Saens' Concerto in G minor, a work which the great composer himself played in Boston in 1906 to the same orchestra's accompaniment. That Miss Nash had many admirers was proven by the reception given her. The concerto is withal delightful, and she played it with charm.

There was fine fervor in Beethoven's overture to "Leonore," the concluding classical number.

TRANSCRIPT — Nov. 2, 1917

DR. MUCK IN ABEYANCE

Government to Defer Action on Prohibition Against Symphony Leader, Hoping for a Voluntary Adjustment—Jurisdiction in Doubt

Special to the Transcript:

Washington, D. C., Nov. 2—No immediate action will be taken by the Department of Justice, on the alleged report of Special Agent Howick of Providence, recommending that the Boston Smphony Orchestra be prohibited from playing in public, unless the performance is preceded by, or includes, a rendition of "The Star Spangled Banner." In fact, if such a report has been made, nothing is recollected of it in the departmetn by officials who later would pass upon it, if action is contemplated.

Officials of the Department have not, in fact, made up their minds whether the refusal of Dr. Karl Muck, conductor of the orchestra, to play the national anthem upon the request of Americans, constitutes an offence which would bring him within the jurisdiction of the Government. Upon the art side, Dr. Muck's refusal to play an extraneous number, which musicians agree is not of the highest order of music, finds ready sympathy in official circles. As far as that issue is concerned, the Department certainly would not concern itself with the makeup of the programmes of the Symphony Orchestra concerts. The pith of the question is whether Dr. Muck and some of his colleagues shall be permitted to play at all. This is the point upon which the Department will concentrate, if the report of Mr. Howick is given more than cursory attention.

Appareently the department is disposed to await events, in the belief that the issue somehow or other may settled itself, either through renewed demands for the playing of the national anthem, which will lead to an abandonment of the concert tour if they are refused, or an unwilling compliance with the requests which place patriotism above art.

The situation from any point of view is regarded as a rather serious one for the great Boston organization, for despatches from Providence, New York and Baltimore, where the orchestra has played or has engagements, indicate that public opinion is roused and that the issue against Dr. Muck as a German sympathizer will be raised wherever the orchestra appears in the future. The Boston Symphony Orchestra is scheduled to play in Washington next Tuesday, in Carnegie Hall, New York, Thursday, Nov. 11, and in Baltimore, Nov. 14.

The State of public opinion in all of these places is unquestionably hostile to Dr. Muck as a German citizen, although regular patrons of the symphony concerts not only approve his unwillingness to throw his programmes out of joint, but regret exceedingly that patriotic persons should have insisted upon the injection into a purely artistic musical programme of something that did not belong there.

The damage has been done, however, and it is not expected that conditions will change much for the better. But from the comment which the whole incident has aroused in all circles in Washington it is obvious that many persons believe that Dr. Muck has resented an "insult" to himself as a German. Orchestras of the highest standing, like the Philharmonic and New York Symphony, have played the national anthem without protest and the refusal of the great German conductor to follow their example places his organization in an unfavorable light. In the Department of Justice the papers eventually will be handled by John Lord Obrian, former United States District Attorney at Buffalo, who has been summoned here and placed in charge of all war matters.

W. E. B.

TRANSCRIPT Nov. 2, 1917.

SYMPHONY TO PLAY THE "STAR SPANGLED BANNER"

DR. MUCK WILL LEAD ORCHESTRA IN PLAYING IT AT THE END OF EACH PERFORMANCE — HE HAD OFFERED HIS RESIGNATION IF MAJOR HIGGINSON WANTED IT

The Boston Symphony Orchestra will play the Star Spangled Banner at the conclusion of every performance. And Dr. Muck will lead. This was the announcement made at the concert this afternoon by Major Henry Lee Higginson, who said that he had requested the orchestra to play it and that it had willingly complied. In fact, it had never refused to play it. Major Higginson also said that Dr. Muck had offered to resign but that he (Major Higginson) would very much regret to have him do so. Dr. Muck himself appeared on the platform and was given a remarkable ovation. Then the concert went on as usual and all present seemed relieved that the little controversy which had been in progress for a few days was thus happily ended.

Transcript Nov. 2

35

Herald. Nov. 2, 1917

DEFENDS DR. MUCK.

To Editor of Herald and Journal:

Mr. William R. Sturgis's letter anent the pension fund concert, in this morning's Herald and Journal, leaves one "a prey to conflicting emotions." The emotions need not be specified; but let us be fair—discriminatingly fair. Dame Rumor says that Dr. Muck is "an agent of the Germans," that Geraldine Farrar is Germanophile, etc. Dame Rumor is a coward, whose boldness is great because her sins can never be brought home to her. If Dr. Muck be giving "aid and counsel to the enemy," the fact will ultimately be proved, and appropriate action will follow. Meanwhile, he is rendering the service demanded of him with exemplary skill, dignity and courage, and that in circumstances of peculiar difficulty, and under high emotional tension. The personnel of the Symphony Orchestra is fairly representative of all the warring elements abroad, and includes those who are as jealously watchful of the leader's extra-professional relations and activities, as they are promptly responsive to his slightest signal on the platform.

Many who are suspicious of Dr. Muck's actual relation to our public life accord to him due credit for keeping the orchestra intact in these troublous times; and if the pro-German element in the audience were more judicious—not to say less disloyal—there would be little cause for criticism. To accord to Dr. Muck, as often as he appears upon the platform, what amounts to nothing short of an ovation, would be in bad taste, even in ordinary times, by reason of its obtrusiveness; in the present state of public feeling it is offensive. That is why the area of unoccupied seats increases from week to week, and doubtless will increase until the initial list of casualties to our forces overseas still further increases public tension, and the necessity for restraint is felt—in Symphony Hall as elsewhere.

EDWARD G. SPENCER.

South Natick, Oct. 30.

A DIFFERENT VIEW.

To Editor of Herald and Journal:

Maj. Higginson says that the "Star Spangled Banner" is not and has not been on the programs of the Symphony Orchestra. Very true. Neither is it on the program of the Hollis Theatre, nor on the bill-of-fare at the Parker House, but it is played at both places during the evening, not as part of the entertainment, but as a war time expression of patriotism, which is natural and desirable.

The question with the Symphony Orchestra is, shall the sensibilities of some of its members be distressed by playing our anthem, or shall the sensibilities of audiences and the population generally be affronted by the deliberate omission of this ceremony, which is customary on such occasions in these times. Since this is our country, and since the primary object of public entertainments is to please the audiences and the community, it would seem proper to insist that the Symphony Orchestra play the "Star Spangled Banner," even if so doing is not entirely congenial to some members of the organization.

DEMAREST LLOYD.

53 State street, Nov. 1.

ANOTHER DEFENCE.

To Editor of Herald and Journal:

Apropos of the Boston Symphony Orchestra controvery, or rather, outburst of patriotic hysteria against an institution which for many years we have been proud to acknowledge as our own, facts as to the personnel and activities might not be amiss.

The threats and implications which resulted in the demand for the national anthem at each concert (the form of the "request" no doubt responsible for the refusal) arose most probably from the fact that some over zealous and not too well posted patriots became suddenly aware that the orchestra was harboring some of the enemy.

As a matter of fact our orchestra is not pro-German. Its personnel of 100 includes men of 12 nationalities, American citizens being in the majority. Of the Germans, but few are not naturalized. Had we not made it our business, this would not have been evident, for these men are unobtrusive and apparently peaceful citizens vouched for by our government. As to Dr. Muck, many stories have been current, but when Mr. Higginson, an avowedly ardent pro-ally, comes forth in defence of him, we may well accept these stories for what they are—gossip. As for the programs of the concerts, they have been most impartial.

In short, patriotism cannot shackle art; art knows not the boundaries of countries. Our musicians were picked from here and there for their skill, not for their nationality. The personnel has changed but little in many years. We have attended the concerts, praised them and glowed over the fact that we possessed the world's greatest orchestra. Where then is our loyalty to these men, most of them Americans or our allies?

As for the surging desire to have our national anthem played at the concerts, the writer remembers only too well several occasions last spring at the Pop concerts when the audiences resonded too weakly to the playing of "The Star Spangled Banner" to receive the ready and waiting encore.

Our orchestra has still many, many loyal friends who appreciate it for what it is, one of the biggest things in the art life of Boston. If it includes a few law abiding German citizens sponsored for by our government, let us not forget that it is an American organization made up largely of American citizens.

Let us not degrade our patriotism by becoming petty!

MARION DILLON GARDNER.

Cambridge, Nov. 1.

ANOTHER SUGGESTION.

To Editor of Herald and Journal:

Much criticism has recently been made concerning anti-American sentiment among certain members of the Boston Symphony Orchestra. That anyone should say that German music should be omitted from the programs is obviously foolish and preposterous. On the other hand, in order to give the members of the orchestra an opportunity to prove their good faith, may we not suggest that they be requested to play our national anthem at the opening of each concert.

STANFORD H. STEVENS.
MILTON A. ROGERS.

Cambridge, Oct. 31.

A CRITIC OF THE SYMPHONY.

To Editor of Herald and Journal:

I agree with Mr. William R. Sturgis, and I ask the same question—"How much longer will the musical public tolerate this agent of the Germans in their midst?" How American people can go to Symphony Hall and listen to music played by this "hot bed of Huns" is beyond me. Maybe when some more fires like Baltimore, Kansas City, Buffalo, and many others, are set, when the lists of dead and wounded are given out, will Boston wake up. Lord, let's hope so.

I would also like to ask why the American flag is not displayed either on or in Symphony Hall. Is it because it might hurt the feelings of these "dear" Huns? Wake up, Boston, or you will be stung.

JOHN H. PARKURST.

Hotel Westminster, Boston, Oct. 31.

OUR MAIL BAG

THE SYMPHONY CONTROVERSY.

To Editor of Herald and Journal:

The progress of events in connection with Dr. Muck, the Boston Symphony Orchestra, and the "Star-Spangled Banner" is so rapid that what is written on one day may not at all fit the circumstances of the next. Yet there are certain points which may be of permanent concern to the Boston public.

One of these is the highly inflammable character of the material with which the critics of the orchestra and its management have been dealing. How many of them realize that they are imperilling the very existence of an institution built up through 36 years of generous sacrifice and public spirit, until it has given a unique distinction not merely to its founder and sustainer, but to the city itself? Must the Boston public be taught through bitter experience that irresponsible agitation can pull down in a week what has taken more than a generation to build?

How many of the new patriots will look back with pride and satisfaction on having virtually demanded of Maj. Higginson what amounts to a public declaration of his own loyalty? There is one Sunday in the year when everybody who loves his mother is expected to wear a flower in his buttonhole. Certain things are to be taken for granted, and some of us prefer to appear on that day without a flower. If there is any citizen of Boston who should be exempt from justifying himself, it is Maj. Higginson.

The public press informs one that the Washington authorities are considering Dr. Muck's refusal to play the "Star Spangled Banner" in Providence a few nights ago. Information even more authentic is to the effect that Dr. Muck never heard of the request for it—made by persons who do not subscribe to the concerts—until he had returned to Boston from Rhode Island.

For those who do not enjoy the concerts this year—with or without "The Star Spangled Banner"—there is nothing easier than to stay at home and to try to forget the perfection to which Dr. Muck has brought the orchestra. But there are some of us left, desiring with all our hearts a common victory with the allies, who yet take pleasure in the fact that while men of opposing nations are occupied elsewhere solely with killing one another there remain a few spots on earth where representatives of diverse races, including our own, can still join in uttering the universal, civilizing speech of music. One of these spots has been Symphony Hall. If it is now to be closed and silenced, let us be ready with our thanks to an impetuous portion of the public.

M. A. DeWOLFE HOWE.

Boston, Nov. 2.

AMERICAN — Nov. 3, 1917 —

HIGGINSON MAY RETAIN MUCK

Dr. Carl Muck's departure from Boston Symphony Orchestra rests with Major Henry L. Higginson. The noted conductor's resignation is in the hands of the major, whose decision in the matter will be the sequel of the concert at which the orchestra played the national anthem.

Major Higginson himself announced that the matter of the resignation would have his own "earnest consideration."

The orchestra's playing of the "Star Spangled Banner"—under the leadership of Dr. Muck—was the climax to the wide discussion of the orchestra's failure to play the national anthem in Providence several days ago. The rendering of the patriotic air may be regarded as the great orchestra's answer to the criticism which has made the issue one of national interest.

DENIES REFUSAL.

Major Higginson in his announcement apparently nailed the widely made statement that Dr. Muck and the orchestra had refused to play the song.

"They have never refused," was the major's terse way of putting it.

Many friends of the orchestra professed today to see in Major Higginson's tribute to Dr. Muck—"To lose him would be a disaster"—ground for belief that the noted composer's resignation would not be accepted.

Whatever the issue, it is certain that the concert will be historic in musical annals. The musical features were notable, but the tremendous stir over the "To play or not to play" made the afternoon one of more than usual importance.

ANTHEM STICKERS.

That the battle had been won by those who insisted the orchestra must play the national air was made known by a sticker in the program, saying:

> The National Anthem will be played as the closing number of the program.

Reading of this caused a hum of gossip in the hall. But there was sudden hush when upon the platform walked Major Higginson, a procedure must unusual and one so shunned by the major that it was only the nature of his message that brought him to the front of the platform.

Applause came as he lifted his hand. He waited, then began:

"I have asked Dr. Muck and the orchestra to play the "Star Spangled Banner"——

Here hand-clapping interrupted. Again the major raised his hand to bring silence, and continued: "And they have complied (More applause.)

"They have never refused. (Applause.)

"Last Spring at my earnest request Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling towards him should prejudice the welfare of the orchestra.

"To lose him would be a disaster.

"Therefore, the matter rests with me and will have my earnest consideration."

Tense interest marked the audience, particularly at the word resignation."

MUCK APPLAUDED.

In a moment came Dr. Muck, greeted by applause in which Geraldine Farrar, a hearer at the concert, joined. The handclapping kept up for some time. After the first number the applause became an evident ovation for the composer, who came back and once more reappeared to respond with a bow. On the second occasion the orchestra stood.

Each number was applauded, but the real resonance came as a preliminary to the "Star Spangled Banner" which was played last. Dr. Muck conducted—not at all listlessly but with evident interest. Here and there arose voices and soon there was a great impromptu chorus singing.

The concert brought to the fore again Silbelius' Fourth Symphony, the first hearing of this work in three years. Despite some weaknesses, the symphony has real worth. Now and then comes a jumble, but on the whole the work is splendidly executed and is in several passages most pleasurable.

WESTERN PIANIST.

Miss Frances Nash, a Western pianist, was the soloist, playing Saint-Saens' Concerto in G minor, a work which the great composer himself played in Boston in 1906 to the same orchestra's accompaniment. That Miss Nash had many admirers was proven by the reception given her. The concerto is withal delightful, and she played it with charm.

There was fine fervor in Beethoven's overture to "Leonora," the concluding classical number.

TRANSCRIPT — NOV. 2, 1917

DR. MUCK IN ABEYANCE

Government to Defer Action on Prohibition Against Symphony Leader, Hoping for a Voluntary Adjustment—Jurisdiction in Doubt T Rauscript 11/2

Special to the Transcript:

Washington, D. C., Nov. 2—No immediate action will be taken by the Department of Justice, on the alleged report of Special Agent Howick of Providence, recommending that the Boston Smphony Orchestra be prohibited from playing in public, unless the performance is preceded by, or includes, a rendition of "The Star Spangled Banner." In fact, if such a report has been made, nothing is recollected of it in the departmetn by officials who later would pass upon it, if action is contemplated.

Officials of the Department have not, in fact, made up their minds whether the refusal of Dr. Karl Muck, conductor of the orchestra, to play the national anthem upon the request of Americans, constitutes an offence which would bring him within the jurisdiction of the Government. Upon the art side, Dr. Muck's refusal to play an extraneous number, which musicians agree is not of the highest order of music, finds ready sympathy in official circles. As far as that issue is concerned, the Department certainly would not concern itself with the makeup of the programmes of the Symphony Orchestra concerts. The pith of the question is whether Dr. Muck and some of his colleagues shall be permitted to play at all. This is the point upon which the Department will concentrate, if the report of Mr. Howick is given more than cursory attention.

Appareently the department is disposed to await events, in the belief that the issue somehow or other may settled itself, either through renewed demands for the playing of the national anthem, which will lead to an abandonment of the concert tour if they are refused, or an unwilling compliance with the requests which place patriotism above art.

The situation from any point of view is regarded as a rather serious one for the great Boston organization, for despatches from Providence, New York and Baltimore, where the orchestra has played or has engagements, indicate that public opinion is roused and that the issue against Dr. Muck as a German sympathizer will be raised wherever the orchestra appears in the future. The Boston Symphony Orchestra is scheduled to play in Washington next Tuesday, in Carnegie Hall, New York, Thurs day, Nov. 11, and in Baltimore, Nov. 14.

The State of public opinion in all of these places is unquestionably hostile to Dr. Muck as a German citizen, although regular patrons of the symphony concerts not only approve his unwillingness to throw his programmes out of joint, but regret exceedingly that patriotic persons should have insisted upon the injection into a purely artistic musical programme of something that did not belong there.

The damage has been done, however, and it is not expected that conditions will change much for the better. But from the comment which the whole incident has aroused in all circles in Washington it is obvious that many persons believe that Dr. Muck has resented an "insult" to himself as a German. Orchestras of the highest standing, like the Philharmonic and New York Symphony, have played the national anthem without protest and the refusal of the great German conductor to follow their example places his organization in an unfavorable light. In the Department of Justice the papers eventually will be handled by John Lord Obrian, former United States District Attorney at Buffalo, who has been summoned here and placed in charge of all war matters.

W. E. B.

TRANSCRIPT
NOV. 2, 1917.

SYMPHONY TO PLAY THE "STAR SPANGLED BANNER"

DR. MUCK WILL LEAD ORCHESTRA IN PLAYING IT AT THE END OF EACH PERFORMANCE — HE HAD OFFERED HIS RESIGNATION IF MAJOR HIGGINSON WANTED IT

The Boston Symphony Orchestra will play the Star Spangled Banner at the conclusion of every performance. And Dr. Muck will lead. This was the announcement made at the concert this afternoon by Major Henry Lee Higginson, who said that he had requested the orchestra to play it and that it had willingly complied. In fact, it had never refused to play it. Major Higginson also said that Dr. Muck had offered to resign but that he (Major Higginson) would very much regret to have him do so. Dr. Muck himself appeared on the platform and was given a remarkable ovation. Then the concert went on as usual and all present seemed relieved that the little controversy which had been in progress for a few days was thus happily ended.

Transcript Nov. 2

– Traveler, Nov. 3, 1917 –

Record Nov. 2 - 1917

36

May Bar All Music of German Masters for Duration of War

Agitation Over National Anthem and Metropolitan Opera Company's Action Finding Many Echoes—T. R. Would Intern Dr. Muck.

Art surrenders to patriotism.

"The Star Spangled Banner" will be played at all concerts of the Boston Symphony Orchestra, according to an announcement by Maj. Henry L. Higginson, founder and financial backer of the organization.

Lovers of good music are wondering how far the controversy, precipitated by the failure of the orchestra to play the national anthem at Providence last Tuesday night, will effect the organization and its concerts. They wonder whether the outgrowth of the agitation will be a drive against German music as in New York.

Last night the directors of the Metropolitan opera company announced that there will be no opera in German by that company. Bostonians are anxious to know whether the ban will spread to orchestral selections by Teutonic composers.

Public Divided.

The public is divided into two groups. One consists of those who believe that everything German should go at this time, even music. The other thinks that it would be a calamity to interfere with standard works by the old masters.

Several German singers will be eliminated by the Metropolitan decree. It is understood that Mesdames Ober, Kurt, and Carl Braun and Johannes Sembach will not appear this season. The board's action is due to the growing sentiment in the United States against all things German. They feel that if German opera was played here it might be construed by the people of the fatherland into the belief that the people of this country are not with the government in the fight against the Huns. There was no intention at any time by the Metropolitan management to put on this year the operas of Richard Strauss, now living.

Ovation for Dr. Muck.

The decision of Maj. Higginson to ask the Symphony players to render the national air at yesterday's performance came after a storm of protest from all parts of the country. Dr. Karl Muck, leader of the orchestra, was given an ovation. Prior to that Maj. Higginson announced that Dr. Muck had offered his resignation "in order that no personal feeling toward him should prejudice the welfare of the orchestra."

Comment continues by prominent persons. Former President Roosevelt said yesterday, in New York, that Dr. Muck ought to be interned. T. R.'s words follow:

"Muck ought not to be allowed at large in this country. He ought to be interned at once, as should any one who refuses to play 'The Star Spangled Banner.' I am shocked, simply shocked, that any one should apoligize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in anything that is not subordinated to patriotism. If the Boston Symphony orchestra will not play the national anthem it ought to be shut up."

Dr. Conrad's Views.

Dr. A. Z. Conrad, pastor of Park Street Church, in a letter to the Traveler, sums up as follows: "As a nation we are at war. A tremendous, far-reaching, sanguinary conflict is on. Every support, financial, moral, sentimental, should be freely and eagerly given. Art is great, but life and liberty are greater."

The rest of his letter is:

"Since I have been referred to in the Traveler as having made various statements as to patriotic duty in connection with the management and director of the Boston Symphony orchestra, and because some of these purported quotations and rumors do not represent my attitude in the matter, I would like to define my position.

"This nation is in a crisis in her history. I realized it more than ever when I addressed the soldiers at Camp Devens last night. Hundreds of thousands of the very flower of American youth are called to represent this nation in this crisis, even to the extent of sacrificing their lives if need be. Everything that public spirited men and women can do to inspire our national army for its great task should be done. By word and attitude and act we should create a very Amazon of public sentiment which will sweep our national army on to victory.

"The fact is, I have made no public utterance whatever designating by name the leader of any of our great musical organizations. The Boston Symphony Orchestra is an institution of which every Bostonian should be proud. I have been, and shall continue to be, a patron of it. I have the highest appreciation of the men who have made possible such a marvelous combination of musical talent. I am also a great admirer of the phenomenal ability of its director. While I do not believe that the playing of our national anthem would in the slightest degree be inconsonant, yet it has not appealed to me as sufficiently important in this connection to make it an issue. The national anthem is an expression of a word which at this time has unusual significance, namely—Loyalty. I have no doubt but what the American people in every part of our fair land would appreciate it as a gracious act for every great musical organization to prelude its concerts with our national anthem during the war. Nor would any musical program suffer thereby. The thing about which I have been insistent, and feel keenly, is the displaying of our national colors in every building of public assemblage. In my judgment this should be a legal requirement, while our nation is at war, as an expression of patriotism and loyalty. I am gratified to see the American flag now floating from the front of Symphony Hall."

German-Americans more on the defensive than they necessarily are because this country is now at war with the one of their origin, and, as an eminent and representative German musician, he has created a distaste for German music in circles far wider than those to which that feeling otherwise would have been restricted. In other words, his indiscretion has made it harder for us to agree, as most of us would prefer to do, with his own assertion that art knows no frontiers. We still believe that, but when artists insist on being intensely and offensively national, they should not be surprised if art and its exponents are confounded in public criticism."

Editorial Comment.

In the editorial columns of the New York World today appears the following:

"But it was obvious that the question was not one of musical art so much as of patriotism. The Boston conductor's apologists have laid stress on his alien birth, one prominent New York orchestra leader pointing out that as Dr. Muck 'is a loyal citizen of Prussia it would be hypocritical for him to conduct "The Star Spangled Banner" while we are war with Germany.' Dr. Muck himself in a public statement said: 'I am not a naturalized citizen. Naturally, one could not expect me to do exactly the same as if I were a citizen of America.'

"The 'hypocrisy' involved being thus the violation of the symphony leader's loyalty to Prussia and not of his loyalty to musical art, the indicated way out of the difficulty was for him to resign. If it was unpatriotic for him to play the American national anthem, it was unpatriotic for him to accept American money in payment for his services. No doubt the controversy has had on its face some of the aspects of a tempest in a teapot. But it is from such small beginnings that serious issues arise, and it is well to have it decided before the question became more acute that patriotism is a consideration to which minor matters of musical prejudice must curtsy in a loyal nation in time of war."

The Springfield Republican says editorially today:

"After yesterday's incident in Symphony Hall it looks as though the Boston Symphony orchestra would perforce play 'The Star Spangled Banner' at its concerts. Maj. Higginson announced that Dr. Muck had tendered his resignation as conductor, but there would seem to be no reason for accepting the resignation, and Maj. Higginson expressed his reluctance to do so. The press of the country is talking about 'Dr. Muck's refusal to play the national anthem,' but Dr. Muck never made any such refusal. Maj. Higginson apparently decided to yield rather than subject the orchestra to the harm which continuance of agitation might cause. The enthusiasm which greeted Dr. Muck's appearance on the stage was a clear demonstration of musical Boston's admiration of its great conductor and desire to retain his services."

Pittsburgh Ultimatum.

Pittsburgh issued the ultimatum, "Play 'The Star Spangled Banner' or keep out" to the Symphony management.

Director Charles H. Hubbard of the department of public safety of Pittsburgh said Dr. Muck will be required to furnish a program of the pieces he proposes to play when application is made for a license for the concert there. "If he refuses to comply with the patriotic regulations of the country and play 'The Star Spangled Banner' I will refuse him a permit to appear here," the director said.

In the latest edition of the Chronicle of New York issued today is printed Maj. Higginson's signed elucidation of Dr. Karl Muck's resignation. The Chronicle says:

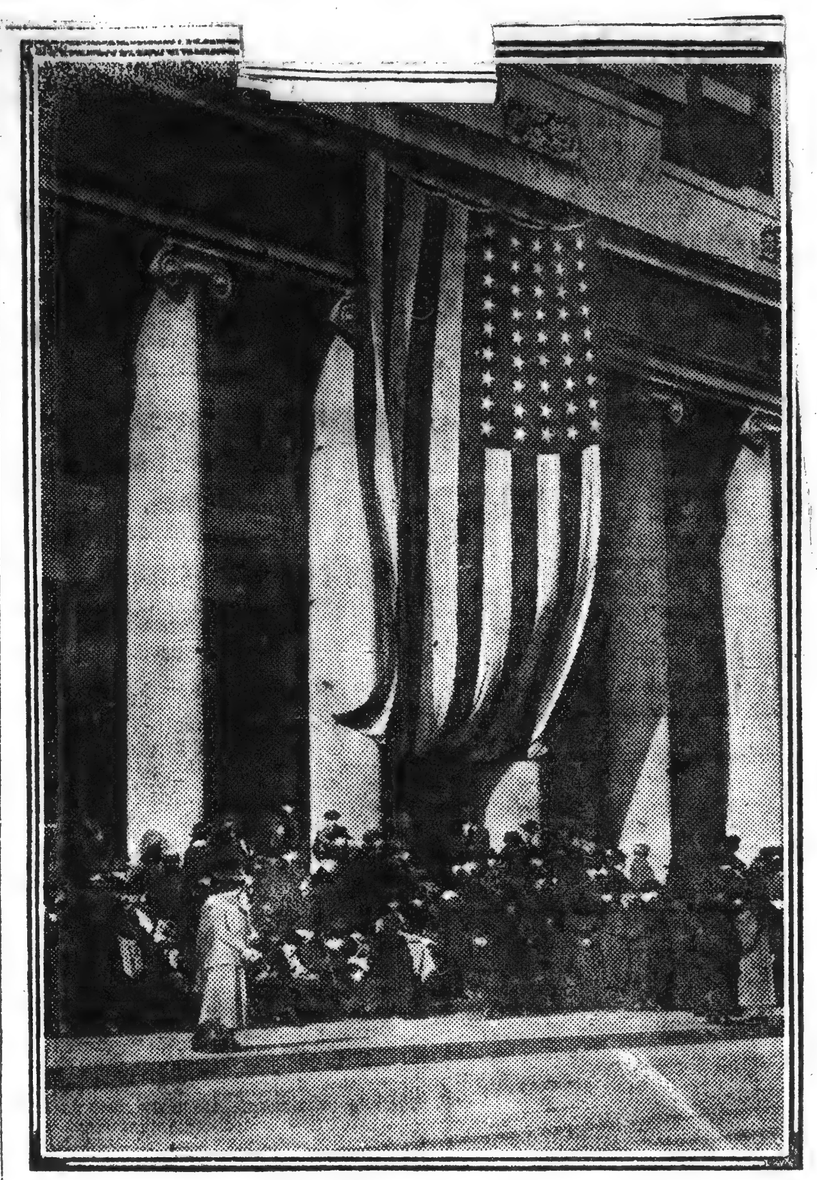
"Dr. Karl Muck, who bears the title, Koniglich Preussicher General-musikdirektor, conferred on him by the Kaiser, and at present the conductor of the Boston Symphony orchestra, has become the storm centre of Boston. Numerous subscribers there are in revolt against Dr. Muck's further incumbency of his position because of his connection with the land of our enemy. These revolutionaries announce a most definite plan of action. Either they will fail to renew their subscription or else subscribe and withhold their attendance. Mr. Henry L. Higginson, the fountain head of inspiration and administration of the Boston Symphony for many years, is supporting Dr. Muck against his opponents. But even the adherence of a man as eminent as Mr. Higginson has not quelled the dissenting voices of the music-loving Bostonians.

"Great courtesy prompted Mr. Higginson to send the following elucidation of the Boston Symphony affair to the Chronicle:

"'The orchestra embraces about 12 nationalities, and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time, should you welcome the chance to publish your opinions and feelings?

"'Sundry falsehoods have been spread in order to hurt the orchestra, and to please whom? The orchestra has been built up through many years to give art and pleasure to people throughout the land. The best way to destroy it is to spread lies about it. The best way to keep it fine is to regard it as an art institution and nothing more.

"'Such are my views. Yours very truly, (Signed) H. L. HIGGINSON.'"



Symphony Hall Flies the National Colors

The United States flag now displayed on Symphony Hall and a part of the audience that attended yesterday afternoon's memorable concert by the Symphony orchestra.

Maj. Higginson's Statement.

At the conclusion of yesterday's concert Dr. Muck said: "I hardly know what to think. It has all been very hard. It is all over now. Perhaps I had better say nothing. I have done my best during my seven years' connection with this orchestra. I have done by best today."

In further explanation, Maj. Higginson said:

"Above all things I want Dr. Muck exonerated of that false charge circulated by some of the papers that he refused to play the national anthem.

"If the public wants to throw any stones, let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me.

"And now I hope that this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem."

Report Home Searched.

According to today's New York Tribune Dr. Muck's home in Maine was searched last summer by federal agents. It is said that since the war began he has received many letters threatening death.

The New York Times says, editorially, today:

"As it is, he (Dr. Muck) has put all

"The Chronicle has always maintained that during our life and death struggle against German autocracy, "he who is noth with us is against us." Persisting in this inviolate principle, it is clear that even art must stand aside. The necessity of national unity precludes any conflicting interest. Dr. Muck's silence and political inactivity are tactful—that is all. He inflicts on us no hypocritical affirmation of loyalty, and for that one must be respectfully grateful. On the other hand, Dr. Muck is protected by and supported by this country at the present moment. In return for these advantages of safety and prosperity he, as well as every other German-born person, owes to the United States genuine fidelity, or else emigration to a neutral land. Art must not be used as the Germans have used civilians, as a shield against their enemies. And why is it forever insisted that there is no art in music save German art? Why are we hoodwinked into believing that none can lead a great orchestra except a Teuton? What is this except propaganda?"

RESIGNATION OF DR. MUCK IS OFFERED

RECORD Nov 2

Symphony Leader Would Quit

Action Follows National Anthem Row—Not Accepted Yet

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has placed his resignation in the hands of Maj. Henry L. Higginson, patron of the orchestra.

This action was taken by Dr. Muck as a result of the controversy over his alleged refusal to play "The Star Spangled Banner" at a concert given in Providence a few nights ago.

This announcement, which is bound to create a sensation in the musical world, was made this afternoon at the regular Symphony concert by Maj. Higginson. He made the announcement just before the concert started.

When Maj. Higginson came on the stage he was greeted with applause from the audience, which was largely composed of women.

Anthem Is Played

"The Star Spangled Banner" was played at the end of the regular program, with Dr. Muck conducting it. It was stated that the anthem will be played at all concerts to follow.

"I have asked Dr. Muck and the orchestra to play the National Anthem," said Maj. Higginson to the audience, " and they have never refused my request. Dr. Muck has placed in my hands his resignation. The matter wil be given my earnest atention."

Dr. Muck then came on the stage and was also greeted with roars of applause. He bowed and, taking his baton, started the concert.

The American flag is now draped over the main entrance to Symphony Hall and will remain there permanently. Business Manager Charles A. Ellis said that there had been an American flag at the hall during the

(Continued on Page Six, Column Eight)

past summer, but he didn't know the particular location of it.

When informed that it was now draped over the main entrance, he said: "That's the proper place for it, and it will remain there permanently."

Loss Would Be Disaster

Maj. Higginson's statement in full was:—

"I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner,' and they have complied. They have never refused.

"Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands because he does not wish that any personal feeling towards him should prejudice the welfare of the orchestra. To lose him would be a disaster.

"Therefore the matter rests with me and will have my earnest consideration."

37
Monitor
Nov. 2, 1917-

SYMPHONY PLAYS NATIONAL ANTHEM

Led by Dr. Karl Muck, Orchestra Gives Air as Final Number—Conductor Said to Have Never Had Chance to Refuse

Dr. Karl Muck conducted the Boston Symphony Orchestra playing "The Star Spangled Banner" at the regular Friday concert this afternoon. It wil lalso be played at every concert in every city where the orchestra appears.

An announcement in the program book to the effect that this air would be the last number on the program put a quietus on the discussion which has been widespread since a request that it be played at the regular concert of the orchestra at Providence, R. I., on Tuesday night was disregarded. The request, signed by certain women of Providence, was telegraphed to C. A. Ellis, manager of the archestra. Controversy sprang up though, as one of the officials of Symphony Hall pointed out this afternoon, Dr. Muck had never had a chance to refuse to conduct the piece.

Major Henry L. Higginson, the founder and sustainer of the Boston Symphony Orchestra, addressed the audience at Symphony Hall this afternoon before the fourth concert of the season began. The people in the house rose when Major Higginson appeared on the platform and remained standing while he spoke. He said:

"Ladies and Gentlemen:

"I ask a few words with you this afternoon. I have asked Dr. Muck and the orchestra to play the national anthem at the concert today, and they have complied (Applause). And I will say in regard to the matter of performing the piece, that they have never refused (Applause).

"Last spring I asked Dr. Muck to remain in charge of the orchestra, considering him essential to the success of the Symphony concerts. He has placed his resignation in my hands because he does not wish that any feeling which may be entertained against him may in any way prejudice the orchestra. But I have always thought that to lose him would be a disaster." (Applause)

"Therefore the matter rests with me and will have my earnest consideration."

Anthem to Be Required Hereafter

PROVIDENCE, R. I.—The failure of the Boston Symphony Orchestra to play "The Star Spangled Banner" at its concert in this city Tuesday was formally brought to the attention of the Board of Aldermen yesterday afternoon.

A resolution was adopted requesting the Police Commission to require, as a condition to the granting of any licenses for an entertainment in this city, that "The Star Spangled Banner" should be played or sung.

Thursday afternoon the Chamber of Commerce sent a letter to the police commissioners asking them to refuse further concert permits to any organization conducted by "one Dr. Karl Muck."

The Chaminade Club also took similar action.

Herald, Nov. 3, 1917-

SYMPHONY'S 4TH CONCERT

Works by Sibelius, Saint-Saens and Beethoven Make up the Program.

DR. KARL MUCK CONDUCTOR

By PHILIP HALE.

The fourth concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Sibelius, Symphony No. 4; Saint-Saens, Piano Concerto in G minor, No. 2 (Frances Nash pianist); Beethoven, Leonore overture No. 3.

Orchestra and audience were seated when Maj. Higginson appeared on the platform. The audience rose, welcomed him heartily and heard him with almost painful attention. His remarks, which were made with evident feeling, are printed elsewhere in this issue of the Boston Herald and Journal. When Dr. Muck came on the platform to conduct the symphony, the applause was fervent and long-continued, the most impressive tribute that has been paid to any conductor in Symphony Hall.

The symphony of Sibelius was played here three years ago this month. When it was first performed here—the year before—it was a stumbling block to many of us; nor did a second hearing put some of us at ease with it. There are writers who insist that the greater part of the Finn's more important music owes the peculiar grimness and wildness to the influence of scenery and climate. Buckle would gladly have accepted this theory. Others have had something to say about Sibelius voicing the sullen revolt of his people against Russian oppression. And there are others that dilate on the inherent melancholy of the man, not knowing him personally. Thus there are explanations; some of them almost apologetic.

Sibelius in the flesh is not a Dismal Jemmy; he is dignified, versed in the ways of the world, not a child of nature as Dvorak was; he impressed those that met him in this city as a robust man, physically and mentally. His musical education was not confined to the conservatory at Helsingfors; he studied in Berlin and Vienna. In Finland an annuity granted by the government gave him ample time for composition. It is not dire poverty that gives a peculiar character to his music.

He has said that nature has been to him the book of books. "The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

But the landscape is in the mind, as in the eye, of the beholder. The "voices of nature" are in his soul as in his ears. The smile of a summer sunlit scene may be to one ironical, by reason of association or a tempest raging within him. And so a desolate, wind-swept moor may be to another as the Vale of Cashmere. Egdon Heath was not so significant to the men and women wandering on it as it was to Thomas Hardy, imagining the tragedy of Clym Yeobright and Eustacia Vye.

Let it, then, be taken for granted that Sibelius in this symphony, as in other important works not inspired by the legends of the Finnish epic, expresses Nature as seen, heard and felt by him in Finland. The question remains, whether his musical mood and expression are severely national; whether they appeal to hearers of other lands by the beauty, power and nobility of the music. It does not seem to us that in thematic invention, in the nature of the development, in the general structure of the movements, this symphony is so imposing as the first and second. After several hearings, the first movement still seems vague, without irresistible purport, nor is the Scherzo convincing, wholly to the point; but there are eloquent pages in the slow movement and fascinating passages in the Finale. We are not disconcerted by the wild dissonances, by curious mixtures of timbres, by measures that to some may seem reckless cacophony. Nor do we find the idiom of the symphonic speech a very wide departure from that of the first and second symphonies and the violin concerto. The voice is still that of Sibelius, though the inflections are now and then different, though mannerisms may at times choke the flow of speech or cause surprise. Concerning the sincerity of the man there can be no doubt. He does not trim his sails to catch the breeze of popular favor.

Saint-Saens' concerto in G minor is characterized by elegance, logic and fine taste. As the story goes, Rubinstein proposed to Saint-Saens that they should give a concert together. Saint-Saens replied: "Very well, I'll write a concerto for it." It is said that the [illegible] was written in 17 days; no [illegible] main ideas had long been in [illegible] The music shows the assurance nature of the composer. [illegible]re are pages after the manner of [illegible]ch with modern touches; there are pages in Mendelssohn's vein. A sparkling, brilliant concerto, one, however, that does not call for any display of emotion on the part of the pianist; one that does not make a demand on the higher interpretative ability.

In the performance of this concerto, the first requisite is incisive rhythm. Miss Nash's rhythm was not clearly defined; nor was her mechanism faultless; runs were sometimes smeared, especially at their end, so that there was a scramble to join the orchestral chord. Her performance was too often amateurish.

Record, Nov. 3, 1917

Should Dr. Muck Go?

Major Higginson announced yesterday that Dr. Karl Muck, conductor of our Symphony Orchestra, had offered his resignation, and that "the matter rests with me, and will have my earnest consideration." He added, what many must agree, that "to lose him would be a disaster."

We are informed on what appears to be good authority that there is no fact known to Dr. Muck's discredit, in reference to his status in this country under present circumstances—except that he is a German, and has been high in the Kaiser's favor. Is this sufficient to turn him out?

Of Dr. Muck's excellence as a leader of the orchestra it is superfluous to speak. That his position here and now is delicate and difficult can be believed. It is not easy for any American now to see things from Dr. Muck's point of view, for he has been much honored by the Kaiser, for whom we cannot have high regard. We must believe that to Dr. Muck the Kaiser appears quite differently. Thus his difficulty is two-fold. To his feeling in regard to his native land is added the personal association with that land's ruler, about the most unpopular man in American minds today.

Dr. Muck first came here to lead our Symphony Orchestra in 1906, being granted a leave of absence from the Berlin Imperial Opera House, where he was conductor from 1892 to 1912. He led our orchestra from 1906 to 1908. He returned here in 1912, and has remained since. Before coming here he had been conductor at Zurich in 1881; Salzburg, '82; Brunn, '82-'84; Graz, '84-'86; Prag, '86-'92; then Berlin, and Boston. He has conducted "Parsifal" at the Bayreuth festivals since 1900. He has also served as guest conductor at Vienna, London, Paris, St. Petersburg, Moscow, Madrid, etc. The Kaiser in 1908 gave him the title of "Koeniglich preussicher Generalmusikdirektor."

He has raised the Symphony Orchestra to its highest level. Shall he stay?

MONITOR
NOV. 3, 1917

SYMPHONY PLANS FOR REGULAR TRIP

Maj. Henry L. Higginson Gives No Information as to What Course He Intends to Pursue on Dr. Muck's Resignation

No intimation has come from Major Henry L. Higginson, founder and sustainer of the Boston Symphony Orchestra, as to what course he intends to pursue eventually with regard to the resignation of Dr. Karl Muck, conductor of the orchestra, placed in his hands to relieve the institution of any embarrassment because the director is a citizen of an enemy country.

In the meantime, however, the orchestra will leave as usual on Sunday for its regular trip, which will include Philadelphia, Washington, Baltimore, New York, Brooklyn and a second New York appearance. Preparations for the next Boston program likewise are going forward as usual, though the program has not yet been announced.

In a newspaper interview Major Higginson emphasizes the statement which he made before the audience at the Friday concert of the orchestra when he announced that "The Star Spangled Banner" would be played, to the effect that Dr. Muck had never refused to play the air. Mr. Higginson said:

"About 2 o'clock Monday afternoon the message from those ladies in Providence asking that the national anthem be played at their Tuesday night concert was received. Mr. Ellis and I were together when it came. I ordered Mr. Ellis to stop the sale of tickets in Providence and do nothing at that late hour to change the program, which had been made up and rehearsed. Tuesday evening Mr. Ellis and I went to Providence. Dr. Muck went down with the orchestra.

Herald Nov. 3, 1917-

DR. KARL MUCK

The national anthem was played yesterday at the concert of the Boston Symphony Orchestra and Dr. Muck conducted it. The management announces that the anthem will be performed this season at every concert of the orchestra here and in other cities. Maj. Higginson has stated that neither Dr. Muck nor the orchestra refused to play "The Star Spangled Banner" in Providence, that the management refused for reasons that then and there seemed sufficient to it, but not from any lack of patriotism.

It is not necessary to discuss the question whether repeated performances of the national anthem at classical concerts will fan the flame of patriotism or further the cause of the allies. The question is this: Will the superb orchestra, whose reputation is international, be disbanded on account of Dr. Muck's resignation? Dr. Muck put his resignation in Maj. Higginson's hands that the founder and maintainer ot the orchestra might not be embarrassed in future action. As Maj. Higginson said yesterday, Dr. Muck's withdrawal from the position of conductor would be a disaster. The word "disaster" is not too strong.

Under his leadership the Symphony concerts have reached a degree of brilliancy that is unequalled in this country or in any country where music is heard. This is not an extravagant statement. All visiting foreign artists will gladly bear testimony to its truth. It is late in the day to dwell upon the surpassing merits of this conductor, whose laurels disturb the sleep of others. Dr. Muck has been placed in a most trying position. He is leading players of many different nationalities, yet since the war broke out, the orchestra has been composed of men united in an artistic purpose. He is conducting in a country that is at war with Germany.

Many foolish, many false statements have been made about him. He has borne himself with dignity; he has busied himself only with music. The most searching governmental investigators have declared him blameless in his behavior as a foreign resident. That the great audience of the Symphony concerts holds him in the highest esteem was shown by the unparalleled tribute paid to him yesterday.

There is another question to be answered: Will the general public forget the great debt it owes to Maj. Higginson, whose princely generosity and love of art have given to Boston an orchestra that has made the city famous throughout the musical world? No one doubts his patriotism. Is this the time to repudiate the debt? Is this the time to undo the work of many years? Other cities envy Boston its orchestra and its present leader. Will Boston deliberately destroy an institution of which it has long been justly proud?

Some of the Symphony critics seem to think that Shakespeare charged fitness for treasons, strategems and spoils on the man that hath music in his soul.

MONITOR
(CONTINUED)

"Dr. Muck never knew that a request for 'The Star Spangled Banner' had been made until after the concert was over and he had returned to Boston. None of the orchestra members knew of that request until they reached Boston.

"It was I who gave the order to stop selling tickets in Providence and to do nothing about changing the program. We didn't have the music. There had been no rehearsal of the piece.

"Above all things I want Dr. Muck exonerated of that false charge circulated by some of the papers that he refused to play the national anthem. If the public wants to throw any stones let them throw them at me, not at the orchestra or the leader. And now I hope that this abuse of Dr. Muck will stop. He has done nothing and he has refused to do nothing. He never refused to play our national anthem."

TRAVELER, NOV. 2, 1917-

38

Stars and Stripes Once More Displayed at Symphony Hall

Traveler Nov. 2

Management Declares Flag of Nation Is to Be Permanently Displayed at Hall—Anthem Agitation Continues.

While the controversy progresses as to whether "The Star Spangled Banner" shall be played at concerts by the Boston Symphony Orchestra, the stars and stripes now adorn Symphony Hall, the home of the organization.

Following the declaration of the Rev. Dr. Conrad, pastor of Park Street Church, that Symphony Hall was the only public hall in Boston where the United States flag was not displayed, the management yesterday draped a large one over the main entrance. Business Manager Charles A. Ellis said that the flag will remain there permanently.

It is believed that the order to display the flag came from Maj. Henry L. Higginson, founder and financial backer of the orchestra. When told by a Traveler reporter a few days ago of Dr. Conrad's remarks the major said that he did not know whether a flag was displayed at the hall.

Causes Favorable Comment.

Mr. Ellis said there had been a United States flag at the hall during the past summer, but he could not recall the location of it. There is no flagstaff on the building.

Many persons who passed the hall today commented upon the appearance of the flag. They thought it good form to have it displayed after the unfavorabl notoriety of the past few days and sev eral expressed the hope that the mar agement would decide to have the na tional anthem played at concerts in th future, even should it be necessary t have Dr. Muck relinquish the baton t an assistant.

It is unlikely that Dr. Muck will lea the orchestra in playing the national air He says it will not be played at Car negie Hall, New York, at next Thurs day's performance. Those close to th leader believe he will persist in hi stand and will not include the anthen in any regular symphony concert. He does not consider "The Star Spangled Banner" artistic and feels that it has no place in program of "real" music Neither does he think that he should bow to public opinion even at such a time as this.

Providence Still Angry.

Maj. Higginson does not interfere with the programs—he leaves them to Dr Muck. Indications are that he will no interfere.

The Providence board of aldermen has unanimously adopted a resolution requesting the police commission to refuse permits for any concerts in that city unless it is agreed beforehand that "The Star Spangled Banner" will be played or sung. This came as a result of the refusal of the Symphony Orchestra to play the national anthem at Tuesday's concert.

"I want to go on record, and I know every one of us here wants to go on record, as approving such action by the board of police commissioners," said Al-

(Continued on Page Six, Column 3.)

patriotic sentiment of all Rhode Island, the undersigned officers, acting in behalf of the war council of the Providence Chamber of Commerce, hereby request your honorable body to refuse permission for the Boston Symphony orchestra, or any other orchestra or band, to give concerts in the city of Providence when conducted by one 'Dr. Karl Muck.'"

Ban on Concerts.

The Chaminade and Schubert clubs and Thomas W. Connell post 45, U. S. Veterans of Foreign Service, of Providence passed resolutions either condemning the orchestra or declaring that their members will not patronize organizations that do not play the anthem. During his talk on "Food Conservation and Patriotism" before members of the Chaminade Club, Col. H. Anthony Dyer said that one of the worst things in the United States today is the "German music propaganda," in which Germany is painted "as the home of the soul of music." He pictured Dr. Muck as reporting his success to the German ruler as follows: "Hon. Kaiser, I have done your work. I have carried out my work in the name of art and gotten away with it." Of Maj. Higginson's stand he said it would be better to have Symphony Hall closed and burned rather than permit things to continue as at present. He declared that "The Star Spangled Banner" should be at the head of every program at the present time.

Editorial View.

In today's issue of the Providence Journal appears the following editorial:

"Maj. Higginson's decision that the Boston Symphony orchestra shall not again appear in Providence offers a satisfactory solution of the matter, so far as this community is concerned. It will, indeed, be greeted with enthusiasm by every citizen who resents the contemptuous flouting of patriotism and propriety by those in charge of the famous musical organization.

"At the same time, Maj. Higginson should understand that, irrespective of his decision, the people of Providence and Rhode Island would under no condition tolerate the future appearance of the orchestra here, so long as Dr. Muck continues in the post of conductor.

"The place of that insolent German music master is not on an American concert stage, but in an internment camp, under strict guard."

Up to noon today Mayor Curley had not ordered the singing of the national air at this afternoon's concert by the orchestra in Symphony Hall. There was only one German number on today's program—Beethoven's overture, "Leonora" No. 3. Other numbers were Sibelius's Fourth Symphony in A-minor and Saint-Saens's concerto in G-minor for piano and orchestra. Frances Nash was soloist. It had been rumored that the mayor would order the orchestra to play "The Star Spangled Banner."

As to Carnegie Hall.

If Dr. Muck does not change his mind and play the national air at Carnegie Hall, New York, next Thursday the management of the orchestra may find it necessary to secure another hall.

C. C. Smith, administrative manager of Carnegie Hall, was asked whether he would permit Dr. Muck to use the hall next week if he persisted in his stand. He said the Boston Symphony Orchestra had already signed a lease for the hall for 10 concerts, that all the seats had been sold for the series, and therefore it would be difficult to act against him. No action will be taken before Thursday, he said, but if Dr. Muck refuses to play the national anthem at the opening concert the board of directors of Carnegie Hall may then take action.

Musical Calamity.

According to the terms of the contract between the Boston Symphony orchestra and Carnegie Hall the management has the legal right to step in if anything happens during a performance which brings discredit on the hall. Requests that their money be returned came from several subscribers yesterday, after Dr. Muck's attitude toward "The Star Spangled Banner" became known.

At the Brooklyn Academy of Music, where the orchestra is scheduled to open a series of five concerts, Charles D. Atkins, director of the Brooklyn Institute of Arts and Sciences, under whose auspices the concerts will be given, expressed disapproval of the stand taken by Dr. Muck.

"In view of the present prevailing American sentiment," said Mr. Atkins, "I hope Dr. Muck will play the national anthem at his concerts in Brooklyn. He surely ought to. As for giving up the concerts, that would be a musical calamity." It was learned that the board of trustees of the institute will meet Thursday night, and may act unless Dr. Muck recedes.

Views of Walter Damrosch.

Walter Damrosch, conductor of the New York Symphony Orchestra, commenting on the situation, said:

"Dr. Muck is a citizen of Prussia, and is over here not because of his own desire, but because of the wishes of Mr. Higginson, who is the founder and patron of the Boston Symphony Orchestra. It would be to my mind hypocritical of Dr. Muck to conduct 'The Star Spangled Banner' in this country while we are at war with Germany. Nor should we expect him to do it. He might easily let an assistant director lead when it is played.

"But, on the other hand, his reasons seem foolish to me, or else he is purposely confusing the issue. 'The Star-Spangled Banner' is not played in our country at the present time because it is a work of art, but because it is the symbol of the loyalty and patriotism of our people in the time of war.

"Dr. Muck's argument that this might produce quarrels among the members of the Boston Symphony Orchestra because they belong to so many different nationalities does not hold, because this mixture of races exists in every one of our symphony orchestras. But as these players have lived here for a long time, have earned their bread and butter here and are being protected by the American flag, and, furthermore, as many of them are naturalized citizens, there is no earthly reason why they should not be glad occasionally to play our national anthem."

Tour Next Week.

The orchestra makes its first southern trip next week, playing in Philadelhpia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening. D. Muck is playing Beethoven's C-Minor Symphony in Philadelphia, Tschaikowsky's Fourth in Washington, Brahms's Fourth in Baltimore, Brahms's Fourth and Beethoven's Fifth in New York, and Schaikowsky's "Pathetic" in Brooklyn. The other numbers on the program are chosen from the shorter pieces played at the first tourn concerts in Boston.

With the exception of a short overture by Hector Berlioz the New York program is devoted entirely to Geman composers.

Dr. Muck's pro-Germanism is not denied. He was born at Darmstadt, Germany, and educated at Heidelburg and Leipsig. He conducted the Kaiser's opera in Berlin, Bavreuth and other German cities. The Kaiser, in 1908, conferred upon him the title of "King's Prussian General Musical Director."

Metropolitan May Bar German Operas

NEW YORK, Nov. 2—The Metropolitan will bar German opera this winter. Although the tentative program for the season includes the works of some German composers, the directors of the Metropolitan have reached the decision that the company will produce no opera which might be calculated to have a bad political effect or which might create the impression abroad that there was the slightest appearance of sympathy for the German cause.

This announcement, however, was not made officially, and Otto H. Kahn, chairman of the board of directors refused to make any statement in regard ot the matter. It was intimated that the decision of the board of directors had no connection with the controversy over the failure of the Boston Symphony Orchestra to play the "Star Spangled Banner" in Providence.

AMERICAN FLAG AGAIN WAVES AT SYMPHONY HALL

(Continued from Page One.)

derman Clayton A. Ballou in presenting the measure. "The crisis confronting this nation is too serious to permit those who are unfriendly to our cause to go their way untroubled, unless their way is our way."

At Mr. Ballou's request the vote was by roll call, which put each alderman on the board's records as favoring the resolution, the text of which was as follows:

"Resolved, That the board of police commissioners be and they hereby are requested to require the person making application for a license to conduct any musical entertainment in any public place or hall, in the city of Providence, to agree, as a condition precedent to the granting of such license, that 'The Star Spangled Banner' shall be played or sung during the course of the entertainment for which such license is granted."

Women Still Insist.

Women representing prominent Providence clubs who signed the request made of Manager C. A. Ellis that the national anthem be played at the concert Tuesday evening sent a request to the Providence police commissioners last evening. They request that the American flag be placed in every public hall, theatre and place of amusement in the city. They also request that no licenses be granted to any artist or organization which refuses to participate in either singing or playing "The Star Spangled Banner."

Many Rhode Island organizations have acted upon what they consider to be a deliberate affront to the patriotism of the people of this city and state, not only because of the failure to play the national anthem, but also because of the character of the music which was played, with Geraldine Farrar, the soloist, singing two groups of songs in German.

Geraldine Farrar Yields.

Despite her alleged pro-German sympathies, Miss Farrar consented to sing the "Star Spangled Banner" last night at Haverhill before an audience of 1500 persons in Colonial Theatre. It was the feature of the concert. She sang the air in English, the audience standing. Her regular program consisted of French, Italian and German songs.

When it became known that Mme. Farrar was to sing at Haverhill Rev. James Malcolm-Smith, recor of Trinity Episcopal Church, asked Mayor Morse to request Mme. Farrar to sing "The Star Spangled Banner" in English before the close of the performance.

Business Men Take Action.

Officials of the Providence Chamber of Commerce, acting upon behalf of the war council of the chamber, sent a letter to the police commissioners asking them to refuse further concert permits to any organization conducted by "one Dr. Karl Muck." The letter is signed by Henry A. Carpenter, chairman; William A. Viall and Oscar Swanson, vice-chairmen, and Clarence A. Cotton, secretary, and is in part as follows:

"Believing that we voice the unanimous

Music and War

Sympathy for Dr. Muck, director of the Boston Symphony Orchestra, who refuses to play "The Star Spangled Banner," must give place to heart-felt commiseration of the many sensitive and nerve-racked virtuosi in the gifted organization for whom he speaks.

The doctor finds that the National Anthem of the United Statse is not in harmony with his program. Nevertheless, if he were back in Germany, where war is considered if not a symphony at least the highest expression of art, we have no doubt that Dr. Muck and most of his artists, if invited to render that great classic "Deutschland uber Alles," would find that it was in perfect accord not only with their atistic tastes and temperaments but with their physical and financial welfare.—New York World of Today.

3:9

Ed. Nov. 3, 1917

THE BOSTON GLOBE-

BOSTON SYMPHONY PLAYS ANTHEM

"Star Spangled Banner" to Be Given at All Concerts

Dr Karl Muck Conducted It—Ready To Resign if Need Be

Art bowed to patriotism in Symphony Hall yesterday, when the Boston Symphony Orchestra, for the first time this season, closed its regular rehearsal by playing "The Star Spangled Banner," while Dr Karl Muck conducted.

While many persons had believed that Dr Muck, because of his German allegiance, was unwilling to direct the playing of the National anthem, they were even less prepared for the announcement made before the concert by Maj Henry Lee Higginson, founder and chief supporter of the orchestra, that Dr Muck had handed him his resignation.

Mr Higginson stated that Dr Muck did not wish the welfare of the orchestra to be prejudiced by any personal feeling against him. Maj Higginson indicated that he has not yet decided whether he will accept the resignation or not.

"To lose Dr Muck would be a disaster," he said.

The audience of 2600 persons, standing, applauded the major at intervals during his address. Saying he would consider Dr Muck's resignation seriously, he turned and walked back to the piano, awaiting there the conductor's entrance. When Dr Muck appeared, he shook hands with Maj Higginson and mounted the stand, twice turning about to acknowledge the applause from the audience.

Looking toward the major and receiving his signal, Dr Muck raised his baton and began the fourth symphony of Sibelius, with which the program opened. Maj Higginson stood in the same position for a few moments after the orchestra had begun to play, then left the platform.

At All Future Concerts

Maj Higginson authorized the statement that "The Star Spangled Banner" will be played at all future concerts of the Symphony Orchestra, whether here or in other cities.

This announcement was the climax of a public discontent which reached its pinnacle after Tuesday evening's concert in Providence, where the orchestra did not play the anthem, although a request for it had previously been sent to the management by prominent Providence residents.

This resulted in the Rhode Island Council of Defense urging the authorities of the city to debar the Boston Symphony Orchestra in the future unless its program should include the National anthem, and it was said that a Department of Justice agent would make a detailed report to Washington and recommend that the orchestra be prevented from playing in other cities unless it plays the patriotic selection.

On the following day Maj Higginson granted to newspapermen an interview in which he defended the stand his orchestra had taken, and argued that "The Star Spangled Banner" has no place in an art program such as is given by the Symphony at its Winter concerts. He made it known that he had received many letters of criticism, some of them anonymous, but added that the criticisms came from persons who do not attend the concerts.

Dr Muck himself was quoted in a published interview as saying that the National anthem would not be played at [illegible] York concerts next week, when [illegible] starts on tour. This statement caused popular resentment in [illegible] city.

But it was played yesterday, and played well, while the Stars and Stripes floated from a staff on Symphony Hall, and 2600 persons, mainly women, arose and clapped, while many joined in the air and sang the first verse. Dr Muck gave his customary bow near the piano and hurried from the stage.

The first announcement to patrons that the hymn would be played came when they opened their programs, in each of which a sticker, pasted in after the program was printed, stating: "The National anthem will be played as the closing number of the program."

Maj Higginson's appearance on the stage prefaced the concert. He said:

Have Never Refused to Play

"I have asked Dr Muck and the orchestra to play "The Star Spangled Banner," and they have complied. They have never refused.

"Last Spring, at my earnest request, Dr Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra.

"To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

Should Dr Muck's resignation be accepted, it may mean the dismissal of the entire Symphony Orchestra, the best in this country and probably in the world. Mr Higginson stated definitely on Wednesday that "when Dr Muck goes, the orchestra will go." In that event, he added, Symphony Hall, which means to him an annual loss of $13,000 to $18,000 might be sold.

Mr Higginson was the organizer of the orchestra and has been its main supporter more than 30 years.

Mayor Curley yesterday instructed John H. Casey, licensing clerk, to take up the matter with the Law Department and ascertain what steps could be taken in the event of the Boston Symphony Orchestra's refusal to play "The Star Spangled Banner."

The Mayor was pleased last night when he learned that the National anthem had been played by the orchestra and said: "In this world's crisis it is better to sacrifice art to patriotism."

Should Maj Henry L. Higginson decline to accept the resignation of Dr Karl Muck there will be widespread interest in the attitude of the public towards him in cities where Boston Symphony Orchestra is scheduled to play within the next two weeks.

The earliest dates are Washington, D C, Nov 6; Carnegie Hall, New York city, Nov 11 and Baltimore, Nov 14. The New York Symphony Orchestra is said to have been playing "The Star Spangled Banner" at its concerts without any suggestion from outside.

Dr Muck Here Since 1906

When Dr Muck was engaged by Maj Higginson in the Summer of 1906 to be conductor of the Boston Symphony Orchestra, it was stated that he came on leave of absence for one year, "by special permission of Kaiser William II," as he was at that time conductor at the Royal Opera House in Berlin. His service in Boston began Oct 1 that year.

He was in Berlin on a vacation at the outbreak of the European war, three years ago, and for a few weeks prior to leaving for this country to take up his season's work, he was obliged to do clerical work in the Berlin War Office.

Dr Muck was born in Darmstadt, Ger, in 1859, studied philosophy at Leipsic and Heidelberg, receiving his doctor's degree at the latter university. He was musical conductor successively in the Austrian cities of Salzburg, Brunn, Gratz and Prague. From 1892 till he came to this country, 14 years later, he was at the Royal Opera House in Berlin.

SAYS DR MUCK NOT TO BE TOLERATED IN BALTIMORE

BALTIMORE, Nov 2—Before news of Dr Muck's proffered resignation had been received in Baltimore, Ex-Gov Edwin Warfield appeared today before the Police Commissioners and said that if "Dr Muck and his associates were to carry out their program in this city they would meet with resentment in no uncertain way by patriotic people.

"You can rest assured," he continued, "that Marylanders will not tolerate the presence of Dr Muck and that serious trouble will ensue if he comes here with his orchestra." Mr Warfield said he felt "deeply outraged."

Harold Randolph, conductor of the Peabody Conservatory of Music, said: "We are all now turning more and more eagerly toward music as the one respite from the torturing thoughts of war, and for God's sake let us try to preserve to ourselves this haven of refuge or we shall go mad."

Prof Randolph expressed the hope that the famous orchestra would be preserved.

Mr Warfield, when told tonight that Dr Muck and Boston Symphony would play "The Star Spangled Banner" here at the concert next week, Wednesday night, said "This does not atone for the insult Dr Muck offered the people of Baltimore. There is no antagonism to the orchestra; there is antagonism to Muck."

MUST PLAY ANTHEM IN NEW YORK OR CONCERT PREVENTED

NEW YORK, Nov 2—Steps to prevent the Boston Symphony Orchestra from giving its concert here next Thursday unless Dr Karl Muck agreed to play "The Star Spangled Banner" had been taken, under the direction of Mayor Mitchel previous to the word from Boston of Muck's proffered resignation.

The Mayor directed the License Commissioner to study the law on the point, and the question had been referred to the corporation counsel.

ANTHEMS AT ALL CONCERTS BY MINNEAPOLIS SYMPHONY

MINNEAPOLIS, Minn, Nov 2—The Minneapolis Symphony Orchestra is opening every concert this season with "My Country 'Tis of Thee" and closing with "The Star Spangled Banner." The musicians stand, the audience stands and Emil Oberhoffer, German-born conductor, leads in the singing and playing. The orchestra, which is made up of men of all warring races with preponderance of German birth, subscribed $18,000 to the second Liberty Loan.

PITTSBURG G. A. R. LEADER FAVORS INTERNING MUCK

PITTSBURG, Nov 2—Dr Karl Muck, conductor of the Boston Symphony Orchestra, scheduled to appear here Jan 30, will be invited to stay away because of his refusal to play "The Star Spangled Banner" in Providence. Former Adjt Gen H. H. Bengough, a G. A. R. leader, says Pittsburg is too big a place for Muck, who, in his opinion, should be interned.

Director Hubbard of the Department of Public Safety says Dr Muck will be required, if he comes here, to furnish a program of his concert, and if it does not contain "The Star Spangled Banner" the permit will be refused.

Globe (continued)

PROVIDENCE TO HAVE ANTHEM AND BANNER AT AMUSEMENTS

PROVIDENCE, Nov 2—Rules compelling the playing of "The Star Spangled Banner" at all concerts and other amusement places of similar nature, including theatres, and the presence of the American Flag in every place of amusement, were today adopted by the Police Commissioners in response to the city-wide protest against the failure of Dr Karl Muck, director of the Boston Symphony Orchestra, to play the National air at Infantry Hall Tuesday evening.

An applicant for a license must now show on the sample program submitted to the board through the amusement inspector that "The Star Spangled Banner" is a part of the program.

DEPARTMENT OF JUSTICE PROBING DR MUCK CASE

WASHINGTON, Nov 2—While officials of the Department of Justice have not been informed today of the action of Dr Karl Muck in offering to resign as leader of the Boston Symphony Orchestra, the investigation ordered by them has not been discontinued.

What the Government officials are endeavoring to find out is whether or not Dr Muck has been guilty of disloyalty, even though he may claim allegiance to Germany. Should the facts warrant it, it is probable that Dr Muck will be interned at one of the detention camps during the period of the war.

Lieut William H. Santelmann, leader of the United States Marine Band, who was born in Germany, said today that "The Star Spangled Banner" is good enough for any musical program. "The National anthem," he declared, "has a rightful place upon any program whatsoever, artistic symphonies not excepted. The National anthem could in no sense detract from the beauty of any program of music, no matter how artistic it might be. In these times it should be played and sung upon every public occasion, in school exercises, at church, and most decidedly at symphony concerts."

The Boston Symphony Orchestra is booked here for next Tuesday night.

Samuel Heron, Gas Poison Victim

Samuel Heron, aged 80, of 4 Drew pl, Roxbury, is in a dangerous condition at the City Hospital from gas poisoning, caused when the pipe connecting a gas heater with the jet became severed early last night at his home. Physicians fear his age may prevent his recovery.

ADVERTISER - NOV. 3, 1917 -

GLOBE ~ NOV. 3, 1917 ~

A HAPPY FINALE

Dr. Muck has met an embarrassing situation in the one way which disarms criticism and places American music lovers more than ever in his debt. We join in the general hope that Maj. Higginson will decline to accept the proffered resignation, that Dr. Muck will continue indefinitely in the post which he so capably fills and that the tempest which has arisen will abate and leave no ill remembrances.

From a number of letters which came to us prior to the announcement of the doctor's action we desire to make one pertinent quotation. Catherine W. Faucon writes:—

> The Boston Symphony Orchestra is made up of many nationalities, even outside of Europe. They are artists who, through long association and a wonderful technique, are giving to us Americans the very finest productions of their art. Their work is matchless. Imagine, for a moment, what would be lost to thousands if they should disband. Something of great beauty and inspiration would be lost from our world that could never be replaced. When the great war began, many of the orchestra were in Europe; yet at the call of their contracts they returned to Boston, subordinated their racial differences and went straight on with their work, in a world discord giving us magnificent harmonies. I know that there is at least one Belgian in that orchestra. If he is big enough to make a part of that great harmony, let us not be small enough to turn it into a great discord. Let us be big and broad and sane.

We believe that this is the spirit of which Boston, in after years, would be most proud. Ed advertiser

A WORD FOR MAJ HIGGINSON

DURING the controversy concerning "The Star Spangled Banner" and the Boston Symphony Orchestra absurd statements have been made concerning the patriotism of Maj Henry L. Higginson. The scene in Symphony Hall yesterday afternoon ought to end the regrettable incident and all disparagement of this worthy citizen of Boston.

Few men in the United States have a patriotic record equal to that of Maj Higginson. There are none whose records for faithfulness to country are superior to his.

Since June, 1863, he has carried the mark on his cheek of a wound, almost mortal, received in fighting for the Union while an officer in the 1st Massachusetts Cavalry. There has never been a moment from that day to this when Maj Higginson has not been eager to serve his country, his State and his city.

In the Liberty Loan campaigns he has been one of the leaders in the hard work of making clear to New England the imperative necessity of putting money behind the war. Had he been less active in pushing the loan the total of this Federal District would probably have been considerably lessened.

That such a man should be taunted with a lack of love for his country, or of devotion to her cause, by those whose judgment of his handling of a difficult situation differs from his, would be cruel were it not so absurd.

Henry Lee Higginson never drew one single unpatriotic breath in his life. Globe Nov 3

Ed. Nov. 3, 1917
THE BOSTON GLOBE-

BOSTON SYMPHONY PLAYS ANTHEM

"Star Spangled Banner" to Be Given at All Concerts

Dr Karl Muck Conducted It—Ready To Resign if Need Be

Art bowed to patriotism in Symphony Hall yesterday, when the Boston Symphony Orchestra, for the first time this season, closed its regular rehearsal by playing "The Star Spangled Banner," while Dr Karl Muck conducted.

While many persons had believed that Dr Muck, because of his German allegiance, was unwilling to direct the playing of the National anthem, they were even less prepared for the announcement made before the concert by Maj Henry Lee Higginson, founder and chief supporter of the orchestra, that Dr Muck had handed him his resignation.

Mr Higginson stated that Dr Muck did not wish the welfare of the orchestra to be prejudiced by any personal feeling against him. Maj Higginson indicated that he has not yet decided whether he will accept the resignation or not.

"To lose Dr Muck would be a disaster," he said.

The audience of 2600 persons, standing, applauded the major at intervals during his address. Saying he would consider Dr Muck's resignation seriously, he turned and walked back to the piano, awaiting there the conductor's entrance. When Dr Muck appeared, he shook hands with Maj Higginson and mounted the stand, twice turning about to acknowledge the applause from the audience.

Looking toward the major and receiving his signal, Dr Muck raised his baton and began the fourth symphony of Sibelius, with which the program opened. Maj Higginson stood in the same position for a few moments after the orchestra had begun to play, then left the platform.

At All Future Concerts

Maj Higginson authorized the statement that "The Star Spangled Banner" will be played at all future concerts of the Symphony Orchestra, whether here or in other cities.

This announcement was the climax of a public discontent which reached its pinnacle after Tuesday evening's concert in Providence, where the orchestra did not play the anthem, although a request for it had previously been sent to the management by prominent Providence residents.

This resulted in the Rhode Island Council of Defense urging the authorities of the city to debar the Boston Symphony Orchestra in the future unless its program should include the National anthem, and it was said that a Department of Justice agent would make a detailed report to Washington and recommend that the orchestra be prevented from playing in other cities unless it plays the patriotic selection.

On the following day Maj Higginson granted to newspapermen an interview in which he defended the stand his orchestra had taken, and argued that "The Star Spangled Banner" has no place in an art program such as is given by the Symphony at its Winter concerts. He made it known that he had received many letters of criticism, some of them anonymous, but added that the criticisms came from persons who do not attend the concerts.

Dr Muck himself was quoted in a published interview as saying that the National anthem would not be played at the New York concerts next week, when the orchestra starts on tour. This statement aroused popular resentment in D C, Nov 6; Carnegie Hall, New York city, Nov 11 and Baltimore, Nov 14. The New York Symphony Orchestra is said to have been playing "The Star Spangled Banner" at its concerts without any suggestion from outside.

Dr Muck Here Since 1906

When Dr Muck was engaged by Maj Higginson in the Summer of 1906 to be conductor of the Boston Symphony Orchestra, it was stated that he came on leave of absence for one year, "by special permission of Kaiser William II," as he was at that time conductor at the Royal Opera House in Berlin. His service in Boston began Oct 1 that year.

He was in Berlin on a vacation at the outbreak of the European war, three years ago, and for a few weeks prior to leaving for this country to take up his season's work, he was obliged to do clerical work in the Berlin War Office.

Dr Muck was born in Darmstadt, Ger, in 1859, studied philosophy at Leipsic and Heidelberg, receiving his doctor's degree at the latter university. He was musical conductor successively in the Austrian cities of Salzburg, Brunn, Gratz and Prague. From 1892 till he came to this country, 14 years later, he was at the Royal Opera House in Berlin.

SAYS DR MUCK NOT TO BE TOLERATED IN BALTIMORE

BALTIMORE, Nov 2—Before news of Dr Muck's proffered resignation had been received in Baltimore, Ex-Gov Edwin Warfield appeared today before the Police Commissioners and said that if "Dr Muck and his associates were to carry out their program in this city they would meet with resentment in no uncertain way by patriotic people.

"You can rest assured," he continued, "that Marylanders will not tolerate the presence of Dr Muck and that serious trouble will ensue if he comes here with his orchestra." Mr Warfield said he felt "deeply outraged."

Harold Randolph, conductor of the Peabody Conservatory of Music, said: "We are all now turning more and more eagerly toward music as the one respite from the torturing thoughts of war, and for God's sake let us try to preserve to ourselves this haven of refuge or we shall go mad."

Prof Randolph expressed the hope that the famous orchestra would be preserved.

Mr Warfield, when told tonight that Dr Muck and Boston Symphony would play "The Star Spangled Banner" here at the concert next week, Wednesday night, said "This does not atone for the insult Dr Muck offered the people of Baltimore. There is no antagonism to the orchestra; there is antagonism to Muck."

MUST PLAY ANTHEM IN NEW YORK OR CONCERT PREVENTED

NEW YORK, Nov 2—Steps to prevent the Boston Symphony Orchestra from giving its concert here next Thursday unless Dr Karl Muck agreed to play "The Star Spangled Banner" had been taken, under the direction of Mayor Mitchel previous to the word from Boston of Muck's proffered resignation.

The Mayor directed the License Commissioner to study the law on the point, and the question had been referred to the corporation counsel.

ANTHEMS AT ALL CONCERTS BY MINNEAPOLIS SYMPHONY

MINNEAPOLIS, Minn, Nov 2—The Minneapolis Symphony Orchestra is opening every concert this season with "My Country 'Tis of Thee" and closing with "The Star Spangled Banner." The musicians stand, the audience stands and Emil Oberhoffer, German-born conductor, leads in the singing and playing. The orchestra, which is made up of men of all warring races with preponderance of German birth, subscribed $18,000 to the second Liberty Loan.

PITTSBURG G. A. R. LEADER FAVORS INTERNING MUCK

PITTSBURG, Nov 2—Dr Karl Muck, conductor of the Boston Symphony Orchestra, scheduled to appear here Jan 30, will be invited to stay away because of his refusal to play "The Star Spangled Banner" in Providence. Former Adjt Gen H. H. Bengough, a G. A. R. leader, says Pittsburg is too big a place for Muck, who, in his opinion, should be interned.

Director Hubbard of the Department of Public Safety says Dr Muck will be required, if he comes here, to furnish a program of his concert, and if it does not contain "The Star Spangled Banner" the permit will be refused.

Globe (continued)

But it was played yesterday, and played well, while the Stars and Stripes floated from a staff on Symphony Hall, and 2600 persons, mainly women, arose and clapped, while many joined in the air and sang the first verse. Dr Muck gave his customary bow near the piano and hurried from the stage.

The first announcement to patrons that the hymn would be played came when they opened their programs, in each of which a sticker, pasted in after the program was printed, stating: "The National anthem will be played as the closing number of the program."

Maj Higginson's appearance on the stage prefaced the concert. He said:

Have Never Refused to Play

"I have asked Dr Muck and the orchestra to play "The Star Spangled Banner," and they have complied. They have never refused.

"Last Spring, at my earnest request, Dr Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra.

"To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

Should Dr Muck's resignation be accepted, it may mean the dismissal of the entire Symphony Orchestra, the best in this country and probably in the world. Mr Higginson stated definitely on Wednesday that "when Dr Muck goes, the orchestra will go." In that event, he added, Symphony Hall, which means to him an annual loss of $13,000 to $18,000 might be sold.

Mr Higginson was the organizer of the orchestra and has been its main supporter more than 30 years.

Mayor Curley yesterday instructed John H. Casey, licensing clerk, to take up the matter with the Law Department and ascertain what steps could be taken in the event of the Boston Symphony Orchestra's refusal to play "The Star Spangled Banner."

The Mayor was pleased last night when he learned that the National anthem had been played by the orchestra and said: "In this world's crisis it is better to sacrifice art to patriotism."

Should Maj Henry L. Higginson decline to accept the resignation of Dr Karl Muck there will be widespread interest in the attitude of the public towards him in cities where Boston Symphony Orchestra is scheduled to play within the next two weeks.

The earliest dates are Washington,

PROVIDENCE TO HAVE ANTHEM AND BANNER AT AMUSEMENTS

PROVIDENCE, Nov 2—Rules compelling the playing of "The Star Spangled Banner" at all concerts and other amusement places of similar nature, including theatres, and the presence of the American Flag in every place of amusement, were today adopted by the Police Commissioners in response to the city-wide protest against the failure of Dr Karl Muck, director of the Boston Symphony Orchestra, to play the National air at Infantry Hall Tuesday evening.

An applicant for a license must now show on the sample program submitted to the board through the amusement inspector that "The Star Spangled Banner" is a part of the program.

DEPARTMENT OF JUSTICE PROBING DR MUCK CASE

WASHINGTON, Nov 2—While officials of the Department of Justice have not been informed today of the action of Dr Karl Muck in offering to resign as leader of the Boston Symphony Orchestra, the investigation ordered by them has not been discontinued.

What the Government officials are endeavoring to find out is whether or not Dr Muck has been guilty of disloyalty, even though he may claim allegiance to Germany. Should the facts warrant it, it is probable that Dr Muck will be interned at one of the detention camps during the period of the war.

Lieut William H. Santelmann, leader of the United States Marine Band, who was born in Germany, said today that "The Star Spangled Banner" is good enough for any musical program. "The National anthem," he declared, "has a rightful place upon any program whatsoever, artistic symphonies not excepted. The National anthem could in no sense detract from the beauty of any program of music, no matter how artistic it might be. In these times it should be played and sung upon every public occasion, in school exercises, at church, and most decidedly at symphony concerts."

The Boston Symphony Orchestra is booked here for next Tuesday night.

Samuel Heron, Gas Poison Victim

Samuel Heron, aged 80, of 4 Drew pl, Roxbury, is in a dangerous condition at the City Hospital from gas poisoning, caused when the pipe connecting a gas heater with the jet became severed early last night at his home. Physicians fear his age may prevent his recovery.

ADVERTISER
- Nov. 3, 1917 -

A HAPPY FINALE

Dr. Muck has met an embarrassing situation in the one way which disarms criticism and places American music lovers more than ever in his debt. We join in the general hope that Maj. Higginson will decline to accept the proffered resignation, that Dr. Muck will continue indefinitely in the post which he so capably fills and that the tempest which has arisen will abate and leave no ill remembrances.

From a number of letters which came to us prior to the announcement of the doctor's action we desire to make one pertinent quotation. Catherine W. Faucon writes:—

> The Boston Symphony Orchestra is made up of many nationalities, even outside of Europe. They are artists who, through long association and a wonderful technique, are giving to us Americans the very finest productions of their art. Their work is matchless. Imagine, for a moment, what would be lost to thousands if they should disband. Something of great beauty and inspiration would be lost from our world that could never be replaced. When the great war began, many of the orchestra were in Europe; yet at the call of their contracts they returned to Boston, subordinated their racial differences and went straight on with their work, in a world discord giving us magnificent harmonies. I know that there is at least one Belgian in that orchestra. If he is big enough to make a part of that great harmony, let us not be small enough to turn it into a great discord. Let us be big and broad and sane.

We believe that this is the spirit of which Boston, in after years, would be most proud.

GLOBE
~ Nov. 3, 1917 ~

A WORD FOR MAJ HIGGINSON

DURING the controversy concerning "The Star Spangled Banner" and the Boston Symphony Orchestra absurd statements have been made concerning the patriotism of Maj Henry L. Higginson. The scene in Symphony Hall yesterday afternoon ought to end the regrettable incident and all disparagement of this worthy citizen of Boston.

Few men in the United States have a patriotic record equal to that of Maj Higginson. There are none whose records for faithfulness to country are superior to his.

Since June, 1863, he has carried the mark on his cheek of a wound, almost mortal, received in fighting for the Union while an officer in the 1st Massachusetts Cavalry. There has never been a moment from that day to this when Maj Higginson has not been eager to serve his country, his State and his city.

In the Liberty Loan campaigns he has been one of the leaders in the hard work of making clear to New England the imperative necessity of putting money behind the war. Had he been less active in pushing the loan the total of this Federal District would probably have been considerably lessened.

That such a man should be taunted with a lack of love for his country, or of devotion to her cause, by those whose judgment of his handling of a difficult situation differs from his, would be cruel were it not so absurd.

Henry Lee Higginson never drew one single unpatriotic breath in his life.

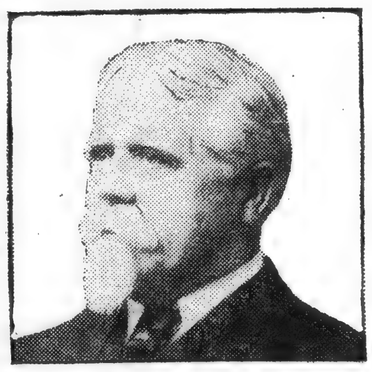
Globe Nov 3

BOSTON. GLOBE, NOV. 5, 1917

SYMPHONY HEADED FOR MORE TROUBLE

Maj Higginson Absolves Dr Muck Of Blame in Controversy

Ex-Gov Warfield Calls on Baltimore People to Keep Dr Muck From Leading Orchestra There and Makes Threat of Mob Violence



EX-GOV WARFIELD,
Maryland Man Who Is Leading Opposition to Appearance of Dr Muck in Baltimore.

In a statement sent to the Globe last night, Maj Henry L. Higginson makes it clear that Dr Muck did not refuse to play "The Star Spangled Banner" at the Boston Symphony Orchestra's concert in Providence last Monday. Furthermore, Dr Muck did not know, until after the concert, that any request to play the National anthem had been made.

Threat From Baltimore

A dispatch received last night said that Ex-Gov Warfield of Maryland has arranged a big patriotic meeting for Tuesday to protest against Dr Muck leading the orchestra in Baltimore.

The statement that he would "gladly lead the mob to prevent the insult to my country and my flag" is attributed to Ex-Gov Warfield.

Dr Muck, it was said at his home last night, was out of town and it was said later at the house that he had gone to Baltimore with the Symphony Orchestra, which is scheduled to play there Wednesday night.

Maj Higginson's Statement

Maj Higginson, in his statement, said:

"In these times of great stress and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct 29, at about 2 o'clock in the afternoon, there came to me from some ladies in Providence, unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and if so, it was seemly for me to meet it in person. The request of the ladies was not mentioned to Dr Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

Receives Abusive Letters

"Since Monday a flood of letters has poured in—some anonymous, some abusive, and very many most friendly and courteous. For the latter I am grateful.

"It would seem fair that the truth should be sought and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers it would have been pleasantly considered; but does any one like to be ordered by a newspaper to 'stand and deliver?'

"Note this point: The first time that Dr Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused. I ignored the request coming at the last moment from people unknown to me.

Praises Orchestra

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and women, often strangers to me, who have written or spoken in sympathy with this plan I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them —thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone."

DECLARES DR MUCK MUST NOT LEAD IN BALTIMORE

BALTIMORE, Nov 4—Ex-Gov Edwin Warfield, president of the Fidelity Trust Company, one of Baltimore's foremost citizens and financiers, has arranged a big patriotic meeting at the Lyric Tuesday afternoon to protest against Dr Muck leading the Symphony Orchestra in Baltimore Wednesday night.

"Karl Muck shall not lead an orchestra in Baltimore," he said today. "I told the Police Board members that this man would not be allowed to insult the people of the birthplace of "The Star Spangled Banner.' I told them that mob violence would prevent it, if necessary, and that I would gladly lead the mob to prevent the insult to my country and my flag. I told them that I knew of a thousand others who would gladly aid in leading the throng.

"This is a time when our Government must stand indorsed. We should not and will not tolerate any dictation as to the patriotic feeling for our flag.

"Our people have only contempt for the man who utters a criticism of the demand to play our National anthem.

"We consider it a symphony incomparable, at a time like this, greater than anything ever composed in Germany, more glorious and befitting the hearing of true Americans than the works of any composer living or dead. We deny that our anthem jars with any harmony or symphony to which the American people should listen.

"'The Star Spangled Banner' will be sung when the others are long since forgotten."

A band from Camp Meade with a guard of honor composed of 150 drafted men from Baltimore will participate in the patriotic demonstration Tuesday, which will take place in the same hall in which the Symphony Orchestra is scheduled to play the following night.

Ex-Gov Warfield issued this statement tonight.

"From over the hills of Anne Arundel County, Prince George's County and others the Maryland patriots trooped to Annapolis in 1774. They were led by Dr Charles Alexander Warfield. They were not content with an apology for the presence of the Peggy Stewart, laden with her tea, in Annapolis harbor. They burned the Peggy Stewart. Dr Muck's tardy playing of 'The Star Spangled Banner' does not satisfy us. Dr Muck does not satisfy us. He must not lead an orchestra in Baltimore. Remember 1774."

Ex-Gov Edwin Warfield of Maryland, quoted as declaring that Dr Muck must not be allowed to lead the Symphony Orchestra in Baltimore, is nearly 70 years old.

He lives at "Oakdale," his ancestral home, 38 miles from Baltimore. This is in Howard County, and it was here that Gov Warfield was born and started his career, first as a school teacher and later as register of will of Howard County.

In 1881 he went to the State Senate to fill the unexpired term of Arthur P. Gorman, who was elected to the United States Senate. In 1883 he was elected to the State Senate.

In 1890 he retired from the office of Surveyor of the Port of Baltimore and retired with his wife to "Oakdale," where he appeared before the public as president of the Fidelity and Deposit Company of Maryland. Ex-Gov Warfield is still connected with and interested in that concern.

Mr Warfield was elected Governor in 1903. He has been an ardent Democrat all his life and has gained renown by always taking troubles straight to the people rather than to his political managers. He is one of the old-fashioned Southern gentlemen, a fine horseman and an all-round sportsman. He is interested not only in politics and finance but also in agriculture, and is an expert farmer.

continued →

CARUSO NOT ASHAMED TO SING AMERICAN ANTHEM

NEW YORK, Nov 4—Enrico Caruso, gay of heart and in excellent health, reached New York today from Brazil.

The celebrated tenor was so happy when setting foot on Manhattan Island that he knelt and kissed his hand to the rock-ribbed foundations upon which the city is built.

Caruso was told of the attitude of Dr Karl Muck of the Boston Symphony Orchestra, who tendered his resignation as a result of criticism due to the failure of the orchestra to play "The Star Spangled Banner."

"Why, I will sing the 'Star Spangled Banner;' it's good enough music for me," he said.

Caruso was then told that some have stated that the music of the National anthem was not artistic.

"Ah, art! It ought to be good enough for those who make a living in this country!

"Now, as for me, I intend to practice, for one must study hard to learn it. Of course, I know the air and I wish to impress upon you that I wouldn't be ashamed to sing it."

The situation in Italy was of great interest to Caruso. He asked for the latest news, and seemed deeply grieved to hear of the retreat of the armies.

"Well, if they need me, I will go," he said. He is 44 years old, though, and men of his age have not yet been called to the colors.

Record
Nov. 3, 1914

MUSIC LOVERS WAIT DECISION OF HIGGINSON

Dr. Muck's Resignation Still in His Hands Awaiting Action

Boston music lovers and persons interested in music throughout the country are waiting with interest the result of the consideration being given by Maj. Henry L. Higginson to the resignation as conductor of the Boston Symphony Orchestra of Dr. Karl Muck.

Dr. Muck's resignation was handed to Maj. Higginson following the controversy concerning the failure of the orchestra to play the National Anthem at a recent concert at Providence. The major made the resignation public yesterday from the stage of Symphony Hall just prior to the afternoon concert.

Maj. Higginson stated that the resignation of Dr. Muck would mean a disaster to music and that it would be given his earnest consideration.

Maj. Higginson stated to The Boston Evening Record that a little band of trouble-makers were trying to stir up strife. He says the Government has nothing against Dr. Muck, who has borne himself with rare discretion.

HERALD
NOV. 3, 1917.

JUSTICE TO MAJ. HIGGINSON.

To the Editor of the Herald:

Under the circumstances would it not be a courteous thing for the public at large to abide by Mr. Higginson's decision in regard to the national hymn and the Symphony Orchestra? We certainly owe that small courtesy to a man whose great generosity and public-spiritedness have given us the most superb orchestra in the world.

The mere fact of questioning Mr. Higginson's patriotism and loyalty is too ridiculous to admit of any discussion.

Does it not seem a poor return to make, after 37 years of Symphony concerts, to the man who made them possible?

And when did Mr. Higginson ever make an unwise decision?

JULIA A. SHEWELL.

Brookline, Nov. 2.

GLOBE
— NOV. 3, 1917 —

40

A WORD FOR MAJ HIGGINSON

DURING the controversy concerning "The Star Spangled Banner" and the Boston Symphony Orchestra absurd statements have been made concerning the patriotism of Maj Henry L. Higginson. The scene in Symphony Hall yesterday afternoon ought to end the regrettable incident and all disparagement of this worthy citizen of Boston.

Few men in the United States have a patriotic record equal to that of Maj Higginson. There are none whose records for faithfulness to country are superior to his.

Since June, 1863, he has carried the mark on his cheek of a wound, almost mortal, received in fighting for the Union while an officer in the 1st Massachusetts Cavalry. There has never been a moment from that day to this when Maj Higginson has not been eager to serve his country, his State and his city.

In the Liberty Loan campaigns he has been one of the leaders in the hard work of making clear to New England the imperative necessity of putting money behind the war. Had he been less active in pushing the loan the total of this Federal District would probably have been considerably lessened.

That such a man should be taunted with a lack of love for his country, or of devotion to her cause, by those whose judgment of his handling of a difficult situation differs from his, would be cruel were it not so absurd.

Henry Lee Higginson never drew one single unpatriotic breath in his life.

POST
NOV. 3, 1917

DR. MUCK AND OUR ANTHEM

The controversy that has been raging for a little about the refusal of the manager of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a recent Providence concert, reached a crisis yesterday afternoon—and peace still reigns. Major Higginson gave orders that the anthem be played at the end of the concert, and it was played, with Dr. Muck wielding the baton. Moreover, it will be played at all subsequent concerts of the orchestra.

It is well to have the principle of the thing settled, and settled right. Even if "The Star Spangled Banner" is not an artistic part of a symphony concert, the times have made it patriotically appropriate. It is played in all the other large orchestral concerts of the country, as very likely some distinctively German anthem is played at classical concerts in Berlin. It should do everybody good at Symphony Hall to hear it and acknowledge it appropriately.

Dr. Muck's resignation is in Major Higginson's hands, but its acceptance would not now seem to be demanded. The official national anthem wins, and if Dr. Muck shows discretion, the incident may be considered as closed for the present.

POST, NOV. 3, 1917

MUCK OFFERS TO QUIT POST

Post. Nov. 3

Conducts "Star Spangled Banner" at Concert Amid Tremendous Applause

Dr. Karl Muck, guiding genius of the Boston Symphony Orchestra, offered his resignation as conductor of that world-famous organization yesterday. By Major Henry L. Higginson, founder and maintainer of the orchestra, on the platform of Symphony Hall, both he and the members of the orchestra were absolved from ever having refused to play the national anthem.

It will be played at all Boston Symphony Orchestra concerts in the future.

Then at the close of the afternoon concert, Dr. Muck stood before a tense and thrill-bound audience and directed the performance of "The Star Spangled Banner" with all his masterful precision and brilliance.

AUDIENCE SINGS THE SONG

The strains of the national anthem rushing up from the five-score master musicians of the nation's finest orchestra drew more than 2500 people to their feet. It drew their voices to their lips, and before the end came the men and women of the audience were singing with growing vigor and spirit "The

Continued on Page 10—Fifth Col.

DR. KARL MUCK,
Conductor of the Boston Symphony Orchestra.

Continued From First Page

Star Spangled Banner," led by the foremost orchestral director in the world.

While yet the sustaining baton of Dr. Muck was poised in air, the final note was drowned in a tumult of applause. It was applause in which cordiality for the genius of Dr. Muck unmistakably shared honors with the American enthusiasm aroused by the song. It was different from the polite greeting of doubtful sporadic handclapping which had greeted Dr. Muck's first appearance. It was the answer of American appreciation of art.

Believe Doctor Will Stay

Based upon that spirit which was immediately evident after the concert, people in positions which lend weight to their statements said that the resignation of Dr. Muck will not be accepted. Major Higginson, himself, said last night that he could make no forecast as to his decision yet.

Dr. Muck was profoundly affected by the day's developments, coming as it did after two days of bitter criticism, much of which was based upon misinformation, according to Major Higginson. Dr. Muck said yesterday after the performance:

Has Done His Best

"I hardly know what to think. It has all been very hard. It is all over now. Perhaps I had better say nothing."

"Would you not regret leaving Boston and the Symphony Orchestra as much as Major Higginson and many of the subscribers would regret to have you?" questioned the reporter.

"I have done my best these seven years I have done my best today."

At his Commonwealth avenue home last night Major Higinson told the Post reporter that "after all the abuse and misstatements directed against Dr. Muck during the past two days" he wanted to tell the public some facts.

After Programme Was Made

"About 2 o'clock Monday afternoon the message from those ladies in Providence asking that the national anthem be played at their Tuesday night concert was received. Mr. Ellis and I were together when it came. I ordered Mr. Ellis to stop the sale of tickets in Providence and do nothing at that late hour to change the programme, which had been made up and rehearsed.

"Tuesday evening Mr. Ellis and I went to Providence. Dr. Muck went down with the orchestra.

"Dr. Muck never knew that a request for 'The Star Spangled Banner' had been made until after the concert was over and he had returned to Boston. None of the orchestra members knew of that request until they reached Boston.

"It was I who gave the order to stop selling tickets in Providence and to do nothing about changing the programme. We didn't have the music. There had been no rehearsal of the piece.

"Above all things I want Dr. Muck exonerated of that false charge circulated by some of the papers that he refused to play the national anthem.

Never Refused to Play Anthem

"If the public wants to throw any stones, let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me.

"And now I hope that this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem."

Yesterday afternoon's concert at Symphony Hall brought the most dramatic incident in the entire history of the Boston Symphony Orchestra, now in its 37th season, when Dr. Muck conducted the performance of "The Star Spangled Banner."

A Capacity Audience

A capacity audience flocked to Symphony Hall long before the hour of commencing on the qui vive with excitment and curiosity. They found that the programme contained a paste-on slip saying "The National Anthem will be played as the closing number of the programme."

But there was still suspense. Would Dr. Muck conduct the performance of the hymn or would he delegate the leadership to a member of the orchestra? How, in the light of public criticism lately, would the audience receive him? If Dr. Muck did conduct, would his iron nerve desert him, so that in face or bearing he would show the strain under which he labored?

Applause Begins

These topics were the theme of conversation on all sides. There were sudden pauses—sentences broken off and never finished as the speaker glanced at the stage to get the first glimpse of the drama that was preparing.

Suddenly some of the people started to applaud. The applause grew in volume. Was this sympathy with Dr. Muck? Only a few of the people could see the entrance to the stage used by the conductor.

There was astonishment for those who expected to see a display of hostility toward Dr. Muck, when the applause broke out and swelled in volume until they saw who had entered.

Major Higginson on Stage

It was not the director. It was Major Henry L. Higginson, the venerable founder, builder and patron of the orchestra, the organization that gives Boston its orchestral supremacy over all other cities, and the orchestra with which, whatever the struggle and fever of these days, Boston would be loath to part.

Yet Major Higginson had more than hinted that with a little more pressure and criticism he might be obliged to dismiss not only Dr. Muck, but the orchestra, which is the darling of his heart and more than all else the monument of his lifetime.

Tribute to Music's Patron

Major Higginson, veteran of the Civil war and a leading patriot in these stirring times, advanced, showing plainly in his face the agitation and the pain he had experienced through the late misunderstanding with the public.

As he came to the front of the stage the entire audience arose and the applause swelled louder than ever. With commanding dignity the venerable fighting major raised his hand for silence. Slowly, clearly and with marked emphasis he read the following statement:

Major Higginson's Statement

"I have asked Dr. Muck and the orchestra to play the 'Star Spangled Banner,' and they have complied. They have never refused.

"Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling towards him should prejudice the welfare of the orchestra.

"To lose him would be a disaster.

"Therefore the matter rests with me, and will have my earnest consideration."

The audience was so astounded that there was only a faint patter of polite applause as Major Higginson bowed and turned.

Concert Begins as Usual

That moment Dr. Muck stepped upon the stage. Again there was applause but very different in volume and quantity from the first greeting. It proceeded definitely from isolated quarters of the auditorium. One or two people stood up. The rest of the audience, silent and undemonstrative, remained seated. The applause was kept up by the minority while Dr. Muck, as cool, as self-contained, and as much master of the situation as he ever has been in his life, bowed several times and turned to conduct the performance of the symphony.

The concert progressed to the last number on the printed programme, a dramatic overture. Despite the thrilling of this gripping music the audience seemed restless and expectant. Ordinarily people begin to put on hats and grasp canes, umbrellas and wraps ready for a dash for the door when the last note sounds. But yesterday the tenseness and expectancy was only heightened as the audience felt the approaching close of the overture. Not even a suburbanite hastened to catch a train.

All Stand for Anthem

The overture came to an end. Dr. Muck turned slowly, bowed gravely, courteously. Then he turned back again to his stand.

Orchestra and audience arose, the musicians standing while they played. the national anthem of the United States rolled out with all the majesty and volume of which the world's greatest orchestra is capable.

Then a stirring thing happened. The men were playing with all their force. The conductor was wielding his baton with no more or less authority and precision than if he were conducting a Brahms symphony instead of the national anthem. Suddenly a few women's voices rose above the pulsing music. Polite and self-contained residents of the Back Bay glanced this way and that at their neighbors and then—commenced to sing.

Join in Singing

One by one they took up the song. And now the words of the hymn commenced to roll out over the thunders of the orchestra. The audience was mostly women and at the beginning only their voices were to be heard. Then came the rougher, deeper masculine tones which told that the men of Boston were not to be behind the women-folk in the profession of their faith.

As the last note of the anthem resounded sustained by all the power of the orchestra and the people, Dr. Muck's stick poised in the air, the applause crashed out, drowning even the sound of the brilliant music.

All Eyes on Conductor

Hundreds of eyes and opera glasses stared at the conductor. If anyone thought that he would fail himself, they were doomed to disappointment. They could have searched for a line that was changed in that face, for a movement or a tremor that would tell what Dr. Karl Muck, persona grata above most other musicians in Germany at the court of the Kaiser, was feeling. A strange destiny, indeed, for such a man. And a man capable of meeting the day without a quiver.

Perhaps there was a note of cordiality, also, in the applause of that last, unforeseen performance. Perhaps the people felt that Dr. Muck had faced a duty which he acknowledged to be his in his present position like a man and a gentleman.

HERALD
NOV. 3, 1917.

Frances Nash Soloist with Boston Symphony

Those who attended yesterday afternoon's concert by the Boston Symphony Orchestra in Symphony Hall, and the hall was crowded, are not likely soon to forget its unusual features. The program was:

Sibelius, symphony No. 4; Saint-Saens, piano concerto in G minor, No. 2 (Frances Nash, pianist); Beethoven, Leonore overture No. 3.

An announcement slipped into the program book was to the effect that the national anthem would be played as the last number of the concert, an echo of the recent incident in connection with the Providence concert. Then as everybody was seated and the concert was about to begin, Maj. Higginson came on the stage, the audience rising as one in tribute, and announced that he had asked Dr. Muck and the orchestra to play the national anthem and they had acquiesced. He then startled the audience with the announcement Dr. Muck had tendered his resignation that the orchestra be free of any embarrassment his presence may cause. Maj. Higginson, after declaring such resignation would be a disaster, said he would give it careful consideration.

When Dr. Muck came to the conductor's stand he was given an ovation and was enthusiastically applauded at every opportunity throughout the concert. His superb reading of the great Sibelius work was followed by several recalls. Sibelius is always Sibelius and never more so than in this work. There is no mistaking his writing. There are no reminders of this or that composer in his compositions. While in this symphony he takes radical steps there is never any question of his sincerity and ability to clearly express his thoughts.

Notably successful also was the concerto as played by Miss Nash and the orchestra, a work that makes large demands of the soloist. The enthusiasm of the audience was a well deserved tribute.

The overture, one of the features of the concert, closed a concert without parallel in the orchestra's history.

Dr. Muck then had his players stand while they played the national anthem. Some of the more thoughtless in the audience left the hall as the playing started and others, scarcely less thoughtless, proceeded to put on their outer garments.

- Boston Globe, Nov. 5, 1917 -

BOSTON SYMPHONY PLAYS ANTHEM, DR KARL MUCK READY TO RESIGN

"The Star Spangled Banner" Will Be Given at All Future Concerts

Country Ringing With Protest

Internment of Noted Leader Proposed

Art bowed to patriotism in Symphony Hall yesterday, when the Boston Symphony Orchestra, for the first time this season, closed its regular rehearsal by playing "The Star Spangled Banner," while Dr Karl Muck conducted.

While many persons had believed that Dr Muck, because of his German allegiance, was unwilling to direct the playing of the National anthem, they were even less prepared for the

DR KARL MUCK

PLAYS ANTHEM AND MUCK MAY RESIGN

Continued From the First Page.

announcement made before the concert by Maj Henry Lee Higginson, founder and chief supporter of the orchestra, that Dr Muck had handed him his resignation.

Mr Higginson stated that Dr Muck did not wish the welfare of the orchestra to be prejudiced by any personal feeling against him. Maj Higginson indicated that he has not yet decided whether he will accept the resignation or not.

"To lose Dr Muck would be a disaster," he said.

The audience of 2600 persons, standing, applauded the major at intervals during his address. Saying he would consider Dr Muck's resignation seriously, he turned and walked back to the piano, awaiting there the conductor's entrance. When Dr Muck appeared, he shook hands with Maj Higginson and mounted the stand, twice turning about to acknowledge the applause from the audience.

Looking toward the major and receiving his signal, Dr Muck raised his baton and began the fourth symphony of Sibelius, with which the program opened. Maj Higginson stood in the same position for a few moments after the orchestra had begun to play, then left the platform.

At All Future Concerts

Maj Higginson authorized the statement that "The Star Spangled Banner" will be played at all future concerts of the Symphony Orchestra, whether here or in other cities.

This announcement was the climax of a public discontent which reached its pinnacle after Tuesday evening's concert in Providence, where the orchestra did not play the anthem, although a request for it had previously been sent to the management by prominent Providence residents.

This resulted in the Rhode Island Council of Defense urging the authorities of the city to debar the Boston Symphony Orchestra in the future unless its program should include the National anthem, and it was said that a Department of Justice agent would make a detailed report to Washington and recommend that the orchestra be prevented from playing in other cities unless it plays the patriotic selection.

On the following day Maj Higginson granted to newspapermen an interview in which he defended the stand his orchestra had taken, and argued that "The Star Spangled Banner" has no place in an art program such as is given by the Symphony at its Winter concerts. He made it known that he had received many letters of criticism, some of them anonymous, but added that the criticisms came from persons who do not attend the concerts.

Dr Muck himself was quoted in a published interview as saying that the National anthem would not be played at the New York concerts next week, when the orchestra starts on tour. This statement aroused popular resentment in many cities.

But it was played yesterday, and played well, while the Stars and Stripes floated from a staff on Symphony Hall, and 2600 persons, mainly women, arose and clapped, while many joined in the air and sang the first verse. Dr Muck gave his customary bow near the piano and hurried from the stage.

The first announcement to patrons that the hymn would be played came when they opened their programs, in each of which a sticker, pasted in after the program was printed, stating: "The National anthem will be played as the closing number of the program."

Maj Higginson's appearance on the stage prefaced the concert. He said:

Have Never Refused to Play

"I have asked Dr Muck and the orchestra to play "The Star Spangled Banner," and they have complied. They have never refused.

"Last Spring, at my earnest request, Dr Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra.

"To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration.

Should Dr Muck's resignation be accepted, it may mean the dismissal of the entire Symphony Orchestra, the best in this country and probably in the world. Mr Higginson stated definitely on Wednesday that "when Dr Muck goes, the orchestra will go." In that event, he added, Symphony Hall, which means to him an annual loss of $13,000 to $18,000 might be sold.

Mr Higginson was the organizer of the orchestra and has been its main supporter more than 30 years.

Mayor Curley yesterday instructed John H. Casey, licensing clerk, to take up the matter with the Law Department and ascertain what steps could be taken in the event of the Boston Symphony Orchestra's refusal to play "The Star Spangled Banner."

The Mayor was pleased last night when he learned that the National anthem had been played by the orchestra and said: "In this world's crisis it is better to sacrifice art to patriotism."

Should Maj Henry L. Higginson decline to accept the resignation of Dr Karl Muck there will be widespread interest in the attitude of the public towards him in cities where Boston Symphony Orchestra is scheduled to play within the next two weeks.

The earliest dates are Washington, D C, Nov 6; Carnegie Hall, New York city, Nov 11 and Baltimore, Nov 14. The New York Symphony Orchestra is said to have been playing "The Star Spangled Banner" at its concerts without any suggestion from outside.

Dr Muck Here Since 1906

When Dr Muck was engaged by Maj Higginson in the Summer of 1906 to be conductor of the Boston Symphony Orchestra, it was stated that he came on leave of absence for one year, "by special permission of Kaiser William II," as he was at that time conductor at the Royal Opera House in Berlin. His service in Boston began Oct 1 that year.

He was in Berlin on a vacation at the outbreak of the European war, three years ago, and for a few weeks prior to leaving for this country to take up his season's work, he was obliged to do clerical work in the Berlin War Office.

Dr Muck was born in Darmstadt, Ger, in 1859, studied philosophy at Leipsic and Heidelberg, receiving his doctor's degree at the latter university. He was musical conductor successively in the Austrian cities of Salzburg, Brunn, Gratz and Prague. From 1892 till he came to this country, 14 years later, he was at the Royal Opera House in Berlin.

42

Herald - Nov. 5, 1917 -

MAJ. HIGGINSON DEFENDS MUCK

Says Any Blame Due in Anthem Affair Is His Own—Orchestra Played It When Asked.

ACTED ALONE IN PROVIDENCE

Maj. Henry L. Higginson last night issued the following statement regarding the recent controversy in connection with the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra:

"In these times of great stress and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

Grateful to Courteous Public.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defence of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct. 29, at about 2 o'clock in the afternoon, there came to me from some ladies in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the ladies was not mentioned to Dr. Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some anonymous, some abusive, and very many most friendly and courteous. For the latter I am grateful.

"It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for "The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver.'

Played It as Soon as Asked.

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. To the many men and women—often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone.

"HENRY L. HIGGINSON."

#3

Advertiser
—Nov. 3, 1917—

SYMPHONY PLAYS NATIONAL ANTHEM

Concession to Public Goes Hand in Hand With Dr. Muck's Resignation

MAJ. HIGGINSON TAKES ALL RESPONSIBILITY

BY LOUIS C. ELSON

Program.

Fourth Symphony in A minor.....Sibelius
G minor Piano Concerto.....St.-Saens
Pianist, Miss Frances Nash.
Leonora Overture, No. 3.....Beethoven

People who expected bombs, hand grenades, or at least empty seats at yesterday's concert were disappointed. The fierce debate and the voluminous letter-writing to the papers came to a peaceful end by the management's sensibly acceding to the request of several, and giving the National Anthem. Just before the concert began the honored founder of the orchestra came upon the stage. The audience at once respectfully rose, and the orchestra followed suit. Maj. Higginson made a terse speech, full of common sense. He stated that the orchestra had never refused to play the "Star-Spangled Banner," nor Dr. Muck to conduct it. He himself only had been asked for it. He said that Dr. Muck had generously sent in his resignation some time ago, in order not to embarrass the management. He had that resignation in his hands now, but had not accepted it. The National Anthem would be played, as requested, at the end of the concert.

And so it was played, the audience and the orchestra standing up during its performance. The incident may be considered ended, but it is fortunate that so true and noble a patriot as Maj. Higginson is at the head of affairs. One feels that he has no need to play the "Star Spangled Banner" nor to wrap up Symphony Hall in a large American flag, to prove that his beneficent entereprise is loyal. We scarcely care to imitate the English custom of having the national tune heard on every possible occasion. Yet to have begun the musical season with our anthem might have been very appropriate. Maj. Higginson was much applauded, but the ovation to Dr. Muck, when he appeared, was beyond precedent.

The modern pill which we are expected to take once in every little while came first upon the program. We are glad to say that the fourth symphony of Sibelius gains power upon repeated hearing. It is still quite a bitter work, but it becomes a little more intelligible upon nearer acquaintance. It still, however, appears to us that Sibelius is groping after something different from his preceding modes of expression, and has not yet mastered the new language. At times it reminds of Rogers' lines:—

"An old man wand'ring as in
search of something,
Something he could not find—he
knew not what."

The opening is promising, with the Scandinavian sombreness, and leads one to anticipate something of the impressive gloom of the North. But the expectations are disappointed, for the symphony soon begins to dabble in the whole-tone progressions in which Debussy and the Siamese composers agree and now Sibelius has joined them. It is not a difficult trick when one gets used to it, and it leads to a peculiar flavor which is new enough to be relishable for a while. In the same manner the long organ-points which are introduced are not unimpressive, but not one of the moderns can show us an organ-point which is so powerful or so ingenius as that in the second movement of Tschaikowsky's Pathetic symphony.

The symphony does not demand a very monstrous orchestra. With the exception of bells (Glockenspiel) which are introduced in the Finale it is not more radical than some of Beethoven's scores. But in its modulations it is as far away from the Sibelius that we have known as that Sibelius is from Haydn. It is fragmentary; it has mutterings and groanings, and writhings and twistings, which lead nowhere in particular. It is called Symphony A minor, but it is not a symphony, and it is not in A minor, for it goes into all known and unknown keys. It is a question which must soon be decided, whether in modern music it is right to affix any signature at all to the music. Hans Huber has already made a beginning in this matter by writing his works without any key signature, as if they were in C major, and filling in the accidentals as he goes on.

Perhaps if a program were given to the work, if it portrayed a definite series of events, one might get at something tangible before it was over, but without such a guide the symphony is meaningless, at least to the present writer. We do not know the reason of the awful dissonances, why the sudden interruptions, why the movements end where they cease, or why the long organ-point in the finale suggests an end so long before that end is reached.

It is easy to make fun of such a work, but we certainly do not intend to do so. Sibelius has written enough worthy music to make us believe in his sincerity. There are many impressive moments in the work for all its ugliness and its vagueness. We can only hope that, if Sibelius is to speak further in this new language, he may master it more completely, so that he may be more perfectly understood.

The work received the applause that is now becoming customary; that is, Dr. Muck was twice recalled and the orchestra obliged to rise. This is becoming so much "de rigueur" that it is scarcely worth chronicling. The new Sibelius, as here revealed, is one whom we can "first endure, then pity"—but we doubt if we could go beyond that.

Miss Frances Nash could not have wished for a better introduction for her piano playing, for the audience were hungry for tune after the tuneless proceedings of the first hour, and St.-Saens' G-minor concerto is medolic enough, and its brightness told well against the darkness of the symphony. The work is symmetrical, and as intelligible as a bugle call. Miss Nash, like the lamented Mr. Lochinvar, comes out of the west. She is from Omaha, and proved that good can come out of Nazareth, for she played with much brilliancy and freedom. In the first movement her octave work was very clear and her chords sufficiently crashing, but there was an overuse of pedal, and the ensemble was not always perfect. Miss Nash did her best work in the Allegretto, where her dainty, crisp and playful style deserves all praise. There was brilliancy in the finale, too, and the young pianist evidently captured her audience, judging by the applause and recalls.

Then came Beethoven's greatest dramatic overture (although we prefer the "Egmont" as more condensed and less inflated), and ended the concert in a perfectly legitimate manner, so that the clarity of the end made full amends for the troubles of the beginning. Of course there is nothing new to be said about the overture nor about the impassioned manner in which it was read and played. "Happy are those nations which have no history" and pleasant are those compositions which require no explanations or apologies.

GLOBE
— Nov. 3, 1917 —

CHICAGO CANNOT UNDERSTAND BOSTON SYMPHONY ATTITUDE

CHICAGO, Nov 2—Chicago musical organizations cannot understand the reported attitude of the Boston Symphony Orchestra to "The Star Spangled Banner."

Frederick Stock, conductor of the Chicago Symphony Orchestra, was out of town today, but P. E. Voegeli, assistant manager, testified as to their and Mr Stock's willingness to play "The Star Spangled Banner."

"We opened our season this year with the National Anthem," he said. "We also opened the season of popular concerts with it."

The Chicago Grand Opera Company is equally patriotic.

"Mr Campanini plays 'The Star Spangled Banner' every night on the tour he is now making," said Julius Daiber, his secretary. "Although there are many musicians of German birth in the orchester I have never heard of their offering any objections to the anthem."

DETROIT MAN WANTS NAME ERASED OFF SYMPHONY LIST

DETROIT, Nov 2—The Detroit music lovers strongly resent the attitude of Dr Karl Muck, of Boston Symphony Orchestra, and Maj Higginson, who is alleged to support Dr Muck in his opinion that "The Star Spangled Banner" should not be played at the concerts.

Thomas J. Anketel, an ardent Detroit music patron, and one of the guarantors of the Detroit Orchestral Association, under whose auspices the Boston Orchestra is booked for an appearance here next February, has sent the following letter to N. J. Corey, secretary of the association:

"If the Boston Symphony Orchestra is permitted to play in Detroit this Winter, please erase my name as one of your guarantors. I do not care at present to contribute to any German organization."

American
Oct 4, 1917

U. S. INQUIRY ON CONDUCT OF DR. MUCK

Federal Agents Seek to Establish Reason for Attitude of Symphony Leader Toward Anthem

Dr. Karl Muck, the famous German conductor of the Boston Symphony Orchestra, is still under investigation by the Department of Justice, according to dispatches from Washington yesterday.

Officials of that department said at Washington that, if Dr. Muck was found to be an enemy of the United States, he would be interned.

The playing of "The Star Spangled Banner" by the Symphony Orchestra, with Dr. Muck leading in person, at the public rehearsal Friday afternoon, was taken as complete acceptance of the growing public demand that this orchestra, or any other, play the national anthem if the issue arises.

Meanwhile Major Henry L. Higginson, the financial patron of the archestra, has under consideration Dr. Muck's tender of resignation.

Major Higginson has frankly said that the conductor's loss would be a disaster to the orchestra.

SECURED FOR SYMPHONY.

In April, 1906, C. A. Ellis, business manager of the Boston Symphony Orchestra, arrived in Europe, seeking a man to succeed Wilhelm Gericke as conductor of the Boston organization.

Mr. Ellis had a list of a score of possibilities but three of these were mentally noted as the most desirable. Dr. Muck was one of the three.

It was an ambitious and a daring conception, from the Teuton standpoint, that this American musical manager should even consider obtaining the services of the conductor of the Royal Opera in Berlin, the great Muck, friend of the Emperor.

Nor did Dr. Muck seem at all anxious to come here. He held one of the two best musical posts in Europe, with the weight of imperial sanction at his back and the ardent admiration of the most critical German musical set before him.

But finally he consented to come to Boston for a season. Then it was necessary to obtain the Emperor's consent. It was at a time when the German movement to cement friendly relations with this country was becoming a marked public policy. It was pleasant, too, for the Teutons to think that the "Athens of America" had asked Berlin for the loan of its great music master.

CONQUEST OF BOSTON.

Dr. Muck came and saw and, like Caesar, he conquered. He won Boston, the orchestra body and everyone else with whom he came in contact.

This city of reputed coldness warmed to the German musical genius. The only question at the end of his first season was; "Can he stay longer?" Mr. Ellis and Major Higginson were able to secure an extension of his one year's leave of absence, so that he remained for the season of 1907-08.

Then he returned to Berlin and resumed his old position. He was further honored by the Emperor by being appointed Koeniglicher Preussischer General Musik Dorektor or general musical director, the highest post at the imperial theatres.

Nearly four years passed. Early in 1912 Boston was delighted and Berlin was scandalized to hear that Dr. Muck had resigned as conductor of the Royal Opera House of Berlin and was to return to America to conduct the Boston Symphony Orchestra again.

The question was raised then whether the artistic temperament of the great conductor had not rebelled against the Imperial dominance which restricts the individual scope of any conductor at the Berlin Royal Opera House.

CAUSED POLITICAL DEBATE.

The matter even came up in the Prussian Diet and the German Reichstag. The Lokal Anzeiger, inspired court newspaper, hinted that Dr. Muck had let American gold lure him from a post of honor in the Fatherland.

But Representative Kopsch rose in the German House in Dr. Muck's defance. He scored that "despotic authority of Prussian militarism, which extends even to the temples of the Muses."

Particularly did Representative Kopsch criticize Count von Huelsen-Haeslen, intendant of the Royal Opera House, who attained "bureaucratic domination at the cost of artistic merit."

Despite German displeasure, they gave Dr. Muck a rousing farewell on his final appearance in Berlin. The opera house was jammed. They cheered the departing conductor again and again with repeated "Auf Wiedersehens" and "Wiederkomens."

His return here was a continuance of the triumphs he had gained in his first two seasons. He grew constantly in musical favor.

BUYS HOME ON FENWAY.

In February, 1914, Dr. Muck bought the residence at No. 50 Fenway, for a home during whatever time he was to stay here. He still occupies it.

The house is a four-story brick structure standing on 8,000 feet of land. The property was rated, at the time of purchase, at $30,000. It is one of the finest in the Fenway section.

Dr. Muck came back here on a five-year contract, said to call for a salary of $18,000. His contract ran out last Spring.

Major Higginson told the rehearsal audience Friday that Dr. Muck consented last Spring, at the major's earnest request, to remain in charge of the orchestra. Major Higginson said that he considered Dr. Muck essential to the continuance of the Symphony concerts.

GLOBE
Nov. 3, 1917.

DR MUCK LEADER IN PLAYING OF ANTHEM

Maj Higginson Applauded for Response in Crisis

Orchestra Stands While "Star Spangled Banner" Is Rendered

The fourth Friday afternoon concert of this season by the Boston Symphony Orchestra saw other interests overshadow the anticipated program. No word had come officially from Symphony Hall that there would be any answer to the recent agitation concerning the playing of the National anthem.

What did happen drew deepened gratitude to Maj Higginson for his response in this crisis of the orchestra, just as he has met other crises that have imperiled its career, and brought forth a wave of applause for Dr Muck.

Following the overture to "Leonore," No. 3, which was the closing number on the printed program, the entire orchestra stood, excepting the two harpists and the choir of 'cellos, and played "The Star Spangled Banner" as the insert in the program book had announced.

Every member was present except the alternating horn quartet, which is not on duty this week. The arrangement used was the finale from Victor Herbert's "American Fantasy," which gives the melody and part writing to the wind instruments, while the strings embellish vigorously in flowing counterpoint.

Dr Muck conducted in his usual manner and at the conclusion left the stand. This is said to be the first rendition of "The Star Spangled Banner" at a concert of the orchestra in a subscription series under the first conductor of the orchestra. It was played nightly at the "Pops" last Spring and Summer by Mr Jaccia.

Sibelius' fourth symphony, prevailingly gray and ascetic in mood, did not draw enthusiastic applause from the audience at its performances in 1913 or 1914. Again yesterday its stern exterior provoked expression of uncertainty, at best, but little favor.

The abrupt endings for the first movement and the scherzo appeared puzzling to many. This is not music of sensuous warmth nor charm. Sibelius speaks, in an individual tongue in which he makes no concessions, no apologies.

The physiognomy of the score is bleak, melancholy and the gray half light of the moor is allowed to chill the heart. Watchers with one sick unto death are seen in the early dawn, and hope is dim. There is little to inspirit, to fire the soul. The strength even in suffering of the first symphony is not found. Dr Muck's performance was consistent and sympathetic.

Miss Frances Nash, as the soloist in Saint-Saens' G minor concerto for piano, showed promise. Hers is a musical nature. She has been well taught In the allegretto Miss Nash found her best opportunity and played the piquant embellishment with point if not with the brilliance and breadth that should come with years. The heroic final movement is now beyond her. Miss Nash was warmly received and recalled.

New York TIMES NOV. 4, 1917.

44

The Case of Doctor Muck, Major Higginson, and "The Star-Spangled Banner."

DR. KARL MUCK conducted "The Star-Spangled Banner" at the concert of the Boston Symphony Orchestra in its home town on Friday, and placed his resignation in the hands of Major Higginson, "that no personal feeling against him may prejudice the welfare of the orchestra." Dr. Muck will continue to conduct till the question of his resignation is settled. "The Star-Spangled Banner" will be played as it should be played.

This appears to be the culmination of an excitement that was unfortunately allowed to be fanned into a lively flame. It should have been foreseen and forestalled. "The Star-Spangled Banner" should have been played at the opening concerts in Boston, and at the opening concerts of the series in other cities. If Dr. Muck did not want to conduct it, the assistant conductor should have done it; or it could have been played at a sign from the concertmaster. We think that Mr. Walter Damrosch is nearer right in saying that he did not wish to hear Dr. Muck conduct our national anthem, feeling as he does and must necessarily feel about the war, than Colonel Roosevelt, who declared that Dr. Muck should be locked up if he refused to.

Dr. Muck declined to follow the example of the New York Symphony Society and the New York Philharmonic Society, which played "The Star-Spangled Banner" at their first concerts. Major Higginson, the founder and supporter of the orchestra, upholds the conductor in this matter, and threatened, as he has at times threatened before, for other reasons, to disband the orchestra. They both declare that their decision was based on the belief that "The Star-Spangled Banner" is not good enough to have a place in a concert of the highest class of music; that it would disturb the symmetry of the program as planned; that "art is a thing by itself and not related to any particular nation or group"—and art should not be mixed up or connected with patriotism.

Dr. Muck did add to this the statement that he is "not a naturalized American citizen, and naturally no one would expect him to do exactly the same as if he were a citizen of America." This probably had more to do with his refusal to play "The Star-Spangled Banner" than his estimate of its musical value.

***

As everybody, even the most musical, knows, the national anthem stands for much more than what it is as music and verse. It stands for patriotism, for devotion to the country, for all the united effort that we are making to preserve it. Thought of this can never, should never, be wholly absent from the minds of any of us, even when we are spending our time in enjoyment of the arts. It is open to any to think that "The Star-Spangled Banner" is not all that it should be as music or as verse; but whatever its standing in those respects, it is the embodiment for us of feelings that are all-pervasive in a time of immeasurable solemnity—a solemnity that has not yet been brought home to the minds of all, but which is likely soon to be, in increasing measure.

It is therefore appropriate that any series of concerts should be begun with a performance of the national anthem at the present time. Such a practice is one that nobody in this country need be ashamed of, but all may be proud of, no matter how musically sensitive.

There has been, of course, a considerable dodging of the issue in the reasons given for the Boston Orchestra's refusal to play "The Star-Spangled Banner." Dr. Muck is a Prussian; an official of the Prussian Court, as "General Musical Director"; a friend of the Kaiser. He is a German of the Germans, and naturally does not like to conduct the national anthem of a country with which his own is at war. It goes hard against the grain now; it might get him into trouble in Berlin when he returns. Major Higginson correctly regards Dr. Muck as one of the finest conductors his organization has ever had; one who, especially at the present moment, would be quite irreplaceable. He naturally has not wished to force upon him a task so abhorrent that it might be a cause for him to resign, as has proved to be the case.

Paquite Madriguera Pianist at Aeolian Hall.

Dr Karl Muck, Resigning Conductor of the Boston Symphony Orchestra

Louise Homer, Soloist with the New York Symphony

(C) AIME DUPONT.

Efrem Zimbalist, Violinist at Carnegie Hall

Geraldine Farrar, in Concert at the Biltmore

CALENDAR OF CONCERTS.

November.

4—Symphony Society, afternoon, Aeolian Hall.
4—Efrem Zimbalist, violin, afternoon, Carnegie Hall.
4—Hans Barth, afternoon, Princess Theatre.
4—Mary Zentay, violin, evening, Cort Theatre.
5—Carolyn C. Baldwin, piano, afternoon, Aeolian Hall.
5—Mischa Levitzki, piano, evening, Aeolian Hall.
6—Charles Cooper, piano, afternoon, Aeolian Hall.
8—The Friends of Music, afternoon, Punch & Judy Theatre.
8—Louis Graveure, baritone, afternoon, Aeolian Hall.
8—Boston Symphony Orchestra, evening, Carnegie Hall.
9—First of the Morning Musicales, Hotel Biltmore.
9—Luther Festival, evening, Carnegie Hall.
9—Christine Langenhan, soprano, evening, Aeolian Hall.
10—Symphony Concerts for Children, morning, Aeolian Hall.
10—Boston Symphony Orchestra, afternoon, Carnegie Hall.
10—Harold Bauer, piano, afternoon, Aeolian Hall.
10—Symphony Society, evening, Carnegie Hall.
10—Paquita Madriguera, piano, evening, Aeolian Hall.
11—Philharmonic Society, afternoon, Carnegie Hall.
11—Symphony Society, afternoon, Aeolian Hall.
11—Arthur Friedheim, piano, afternoon, Princess Theatre.
11—Eddy Brown, violin, evening, Carnegie Hall.
12—Joseph Bonnet, organ, afternoon, Hotel Astor.
12—Dorothy Berliner, piano, afternoon, Aeolian Hall.
12—Antonio Augenti, tenor, evening, Aeolian Hall.
13—Frances Alda, soprano, afternoon, Carnegie Hall.
13—Moses Boguslawski, piano, afternoon, Aeolian Hall.
13—Mrs. Farrington Smith, songs, afternoon, Princess Theatre.
13—Chamber Music Society, evening, Aeolian Hall.
14—Alice Sovereign, soprano, afternoon, Aeolian Hall.
15—Symphony Society, afternoon, Carnegie Hall.
15—Arthur Alexander, tenor, afternoon, Aeolian Hall.

Major Higginson's patriotism is, of course, wholly beyond question. His title and the scar upon his face are honorable records of distinguished service in the civil war. And in the fifty years that have passed since he saw that service he has given innumerable proofs of where his heart is. It is almost an insult to recall these things in the record of one who has been so good an American.

***

Dr. Muck has been in a difficult position. He is here because he has been urgently called here; because his qualities as a musician have been so highly valued and so much desired. They have not changed or deteriorated because his country is at war with ours, and is a most malignant, unscrupulous, and dangerous enemy. He has gone about his business, conducting the Boston Orchestra as well as he knows how; and, so far as anybody has sufficient reason to believe, has not worked in any way against the United States.

No doubt he does not like "The Star-Spangled Banner" from a purely musical point of view. But if it were as good music, with as unexceptionable a parentage, as "Gott Erhalte Franz den Kaiser," he would not wish to play it, and for the same cause as now—it is the patriotic hymn of a country at war with his own. That, of course, is the real reason why Dr. Muck refused to play "The Star-Spangled Banner," and resigned after he did it under pressure.

So far as Dr. Muck himself is concerned, it is a fairly good reason. He makes no concealment of his feelings, which are quite inevitable. There might be a grim joy for some in forcing him personally to conduct the tune often, or even to put him into a prison for refusing; but to what advantage to this country, and what disadvantage to Germany? Dr. Muck would not be changed, and nobody would be silly enough to expect him to be.

Some might enter into conjecture as to what might happen to an American conductor in Berlin, supposing there was one there outside of a war prison or an internment camp; and he was desired to play "Deutschland über Alles"—and refused. Major Higginson draws a picture of a man in Germany who gets up and cheers the Kaiser; and thinks this so ostentatious that they would say, "Put that man into the guardhouse and watch him." But it is not difficult to imagine that an American in Germany (however difficult to imagine one at large at the present time in Germany) who refused to cheer the Kaiser or to sing or play "Deutschland über Alles" on occasions when it was expected and universally demanded, would not be likely to get so far as the guardhouse. It is one of the things we are proud of that America is not Germany, and that we do not act in the German way about everything.

***

But the national hymn ought to be played at the opening of the Boston Symphony Orchestra's series, as it was at the opening of the New York Symphony Orchestra's and the New York Philharmonic's series, and as it doubtless will be at the first night of the opera. Now was the one time of all others when it was highly advisable for both Dr. Muck and Major Higginson to waive their objections to the national anthem on the score of its musical imperfection and as an intruder in a strictly symphonic program. The national hymn takes only a very few minutes out of the evening. Its shortcomings as music do not infect or invalidate the rest of the program in the slightest degree, in the minds of an audience accustomed to hearing it as a prelude to any important undertaking of the spirit.

Neither Dr. Muck nor Major Higginson will have found any general demand in New York for the elimination of German music because it is German. In that sense Dr. Muck is right when he says that art is not related to any particular nation or group. Dr. Muck has made up his programs very much as he did before the war began. There is no chauvinism in them. He has played German music in larger proportion than that of other nations, for the simple and undeniable reason that there is more and better German music than music of other nations. But he has not hesitated to play French, Russian, Finnish, and Rumanian music. All these nationalities are represented on the two programs that he announced for this week in New York. To these it was necessary that one piece be added closely identified with the United States, though composed in England by an Englishman. Its name is "The Star-Spangled Banner."

RICHARD ALDRICH.

Herald, Nov. 3, 1917.

DR. KARL MUCK

Leader of Symphony Orchestra Who Tenders Resignation.

DR. MUCK OFFERS RESIGNATION

Symphony Director Ready to Retire if It Would Help Orchestra.

MAJ. HIGGINSON TO DECIDE

Great Audience Pays Tribute as Musicians Play the National Anthem.

A patriotic demonstration, such as has rarely been witnessed here, occurred in Symphony Hall yesterday afternoon when Boston's famous orchestra played the American national anthem for the first time and Maj. Henry L. Higginson announced that Dr. Muck's resignation had come to him, but that its acceptance would mean a disaster to the musical world and must have his earnest consideration.

The joy of the great audience of 2800 persons was not confined alone to the thought that "The Star Spangled Banner" was being played for only one concert, but was increased by the announcement that the anthem that millions of Americans love will be on the program at every concert of the orchestra henceforth.

Tempest Calms.

Thus the tempest which has threatened to tear the musical world asunder was quickly calmed, and the fact that Maj. Higginson has not as yet decided to accept the resignation of the famous leader lends hope to those who appreciate the best in music that the famous organization will remain intact.

The orchestra played the national anthem as the concluding number yesterday and the audience, typically American in every respect, gave Dr. Muck a splendid ovation after he had led his 110 trained musicians through it. As the orchestra played nearly all of the 2800 in the audience sang the words of the anthem.

The applause at this point was tame, however, compared to the demonstration accorded Maj. Higginson when he addressed the audience before the concert began. The entire audience arose and applauded vociferously. It was a notable tribute to the man who has made possible the Boston Symphony Orchestra year after year.

Maj. Higginson's Statement.

Maj. Higginson read the following announcement:

"I have asked Dr. Muck and the or-

(Continued on Page Two, Column 5.)

DR. MUCK OFFERS RESIGNATION

Herald

(Continued from Page One.)

chestra to play the 'Star Spangled Banner' and they have complied. They have never refused.

"Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra.

"To lose him would be a disaster.

"Therefore, the matter rests with me, and will have my earnest consideration."

His statement was hailed with acclaim by the audience, which admired the spirit which prompted him to brave adverse criticism and appear in public to announce his position.

Dr. Muck himself appeared upon the platform and was given an ovation. Those in the audience applauded him heartily, though they did not arise as they did when Maj. Higginson appeared to address them.

When the closing number of the regular program was played the applause was withheld—there was an air of expectancy as Dr. Muck assembled his players. Then the opening strains of the national anthem were recognized, the vast audience arose and Dr. Muck led his instrumentalists in the particular number in which all interest seemed to centre.

Brings Audience to Feet.

The audience rose en masse as the first strains sounded and there was applause from several parts of the hall, applause which died only as the anthem swelled from the stage to the auditorium and everyone in that vast audience realized that for the first time at a Symphony concert the noted director and his musicians were bringing out the rhythm of the American national air.

There was a profound silence until the closing strain and then came the demonstration, an applause which was deafening.

Dr. Muck remained with his back to his audience until he retired from the director's stand, and as he turned at the piano to acknowledge the applause it was deafening.

An official statement from the offices of the Boston Symphony Orchestra was to the effect that Maj. Higginson's announcement from the stage covered the entire ground, that Dr. Muck and the orchestra players were requested to include the American national anthem in future programs and they had consented. There was nothing more to be said except that the anthem would be included in every future program, including Washington, Philadelphia, Baltimore and New York.

American Nov. 2, 1917.

ORCHESTRA WRANGLE SPREADS

The Star Spangled Banner—the flag itself—now drapes the front of Boston's famous Symphony Hall, the very home of the Boston Symphony Orchestra.

The presence of the national banner over the main entrance to the hall was noted today with satisfaction by the public, which is demanding that the orchestra and its German conductor, Dr. Karl Muck, bow to the popular wish that "The Star Spangled Banner," as the national air, be played by this classic organization.

Who ordered the flag put up? Charles A. Ellis, business manager of the orchestra, who was in Haverhill last night, where Geraldine Farrar sang, said there had been an American flag at the hall last Summer, but he did not know where it was. He was told that it was now draping the main entrance. He said:

"That's the proper place for it, and it will remain there permanently."

It was reported in a dispatch from New York that Mayor Curley had directed that "The Star-Spangled Banner" be included on future Symphony programs. Mr. Ellis said he had been unable to verify that rumor.

continued

(continued)

NEW FEATURES IN ISSUE.

Other features growing out of the issue between the Boston Symphony Orchestra and "The Star-Spangled Banner" included the following points today:

1—Geraldine Farrar sings the national air on her first concert appearance in Haverhill.

2—Providence Chamber of Commerce and aldermen move to require playing of the national air at entertainments.

3—Walter Damrosch, conductor of New York Symphony Orchestra, says "The Star Spangled Banner" is symbol of our war patriotism, and the reasons offered by Dr. Karl Muck, Boston Symphony conductor, for not playing it at Providence are "either foolish or confusing the issue."

4—Baltimore and Worcester plan to compel the Boston Symphony to play the air there.

5—St. Louis Symphony directors vote for the air at all concents, symphony and popular.

FARRAR SINGS ANTHEM.

Miss Farrar sang "The Star Spangled Banner" at the close of her Haverhill concert, which included French, German and Italian songs. The audience of 1,500 was enthusiastic. She had received an advance request for the national air from Rev. James Malcolm-Smith, rector of Trinity Episcopal Church.

The Boston Symphony's failure to play the air at its Providence concert last Tuesday was formally brought to the attention of the Board of Aldermen of that city. The board adopted a resolution asking the Police Commission to require that the air be played or sung at entertainments as a condition to granting licenses.

The Providence Chamber of Commerce has asked the Police Commission to refuse further concert permits to any organization conducted by "one Dr. Karl Muck."

George C. Halcott, Worcester, superintendent of public buildings, also chaeirman of the Worcester Licensing Board, has issued an ultimatum that the Boston Symphony cannot play in that city on December 18 unless it includes the national air in its program. Other members of the licensing board are backing up the chairman. At attempt will be made to smooth matters over by getting Dr. Muck's consent to have the air played.

Walter Damrosch, conductor of the New York Symphony, offers the suggestion that the Boston Symphony could play the air with the assistant conductor leading. Dr. Muck said yesterday:

DR. MUCK'S REASONS.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

Mr. Damrosch admitted that it would be an injustice to Dr. Muck to expect him, a loyal citizen of Prussia, to conduct our national air now. He said: "'The Star Spangled Banner' is not played in our country because it is a work of art, but because it is a sym-

ADVERTISER Nov. 6, 1917

TIME TO DESIST

It ought to occur to the pack in pursuit of Dr. Muck that fair play demands a halt. He has played the national anthem — Maj. Higginson says he never declined to play it. He has proffered his resignation, not in anger, but simply as a matter of courtesy to the management of the orchestra and to his associates. He has done nothing to deserve to be baited and hounded.

The original fault—now clear—was in permitting an issue to arise. There should never have been any hesitancy on the part of anybody responsibly connected with the orchestra in meeting willingly the proper desire of the public for due recognition of American patriotic spirit as expressed in music.

But now that this original error has been perceived and atoned for, common fairness requires that bygones should be bygones. What conceivable good is to be had by prolonging the agony?

NEW YORK TO HAVE NO GERMAN OPERAS

Ober, Kurt, Sembach and Braun Not Likely to Appear

Wagner and Beethoven Eliminated by Metropolitan Company

NEW YORK, Nov 2—The board of directors of the Metropolitan Opera Company announced tonight that no performances of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the role of artists.

Official announcement that the ban has been placed on German music confirmed earlier information that the directors had virtually decided upon this action.

Among the prominent German singers who, it is understood, will not appear this season are Mme Ober, Mme Selma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer although their names are German, are said to be thoroughly loyal in their Americanism, and will, it is said, appear in French and English opera.

The action taken by the board was announced as responsive to a growing sentiment against the use of the German language. It means that Wagner and Beethoven will be eliminated from the repertoire. There was no intention at any time, it was said, to put on operas this year by Richard Strauss, a living German composer.

PETITIONS TO CURTAIL CAR SERVICE DENIED

The Public Service Commission yesterday refused the request of the Boston Elevated Railway Company for permission to discontinue the line between Fields Corner and the Dorchester-st transfer station in South Boston. It also refused the petition of the Elevated to discontinue the line from Harvard sq to Park-st subway by way of Cottage Farm Bridge.

The petition of the Mattapan Improvement Association for a restoration of the Mattapan-sq and North Station line by way of Columbia road was refused.

The Elevated was given permission to build a loop at the Everett terminal and to place additional leading tracks.

FENNO HOME RENT FREE FOR SURGICAL DRESSINGS WORK

The Surgical Dressings Committee will move Monday, Nov 12, into the home of Mrs L. Carteret Fenno, who has offered rent free, the basement and first two floors of her home, 236 Beacon st, as workrooms during the war. The former headquarters at the Peter Bent Brigham Hospital will be used for a shipping room and the executive offices will remain at the hospital.

The committee will set up at Mrs Fenno's home an electric machine to cut gauze, the largest machine of its kind in New England. The new workrooms will be open for inspection next Saturday.

JOHN L. BATES ADVISES BIG VOTE FOR ANTI-AID RESOLVE

"Vote overwhelmingly for the Antiaid amendment at the election next Tuesday, and by so doing eliminate from politics in this State for the future a subject that has long been an irritating one," is the advice of Ex-Gov John L. Bates, chairman of the Constitutional convention, in a statement issued yesterday.

ROUSING PATRIOTIC RALLY AT THE FRANKLIN UNION

The patriotic rally at Franklin Union last evening had a varied and interesting program which included a salute to the flag, led by sailors from the Navy Yard; singing of patriotic songs, motion pictures of war activities and addresses on the value of recreation for soldiers and sailors by Herbert D. Heathfield and Dr Charles Fleischer.

There was a special tribute to our ancient ally, France, introducing "The Marseilles Hymn" and Gen Pershing's sententious remark at Lafayette's tomb: "Lafayette, here we are."

TWO WEEK'S POSTPONEMENT IN MRS BENNETT'S CASES

At the request of counsel for the plaintiff, hearing in the cases of Mrs Mary Alice Bennett of Beverly against Albert Boyden and others and the Beverly National Bank was put over for two weeks.

The cases came up before Judge De Courcy in the Supreme Court yesterday on the report of F. Rockwood Hall, as master. Mr Hall finds in favor of the defendants, stating that none of the charges of the plaintiff was sustained.

Mrs Bennett sought damages for alleged conspiracy to defraud her out of property of her husband, Allen W. Bennett, for 20 years cashier of the Beverly National Bank, who died Dec 13, 1913.

INSURANCE MEN GUESTS AT HICKS' ANNIVERSARY DINNER

J. Everett Hicks, Boston manager of the Union Mutual Life Insurance Company, gave a dinner at Young's Hotel last night to commemorate his fifth anniversary as local head of the company. He had as guests Sylvan B. Phillips, secretary of the company; Dr Edwin M. Northcott, chief medical director; Dr Albert Awde, superintendent of agencies, all of Portland, Me, the home office; George M. Mask of Nashua, N H, manager for New Hampshire and Vermont; Walter L. Joseph, manager of Montreal William Durbrow, New York manager; Arthur W. Dudley, Maurice P. Porter, David E. Sprague, George E. Mansfield, William R. Spinney and Dr Stephen K. Patten, all of the Boston office.

Informal speaking followed the dinner, a plan for "a drive for [illegible]

45 Herald, Nov. 3, 1917.

DR. KARL MUCK

Leader of Symphony Orchestra Who Tenders Resignation.

DR. MUCK OFFERS RESIGNATION

Symphony Director Ready to Retire if It Would Help Orchestra.

MAJ. HIGGINSON TO DECIDE

Great Audience Pays Tribute as Musicians Play the National Anthem.

A patriotic demonstration, such as has rarely been witnessed here, occurred in Symphony Hall yesterday afternoon when Boston's famous orchestra played the American national anthem for the first time and Maj. Henry L. Higginson announced that Dr. Muck's resignation had come to him, but that its acceptance would mean a disaster to the musical world and must have his earnest consideration.

The joy of the great audience of 2600 persons was not confined alone to the thought that "The Star Spangled Banner" was being played for only one concert, but was increased by the announcement that the anthem that millions of Americans love will be on the program at every concert of the orchestra henceforth.

Tempest Calms.

Thus the tempest which has threatened to tear the musical world asunder was quickly calmed, and the fact that Maj. Higginson has not as yet decided to accept the resignation of the famous leader lends hope to those who appreciate the best in music that the famous organization will remain intact.

The orchestra played the national anthem as the concluding number yesterday and the audience, typically American in every respect, gave Dr. Muck a splendid ovation after he had led his 110 trained musicians through it. As the orchestra played nearly all of the 2600 in the audience sang the words of the anthem.

The applause at this point was tame, however, compared to the demonstration accorded Maj. Higginson when he addressed the audience before the concert began. The entire audience arose and applauded vociferously. It was a notable tribute to the man who has made possible the Boston Symphony Orchestra year after year.

Maj. Higginson's Statement.

Maj. Higginson read the following announcement:

"I have asked Dr. Muck and the or-

(Continued on Page Two, Column 5.)

DR. MUCK OFFERS RESIGNATION

(Continued from Page One.)

chestra to play the 'Star Spangled Banner' and they have complied. They have never refused.

"Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra.

"To lose him would be a disaster.

"Therefore, the matter rests with me, and will have my earnest consideration."

His statement was hailed with acclaim by the audience, which admired the spirit which prompted him to brave adverse criticism and appear in public to announce his position.

Dr. Muck himself appeared upon the platform and was given an ovation. Those in the audience applauded him heartily, though they did not arise as they did when Maj. Higginson appeared to address them.

When the closing number of the regular program was played the applause was withheld—there was an air of expectancy as Dr. Muck assembled his players. Then the opening strains of the national anthem were recognized, the vast audience arose and Dr. Muck led his instrumentalists in the particular number in which all interest seemed to centre.

Brings Audience to Feet.

The audience rose en masse as the first strains sounded and there was applause from several parts of the hall, an applause which died only as the anthem swelled from the stage to the auditorium and everyone in that vast audience realized that for the first time at a Symphony concert the noted director and his musicians were bringing out the rhythm of the American national air.

There was a profound silence until the closing strain and then came the demonstration, an applause which was deafening.

Dr. Muck remained with his back to his audience until he retired from the director's stand, and as he turned at the piano to acknowledge the applause it was deafening.

An official statement from the offices of the Boston Symphony Orchestra was to the effect that Maj. Higginson's announcement from the stage covered the entire ground, that Dr. Muck and the orchestra players were requested to include the American national anthem in future programs and they had consented. There was nothing more to be said except that the anthem would be included in every future program, including Washington, Philadelphia, Baltimore and New York.

American Nov. 2, 1917.

ORCHESTRA WRANGLE SPREADS

The Star Spangled Banner—the flag itself—now drapes the front of Boston's famous Symphony Hall, the very home of the Boston Symphony Orchestra.

The presence of the national banner over the main entrance to the hall was noted today with satisfaction by the public, which is demanding that the orchestra and its German conductor, Dr. Karl Muck, bow to the popular wish that "The Star Spangled Banner," as the national air, be played by this classic organization.

Who ordered the flag put up? Charles A. Ellis, business manager of the orchestra, who was in Haverhill last night, where Geraldine Farrar sang, said there had been an American flag at the hall last Summer, but he did not know where it was. He was told that it was now draping the main entrance. He said:

"That's the proper place for it, and it will remain there permanently."

It was reported in a dispatch from New York that Mayor Curley had directed that "The Star-Spangled Banner" be included on future Symphony programs. Mr. Ellis said he had been unable to verify that rumor.

continued

(continued)

NEW FEATURES IN ISSUE.

Other features growing out of the issue between the Boston Symphony Orchestra and "The Star-Spangled Banner" included the following points today:

1—Geraldine Farrar sings the national air on her first concert appearance in Haverhill.

2—Providence Chamber of Commerce and aldermen move to require playing of the national air at entertainments.

3—Walter Damrosch, conductor of New York Symphony Orchestra, says "The Star Spangled Banner" is symbol of our war patriotism, and the reasons offered by Dr. Karl Muck, Boston Symphony conductor, for not playing it at Providence are "either foolish or confusing the issue."

4—Baltimore and Worcester plan to compel the Boston Symphony to play the air there.

5—St. Louis Symphony directors vote for the air at all concents, symphony and popular.

FARRAR SINGS ANTHEM.

Miss Farrar sang "The Star Spangled Banner" at the close of her Haverhill concert, which included French, German and Italian songs. The audience of 1,500 was enthusiastic. She had received an advance request for the national air from Rev. James Malcolm-Smith, rector of Trinity Episcopal Church.

The Boston Symphony's failure to play the air at its Providence concert last Tuesday was formally brought to the attention of the Board of Aldermen of that city. The board adopted a resolution asking the Police Commission to require that the air be played or sung at entertainments as a condition to granting licenses.

The Providence Chamber of Commerce has asked the Police Commission to refuse further concert permits to any organization conducted by "one Dr. Karl Muck."

George C. Halcott, Worcester, superintendent of public buildings, also chaeirman of the Worcester Licensing Board, has issued an ultimatum that the Boston Symphony cannot play in that city on December 18 unless it includes the national air in its program. Other members of the licensing board are backing up the chairman. At attempt will be made to smooth matters over by getting Dr. Muck's consent to have the air played.

Walter Damrosch, conductor of the New York Symphony, offers the suggestion that the Boston Symphony could play the air with the assistant conductor leading. Dr. Muck said yesterday:

DR. MUCK'S REASONS.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

Mr. Damrosch admitted that it would be an injustice to Dr. Muck to expect him, a loyal citizen of Prussia, to conduct our national air now. He said:

"'The Star Spangled Banner' is not played in our country because it is a work of art, but because it is a sym-

ADVERTISER Nov. 6, 1917

TIME TO DESIST

It ought to occur to the pack in pursuit of Dr. Muck that fair play demands a halt. He has played the national anthem — Maj. Higginson says he never declined to play it. He has proffered his resignation, not in anger, but simply as a matter of courtesy to the management of the orchestra and to his associates. He has done nothing to deserve to be baited and hounded.

The original fault—now clear—was in permitting an issue to arise. There should never have been any hesitancy on the part of anybody responsibly connected with the orchestra in meeting willingly the proper desire of the public for due recognition of American patriotic spirit as expressed in music.

But now that this original error has been perceived and atoned for, common fairness requires that bygones should be bygones. What conceivable good is to be had by prolonging the agony?

NEW YORK TO HAVE NO GERMAN OPERAS

Ober, Kurt, Sembach and Braun Not Likely to Appear

Wagner and Beethoven Eliminated by Metropolitan Company

NEW YORK, Nov 2—The board of directors of the Metropolitan Opera Company announced tonight that no performances of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the role of artists.

Official announcement that the ban has been placed on German music confirmed earlier information that the directors had virtually decided upon this action.

Among the prominent German singers who, it is understood, will not appear this season are Mme Ober, Mme Selma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer although their names are German, are said to be thoroughly loyal in their Americanism, and will, it is said, appear in French and English opera.

The action taken by the board was announced as responsive to a growing sentiment against the use of the German language. It means that Wagner and Beethoven will be eliminated from the repertoire. There was no intention at any time, it was said, to put on operas this year by Richard Strauss, a living German composer.

PETITIONS TO CURTAIL CAR SERVICE DENIED

The Public Service Commission yesterday refused the request of the Boston Elevated Railway Company for permission to discontinue the line between Fields Corner and the Dorchester-st transfer station in South Boston. It also refused the petition of the Elevated to discontinue the line from Harvard sq to Park-st subway by way of Cottage Farm Bridge.

The petition of the Mattapan Improvement Association for a restoration of the Mattapan-sq and North Station line by way of Columbia road was refused.

The Elevated was given permission to build a loop at the Everett terminal and to place additional leading tracks.

FENNO HOME RENT FREE FOR SURGICAL DRESSINGS WORK

The Surgical Dressings Committee will move Monday, Nov 12, into the home of Mrs L. Carteret Fenno, who has offered rent free, the basement and first two floors of her home, 236 Beacon st, as workrooms during the war. The former headquarters at the Peter Bent Brigham Hospital will be used for a shipping room and the executive offices will remain at the hospital.

The committee will set up at Mrs Fenno's home an electric machine to cut gauze, the largest machine of its kind in New England. The new workrooms will be open for inspection next Saturday.

JOHN L. BATES ADVISES BIG VOTE FOR ANTI-AID RESOLVE

"Vote overwhelmingly for the Antiaid amendment at the election next Tuesday, and by so doing eliminate from politics in this State for the future a subject that has long been an irritating one," is the advice of Ex-Gov John L. Bates, chairman of the Constitutional convention, in a statement issued yesterday.

ROUSING PATRIOTIC RALLY AT THE FRANKLIN UNION

The patriotic rally at Franklin Union last evening had a varied and interesting program which included a salute to the flag, led by sailors from the Navy Yard; singing of patriotic songs, motion pictures of war activities and addresses on the value of recreation for soldiers and sailors by Herbert D. Heathfield and Dr Charles Fleischer.

There was a special tribute to our ancient ally, France, introducing "The Marseilles Hymn" and Gen Pershing's sententious remark at Lafayette's tomb: "Lafayette, here we are."

TWO WEEK'S POSTPONEMENT IN MRS BENNETT'S CASES

At the request of counsel for the plaintiff, hearing in the cases of Mrs Mary Alice Bennett of Beverly against Albert Boyden and others and the Beverly National Bank was put over for two weeks.

The cases came up before Judge De Courcy in the Supreme Court yesterday on the report of F. Rockwood Hall, as master. Mr Hall finds in favor of the defendants, stating that none of the charges of the plaintiff was sustained.

Mrs Bennett sought damages for alleged conspiracy to defraud her out of property of her husband, Allen W. Bennett, for 20 years cashier of the Beverly National Bank, who died Dec 13, 1913.

INSURANCE MEN GUESTS AT HICKS' ANNIVERSARY DINNER

J. Everett Hicks, Boston manager of the Union Mutual Life Insurance Company, gave a dinner at Young's Hotel last night to commemorate his fifth anniversary as local head of the company. He had as guests Sylvan B. Phillips, secretary of the company; Dr Edwin M. Northcott, chief medical director; Dr Albert Awde, superintendent of agencies, all of Portland, Me, the home office; George M. Mask of Nashua, N H, manager for New Hampshire and Vermont; Walter L. Joseph, manager of Montreal William Durbrow, New York manager; Arthur W. Dudley, Maurice P. Porter, David E. Sprague, George E. Mansfield, William R. Spinney and Dr Stephen K. Patten, all of the Boston office.

Informal speaking followed the dinner, a plan for "a drive for $1,000,000

N.Y. WORLD Nov. 5, 1917-

BALTIMORE THREAT TO MOB DR. MUCK

Ex-Gov. Warfield Says He Will Lead Patriots' Crowd if German Leads Orchestra.

(Special to The World.)

BALTIMORE, Nov. 4.—If Dr. Karl Muck and the Boston Symphony Orchestra attempt to give the scheduled concert here next Wednesday night, there will be riot instead of a symphony, unless the situation changes in the mean time.

Ex-Gov. Warfield, who notified the Police Board that there would be serious trouble if an attempt was made to give the concert, said to-day he would be willing to lead a mob in breaking it up.

He has arranged for a patriotic mass meeting at the Lyric Tuesday afternoon. It will be attended by a detachment of National Army men from Camp Meade, and the music will be furnished by the Camp Meade band.

The objects of this meeting are to reaffirm the allegiance of the people of Baltimore to the country, its flag and anthem, and "to protest against the insults to the 'Star Spangled Banner' by Dr. Karl Muck of Germany." N.Y. World 11/5

N.Y. WORLD (EDITORIAL) - NOV. 5, 1917-

MUCH ADO ABOUT DR. MUCK.

Dr. Karl Muck, it seems, has resigned as conductor of the Boston Symphony Orchestra in a Pickwickian sense. He continues to lead the orchestra and will lead it at concerts in New York, Brooklyn, Philadelphia, Baltimore and Washington this week, and on the attitude of the audiences in these cities will depend his future status. If they voice "a public demand for the elimination of Wagner and all German music from the society's programme," Dr. Muck will go and eventually the orchestra will be disbanded.

Is there not too much ado about Dr. Muck? There is no public clamor against German symphony music, which is wholly different from German opera, and there is no desire anywhere to have the famous Boston orchestra disband.

The whole question is as concerns its alien conductor's position with regard to playing the national anthem, a position he made needlessly offensive by his failure to use ordinary tact in the matter. His artistic usefulness in this country may be done for, but that fact in no way impairs the orchestra's usefulness. It was a great musical organization before Muck and should continue to exemplify its high ideals without him.

POST - NOV. 6, 1917-

PHILADELPHIA CORDIAL TO BOSTON ORCHESTRA

PHILADELPHIA, Nov. 5.—The Boston Symphony Orchestra, Dr. Karl Muck conductor, gave the first of the season's series of concerts at the Academy of Music tonight. Both were cordially received.

GLOBE NOV. 4, 1917-

MUCK TO TOUR WITH SYMPHONY ORCHESTRA

No Move Yet on Proffered Resignation by Leader

Ex-Governor Threatens Violence If Muck Goes to Baltimore

Globe Nov. 4

The proffered resignation of Dr Karl Muck as leader of the Symphony Orchestra had not been acted upon by Maj Henry L. Higginson, founder and supporter of the orchestra, late last night.

Dr Muck will conduct the orchestra on its concert tour of New York, Philadelphia and Baltimore, this week, it was announced at the close of last night's concert here, and will lead the orchestra in playing "The Star Spangled Banner" at the end of each concert.

Dr Muck conducted while the orchestra played the National anthem as the closing number of last evening's concert. An audience which filled Symphony Hall stood while it was played, and not another sound could be heard. When it was finished there was enthusiastic applause. Dr Muck walked up-stage among the musicians and then turned toward the audience and bowed.

A canvass of the Symphony Orchestra last evening revealed that there are 27 musicians who are subjects of the Central Powers, and three others whose citizenship is doubtful.

Germans predominate. There are 41 Germans, including Dr Muck, of whom 19 are naturalized citizens of the United States. There are nine Austrians, of whom three are naturalized.

Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, 13 of Holland, six of Belgium, six of Russia, 12 of France, five of Great Britian, and one of Bohemia.

In addition, there are two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

EX-GOVERNOR THREATENING BALTIMORE MOB VIOLENCE

BALTIMORE, Nov 3—If Dr Karl Muck comes to Baltimore, as expected, with the Boston Symphony Orchestra next Wednesday, it looks as if there will be trouble at the Lyric.

Ex-Gov Warfield, who has arranged a great protest meeting in the Lyric for Tuesday afternoon, declared Muck would be prevented from conducting in Baltimore, "by mob violence, if necessary."

He has warned the Police Board not to grant a permit for the concert, if Muck is to conduct it. The commissioners replied that they had no right to interfere unless assured that peace would be menaced.

HERALD, NOV. 6, 1917-

A MUSICAL PRECEDENT.

To Editor of Herald and Journal:

The thoughtless people who are trying to stir up popular enmity against Dr. Muck and his German colleagues in the Boston orchestra, by violent attacks in the daily press, are committing exactly the same crime against art and civilization as that which revolted the world when the Germans bombarded Rheims cathedral in order to "strafe" the French. They are "shelling" the one perfect and complete art creation of Boston merely in order to "strafe" its German leader and his colleagues, and if they persist in their causeless attacks they will surely destroy this noble institution past all redemption.

As for "The Star Spangled Banner" episode, a similar situation occurred in the Thomas Orchestra in New York at the close of the Franco-Prussian war. The many German ticket-holders of the Thomas concerts demanded that the orchestra should play the "Wacht am Rhein" to celebrate the Prussian victory, after its regular program was ended. Theodore Thomas was an American, first, last and all the time, and although he was very willing to play the German national hymn for his German friends, he was not willing to humiliate the one French musician in the orchestra, who was equally his friend. So he sent for the player during the intermission and said: "We shall play the "Wacht am Rhein" tonight after the program, and probably for a number of other evenings. I know this will be very painful to you, so I give you permission to leave the stage and go home before the closing number of the program whenever this is the case."

Maj. Higginson cannot, perhaps, excuse Dr. Muck and his German colleagues from the orchestra when "The Star Spangled Banner" is to be played, nor can he ignore the desire of the public to hear from time to time our national anthem rendered by our greatest musical organization. But we may safely trust him to do what is wise, just and right, not only to his country and the public, but to the members of his orchestra, whatever their nationality, and he alone should be the judge of when and how often his German musicians shall be required to play the music which above all other most deeply incites American hearts to "carry on" with the war against their fatherland. Nor should he be forced by popular clamor from unreflecting people into any course which "may bring disaster" (to use his own words) upon the precious institution which he has created and for so many years maintained for the joy and the spiritual uplift of our city.

MRS. THEODORE THOMAS.

2 Willard court, Cambridge, Nov. 2.

- N.Y. WORLD, NOV. 5, 1917 -

46

CARUSO KISSES HAND TO AMERICA'S ROCKS

"Star Spangled Banner" Is Artistic Enough for Him, and He Will Sing It.

ENRICO CARUSO.
by World Staff Photographed Yesterday.

Enrico Caruso, gay of heart and in excellent health, reached New York yesterday. On Monday, Nov. 12, he will make his initial appearance of the season at the Metropolitan Opera House.

The celebrated tenor was so happy when setting foot on Manhattan Island, following his arrival at an American port, that he knelt and kissed his hand to the rock-ribbed foundations upon which the city is built. His ocean trip was from Brazil and he chose as his route the only neutral line from the United States to South American republics, the Commercial-South America Line.

While waiting for his friends to arrange for his start to the Hotel Knickerbocker, where he will make his home, Caruso was told of the attitude of Dr. Karl Muck of the Boston Symphony Orchestra, who resigned after playing "The Star Spangled Banner."

It's Good Enough for Him.

"Why, I will sing 'The Star Spangled Banner; it's good enough music for me!" he said.

Caruso was then told that some friends of Dr. Muck have stated his refusal was because the music of the national anthem was not artistic.

"Ah, art! It ought to be good enough for those who make a living in this country! I think it was very foolish of Dr. Muck to refuse to play it. Now, as for me, I intend to practice, for one must study hard to learn it. Of course, I know the air and I wish to impress upon you that I wouldn't be ashamed to sing it."

The situation in Italy was of great interest to Caruso. He asked for the latest news and seemed deeply grieved to hear of the continuous retreat of the armies.

"Well, if they need me, I'll go!" he said, and those hearing him knew he spoke from the depth of his heart. He is forty-four years old though, and as yet men of his age have not been called to the colors.

The commander of the vessel bringing Caruso to the United States said that on the night the wireless brought the first news of the great attack upon the Italians Caruso remained awake until daylight. He walked up and down in the saloon, with his head bowed and in great grief.

Upon reaching New York Caruso was greeted and embraced by Gatti-Casazza, Antonio Scotti, Andreas de Segurola, Salvatore Fuciti, Otto Weil and Miss Jacoletti, sister of his brother's wife.

Sang Often for Charity.

After the greetings were exchanged and arrangements completed for removal to his hotel of the thirty-four pieces of baggage he brought with him, Caruso stated to interviewers that he had appeared forty times in the opera houses at Buenos Ayres, Rio de Janeiro and Sao Paulo, although his contract called for only thirty performances. He also sang at twelve concerts, given for American, Italian, British, French and Belgian relief organizations.

"I am glad to say that more than $100,000 was realized," he said. He then added that his other fond remembrance of this tour in South America is the gold medal presented him by the American colony in Buenos Ayres.

Caruso said that on the opening night at the Metropolitan he will sing Rhadames in Verdi's "Aida." During the voyage northward he was constantly in practice of his roles in two operas new to him. One is "Le Prophete" and the other "Love of Three Kings," by Montemezzi.

The steamship bringing Caruso also brought Signor Vincenzo Bellezza, second conductor of the Colon Opera House in Buenos Ayres. He is here to conduct concerts for war charities. Signorina Placida Battazzi, premiere danseuse of the same opera house, who may become known to patrons of the Metropolitan Opera House, also arrived.

ADVERTISER - NOV. 6, 1917-

MUSICIANS' HEAD CENSURES MUCK

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was criticised yesterday in a letter issued by J. N. Weber, president of the American Federation of Musicians. He takes the stand that the playing of the National Anthem could not interfere with an artistic program, but would give it distinction.

Weber states in a letter to Mayor Curley:—

"The American Federation of Musicians feels it is its duty to take notice of your patriotic action in insisting that "The Star Spangled Banner" should be played by the Boston Symphony Orchestra. The position taken by Dr. Muck, which is to the effect that the playing of our sacred National Anthem would interfere with the artistic standard of a musical program is, in the opinion of the 85,000 musicians belonging to the American Federation, untenable, as the national anthem, in so far as we Americans are concerned, expresses love of country, respect for our Flag, as well as true patriotism, and thereby gives to any program a distinction far outweighing in nobility of sentiment and descriptive powers any number ever composed during all times by any composer, no matter how illustrious he may be."

ADVERTISER - NOV. 6, 1917 -

BALTIMORE BARS BOSTON SYMPHONY

BALTIMORE, Nov. 5.—The Police Commissioners of Baltimore today sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night on the ground that the public safety of the community would be endangered. The action came at the recommendation of the Grand Jury, after plans had been perfected for a huge mass-meeting tomorrow at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star-Spangled Banner."

Formal protest against the concert was filed with the police board by the Grand Jury today.

Foreman John S. Bridges stated that the Grand Jury felt that Dr. Muck should not be allowed to appear in Baltimore, and that the concert should not be held, as it was feared that a patriotic demonstration and possibly a riot might ensue.

Mr. Bridges also said that a letter would be sent by the Grand Jury to former Gov. Warfield expressing the views of the members of that body, which would be read at the mass meeting of protest Mr. Warfield has organized for tomorrow.

GLOBE
-Nov. 6, 1917-

BAR SYMPHONY IN BALTIMORE

Agitation Against Muck Results in Action

Grand Jury Fears Disorder and Even Bloodshed If He Appears

Special Dispatch to the Globe

BALTIMORE, Nov 5—Dr Muck and the Boston Symphony Orchestra have been barred from appearing in Baltimore Wednesday night.

As a result of threats of mob violence and protests, in which Ex-Gov Edwin Warfield, descendant of a distinguished Revolutionary family, took a leading part, the Grand Jury today notified the Police Commissioners that, owing to the state of the public mind and the fact that the appearance of Dr Muck might lead to grave disorder, even bloodshed, Dr Muck should not be permitted to appear before the public in Baltimore, and that the concert should be called off.

The Police Commissioners accordingly

Continued on the Eighth Page.

notified the manager of the Lyric that the concert would not be permitted.

Police Fear Outbreak

Police Marshal Carter said this afternoon that he was opposed to the concert being given by the orchestra, whether under the direction of Dr Muck or not. The marshal declared that because of the intense feeling that has been aroused, he was fearful of a public demonstration should the concert be permitted.

Upon learning the action of the Police Commissioners, Ex-Gov Warfield, who has arranged a big patriotic meeting for tomorrow, said:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck and is in the interest of peace and order.

"Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore.

"We never had any objection to the orchestra; we would have been willing to have the concert take place if somebody else had conducted. We were after the man who said our 'Star Spangled Banner' was not fit to be included in an artistic program.

Music Lovers Disappointed

"The Grand Jury's protest and the police commissioners' action will be read from the stage at the meeting tomorrow and resolutions will be adopted for the playing of the anthem in the future."

The many devotees of music and lovers of the Symphony concert are much disappointed. Director Randolph of the Peabody Conservatory of Music said "it should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr Muck. Cancellation of the concert is nothing short of a catastrophe."

MAJ HIGGINSON SILENT ON BALTIMORE'S ACTION

Maj Henry L. Higginson, founder and supporter of the Symphony Orchestra, was told of the refusal of the Baltimore Police Commissioners to allow the orchestra to play in Baltimore, while he was dining at the Tavern Club last night. Word was sent back that he was too busy to comment on it.

COMMENDS MAYOR'S STAND ON PLAYING U. S. ANTHEM

Pres J. N. Weber of the American Federation of Musicians yesterday wrote to Mayor Curley, commending the Mayor, in behalf of that organization, upon his action in insisting that "The Star Spangled Banner" should be played by the Boston Symphony Orchestra.

Record
Nov. 5, 1917.

When this Symphony rumpus is all nicely settled and tucked away why not see to it that every stump speaker hereafter shall drape himself in the flag and sing the National Anthem in that key which least violates his vocal apparatus, self-esteem and the public welfare?

BOSTON AMERICAN
Nov. 5, 1917-

THREAT TO MOB DR. MUCK IN BALTIMORE

Dr. Karl Muck will meet with mob violence if he is permitted to lead the Boston Symphony Orchestra at its scheduled concert in Baltimore Wednesday night, according to ex-Governor Edwin Warfield of Maryland.

Incensed at the failure of the noted leader to play the "Star Spangled Banner" until public clamor forced its inclusion in the Symphony program, the aged ex-Governor threatens to lead a mob against Dr. Muck if the Police Board members sanction his appearance in the Maryland capital, Baltimore dispatches stated today.

"Karl Muck shall not lead an orchestra in Baltimore," ex-Governor Warfield is quoted as saying. "I told the Police Board members that this man would not be allowed to insult the people of the birthplace of the 'Star Spangled Banner.' I told them that mob violence would prevent it, if necessary, and that I would gladly lead the mob to prevent the insult to my country's flag. I told them that I knew of a thousand others who would gladly aid in leading the throng.

"HAVE ONLY CONTEMPT."

"Our people have only contempt for the man who utters a criticism of the demand to play our national anthem.

"We consider it a symphony incomparable at a time like this, greater than anything ever composed in Germany, more glorious and befitting the hearing of true Americans than the works of any composer living or dead. We deny that our anthem jars with any harmony or symphony to which the American people should listen."

"'The Star Spangled Banner' will be sung when the others are long since forgotten."

Ex-Governor Warfield has called a patriotic meeting tomorrow afternoon to protest against Dr. Muck leading the orchestra at Wednesday night's concert.

In the meantime, in an open letter to the public, Major Henry L. Higginson, patron of the orchestra and staunch defender of Dr. Muck, takes upon himself all the blame for the failure of the orchestra to play the "Star Spangled Banner" at the recent concert at Providence.

He states positively that Dr. Muck not only had never refused to play the anthem, but had never been asked to play it, and did not know of "requests" from Providence women until after his return to Boston.

Major Higginson confessed he was provoked at an apparent "hold up," and perhaps made a mistake in refusing to change the program, but he begs the public to blame him, and him alone.

THE LETTER.

His letter reads:

"In these times of great stress and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defence of men who have striven hard to please this public, working always under the intention and rules laid down by me thirty-six years ago.

"On Monday last, October 29, at about 2 o'clock in the afternoon there came to me from some ladies in Providence unknown to me, and not subscribers to our concerts, a request that "The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert in Providence, Tuesday night.

"Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the ladies was not mentioned to Dr. Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

ABUSIVE LETTERS.

"Since Monday a flood of letters has poured in—some anonymous, some abusive, and very many most friendly and courteous. For the latter I am grateful.

"It should seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of the orchestra, and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver'?

PLAYED WHEN ASKED.

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused. I ignored the request coming at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. To the many men and women often strangers to me—who have written or spoken in sympathy with this plan I offer hearty thanks.

PRAISES PLAYERS.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone.

"HENRY L. HIGGINSON.
"Boston, Nov. 4, 1917."

TRAVELER
Nov. 5, 1917

COMES TO DEFENCE OF DR. MUCK

Maj. Higginson Assumes Any Blame Due in Anthem Affair.

ALONE RESPONSIBLE FOR PROVIDENCE ACT

Maj. Henry L. Higginson last night issued the following statement regarding the recent controversy in connection with the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra:

"In these times of great stress and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

Grateful to Courteous Public.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defence of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct. 29, at about 2 o'clock in the afternoon, there came to me from some ladies in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the ladies was not mentioned to Dr. Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some anonymous, some abusive, and very many most friendly and courteous. For the latter I am grateful.

"It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for "The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver.'

CONTINUED

TRAVELER
(continued)

Played It as Soon as Asked.

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. To the many men and women—often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone.

"HENRY L. HIGGINSON."

Pastor Praises Dr. Muck and Symphony Orchestra

The Rev. William M. Gilbert, pastor of the First Methodist Episcopal Church, Temple street, in his sermon last night on "Our National Asset" appealed for fair play toward the Germans in this country while the United States is at war.

He said:

"The greatest national asset is biological, or the mixture of other races into one. Scotland gives us backbone; Sweden gives us cleanliness; France her romance; Italy her music; Germany her scientific thoroughness; that thus far has been able to defy the world. Add all these together, with several others, and you get an American.

"Even though at war with Germany, we must mention the training that we owe to her. I admire greatly the attitude of Dr. Karl Muck and his orchestra in complying with the popular clamor of the thoughtless crowd. Put the shoe on the other foot, and how would you feel if, living temporarily in Berlin, you were compelled to play the German national anthem?

"I wish to voice a word of appreciation for their doing it, and add an appeal to American sense of fair play. Let's be square with the loyal Germans in our land. They are in an awkward position.

"Their judgment points one way and the ingrained patriotism of their fathers struggles for the mastery. While we fight for democracy, let us not forget our heritage from the Germans who have helped us in building our nation. Let us not forget Baron Steuben any more than we forget Lafayette of France."

POST
Nov. 5, 1917.

IS IT TRUE OR NOT?

A Pittsburg despatch tells of the cancelling of the engagement of Fritz Kreisler, the eminent Austrian violinist, who was to play to a couple of clubs in that city, on the ground that the musician is an Austrian officer and is reported to be sending money he receives from concerts back to his country for the support of his former comrades-in-arms.

Americans need not refrain from hearing this great artist because he is an Austrian, or even because he has served as an officer in the Austrian army. But if the latter part of the report is true, no patriotic citizen of the United States can consistently give him any financial support.

Not an American dollar should go to the support of the soldiers of a country that is an ally of the enemy of this country. Is the Kreisler story true, or not?

POST, OCT. 6, 1917.

BALTIMORE SHUTS OUT SYMPHONY

Pro-Muck

Threats of Violence if Dr. Muck Appears —Puts Up Bars

DR. KARL MUCK,
Conductor of the Boston Symphony Orchestra.

MAJOR HIGGINSON DECLINES TO COMMENT

Major Henry L. Higginson last night declined to comment on the news that Dr. Muck and the Boston Symphony Orchestra had been barred by the city of Baltimore and that the scheduled concert for tomorrow night had been forbidden by the police.

BALTIMORE, Md., Nov. 5.—Dr. Karl Muck and the Boston Symphony Orchestra have been barred from performing in Baltimore Wednesday night.

As a result of threats of mob violence, in which former Governor Edwin Warfield took a leading part, the grand jury today notified the police commissioners that owing to the state of the public mind and the fact that the appearance of Dr. Muck might lead to grave disorder, even bloodshed,

SYMPHONY ORCHESTRA BARRED IN BALTIMORE

Post 7th

Continued From First Page

the conductor should not be permitted to appear before the public in Baltimore and that the concert should be called off. The police commissioners accordingly notified the manager of the Lyric that the concert would not be permitted.

OPPOSED CONCERT ANYWAY

Police Marshal Carter said this afternoon that he was opposed to the concert being given by the orchestra whether under the direction of Dr. Muck or not. The marshal declared that because of the intense feeling that has been aroused he was fearful of a public demonstration should the concert be permitted.

Upon learning the action of the police commissioner, former Governor Warfield, who has arranged a big patriotic meeting for tomorrow, said:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck and is in the interest of peace and order. Whether the commissioners had acted or not Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra, we would have been willing for the concert to take place if somebody else had conducted."

"The many devotees of music and lovers of the Symphony concert are very much disappointed," Director Randolph of the Peabody Conservatory of Music said. "It should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

MONITOR
NOV. 5, 1916

APPEAL MADE FOR CONDUCTOR MUCK

Maj. Henry L. Higginson, Founder, Says He Alone Is to Blame for Situation With Regard to 'Star Spangled Banner'

Appealing to the public not to lay the blame for the failure of the Boston Symphony Orchestra to play the "Star Spangled Banner" in Providence, R. I., on the evening of Tuesday, Oct. 30, on Karl Muck, the conductor, and his men, Maj. Henry L. Higginson, the founder and sustainer of the organization issues a statement, as follows:

"In these times of great stress and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct. 29, at about 2 o'clock in the afternoon, there came to me from some ladies in Providence, unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the ladies was not mentioned to Dr. Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some anonymous, some abusive, and very many most friendly and courteous. For the latter I am grateful.

"It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for 'The Star-Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and women—often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public, from the Atlantic to the Pacific, great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone."

RECORD
NOV. 5, 1917-

MUCK CATCHES IT FROM HEAD OF MUSICIANS

Record——Nov. 5

Pres. Weber Says His Position on National Anthem Is Bad

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was criticised today in a letter issued by J. N. Weber, president of the American Federation of Musicians. He takes the stand that the playing of the National Anthem could not interfere with an artistic program, but would give it distinction.

Weber states in a letter to Mayor Curley:—

"The American Federation of Musicians feels it is its duty to take notice of your patriotic action in insisting that "The Star Spangled Banner" should be played by the Boston Symphony Orchestra. The position taken by Dr. Muck, which is to the effect that the playing of our sacred National Anthem would interfere with the artistic standard of a musical program is, in the opinion of the 85,000 musicians belonging to the American Federation, untenable, as the national anthem, insofar as we Americans are concerned, expresses love of country, respect for our Flag, as well as true patriotism, and thereby gives to any program a distinction far outweighing in nobility of sentiment and descriptive powers any number ever composed during all times by any composer, no matter how illustrious he may be."

"AIN'T NATURE WONDERFUL?" Do

N.Y. TIMES
- NOV. 5, 1917.

TOPICS OF THE TIMES.

All's Well That Ends Well.

It is a safe prophecy that the terrible tempest that has been raging around the Boston Symphony Orchestra, with Dr. MUCK as the pivot of cyclonic revolution, will now die away and that visitors to the scene of disturbance will find that it caused neither loss of life nor destruction of property.

The eminent conductor, having discovered many indications that the American nation faced with composure his warning that for him to order, or even to ask, his musicians to play "The Star-Spangled Banner" would cause the instant dissolution of the admirable organization built up by the toil of years, evidently came to the conclusion that the danger to the orchestra was as great from the outside as from the inside. Whether it was a request or a command that he issued to his aids is not for common folk to know, but—the anthem was played, with Dr. MUCK as leader, and nothing at all happened except that his auditors applauded with vigor. His Prussian heart did not break, the musicians did not revolt, and musical art, so far as has yet been reported, seems likely to survive for some time this granting by one group of its votaries of a slight concession to public sentiment as it exists in time of war.

That the doctor thus promptly and gracefully descended to earth from a horse of notable altitude is highly creditable to his common sense, and even if it was a little surprising in one of such iron rigidity as men of Prussian birth are supposed to be, we are all ready to accept as satisfactory his assurance that he loves us as much as—and no more than—he did before.

No great apprehensions will be excited by the news that coincidentally, or contemporaneously, with his coming down from the steed aforementioned Dr. MUCK placed his resignation in the hands of Major HIGGINSON. Everybody knows that between the action meant by that dear old phrase and the real resigning of anything there is a difference so large that between the two there is practically no relation at all.

As the end, if end it be, of an episode promising many agreeable excitements, this is a bit disappointing to sincere sportsmen, but there is enough of war going on elsewhere than in symphony orchestras to satisfy the demands of all except the morbidly militant, and about the best of advice that could be given to all concerned can be condensed into the inelegant but perspicuous locution, "Forget it!"

HERALD
NOV. 6, 1917.

48

FORBID CONCERT BY SYMPHONY ORCHESTRA

Herald Nov-6

Baltimore Police Commissioners Fear Disturbance Based on Patriotism.

THE GRAND JURY PROTESTED

Great Mass Meeting Today Will Voice State's Devotion to National Anthem.

BALTIMORE, Nov. 5—The police commissioners of Baltimore today sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony orchestra Wednesday night on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the grand jury, and after plans had been perfected for a huge mass meeting tomorrow at which leading men of the state will denounce the reported attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

Foreman John S. Bridges stated that the grand jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the grand jury to former Gov. Warfield expressing the views of the members of that body, which would be read at the mass meeting of protest Mr. Warfield has organized for tomorrow.

TRAVELER (EDITORIAL) NOV. 5, 1917.

But why should any ex-mayor of Baltimore try to prevent Dr. Muck from leading the symphony orchestra in that city? Isn't that carrying "patriotism" a little beyond a reasonable limit?

RECORD, NOV. 2, 1917.

"The Star Spangled Banner" Again

The Record has received the following letter from Major Higginson, which it is glad to print:—

I have the word of the reporter of The Record, as well as an editorial. Certainly The Record is entitled to its own opinion. It omits the fact that at the popular concerts last spring the orchestra played the Star Spangled Banner every night, as well as America.

The reporter prints that I said I would abandon the orchestra altogether rather than break the contract with the players and the public. I did not say so; and, what is more, the paragraph contradicts itself. If you touch the matter at all, pray state that I alone am responsible. As a matter of opinion, it would seem to me inadvisable for the public to undertake the management of these concerts which have been under my charge and on my account for so many years. If they have not been satisfactory, why not let them and me alone?

Once more, Doctor Muck has not been asked to play the Star Spangled Banner. I have been asked.

Yours very truly,
H. L. Higginson.

Major Higginson's irritation is as natural as the situation is deplorable. The superlative excellence of the Symphony Orchestra and its concerts has not and cannot be questioned; nor do we think any good Bostonian could fail to take a fine pride in the band and in Major Higginson's work in making it possible and permanent. The exoneration of Dr. Muck is recorded with satisfaction.

The public's state of mind just now is not normal. There has arisen in this connection an issue of taste and tact. The artistic objections to introduction of a Symphony concert with the National anthem may be admitted. But it seems to us that in view of a somewhat excited public opinion the tactful course, and the wise one, would be to yield the point and place the anthem where this public demand asks it to be placed. Our great orchestra is a public institution, and in view of its importance it is not quite sufficient to say that its performances concern only those who play and those who listen. We quite agree that it would be inadvisable for the public to undertake the management of these concerts; but it is inevitable that the performances of so prominent an institution should be a public concern. Business has found that the comfortable slogan "business as usual" will not hold now. We must come to the parallel discovery that taste must bend to emotional emergencies.

MONITOR
NOV. 3, 1917

RECORD
NOV. 5, 1917

CONCERT PUBLIC ASSERTS ITSELF

Playing of National Air by Boston Orchestra Studied in Light of Providence, R. I., Incident

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Frances Nash, Soloist—Fourth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 2, 1917: Sibelius, fourth symphony in A minor, op. 63; Saint-Saëns, piano concerto in G minor, op. 22; Beethoven, overture to "Leonore," No. 3, op. 72; "The Star Spangled Banner."

The playing of the national anthem of the United States at the close of the concert on Friday afternoon is to be taken, in part, as an acknowledgment by the Boston public of a rebuke administered to it by the public of Providence, R. I. The performance of "The Star Spangled Banner" tune on this occasion must be regarded as an expression of regret that the Boston Symphony Orchestra, acting in obedience to a decision of the business management, did not present the piece, when requested to do so, at its appearance in Infantry Hall, Providence, on the evening of Tuesday, Oct. 30. Whether the Boston public will go so far as to demand that the resignation of the Symphony Orchestra conductor, now in the hands of the founder and sustainer of the organization, Maj. Henry L. Higginson, be accepted, remains to be seen. But enough surely has been done so that the amenities which have always subsisted between the larger and the smaller of the two New England communities are restored.

Apology has been made, and it will not have to be made to the citizens of any town where the orchestra appears hereafter, since the anthem is to be on every program presented the rest of the season. But while satisfaction may have been given, the origin of the strained situation of the past few days is worth a word. The refusal of the Symphony Orchestra management to have the national air performed, even though the people who made the request were not patrons of the Providence concerts, can hardly be called anything but an inexcusable affront. For the women who were the chief signers to the telegram sent to C. A. Ellis, asking that "The Star Spangled Banner" be played in Infantry Hall, stood in a comprehensive way for the city of Providence and for the State of Rhode Island, being officers of social and educational clubs and federations. Their interest in a nationally renowned organization like the Boston Symphony Orchestra was not to be ignored simply on the ground that they did not directly represent the concert subscribers. The people as a whole assuredly have a certain right of access to the great educative institutions of the land, even to institutions which a comparatively small part of the population supports. The moment they do not have this right, the institutions become exclusive. And exclusive is precisely what the Boston Symphony Orchestra showed itself in Providence.

Now who wants any high and mighty nonsense about music? Or about art of any kind? Business managers may want it, but certainly those who attend concerts do not, though they may pay $50, more or less, for their season tickets. No, indeed; music does not thrive on exclusiveness. The Boston musical public, its sentiments voiced in the brief address of Major Higginson at the opening of the Friday concert, has hastened to register itself as opposed to the idea that it wishes to detach itself from the rest of the community in the cultivation of art. It has hastened, furthermore, to record itself as frowning upon action, like that of the Symphony Orchestra business management in Providence, which violates the laws of the fundamental fine art, the art of good manners. But perhaps it has carried its chastening far enough. And inasmuch as the national air has become an official number on all programs of the orchestra, let those who have been crying out against what occurred at Providence recognize, in turn, their obligations. Let none of them behave like tax dodgers and leave the hall before "The Star Spangled Banner" is played.

The closing number of the fourth program may be said to be entitled to the bulk of discussion because it was a novelty. Mention, however, should be made of the soloist, Miss ...sh, whose work in the Saint-Saëns ...minor piano concerto was brilliant ...technique and charming in interpretation and was well received. Her appearance was a delight to the eye.

MAJOR HIGGINSON LAUDS ORCHESTRA

Says Members Deserve Thanks For Working Together So Loyally

"PLAYED ANTHEM FIRST TIME THEY WERE ASKED"

Maj. Henry L. Higginson, founder and supporter of the Symphony Orchestra, issued another statement last night, in which he again assumes the entire responsibility for the failure of the orchestra to play "The Star Spangled Banner" at its recent Providence concert; points out that the first time Dr. Muck and the orchestra were asked to play the National Anthem, they played it; and declares that each member of the organization merits hearty thanks for "working well and loyally under most trying circumstances."

"In these times of great stress and woe," begins Maj. Higginson, "it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct. 29 at 2 o'clock in the afternoon, there came to me from some ladies in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of tickets at once and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and if so, it was seemly for me to meet it in person.

"The request of the ladies was not mentioned to Dr. Muck and the orchestra and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some anonymous, some abusive and very many most friendly and courteous. For the latter I am grateful. It would seem fair that the truth should be sought and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused. I ignored the request coming at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and women—often strangers to me—who have written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be dictinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone."

Maj. Higginson is still in possession of the proffered resignation of Dr. Muck, and is giving it his consideration.

Dr. Muck will continue conducting the orchestra on its concert tour of New York, Philadelphia and Baltimore this week, and will lead the orchestra in playing "The Star Spangled Banner" at the end of each concert.

A canvass of the big orchestra reveals the fact that 27 of the musicians are subjects of the Central Powers. The citizenship of three others is doubtful.

Germans predominate in the orchestra. There are 41 Germans, including Dr. Muck, of which 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen ative Americans are also members of the famous organization.

Record Nov. 5

JOURNAL

PROVIDENCE, R. I.

OCT 14

As the concert season draws nearer, the number of important events increases and already the definite announcement of the Ellis and Steinert courses has been supplemented by that of single concerts, of which the first will be given this evening at the Strand, under the auspices of the Rhode Island Congress of Mothers for the benefit of the Camp Library Fund. Two weeks later will come a concert by Creatore's Band and Operatic Chorus in Fay's Theatre, to be followed in rapid succession by the first concert of the Ellis course in Infantry Hall on Tuesday evening, Oct. 30, when Geraldine Farrar will make the second of her two appearances this season with the Boston Symphony Orchestra, and the first concert in the Steinert series in Fay's Theatre on Sunday afternoon, Nov. 4, when the soloist will be Frieda Hempel.

With this auspicious beginning, four more concerts in the Ellis course, three in the Steinert course, and the usual two concerts by the University Glee Club announced last week in this column, numerous club concerts of wide variety, with the probability of other announcements soon to follow, Providence will hardly lack for music during the winter.

* * *

RECORD

Philadelphia, Pa.

OCT

—The sale of season tickets for the five concerts to be given in Philadelphia this winter by the Boston Symphony Orchestra will open at George T. Haly's office, in Heppe's Piano Rooms, No. 1119 Chestnut street, tomorrow morning. The season will be the thirty-seventh of the orchestra itself and the thirty-third consecutive season in which the orchestra has been a visitor to this city. The orchestra's first appearance here was in the spring of 1885 and since 1888 the number of concerts given each winter has never been less than five and for several years there were 10.

This year, as has been the case for years past, the concerts will be given in the Academy of Music on Monday evenings. The dates are November 5, December 3, January 7, February 11 and March 11. For the first time in its history the orchestra opens a season without any changes in personnel. During the last two or three years, the changes have been few, but this year the membership is exactly the same as last. So far, at least, the army draft has not affected any of the younger members, although the chances are several will be summoned in the second call whenever that comes. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Madam Melba will appear. She recently arrived in this country from her home in Australia, primarily to appear with the Chicago Grand ... early fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early spring, and in addition to her appearance in opera and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the orchestra in Philadelphia during the coming winter will be at the January concert. The soloist at the February concert will be Winifred Christie, a Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago when she was engaged to play at one of the smaller concerts of the orchestra in New England. After her rehearsal the orchestra acclaimed her a remarkable artist. Last year she played in Boston with the orchestra with much success and this year to her have been allotted appearances at several of the most important concerts.

* * *

49
MONITOR
NOV, 3, 1917

RECORD
NOV. 5, 1917

CONCERT PUBLIC ASSERTS ITSELF

Playing of National Air by Boston Orchestra Studied in Light of Providence, R. I., Incident

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Frances Nash, Soloist—Fourth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 2, 1917: Sibelius, fourth symphony in A minor, op. 63; Saint-Saëns, piano concerto in G minor, op. 22; Beethoven, overture to "Leonore," No. 3, op. 72; "The Star Spangled Banner."

The playing of the national anthem of the United States at the close of the concert on Friday afternoon is to be taken, in part, as an acknowledgment by the Boston public of a rebuke administered to it by the public of Providence, R. I. The performance of "The Star Spangled Banner" tune on this occasion must be regarded as an expression of regret that the Boston Symphony Orchestra, acting in obedience to a decision of the business management, did not present the piece, when requested to do so, at its appearance in Infantry Hall, Providence, on the evening of Tuesday, Oct. 30. Whether the Boston public will go so far as to demand that the resignation of the Symphony Orchestra conductor, now in the hands of the founder and sustainer of the organization, Maj. Henry L. Higginson, be accepted, remains to be seen. But enough surely has been done so that the amenities which have always subsisted between the larger and the smaller of the two New England communities are restored.

Apology has been made, and it will not have to be made to the citizens of any town where the orchestra appears hereafter, since the anthem is to be on every program presented the rest of the season. But while satisfaction may have been given, the origin of the strained situation of the past few days is worth a word. The refusal of the Symphony Orchestra management to have the national air performed, even though the people who made the request were not patrons of the Providence concerts, can hardly be called anything but an inexcusable affront. For the women who were the chief signers to the telegram sent to C. A. Ellis, asking that "The Star Spangled Banner" be played in Infantry Hall, stood in a comprehensive way for the city of Providence and for the State of Rhode Island, being officers of social and educational clubs and federations. Their interest in a nationally renowned organization like the Boston Symphony Orchestra was not to be ignored simply on the ground that they did not directly represent the concert subscribers. The people as a whole assuredly have a certain right of access to the great educative institutions of the land, even to institutions which a comparatively small part of the population supports. The moment they do not have this right, the institutions become exclusive. And exclusive is precisely what the Boston Symphony Orchestra showed itself in Providence.

Now who wants any high and mighty nonsense about music? Or about art of any kind? Business managers may want it, but certainly those who attend concerts do not, though they may pay $50, more or less, for their season tickets. No, indeed; music does not thrive on exclusiveness. The Boston musical public, its sentiments voiced in the brief address of Major Higginson at the opening of the Friday concert, has hastened to register itself as opposed to the idea that it wishes to detach itself from the rest of the community in the cultivation of art. It has hastened, furthermore, to record itself as frowning upon action, like that of the Symphony Orchestra business management in Providence, which violates the laws of the fundamental fine art, the art of good manners. But perhaps it has carried its chastening far enough. And inasmuch as the national air has become an official number on all programs of the orchestra, let those who have been crying out against what occurred at Providence recognize, in turn, their obligations. Let none of them behave like tax dodgers and leave the hall before "The Star Spangled Banner" is played.

The closing number of the fourth program may be said to be entitled to the bulk of discussion because it was a novelty. Mention, however, should be made of the soloist, Miss ...sh, whose work in the Saint-Saëns ...minor piano concerto was brilliant ...technique and charming in interpretation and was well received. Her appearance was a delight to the eye.

MAJOR HIGGINSON LAUDS ORCHESTRA

Says Members Deserve Thanks For Working Together So Loyally

"PLAYED ANTHEM FIRST TIME THEY WERE ASKED"

Maj. Henry L. Higginson, founder and supporter of the Symphony Orchestra, issued another statement last night, in which he again assumes the entire responsibility for the failure of the orchestra to play "The Star Spangled Banner" at its recent Providence concert; points out that the first time Dr. Muck and the orchestra were asked to play the National Anthem, they played it; and declares that each member of the organization merits hearty thanks for "working well and loyally under most trying circumstances."

"In these times of great stress and woe," begins Maj. Higginson, "it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, Oct. 29 at 2 o'clock in the afternoon, there came to me from some ladies in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at its concert that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of tickets at once and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and if so, it was seemly for me to meet it in person.

"The request of the ladies was not mentioned to Dr. Muck and the orchestra and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr. Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some anonymous, some abusive and very many most friendly and courteous. For the latter I am grateful. It would seem fair that the truth should be sought and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers it would have been pleasantly considered; but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused. I ignored the request coming at the last moment from people unknown to me.

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and women—often strangers to me—who have written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be dictinctly understood that Dr. Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence ladies, and if any mistake has been made, it is mine alone."

Maj. Higginson is still in possession of the proffered resignation of Dr. Muck, and is giving it his consideration.

Dr. Muck will continue conducting the orchestra on its concert tour of New York, Philadelphia and Baltimore this week, and will lead the orchestra in playing "The Star Spangled Banner" at the end of each concert.

A canvass of the big orchestra reveals the fact that 27 of the musicians are subjects of the Central Powers. The citizenship of three others is doubtful.

Germans predominate in the orchestra. There are 41 Germans, including Dr. Muck, of which 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen ative Americans are also members of the famous organization.

JOURNAL
PROVIDENCE, R. I.
OCT 14

As the concert season draws nearer, the number of important events increases and already the definite announcement of the Ellis and Steinert courses has been supplemented by that of single concerts, of which the first will be given this evening at the Strand, under the auspices of the Rhode Island Congress of Mothers for the benefit of the Camp Library Fund. Two weeks later will come a concert by Creatore's Band and Operatic Chorus in Fay's Theatre, to be followed in rapid succession by the first concert of the Ellis course in Infantry Hall on Tuesday evening, Oct. 30, when Geraldine Farrar will make the second of her two appearances this season with the Boston Symphony Orchestra, and the first concert in the Steinert series in Fay's Theatre on Sunday afternoon, Nov. 4, when the soloist will be Frieda Hempel.

With this auspicious beginning, four more concerts in the Ellis course, three in the Steinert course, and the usual two concerts by the University Glee Club announced last week in this column, numerous club concerts of wide variety, with the probability of other announcements soon to follow, Providence will hardly lack for music during the winter.

* * *

RECORD
Philadelphia, Pa.
OCT

—The sale of season tickets for the five concerts to be given in Philadelphia this winter by the Boston Symphony Orchestra will open at George T. Haly's office, in Heppe's Piano Rooms, No. 1119 Chestnut street, tomorrow morning. The season will be the thirty-seventh of the orchestra itself and the thirty-third consecutive season in which the orchestra has been a visitor to this city. The orchestra's first appearance here was in the spring of 1885 and since 1888 the number of concerts given each winter has never been less than five and for several years there were 10.

This year, as has been the case for years past, the concerts will be given in the Academy of Music on Monday evenings. The dates are November 5, December 3, January 7, February 11 and March 11. For the first time in its history the orchestra opens a season without any changes in personnel. During the last two or three years, the changes have been few, but this year the membership is exactly the same as last. So far, at least, the army draft has not affected any of the younger members, although the chances are several will be summoned in the second call whenever that comes. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Madam Melba will appear. She recently arrived in this country from her home in Australia, primarily to appear with the Chicago [illegible] early fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early spring, and in addition to her appearance in opera and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the orchestra in Philadelphia during the coming winter will be at the January concert. The soloist at the February concert will be Winifred Christie, a Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago when she was engaged to play at one of the smaller concerts of the orchestra in New England. After her rehearsal the orchestra acclaimed her a remarkable artist. Last year she played in Boston with the orchestra with much success and this year to her have been allotted appearances at several of the most important concerts.

* * *

Record Nov. 5

REDUCTION

RATIO

17x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0

1.1

1.25

1.4

1.6

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

THE EVENING TRIBUNE PROVIDENCE
~ OCT. 31, 1917 ~

50

DR. MUCK'S ATTITUDE ON NATIONAL ANTHEM VIGOROUSLY CONDEMNED

SYMPHONY MANAGER'S EXPLANATION

Why "The Star-Spangled Banner" Was Not Played Last Night.

Boston, Oct. 31.—C. A. Ellis, manager of the Boston Symphony Orchestra, said here to-day that he had received a telegram signed by a number of women asking that the "Star Spangled Banner" be played at a concert in Providence last night, but that as they were not subscribers to the concert the request was ignored. Dr. Karl Muck, the conductor, did not know such a telegram had been received, Ellis added.

"During our pop concerts in Boston we always played 'The Star Spangled Banner'," said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number and we could not make any exception for Providence. For these two reasons the number was not played."

DR. MUCK'S ATTITUDE VIGOROUSLY CONDEMNED

(Continued from Page One.)

it from many sources in the city, which it will want to receive before giving a definite statement, but we will say at this time that if the Board was requested that an orchestra playing in Providence be required to begin its program with 'The Star Spangled Banner,' we should consider such a suggestion most seriously."

Commissioner Edward J. McCaffrey added: "And don't forget that this Board is composed of three red-blooded Americans."

VETERANS PROTEST.

Thomas W. Connell Post. No. 45, Veterans of Foreign Wars, who were refused admittance to the concert last evening, among other local organizations of a patriotic and semi-patriotic nature, has made a formal protest to the Police Commission, and the Commission has been in informal conversation with a number of bodies concerning the obligatory playing of the American national air at the opening concert program in this city.

VIGOROUS CONDEMNATION.

The Rhode Island branch of the Council of National Defence to-day passed resolutions condemning the action of Dr. Karl Muck of Boston, conductor of the Boston Symphony Orchestra, in refusing to play "The Star Spangled Banner" when requested to do so at a concert in Infantry Hall last night. The resolutions also urge the Board of Police Commissioners to refuse further permits to this orchestra for concerts in Providence when conducted by Dr. Muck. The resolution is as follows:

"Karl Muck, conductor of the Boston Symphony Orchestra, having refused to play 'The Star Spangled Banner,' at a concert given by the Boston Symphony Orchestra in Infantry Hall, Providence, R. I., during the evening of Oct. 30, 1917, although requested to do so by nine State organizations, including the Liberty Loan Committee of Rhode Island, the Rhode Island Council of Defence at a regularly called meeting, held in the Governor's office of the State House, Providence, Oct. 31, unreservedly condemns the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude and respectfully urges the Police Commission of the city of Providence to refuse permission to the Boston Symphony Orchestra to give concerts in the city of Providence during the present war when conducted by the said Karl Muck."

REQUEST WAS IGNORED.

"The Star Spangled Banner" was not played by the Boston Symphony Orchestra at the first of a series of concerts to be given by that organization in this city this season.

The program of Russian, Hungarian and German music was rendered as advertised, the demand of the Presidents of the musical clubs of this city and of the Chairman of the Liberty Loan Committee of Rhode Island that the national hymn of the United States be played, being completely ignored.

In order to prevent the singing of "The Star-Spangled Banner" by many Americans who had announced their intention of attending the concert, including members of Thomas W. Connell Post, No. 45, Veterans of Foreign Wars of the United States and prominent members of local women's clubs and musical societies, the management refused to sell tickets at the door of Infantry Hall last night, to any but regular subscribers to the series.

There were many vacant seats in the hall throughout the evening, but even when this fact was called to the attention of the management none of those present who wished to attend the concert were able to purchase a ticket.

That the management of the orchestra expected trouble last evening was made evident when it became known that Col. Henry L. Higginson of Lee, Higginson & Co. of Boston, the patron of the organization, had come here with the orchestra. He returned with the musicians to Boston.

ONLY SUBSCRIBERS.

C. A. Ellis, manager of the organization in Boston, did not appear in Infantry Hall until the time for the concert to begin had arrived. In the meantime the hall was in charge of Assistant Manager Brennan, who announced that no one could purchase tickets at the door unless the applicants were regular subscribers to the series.

Among those who were unable to secure admission to the hall was Mrs. James E. McConnell, President of the Chaminade Club. Mrs. McConnell was told, she said, that Mr. Ellis had announced that none of the women who had signed the joint request which was telegraphed to Mr. Ellis yesterday requesting that "The Star-Spangled Banner" be played was a subscriber to the symphony course.

Federal Agent Recommends Prohibition of Concerts by Boston Symphony Orchestra.--Local Police Board Says Anthem Must Be Played.

DR. KARL MUCK
Director of the Boston Symphony Orchestra Whose Action in Refusing to Have the Orchestra Play "The Star-Spangled Banner" Is Vigorously Condemned.

Special Agent Tom Howick of the Department of Justice is sending a detailed report to the department in Washington and the special agent in Boston concerning the action of the Boston Symphony Orchestra and its director, Prof. Karl Muck, in refraining from playing "The Star Spangled Banner" at the concert in Infantry Hall last evening.

"It was an outrage," said Mr. Howick this morning, "and I am sending a detailed report of the concert and the feelings of the people concerning the absence of the national anthem on the program to Washington and Boston. I am recommending that the orchestra be prohibited from giving any more concerts in American cities unless the national anthem is a part of he program and that the privlege of halls be denied to Dr. Muck and his musicians unless the orchestra acts in a more American manner than it did last evening."

Mr. Howick added that he has had a score of complaints against the orchestra since last evening. He also stated that he had been warned before the orchestra came to this city that Dr. Muck had not had the national anthem placed on his program.

MUST BE PLAYED.

Either "The Star Spangled Banner" will be played by the Boston Symphony Orchestra or any other company occupying a local stage or concert hall in the future, or they won't play at all, is the ultimatum of the Board of Police Commissioners.

Chairman Walter A. Presbrey said this morning, relative to the incident at Infantry Hall last evening, when the Boston Symphony Orchestra, led by Dr. Karl Muck, neglected to play the American national air:

"The Board has not passed upon the issue yet, because it understands that there are to be communications sent to

(Continued on Page 4, Column Four.)

REDUCTION

RATIO

12x

2.5 mm 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&D

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

DR. MUCK'S ATTITUDE ON NATIO
ANTHEM VIGOROUSLY CONDE

THE EVENING TR

SYMPHONY MANAGER'S EXPLANATION

Why "The Star-Spangled Banner" Was Not Played Last Night.

Boston, Oct. 31.—C. A. Ellis, manager of the Boston Symphony Orchestra, said here to-day that he had received a telegram signed by a number of women asking that the "Star Spangled Banner" be played at a concert in Providence last night, but that as they were not subscribers to the concert the request was ignored. Dr. Karl Muck, the conductor, did not know such a telegram had been received, Ellis added.

"During our pop concerts in Boston we always played 'The Star Spangled Banner'," said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number and we could not make any exception for Providence. For these two reasons the number was not played."

DR. MUCK'S ATTITUDE VIGOROUSLY CONDEMNED

(Continued from Page One.)

it from many sources in the city, which it will want to receive before giving a definite statement, but we will say at this time that if the Board was requested that an orchestra playing in Providence be required to begin its program with 'The Star Spangled Banner,' we should consider such a suggestion most seriously."

Commissioner Edward J. McCaffrey added: "And don't forget that this Board is composed of three red-blooded Americans."

VETERANS PROTEST.

Thomas W. Connell Post. No. 45, Veterans of Foreign Wars, who were refused admittance to the concert last evening, among other local organizations of a patriotic and semi-patriotic nature, has made a formal protest to the Police Commission, and the Commission has been in informal conversation with a number of bodies concerning the obligatory playing of the American national air at the opening concert program in this city.

VIGOROUS CONDEMNATION.

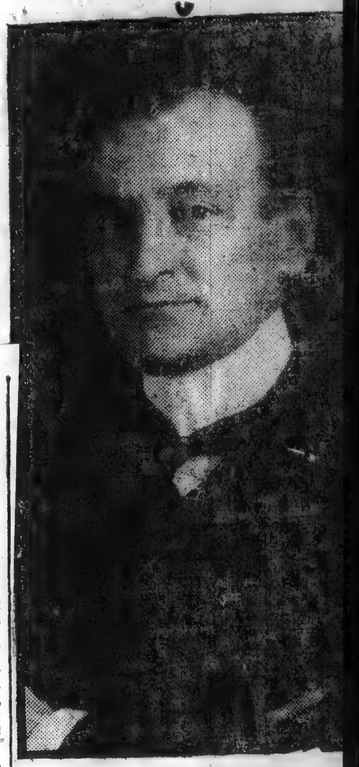
The Rhode Island branch of the Council of National Defence to-day passed resolutions condemning the action of Dr. Karl Muck of Boston, conductor of the Boston Symphony Orchestra, in refusing to play "The Star Spangled Banner" when requested to do so at a concert in Infantry Hall last night. The resolutions also urge the Board of Police Commissioners to refuse further permits to this orchestra for concerts in Providence when conducted by Dr. Muck. The resolution is as follows:

"Karl Muck, conductor of the Boston Symphony Orchestra, having refused to play 'The Star Spangled Banner,' at a concert given by the Boston Symphony Orchestra in Infantry Hall, Providence, R. I., during the evening of Oct. 30, 1917, although requested to do so by nine State organizations, including the Liberty Loan Committee of Rhode Island, the Rhode Island Council of Defence at a regularly called meeting, held in the Governor's office of the State House, Providence, Oct. 31, unreservedly condemns the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude and respectfully urges the Police Commission of the city of Providence to refuse permission to the Boston Symphony Orchestra to give concerts in the city of Providence during the present war when conducted by the said Karl Muck."

REQUEST WAS IGNORED.

Federal A mends H Concerts I phony Or Police Bo them Mu

DR. KARL MUCK
Director of the Boston Symphony chestra Whose Action in Refusin Have the Orchestra Play "The S Spangled Banner" Is Vigorously demned.



"The Star Spangled Banner" played by the Boston Symphony tra at the first of a series of co be given by that organization in this season.

The program of Russian, H and German music was rendere vertised, the demand of the Pres the musical clubs of this city a Chairman of the Liberty Loan tee of Rhode Island that the hymn of the United States be pl ing completely ignored.

In order to prevent the singing Star-Spangled Banner" by many cans who had announced their i of attending the concert, includi bers of Thomas W. Connell Post Veterans of Foreign Wars of th States and prominent members women's clubs and musical socie management refused to sell ticke door of Infantry Hall last night but regular subscribers to the s There were many vacant seat hall throughout the evening, b when this fact was called to th tion of the management none o present who wished to attend the were able to purchase a ticket.

That the management of the o expected trouble last evening wa evident when it became known t Henry L. Higginson of Lee, Hi & Co. of Boston, the patron of ganization, had come here with chestra. He returned with the m to Boston.

ONLY SUBSCRIBERS.

C. A. Ellis, manager of the or tion in Boston, did not appear in I Hall until the time for the concer gin had arrived. In the meanti hall was in charge of Assistant M Brennan, who announced that could purchase tickets at the doo the applicants were regular subs to the series.

THE EVENING TRIBUNE PROVIDENCE
~ OCT. 31, 1917 ~

50

ON NATIONAL
SLY CONDEMNED

SYMPHONY MANAGER'S EXPLANATION

Why "The Star-Spangled Banner" Was Not Played Last Night.

Boston, Oct. 31.—C. A. Ellis, manager of the Boston Symphony Orchestra, said here to-day that he had received a telegram signed by a number of women asking that the "Star Spangled Banner" be played at a concert in Providence last night, but that as they were not subscribers to the concert the request was ignored. Dr. Karl Muck, the conductor, did not know such a telegram had been received, Ellis added.

"During our pop concerts in Boston we always played 'The Star Spangled Banner,'" said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number and we could not make any exception for Providence. For these two reasons the number was not played."

DR. MUCK'S ATTITUDE VIGOROUSLY CONDEMNED

(Continued from Page One.)

it from many sources in the city, which it will want to receive before giving a definite statement, but we will say at this time that if the Board was requested that an orchestra playing in Providence be required to begin its program with 'The Star Spangled Banner,' we should consider such a suggestion most seriously."

Commissioner Edward J. McCaffrey added: "And don't forget that this Board is composed of three red-blooded Americans."

VETERANS PROTEST.

Thomas W. Connell Post. No. 45, Veterans of Foreign Wars, who were refused admittance to the concert last evening, among other local organizations of a patriotic and semi-patriotic nature, has made a formal protest to the Police Commission, and the Commission has been in informal conversation with a number of bodies concerning the obligatory playing of the American national air at the opening concert program in this city.

VIGOROUS CONDEMNATION.

The Rhode Island branch of the Council of National Defence to-day passed resolutions condemning the action of Dr. Karl Muck of Boston, conductor of the Boston Symphony Orchestra, in refusing to play "The Star Spangled Banner" when requested to do so at a concert in Infantry Hall last night. The resolutions also urge the Board of Police Commissioners to refuse further permits to this orchestra for concerts in Providence when conducted by Dr. Muck. The resolution is as follows:

"Karl Muck, conductor of the Boston Symphony Orchestra, having refused to play 'The Star Spangled Banner,' at a concert given by the Boston Symphony Orchestra in Infantry Hall, Providence, R. I., during the evening of Oct. 30, 1917, although requested to do so by nine State organizations, including the Liberty Loan Committee of Rhode Island, the Rhode Island Council of Defence at a regularly called meeting, held in the Governor's office of the State House, Providence, Oct. 31, unreservedly condemns the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude and respectfully urges the Police Commission of the city of Providence to refuse permission to the Boston Symphony Orchestra to give concerts in the city of Providence during the present war when conducted by the said Karl Muck."

REQUEST WAS IGNORED.

"The Star Spangled Banner" was not played by the Boston Symphony Orchestra at the first of a series of concerts to be given by that organization in this city this season.

The program of Russian, Hungarian and German music was rendered as advertised, the demand of the Presidents of the musical clubs of this city and of the Chairman of the Liberty Loan Committee of Rhode Island that the national hymn of the United States be played, being completely ignored.

In order to prevent the singing of "The Star-Spangled Banner" by many Americans who had announced their intention of attending the concert, including members of Thomas W. Connell Post, No. 45, Veterans of Foreign Wars of the United States and prominent members of local women's clubs and musical societies, the management refused to sell tickets at the door of Infantry Hall last night, to any but regular subscribers to the series.

There were many vacant seats in the hall throughout the evening, but even when this fact was called to the attention of the management none of those present who wished to attend the concert were able to purchase a ticket.

That the management of the orchestra expected trouble last evening was made evident when it became known that Col. Henry L. Higginson of Lee, Higginson & Co. of Boston, the patron of the organization, had come here with the orchestra. He returned with the musicians to Boston.

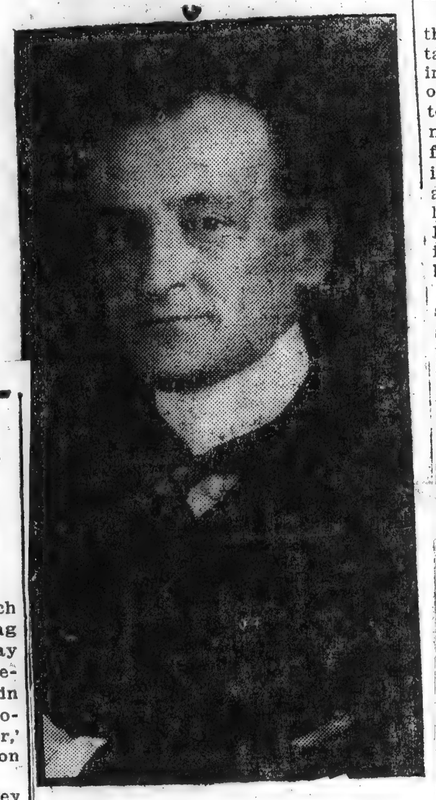
ONLY SUBSCRIBERS.

C. A. Ellis, manager of the organization in Boston, did not appear in Infantry Hall until the time for the concert to begin had arrived. In the meantime the hall was in charge of Assistant Manager Brennan, who announced that no one could purchase tickets at the door unless the applicants were regular subscribers to the series.

Among those who were unable to secure admission to the hall was Mrs. James E. McConnell, President of the Chaminade Club. Mrs. McConnell was told, she said, that Mr. Ellis had announced that none of the women who had signed the joint request which was telegraphed to Mr. Ellis yesterday requesting that "The Star-Spangled Banner" be played was a subscriber to the symphony course.

Federal Agent Recommends Prohibition of Concerts by Boston Symphony Orchestra.--Local Police Board Says Anthem Must Be Played.

DR. KARL MUCK
Director of the Boston Symphony Orchestra Whose Action in Refusing to Have the Orchestra Play "The Star-Spangled Banner" Is Vigorously Condemned.



Special Agent Tom Howick of the Department of Justice is sending a detailed report to the department in Washington and the special agent in Boston concerning the action of the Boston Symphony Orchestra and its director, Prof. Karl Muck, in refraining from playing "The Star Spangled Banner" at the concert in Infantry Hall last evening.

"It was an outrage," said Mr. Howick this morning, "and I am sending a detailed report of the concert and the feelings of the people concerning the absence of the national anthem on the program to Washington and Boston. I am recommending that the orchestra be prohibited from giving any more concerts in American cities unless the national anthem is a part of he program and that the privlege of halls be denied to Dr. Muck and his musicians unless the orchestra acts in a more American manner than it did last evening."

Mr. Howick added that he has had a score of complaints against the orchestra since last evening. He also stated that he had been warned before the orchestra came to this city that Dr. Muck had not had the national anthem placed on his program.

MUST BE PLAYED.

Either "The Star Spangled Banner" will be played by the Boston Symphony Orchestra or any other company occupying a local stage or concert hall in the future, or they won't play at all, is the ultimatum of the Board of Police Commissioners.

Chairman Walter A. Presbrey said this morning, relative to the incident at Infantry Hall last evening, when the Boston Symphony Orchestra, led by Dr. Karl Muck, neglected to play the American national air:

"The Board has not passed upon the issue yet, because it understands that there are to be communications sent to

(Continued on Page 4, Column Four.)

n Journal

ress: Providence, R. I.

e OCT 30 1917

Concerning Dr. Karl Muck

The Boston Symphony Orchestra is to appear in Providence this evening under the leadership of Dr. Karl Muck.

Professor Muck is a man of notoriously pro-German affiliations and the programme as announced is almost entirely German in character.

It has been said that Dr. Muck has not yet played any patriotic American air at his concerts, whereas Mr. Damrosch began his New York season with a patriotic address and "The Star-Spangled Banner," and Mr. Stransky included the national anthem and an American symphony in his initial programme for the year.

It is as good a time as any to put Professor Muck to the test. The Boston Symphony Orchestra should play "The Star-Spangled Banner" in Providence to-night.

---

n EAGLE

ress: Brooklyn, N. Y.

Oct. 31, 1917.

CONDEMN DR. MUCK

Providence, R. I., October 31—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defense. The Police Commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

C. A. Ellis, manager of the orchestra, said today he had reecived a telegram signed by a number of women of this city, asking that "The Star-Bangled Banner" be played, but that as they were not subscribers to the concert the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received.

---

om EVENING WORLD

ldress: New York City.

te OCT 31 1917

CALLS ORCHESTRA INSULTING

Rhode Island Defense Council Condemns Failure to Play National Anthem.

PROVIDENCE, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude in failing to play "The Star Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defense.

It was stated that an agent of the Department of Justice would make a detailed report to Washington, with the recommendation that the orchestra be not permitted to play in other cities unless the National Anthem is included in its programme.

---

om EVENING GLOBE

ldress: New York City

Oct. 31, 1917

MAY BAR THE BOSTON SYMPHONY ORCHESTRA

PROVIDENCE, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so were adopted to-day by the Rhode Island Council for Defense.

The police commission was requested by the council to refuse further permission for concerts here during the war, "when conducted by Dr. Muck."

Members of the commission declined to say what action would be taken. It was stated, however, that Thomas Howick, agent of the Department of Justice, would report to Washington, with the recommendation that the orchestra be not permitted to play in other cities unless the National Anthem is included in its programme.

C. A. Ellis, manager of the orchestra, said to-day he had received a telegram signed by a number of women of this city, asking that the "Star Spangled aBnner" be played, but that as they were not subscribers to the concert the request was ignored.

Dr. Muck, he said, did not know that such a telegram had been received.

TELEGRAM

New York City.

NOV 1 1917

FAMOUS BOSTON ORCHESTRA MAY BE DISBANDED

Major Curley Threatens to Cancel License If National Anthem Is Not Played.

FOUNDER OF ORGANIZATION IS DEFIANT.

BOSTON, Mass., Thursday.—Boston is in a fair way to lose its famous Symphony Orchestra and Symphony Hall, the organization's home. Major Henry L. Higginson, its founder, and Charles A. Ellis, its manager, declare the orchestra will be disbanded if Mayor James M. Curley, of this city, persists in his order that it play "The Star Spangled Banner" at all of its concerts.

When the orchestra refused to play the National Anthem at a concert in Providence, R. I., Tuesday night, the Mayor issued an order cancelling the license of Symphony Hall, if it again failed to play the piece. The Mayor insists his order will stand and the orchestra officials declare the National Anthem will not be played.

Major Higginson, when informed of the Mayor's order, said:—

"Then there will be no concerts. Why should the Mayor or any one else dictate what should be played?"

"An Artistic Organization."

Dr. Karl Muck, German born leader of the orchestra, said:—"The public has no right to ask such a question of a purely artistic organization. We are simply an artistic organization, and as such have nothing to do with merely national and political compositions."

Mr. Ellis was asked if "The Star Spangled Banner" would be played when the orchestra gave its next concert in New York.

"I do not know," he replied. "That is a question that will have to be decided by Dr. Muck. It has not been the custom. I do not see why the custom should be changed. Those who protested in Providence were not subscribers. We do not ordinarily heed protests unless they come from our subscribers."

Mayor Is Determined.

Major Higginson in his statement said:—"If the public goes too far in this thing I will withdraw my support from the Boston Symphony Orchestra, which probably would mean its disorganization. It might also mean that Symphony Hall would be sold. It is losing $15,000 a year now. I do not purpose to have the public interfere with the programmes. They were made in the summer and I had nothing to do with them. If Dr. Muck goes the orchestra probably would be broken up. This probably is the last year that the Symphony will go to Providence.

"'The Star Spangled Banner' has no place in an art concert. If it had it would be played. At our summer concerts we played that and 'America' every night. But those were popular concerts. These are not."

Mayor Curley, before starting for New York, said:—"My order means just what it says. Either they play the national anthem or they give no more concerts in Boston."

EVENING JOURNAL

: New York.

'Star Spangled Banner' to Be Cut Out by Muck In N. Y. Programme

Boston, Mass., Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said to-day that the orchestra would not include "The Star Spangled Banner" in its New York concert programme next Thursday evening in Carnegie Hall.

Dispatches from Providence, where failure of the orchestra to play the national anthem last Tuesday night gave rise to the present discord, said to-day that the Rhode Island Council of Defense had asked the Providence Police Commission to "refuse permits for further concerts during the war when conducted by Karl Muck."

The Council condemned the conductor of the Boston Symphony Orchestra for his "deliberately insulting" attitude.

---

rom CALL

ddress: New York City

NOV 1 - 1917

ate

No National Anthem, So "Raus Mit Muck!"

PROVIDENCE, R. I., Oct. 21.—Resolutions condemning the Boston Symphony orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so were adopted today by the Rhode Island council for defense.

The police commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

EVENING POST

ss: New York City

Major Henry L. Higginson is a poor sort of patriot. True, he bears the marks of his honorable wounds of Civil War days, and he has been conspicuous in his support of this war, urging men to enlist and contributing largely of his means. But he is also the sponsor and supporter of the Boston Symphony Orchestra, the greatest organization of its kind in America, which he has laboriously built up at a cost to himself of no less than a million dollars. Now, this orchestra has refused to open its concerts with the playing of the "Star-Spangled Banner," and, what is more, Major Higginson has upheld the German conductor in his refusal to do so, saying that this piece of music has no place on a symphonic programme. This, we submit, stamps Major Higginson as a secret enemy, a pro-German without any question, and we suggest that something like the Bigelow treatment be meted out to him forthwith by Harvard graduates. Fortunately, the Rhode Island Council of Defence has asked the authorities in Providence to forbid the orchestra's appearance in that city without the anthem, and an enterprising agent of the Department of Justice has wired to Washington, urging that the President forbid any further concerts of the Boston Orchestra. While we are glad that our liberties are being safeguarded by these alert officials, we sincerely trust that, under the Trading-with-the-Enemy Act, the President will, through the Postmaster-General, decree that this orchestra play the anthem at least three times at every concert, this in the name of both democracy and musical art.

STANDARD UNION

ss: Brooklyn, N. Y.

MAY DISBAND BOSTON SYMPHONY ORCHESTRA

BOSTON, Nov. 1—The future of the Boston Symphony Orchestra is at stake, according to Major Henry L. Higginson, its founder, in a statement to-day. It was intimated that if the public continues to demand that "The Star Spangled Banner" be played in its concerts the orchestra probably will disband.

Major Higginson says he will not "permit the public to interfere" with the programs of the concerts, and if they are too insistent he will withdraw his support, which probably would mean disbanding the orchestra.

CITIZEN

Brooklyn, N. Y.

1 1917

DR. MUCK AND "THE STAR-SPANGLED BANNER."

The Boston Symphony Orchestra and its conductor, Dr. Karl Muck, have been caught in the rising waves of the war fever in this country. The German conductor of this American orchestra is accused of refusing to play the national hymn at the symphony concerts. His excuse is that his orchestra is devoted to the playing of classical music only and it would be a violation of the artistic principle which animates it if it played the "Star-Spangled Banner." In this attitude Dr. Muck is upheld by the patron of the orchestra, Colonel Higginson. The American people, we can assure the doctor and his patron, will not approve their views. They believe that when the country is at war it is right and proper to stimulate the people's patriotism by the playing of the hymn which the people venerate.

They see nothing to shock the artistic proprieties in an orchestra—even a symphony orchestra—paying this tribute to the national sentiment. There is nothing small or ungenerous in Americans. Dr. Muck, for example, as a Teuton would not be permitted to lead a French or English orchestra at this time. The Austrian violinist, Fritz Kreisler, who fought with the Austrian army in Galicia, is taking in American dollars by the thousand and American musical critics rapturously eulogize his playing. Yet Austria has interned the French opera singer, Dinh Gilly, since the outbreak of the war and refuses to release him, although a non-combatant.

---

rom EVENING SUN

ddress: New York City

ate

MUCK BARS NATION'S ANTHEM.

Boston Symphony Leader Says Public Has No Right to Demand It.

BOSTON, Nov. 1.—It takes more than the participation of the United States in a war for democracy to make the Boston Symphony Orchestra, which, its German-born leader, Dr. Karl Muck, says is "a purely artistic organization," play "The Star Spangled Banner."

It is easier far to bring about the disbandment of the orchestra, Major Henry L. Higginson, founder and patron of the organization asserts, than to force it to play that which affects its sense of the artistic.

Asked whether the national anthem would be played at the Symphony's concert in Carnegia Hall next Thursday night, Dr. Muck announced emphatically that never would his orchestra accede to the public demand in this respect.

SUN

s: New York City.

NOV 1 - 1917

DR. MUCK'S LOYALTY ASSAILED

Failure to Play "Star Spangled Banner" Arouses Criticism.

PROVIDENCE, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted to-day by the Rhode Island Council of Defence. The Police Commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

C. A. Ellis, manager of the orchestra, said to-day that Dr. Muck did not know such a request had been made.

EVENING SUN
s: New York City

DAMROSCH TOO AGAINST ANTHEM

Backs Muck in Refusing to Play 'Star Spangled Banner.'

SAYS HE SEES AN INJUSTICE

Can't Understand Why Citizen of Prussia Should Comply.

Walter Damrosch took issue to-day with those musicians who are criticising Dr. Karl Muck of the Boston Symphony Orchestra for refusing to conduct "The Star Spangled Banner." He expressed the belief that it was unfair to attempt to force Dr. Muck to conduct the national air while the United States is at war with Germany, of which country he is a subject. Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation.

"I should think that the issue that has been raised could be met easily if the orchestra would play "The Star Spangled Banner" under the direction of an assistant conductor. I cannot see what purpose could be gained by endeavoring to force Dr. Muck to do so."

War Doesn't Cut Any Figure.

BOSTON, Nov. 1.—It takes more than the participation of the United States in a war for democracy to make the Boston Symphony Orchestra, which, its German-born leader, Dr. Karl Muck, says is "a purely artistic organization," play "The Star Spangled Banner."

It is easier far to bring about the disbandment of the orchestra, Major Henry L. Higginson, founder and patron of the organization, asserts, than to force it to play that which affects its sense of the artistic.

Asked whether the national anthem would be played at the Symphony's concert in Carnegie Hall next Thursday night, Dr. Muck announced emphatically that never would his orchestra accede to the public demand in this respect.

"The public has no right to make such a demand on a purely artistic organization. We are simply an artistic organization, and as such have nothing to do with merely national and political compositions."

The question had been asked following the failure of the orchestra to play the national anthem at a concert in Providence on Tuesday night, in spite of requests from the audience that it be given. When news of the orchestra's refusal to play "The Star Spangled Banner" reached Mayor Curley of Boston he immediately cancelled the license of Symphony Hall, the home of the orchestra, which will not be reissued until Dr. Muck and his patron, Major Higginson, have sacrificed their artistic spirits to public sentiment.

Actions Are Condemned.

Resolutions condemning the actions of Dr. Muck and his associates have been adopted by the Rhode Island Council of Defence, which characterize the failure of the orchestra to play the national anthem at Providence as the result of "a deliberately insulting attitude."

Disregarding the fact that the Philharmonic Orchestra, the New York Symphony Orchestra and the Metropolitan Opera Company's orchestra have all played "The Star Spangled Banner" on many occasions recently, although they cannot be described as brass bands or "ballroom orchestras," and without causing any international complications, Dr. Muck said to-day:

"Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

Art International, He Says.

"Art is international. I have representatives from twenty-five different nationalities in my orchestra. All the nations at war are represented. For months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything that would destroy the esprit de corps which it has taken so many years to bring to its present state of [illegible] introduce such a thing would disrupt an orgnization which has been thirty-six years in the making.

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the Symphony stands for—musical art."

Baltimore Makes Protest.

BALTIMORE, Nov. 1.—A storm of protest has arisen here over the refusal of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a concert in Providence. The orchestra will give its first concert here on Nov. 14, and unless the national anthem is played it will be demanded from the floor of the Lyric.

Concertgoers took the matter in hand to-day and it was also brought to the attention of the Federal and municipal authorities. Baltimore has never needed much excuse for mob action. Unless the orchestra plays the national anthem here it is a safe bet there will be something doing.

"Outrageous," was the comment of one prominent patron of music here to-day. "I shall certainly insist that the national anthem be played. I shall [illegible] demand to the floor of the [illegible]

om TIMES
dress: New York City
NOV 1 - 1917
te.....

THREAT TO DISBAND BOSTON SYMPHONY

Major Higginson, Founder of Orchestra, Resents Call for 'The Star-Spangled Banner.'

GERMAN LEADER CRITICISED

Rhode Island Defense Council Condemns Dr. Muck's Failure to Heed Request for Anthem.

Special to The New York Times.

BOSTON, Mass., Oct. 31.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, announced today that the orchestra would be disbanded and Symphony Hall sold if public clamor for the orchestra to play "The Star-Spangled Banner" continued.

The matter was brought to a head by the demands that the anthem be played by the orchestra at a concert in Providence last night. This followed protests over Geraldine Farrar's all-German program when she was the soloist at the orchestra's pension fund concert in Boston on Sunday.

Thomas Howick, special agent of the Department of Justice at Providence, today recommended to Washington that the orchestra be prohibited from giving concerts anywhere unless the anthem is played.

Major Higginson said the anthem was out of place in purely harmonic programs. It has no place in a program of artistic symphony music, he said. He added that the conductor, Dr. Karl Muck, a German, made up the programs in the Summer and that when the war started he addressed the orchestra and asked the musicians to forget their racial differences. More than a dozen nationalities are represented in the orchestra. The Major said that the Department of Justice had reported to him that none of the German members, even Dr. Muck, was under suspicion.

"They think they will test the loyalty of these men by making them play the anthem," said the Major. "Suppose you were in Germany and got up and cheered the Kaiser. Do you suppose they'd believe any the more that you were for him? No. They'd say: 'Put that man in the guard house and watch him.'"

Dr. Muck said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs."

Orchestra and Muck Condemned.

PROVIDENCE, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defense. The Police Commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

C. A. Ellis, manager of the orchestra, said he had received a telegram signed by a number of women of this city, asking that "The Star-Spangled Banner" be played, but that, as they were not subscribers to the concert, the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received.

The telegram asking that the national anthem be played at the concert was signed by the Presidents of various local societies, all prominent in musical circles, and was supplemented by a similar message from the Liberty Loan Committee of Rhode Island. The signers of the joint request were Mrs. Emma Winslow Childs, Mrs. Harold J. Gross, Mrs. George S. Mathews, Miss Mary S. Winsor, Miss Virginia Boyd Anderson, Mrs. George Hail, Mrs. James E. McConnell, and Mrs. Gilbert C. Carpenter, representing the Chopin, Monday Morning, MacDowell, Schubert, and Chaminade Clubs, the State Federation of Musical Clubs, and the State and National Federation of Women's Clubs.

"Expected Trouble."

The orchestra "expected trouble," according to reports of the incident published today in Providence. Major Higginson, its founder and patron, made the trip from Boston with his musicians, and returned with them after the concert. According to The Providence Journal, the management said this was "because of editorial comment in the papers and the telegram sent by the women."

C. A. Ellis, manager of the orchestra, said:

"The Boston Symphony Orchestra played 'The Star-Spangled Banner' every night for ten weeks during the 'pop' concerts in Symphony Hall, Boston, where it was appropriate."

To a question whether Dr. Muck led the national anthem at the "pop" concerts, Mr. Ellis replied that "Dr. Muck does not lead the pop concerts." Asked if the conductor had ever led "The Star-Spangled Banner," he replied, "I do not know."

WORLD
New York City
Nov.

U. S. ANTHEM NOT ART TO DR. MUCK

Impertinent to Ask Boston Symphony to Play "Star Spangled Banner," Declares German Leader.

(Special to The World.)

BOSTON, Oct. 31.—A special report to Washington on the failure of the Boston Symphony Orchestra to play the "Star Spangled Banner" at a concert in Providence last night, despite a request that it do so from the Presidents of nine musical societies and the Rhode Island Liberty Loan Committee, was made to-day by Thomas Howick, special agent of the Department of Justice in Providence.

He recommends that the orchestra be prohibited from giving concerts anywhere unless the national anthem is played at each.

Resolutions condemning the orchestra and Dr. Muck, the director of the orchestra, "for his deliberately insulting attitude" were adopted today by the Rhode Island Council of Defense. The Police Commissioner was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

"If the public goes too far in this thing," declared Major Henry L. Higginson to-day, "I will withdraw my support from the Boston Symphony Orchestra, which probably would mean its disorganization. And if it should break up I don't believe it would ever be reorganized.

"I do not propose to have the public interfere with the programmes."

The Major spoke of the obstacles in the conduct of an orchestra composed of men of twelve nationalities and continued:

"Now, as to the 'Star Spangled Banner,' why should they play it? It has no place in an art concert. Last spring and summer we played the anthem and 'America' every night. Another man was leading the orchestra, but there was no dodging.

"There are those who accuse Dr. Muck of un-Americanism. Would you expect his sympathies to be other than German?"

Dr. Muck had this to say:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs.

"The Symphony Orchestra is a classical, musical organization, composed of the finest musicians with varying temperaments and cultivated tastes. To ask them to play such compositions would be almost an insult. To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost impertinent. Such an attempt would be destructive of the very thing the Symphony stands for—musical art."

Hitherto in Boston the orchestra had been immune from criticism, because it is a sacred institution and because Major Higginson is a leading banker and philanthropist, whose own loyalty is unquestioned. He has been one of the foremost workers for the Liberty Loan.

Sunday Geraldine Farrar sang nine songs at the orchestra's pension fund concert. They were all in German, and many protests were made. She was the soloist again last night in Providence.

Local Symphony Bands Both Played the Anthem

The Boston Orchestra gives the first of its series of concerts here in Carnegie Hall a week from to-night, and letters have already appeared in some of the papers asking whether the German leader of the Boston organization intends to open his local concerts with the anthem. Both the Philharmonic and New York Symphony Orchestras played it at their concerts last week.

n HERALD
ress: New York City
Nov. 1, 1917
e NOV 1

BOSTON ORCHESTRA ORDERED TO PLAY NATIONAL ANTHEM

Mayor Curley, of That City, Threatens to Cancel License—Major Higginson Defiant.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Wednesday.—As a result of the failure of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a concert in Providence, R. I., last night, Mayor James M Curley to-night issued an order for the cancellation of the license of Symphony Hall, the home of the orchestra, if it fails to play the National Anthem at all future concerts here.

Major Henry L. Higginson, founder of the orchestra, and Charles A. Ellis, its manager, to-night said they knew no reason why "The Star Spangled Banner" should be played by the orchestra.

Major Higginson, when informed of the Mayor's order, said:—

"Then there will be no concerts. Why should the Mayor on any one else dictate what should be played?"

Dr. Karl Muck, German born leader of the orchestra, said:—"The public has no right to ask such a question of a purely artisttic organization. We are simply an artistic organization, and as such have nothing to do with merely national and political compositions."

Mr. Ellis was asked if "The Star Spangled Banner" would be played when the orchestra gave its next concert in New York.

"I do not know," he replied. "That is a question that will have to be decided by Dr. Muck. It has not been the custom. I do not see why the custom should be changed. Those who protested in Providence were not subscribers. We do not ordinarily heed protests unless they come from our subscribers."

Major Higginson in his statement said:—

"If the public goes too far in this thing I will withdraw my support from the Boston Symphony Orchestra, which probably would mean its disorganization. It might also mean that Symphony Hall would be sold. It is losing $15,000 a year now. I do not propose to have the public interfere with the programmes. They were made in the summer and I had nothing to do with them. If Dr. Muck goes the orchestra probably would be broken up. This probably is the last year that the symphony will go to Providence.

"'The Star Spangled Banner' has no place in an art concert. If it had it would be played. At our summer concerts we played that and 'America' every night. But those were popular concerts. These are not.

"They think they will test the loyalty of these men by making them play that anthem. Suppose you were in Germany and cheered for the Kaiser. Do you suppose they'd believe any the more that you were for him? No. They'd say:—'Put that man in the guard house and watch him.'"

Mayor Curley, before starting for New York to-night, said:—"My order means just what it says. Either they play the national anthem or they give no concerts in Boston."

TIMES
ess: New York City

Willing to Give Up Music.

To the Editor of The New York Times:

It is true that "Les blesses n'ont pas la nationalite." The same thing used to be true of art, but not today. In war art has nationality. Dr. Karl Muck, conductor of the Boston Symphony, and a German Doctor of Philosophy, is using the hypocrisy of Kultur to override the playing of our national anthem at the concerts which he is conducting in the United States. There can be no half-way action of music lovers in this matter. Let us if necessary starve for music in this country until our war is ended, just as our allies are hungry for food across the ocean. It is a privilege and not a sacrifice to relinquish what we love in order that we may down Prussian arrogance and Kultur here where today war is on our own soil, being fought by Teuton incendaries, Teuton spies, and Teuton money.

FLORA MACDONALD POTTER.
(Mrs. Frank Hunter Potter.)

New York, Nov. 1, 1917.

From TRIBUNE
Address: New York City
Date NOV 1

Request to Play Nation's Hymn Hurts Dr. Muck

Embarrasses Artistic Sensibilities, Says Boston Orchestra Leader

Backed Up by Society's Patron

Musicians Here Denounce Defence as Attempt at Evasion

BOSTON, Oct. 31.—To ask Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star-Spangled Banner" is very embarrassing to his artistic sensibilities. The request, he says, is almost insulting. To push it would be destructive to musical art.

This, in brief, is the gist of the director's reply to the query, "Are you going to play the national anthem in New York at your Carnegie Hall concert next Thursday evening?"

Statements from Henry L. Higginson, founder and patron of the orchestra, indicated that he was behind Dr. Muck in his refusal to play the patriotic air. He threatened to disband the orchestra if the public was insistent in its demands for the undesired addition to its programme, and added that the Symphony Hall, which is losing $15,000 a year, might be sold or closed up if he were pushed by these demands.

Dr. Muck Condemned

Meanwhile, Dr. Muck and the orchestra are being attacked from other quarters. Resolutions condemning him and his organization were adopted today by the Rhode Island Council of Defence, in which his failure to play "The Star-Spangled Banner" there last night is characterized as a "deliberately insulting attitude." The police commission was called upon by the council to refuse further licenses for concerts there until Dr. Muck changed his attitude or the orchestra changed its leader.

To-day Thomas Howick, special agent for the Department of Justice at Providence, recommended to Washington that the concerts of the orchestra be prohibited unless the anthem is played. This action followed publication of the fact that Dr. Muck had refused the requests of numerous patrons of the orchestra to play "The Star-Spangled Banner."

Last Sunday Geraldine Farrar added to the feelings of the people of Providence against pro-German artists by singing nine German songs at the Pension Fund benefit, singing none in English, French or Italian.

In his statement to-night, Dr. Muck says:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake—a violation of the artistic taste and principles, for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band? or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives from twenty-five different nationalities in my orchestra. All the nations at war are represented. For months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything that would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"We want no consciousness of national differences in the orchestra. To introduce such a thing would disrupt an organization which has been thirty-six years in the making.

"Request Embarrassing"

"To ask us to play 'The Star-Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the Symphony stands for—musical art. The public has no right to demand it. I am following Manager Higginson's wishes."

Major Henry L. Higginson, founder and patron of the orchestra, writes as follows:

"Let us consider the case. I have contracted with a band of musicians for one year, and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract.

"The tickets were sold as usual; that is, very well. Not a seat is to be had in New York and more are asked for. The orchestra, including Dr. Muck, has been greeted heartily as usual. There are my obligations.

"A very few friends have said some gentle words to me about the orchestra, and have stayed away. Sundry brave (?) people have written to me unsigned letters, alleging this or that and telling me to dismiss Dr. Muck who is an integral part of the orchestra.

"From three high sources the assurances have come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra—this in reply to a question about the matter."

Musicians Here Call Dr. Muck Pro-German

Musicians here failed to accept Dr. Muck's explanation of his failure to play "The Star-Spangled Banner" on the grounds that his orchestra numbered too many different nationalities among its membership. They called attention to the fact that the Philharmonic Orchestra, the New York Symphony Orchestra and the Metropolitan Opera company's orchestra all had played the national anthem without fear of international complications.

TIMES
New York City
NOV 2 - 191

ST. LOUIS ORCHESTRA TO PLAY THE ANTHEM

Directors Vote for "The Star-Spangled Banner," Though Director Was Opposed.

AGITATION IN BROOKLYN

Demand That Boston Symphony Change Its Attitude—Damrosch Discusses Dr. Muck's Position.

ST. LOUIS, Nov. 1.—The Directors of the St. Louis Symphony Orchestra today voted that "The Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons. Last Spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, Director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert program, but he was willing that it be played at popular concerts.

SAN FRANCISCO, Nov. 1.—A request of the local branch of the Danish Society to raise the Danish flag and play Danish music in Golden Gate Park on Nov. 18, Denmark's annual patriotic holiday, was unanimously refused by the Park Commission, it became known today.

"Not this time," replied Judge Curtis H. Lindley of the commission. "Scandinavia has been unfair to the United States. Through the back door of Denmark have gone American goods and supplies to help the Germans."

An agitation has been started among the members of the Brooklyn Institute of Arts and Sciences, under the auspices of which a series of concerts by the Boston Symphony Orchestra has been announced for this Winter, to force Dr. Karl Muck, director of the orchestra, to play the "Star-Spangled Banner," which he has on several occasions recently refused to do. The matter will be considered at a meeting of the Board of Trustees of the Academy to be held next Thursday. The first of the concerts is scheduled to take place next Friday night at the Brooklyn Academy of Music.

Dr. Charles D. Atkins, director of the institute, said yesterday that he had heard there was a feeling among some of the 9,000 members of the institute that Dr. Muck should play the national anthem or the concerts should be canceled.

"Anything that would deprive this or any other community of these concerts would be a musical calamity," he said. "All I can do is to express the hope that Dr. Muck will recognize the prevailing patriotic sentiment and not persist in his refusal to play the national anthem."

UPHOLDS DR. MUCK'S STAND

"Hypocrisy for Him to Conduct American Anthem," Says Damrosch.

Walter Damrosch, who opened the Symphony Society's season in New York recently by conducting "The Star-Spangled Banner," as did also Josef Stransky with the Philharmonic Society later the same day, had this to say last evening of the excitement in many cities over the reported refusal of Karl Muck to lead the American anthem with the Boston Symphony Orchestra:

"Dr. Muck is a loyal citizen of Prussia, where he has lived the greater part of his professional life. He is in this country not because of his own desire, but at the request of Major Higginson of Boston, who without doubt is a loyal American, and would not insist on retaining Dr. Muck as conductor of his orchestra if he were not absolutely sure of Dr. Muck's strictly honorable attitude in a very trying position.

"Dr. Muck naturally does not care to conduct the national hymn at the present time, and I confess I should not enjoy hearing him do so. Considering his citizenship and his feeling regarding our war, this would be an act of hypocrisy. It seems to me that the issue could be easily met by having an assistant conductor lead the Boston Symphony Orchestra in 'The Star-Spangled Banner' mands."

Mrs. William Jay, the only woman director of the New York Philharmonic Society, has written in The Chronicle, just issued for the current month, an article on "German Music and German Opera," in which she deprecates the performance of operas while favoring the retention of the works of Teutonic composers in concert halls during the war. Mrs. Jay in the course of her argument says:

"I feel that to give German operas, particularly those of Wagner, at this time would be a great mistake. Given in the German language, and depicting scenes of violence and conflict, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering. Perhaps gala nights of German operas could be used as a political propaganda to imply a division of sentiment in this country. As the Metropolitan is practically a national institution, we should take into consideration the sensitiveness of all patrons, and especially the patriotic ones. There can be no imputation of bigotry, since Americans continue to welcome the instrumental music of the great Germans, in spite of the status of war."

It was said at the Metropolitan Opera House last night that "when the repertoire of the opening week of the Metropolitan opera season is announced the public may rest assured that it will contain nothing to cause the least offense to the most patriotic American."

From MORNING TELEGRAPH
Address: New York City
Date NOV 2 191

DAMROSCH BACKS MUCK IN STAND

Director of Symphony Orchestra Declares It Unfair to Ask German to Play "Star Spangled Banner."

"IS LOYAL CITIZEN OF PRUSSIA"

Protests From All Parts of Country Pour in at Musical Headquarters in This City.

Walter Damrosch, leader of the New York Symphony Orchestra, came out flat-footedly yesterday in support of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, for the latter's stand in refusing to lead his musicians in "The Star Spangled Banner."

Mr. Damrosch said he thought it most unfair to ask the Boston musician to conduct the national anthem of this country when we were at war with Germany. Dr. Muck is a subject of the latter country and, on the word of Mr. Damrosch yesterday, "a loyal citizen of Prussia."

"It seems to me," declared Damrosch, "it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire, but at the request of Major Higginson, patron of the Boston Symphony Orchestra.

"The latter is an American of undoubted loyalty and he would certainly not ask Dr. Muck to act as conductor of the orchestra were he not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation.

Suggests an Assistant.

"I should think the issue that has been raised could be met easily if the orchestra would play 'The Star Spangled Banner' under the direction of an assistant conductor. I cannot see what purpose could be gained by endeavoring to force Dr. Muck to do so."

Meantime, all day yesterday, protests against the action of Dr. Muck in Boston in refusing to play the national anthem came pouring in on the local musical headquarters. Word was received from Boston that Major Higginson was standing firm in his determination to have "The Star Spangled Banner" incorporated into the program of the Symphony Orchestra, or take steps to disband the organization. It is far easier to bring about the disbandment of the orchestra, however, the patron declares, than to force it to play that which affects its sense of the artistic.

"The Symphony," is the contention of Dr. Muck, "is a purely artistic organization, and the public has no right to make such a demand on an artistic organization. As the latter we have nothing to do with merely national and political compositions."

From this statement, wired here yesterday, it must follow the concert arranged for Carnegie Hall on next Tuesday night will be held without the usual rendition of "The Star Spangled Banner," which has been the rule at all concerts in this city since the nation entered the war.

Baltimore Also Protests.

Following its engagement here, the Boston Symphony is booked for Baltimore on November 14, and a score of letters from musical patrons in that city were received yesterday protesting the attitude of Dr. Muck.

Concertgoers took the matter in hand in a most serious manner, according to the advices wired to this city, and even went so far as to bring the case to the attention of the authorities of Baltimore as well as the Federal officials.

"There is every indication of trouble here," declared one Baltimorean, "if the national anthem is omitted."

"Outrageous," was the declaration of another. "I shall certainly insist the national anthem be played. I shall carry this demand to the floor of the concert hall if necessary and shout it to the stage from there."

Dr. Muck was born at Darmstadt, Germany, and educated at Heidelburg and Leipsig. His German sympathies have been evident in the selection of his programs and his opening bill for Thursday at Carnegie Hall is devoted to German composers with the single exception of a short overture by the French composer, Hector Berlioz.

Dr. Muck has conducted the Kaiser's opera in Berlin, at Bayreuth and other German centers of music. In 1908 the Kaiser conferred upon him the title of the King's Prussian General Musical Director.

Dr. Muck's yearly salary as conductor of the Boston Symphony is estimated at $20,000.

---

m EVENING SUN
ress: New York City
te NOV 2 1917

GERMAN OPERAS WILL BE BARRED

Muck's Attitude Brings Action at Metropolitan.

STIR IS NOW COUNTRYWIDE

Refusal to Play National Anthem Resented Everywhere.

Unless Dr. Karl Muck consents to having the Boston Symphony Orchestra play "The Star Spangled Banner" at its concerts when the orchestra is on tour he may find halls all over the United States barred to him. This became evident to-day when despatches from Boston brought word that the German conductor would maintain his position in refusing to include the "inartistic" national anthem in his programme.

The feeling aroused by the entrance of the United States into the great war is reflected by the announcement that for the first time German operas would be excluded from the repertoire at the Metropolitan this winter. The announcement, while unofficial, is given weight by the fact that neither Mme. Gadski nor Otto Goritz has been engaged for the coming season.

The first test of the issue between Dr. Muck and public opinion will come on next Thursday when the board of trustees of the Brooklyn Academy of Arts and Sciences meets. The board will have before it a declaration from Dr. Muck that he will not permit the orchestra to play the national anthem at a concert which will be given at the Academy of Music on Nov. 9. Several of the trustees will press a resolution insisting upon the inclusion of the anthem or the cancelling of the concert.

Higginson Backs Up Muck.

Major Henry L. Higginson, who has expended almost $1,000,000 to make the Boston Symphony what it is, will back Dr. Muck to the limit of his resources, and it is believed court action will follow any attempt to cancel engagements already made. In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Action Causes No Surprise.

The dropping of German operas from the Metropolitan repertoire was not unexpected. Although several of the best German works were included in the season's programme, as announced, it was believed generally that in view of the war they would not be rendered. The Metropolitan has no hard and fast rule and it changes its programme whenever expediency dictates.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, has declined to make any statement, but it is generally conceded that the decision to drop the Teutonic works was no sudden one.

From TRIBUNE
Address: New York City
Date NOV 1

Request to Play Nation's Hymn Hurts Dr. Muck

Embarrasses Artistic Sensibilities, Says Boston Orchestra Leader

Backed Up by Society's Patron

Musicians Here Denounce Defence as Attempt at Evasion

BOSTON, Oct. 31.—To ask Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star-Spangled Banner" is very embarrassing to his artistic sensibilities. The request, he says, is almost insulting. To push it would be destructive to musical art.

This, in brief, is the gist of the director's reply to the query, "Are you going to play the national anthem in New York at your Carnegie Hall concert next Thursday evening?"

Statements from Henry L. Higginson, founder and patron of the orchestra, indicated that he was behind Dr. Muck in his refusal to play the patriotic air. He threatened to disband the orchestra if the public was insistent in its demands for the undesired addition to its programme, and added that the Symphony Hall, which is losing $15,000 a year, might be sold or closed up if he were pushed by these demands.

Dr. Muck Condemned

Meanwhile, Dr. Muck and the orchestra are being attacked from other quarters. Resolutions condemning him and his organization were adopted today by the Rhode Island Council of Defence, in which his failure to play "The Star-Spangled Banner" there last night is characterized as a "deliberately insulting attitude." The police commission was called upon by the council to refuse further licenses for concerts there until Dr. Muck changed his attitude or the orchestra changed its leader.

To-day Thomas Howick, special agent for the Department of Justice at Providence, recommended to Washington that the concerts of the orchestra be prohibited unless the anthem is played. This action followed publication of the fact that Dr. Muck had refused the requests of numerous patrons of the orchestra to play "The Star-Spangled Banner."

Last Sunday Geraldine Farrar added to the feelings of the people of Providence against pro-German artists by singing nine German songs at the Pension Fund benefit, singing none in English, French or Italian.

In his statement to-night, Dr. Muck says:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake—a violation of the artistic taste and principles, for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band? or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives from twenty-five different nationalities in my orchestra. All the nations at war are represented. For months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything that would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"We want no consciousness of national differences in the orchestra. To introduce such a thing would disrupt an organization which has been thirty-six years in the making.

"Request Embarrassing"

"To ask us to play 'The Star-Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the Symphony stands for—musical art. The public has no right to demand it. I am following Manager Higginson's wishes."

Major Henry L. Higginson, founder and patron of the orchestra, writes as follows:

"Let us consider the case. I have contracted with a band of musicians for one year, and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract.

"The tickets were sold as usual; that is, very well. Not a seat is to be had in New York and more are asked for. The orchestra, including Dr. Muck, has been greeted heartily as usual. There are my obligations.

"A very few friends have said some gentle words to me about the orchestra, and have stayed away. Sundry brave (?) people have written to me unsigned letters, alleging this or that and telling me to dismiss Dr. Muck who is an integral part of the orchestra.

"From three high sources the assurances have come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra —this in reply to a question about the matter."

Musicians Here Call Dr. Muck Pro-German

Musicians here failed to accept Dr. Muck's explanation of his failure to play "The Star-Spangled Banner" on the grounds that his orchestra numbered too many different nationalities among its membership. They called attention to the fact that the Philharmonic Orchestra, the New York Symphony Orchestra and the Metropolitan Opera company's orchestra all had played the national anthem without fear of international complications.

TIMES
New York City
NOV 2 - 191

ST. LOUIS ORCHESTRA TO PLAY THE ANTHEM

Directors Vote for "The Star-Spangled Banner," Though Director Was Opposed.

AGITATION IN BROOKLYN

Demand That Boston Symphony Change Its Attitude—Damrosch Discusses Dr. Muck's Position.

ST. LOUIS, Nov. 1.—The Directors of the St. Louis Symphony Orchestra today voted that "The Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons. Last Spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, Director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert program, but he was willing that it be played at popular concerts.

SAN FRANCISCO, Nov. 1.—A request of the local branch of the Danish Society to raise the Danish flag and play Danish music in Golden Gate Park on Nov. 18, Denmark's annual patriotic holiday, was unanimously refused by the Park Commission, it became known today.

"Not this time," replied Judge Curtis H. Lindley of the commission. "Scandinavia has been unfair to the United States. Through the back door of Denmark have gone American goods and supplies to help the Germans."

An agitation has been started among the members of the Brooklyn Institute of Arts and Sciences, under the auspices of which a series of concerts by the Boston Symphony Orchestra has been announced for this Winter, to force Dr. Karl Muck, director of the orchestra, to play the "Star-Spangled Banner," which he has on several occasions recently refused to do. The matter will be considered at a meeting of the Board of Trustees of the Academy to be held next Thursday. The first of the concerts is scheduled to take place next Friday night at the Brooklyn Academy of Music.

Dr. Charles D. Atkins, director of the institute, said yesterday that he had heard there was a feeling among some of the 9,000 members of the institute that Dr. Muck should play the national anthem or the concerts should be canceled.

"Anything that would deprive this or any other community of these concerts would be a musical calamity," he said. "All I can do is to express the hope that Dr. Muck will recognize the prevailing patriotic sentiment and not persist in his refusal to play the national anthem."

UPHOLDS DR. MUCK'S STAND

"Hypocrisy for Him to Conduct American Anthem," Says Damrosch.

Walter Damrosch, who ended the Symphony Society's season in New York recently by conducting "The Star-Spangled Banner," as did also Josef Stransky with the Philharmonic Society later the same day, had only a hint last evening of the excitement in many cities over the reported refusal of Karl Muck to lead the American anthem with the Boston Symphony Orchestra.

"Dr. Muck is a loyal citizen of Prussia, where he has lived the greater part of his professional life. He is in this country not because of his own desire, but at the request of Major Higginson of Boston, who without doubt is a loyal American, and would not insist on retaining Dr. Muck as conductor of his orchestra if he were not absolutely sure of Dr. Muck's strictly honorable attitude in a very trying position.

"Dr. Muck naturally does not care to conduct the national hymn at the present time, and I confess I should not enjoy hearing him do so. Considering his citizenship and his feeling regarding our war, this would be an act of hypocrisy. It seems to me that the issue could be easily met by having an assistant conductor lead the Boston Symphony Orchestra in 'The Star-Spangled Banner' demands."

Mrs. William Jay, the only woman director of the New York Red Cross Society, has written in The Evening Sun, just issued for the week-end, an article on "German Music and German Opera," in which she deprecates the performance of operas while favoring the retention of the works of Teutonic composers in concert halls during the war. Mrs. Jay in the course of her argument says:

"I feel that to give German operas, particularly those of Wagner, at this time would be a great mistake. Given in the German language, and depicting scenes of violence and conflict, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering. Perhaps gala nights of German operas could be used as a political propaganda to imply a division of sentiment in this country. As the Metropolitan is practically a national institution, we should take into consideration the sensitiveness of all patrons, and especially the patriotic ones. There can be no imputation of bigotry, since Americans continue to welcome the instrumental music of the great Germans, in spite of the status of war."

It was said at the Metropolitan Opera House last night that "when the repertoire of the opening week of the Metropolitan opera season is announced the public may rest assured that it will contain nothing to cause the least offense to the most patriotic American."

From MORNING TELEGRAPH
Address: New York City
Date NOV 2 191

DAMROSCH BACKS MUCK IN STAND

Director of Symphony Orchestra Declares It Unfair to Ask German to Play "Star Spangled Banner."

"IS LOYAL CITIZEN OF PRUSSIA"

Protests From All Parts of Country Pour in at Musical Headquarters in This City.

Walter Damrosch, leader of the New York Symphony Orchestra, came out flat-footedly yesterday in support of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, for the latter's stand in refusing to lead his musicians in "The Star Spangled Banner."

Mr. Damrosch said he thought it most unfair to ask the Boston musician to conduct the national anthem of this country when we were at war with Germany. Dr. Muck is a subject of the latter country and, on the word of Mr. Damrosch yesterday, "a loyal citizen of Prussia."

"It seems to me," declared Damrosch, "it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire, but at the request of Major Higginson, patron of the Boston Symphony Orchestra.

"The latter is an American of undoubted loyalty and he would certainly not ask Dr. Muck to act as conductor of the orchestra were he not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation.

Suggests an Assistant.

"I should think the issue that has been raised could be met easily if the orchestra would play 'The Star Spangled Banner' under the direction of an assistant conductor. I cannot see what purpose could be gained by endeavoring to force Dr. Muck to do so."

Meantime, all day yesterday, protests against the action of Dr. Muck in Boston in refusing to play the national anthem came pouring in on the local musical headquarters. Word was received from Boston that Major Higginson was standing firm in his determination to have "The Star Spangled Banner" incorporated into the program of the Symphony Orchestra, or take steps to disband the organization. It is far easier to bring about the disbandment of the orchestra, however, the patron declares, than to force it to play that which affects its sense of the artistic.

"The Symphony," is the contention of Dr. Muck, "is a purely artistic organization, and the public has no right to make such a demand on an artistic organization. As the latter we have nothing to do with merely national and political compositions."

From this statement, wired here yesterday, it must follow the concert arranged for Carnegie Hall on next Tuesday night will be held without the usual rendition of "The Star Spangled Banner," which has been the rule at all concerts in this city since the nation entered the war.

Baltimore Also Protests.

Following its engagement here, the Boston Symphony is booked for Baltimore on November 14, and a score of letters from musical patrons in that city were received yesterday protesting the attitude of Dr. Muck.

Concertgoers took the matter in hand in a most serious manner, according to the advices wired to this city, and even went so far as to bring the case to the attention of the authorities of Baltimore as well as the Federal officials.

"There is every indication of trouble here," declared one Baltimorean, "if the national anthem is omitted."

"Outrageous," was the declaration of another. "I shall certainly insist the national anthem be played. I shall carry this demand to the floor of the concert hall if necessary and shout it to the stage from there."

Dr. Muck was born at Darmstadt, Germany, and educated at Heidelburg and Leipsig. His German sympathies have been evident in the selection of his programs and his opening bill for Thursday at Carnegie Hall is devoted to German composers with the single exception of a short overture by the French composer, Hector Berlioz.

Dr. Muck has conducted the Kaiser's opera in Berlin, at Bayreuth and other German centers of music. In 1908 the Kaiser conferred upon him the title of the King's Prussian General Musical Director.

Dr. Muck's yearly salary as conductor of the Boston Symphony is estimated at $20,000.

m EVENING SUN
dress: New York City
te NOV 2 191

GERMAN OPERAS WILL BE BARRED

Muck's Attitude Brings Action at Metropolitan.

STIR IS NOW COUNTRYWIDE

Refusal to Play National Anthem Resented Everywhere.

Unless Dr. Karl Muck consents to having the Boston Symphony Orchestra play "The Star Spangled Banner" at its concerts when the orchestra is on tour he may find halls all over the United States barred to him. This became evident to-day when despatches from Boston brought word that the German conductor would maintain his position in refusing to include the "unartistic" national anthem in his programme.

The feeling aroused by the entrance of the United States into the great war is reflected by the announcement that for the first time German operas would be excluded from the repertoire of the Metropolitan this winter. The announcement, while unofficial, is given weight by the fact that neither Max Gadski nor Otto Goritz has been engaged for the coming season.

The first test of the issue between Dr. Muck and public opinion will come on next Thursday when the board of trustees of the Brooklyn Academy of Arts and Sciences meets. The board will have before it a declaration from Dr. Muck that he will not permit the orchestra to play the national anthem at a concert which will be given at the Academy of Music on Nov. 9. Several of the trustees will press a resolution insisting upon the inclusion of the anthem or the cancelling of the concert.

Higginson Backs Up Muck.

Major Henry L. Higginson, who has expended almost $1,000,000 to make the Boston Symphony what it is, will back Dr. Muck to the limit of his resources, and it is believed court action will follow any attempt to cancel engagements already made. In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs, I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Action Causes No Surprise.

The dropping of German operas from the Metropolitan repertoire was not unexpected. Although several of the best German works were included in the season's programme, as announced, it was believed generally that in view of the war they would not be rendered. The Metropolitan has no hard and fast rule and it changes its programme whenever expediency dictates.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, has declined to make any statement, but it is generally conceded that the decision to drop the Teutonic works was no sudden one.

REDUCTION RATIO 14x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A4

A5

1.0

1.1

1.25

1.4

1.6

1.8

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

TIMES
Brooklyn, N. Y.

TO ASK BOSTON ORCHESTRA FOR ANTHEM HERE

Refusal by Dr. Muck May Lead to Cancellation of Great Concert.

"STAR SPANGLED BANNER" MAY BRING DISBANDMENT

Dr. Atkins Hopes Conductor Will Recognize the Justice of Patriotic Demand.

The famous Boston Symphony Orchestra will be requested to play "The Star Spangled Banner" at the first concert of its Brooklyn season on Friday, November 9, at the Academy of Music. The program, so far, does not contain the number. Beethoven, Sibelius and Liszt are represented. If Dr. Karl Muck, the conductor, refuses to comply with the request for the anthem, the concert, always one of the year's greatest music events, may not take place.

The matter will be taken up and discussed at Thursday's meeting of the Board of Trustees of the Brooklyn Institute of Arts and Sciences, under whose auspices the local season of the orchestra is conducted. A. Augustus Healy, the art patron, is the chairman. The meeting has not been called for this specific purpose by any means; it is merely the regular scheduled gathering, but it is an absolute certainty that the attitude of Conductor Muck will present one of the topics, and that a demand will be made by certain members for an official request for the rendition.

Dr. Charles D. Atkins, director of the Institute, stated definitely today no specific request for the playing of the anthem, nor any official protest against the position taken by Mr. Muck, had reached him, but he would not deny the likelihood of such action as a result of the trustees' meeting.

"Anything that would deprive this or any other community of the Boston's concerts," he said, "would be a musical calamity. All I can do is to express my sincere hope that Dr. Muck will recognize the prevailing patriotic sentiment and not persist in his refusal to play the National Antthem."

Mr. Healy, who has been out of town for several days, returning only last night, was not prepared to express himself fully on the question.

"I have not yet been informed of any plan to request Dr. Muck to play the national anthem here on Friday," he said to a representative of the Brooklyn Times today. "If the matter is brought up it will be promptly acted on. Without being informed myself of all the details of the case, I am, of course, unprepared to give expression to advice, but I do know that the trustees of the Institute will act with justice and fair-mindedly. It is a fine thing, of course, to sing and play 'The Star Spangled Banner' on every possible occasion, but it must be borne in mind that the opinions of men like Major Higginson are certainly worthy of the most sincere consideration."

The whole trouble started in Rhode Island, where Dr. Muck refused to accede to a request for the rendition of "The Star Spangled Banner."

At that time, C. A. Ellis, manager of the orchestra, said he had received a telegram signed by a number of women of Providence, asking that "The Star Spangled Banner" be played, but that, as they were not subscribers to the concert, the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received. The telegram, signed by the presidents of various local societies, all prominent in musical [illegible] was supplemented by a similar message from the Liberty Loan Committee of Rhode Island.

Mr. Ellis intimated that any attempt to accuse Dr. Muck or any of his players of disloyalty was unjust.

"Why," he added, "the Boston Symphony Orchestra played 'The Star Spangled Baner' every night for ten weeks during the 'pop' concerts in Symphony Hall, Boston, where it was appropriate."

Dr. Muck, interviewed in Boston, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and prinicples for such an organization as ours to play patriotic airs."

The real danger to the orchestra's future seems to lie in the attitude taken by Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra. He has announced that the orchestra would be disbanded and Symphony Hall in Boston sold if public clamor for the orchestra to play "The Star Spangled Banner" continued.

"They think they will test the loyalty of these men by making them play the anthem," said the Major. "Suppose you were in Germany and got up and cheered the Kaiser. Dou you suppose they'd believe any the more that you were for him? No. They'd say: 'Put that man in the guard house and watch him.'"

Feeling Strong in Rhode Island?

Providence, R. I., Nov. 1.—Feeling over the alleged refusal of officials of the Boston Symphony Orchestra to play the "Star Spangled Banner" in a concert here, grew stronger today and it intimated the orchestra will not be allowed to play here again during the war. The Rhode Island Council of Defense condemned Karl Muck, leader of the orchestra, for "his deliberately insulting attitude," and strongly urged the police commission here not to grant any licenses for concerts, "in which Muck would be leader."

It is also reported that Department of Justice agents here will make a full report of the incident to the authorities at Washington.

Francis W. Doughty Dead.

WORLD
:: New York City
NOV 2 1917

DR. MUCK WILL NOT PLAY NATIONAL ANTHEM HERE

Director of Boston Symphony Orchestra Says His Programme Has Been Decided Upon—Might Act Differently if He Were an American Citizen.

(Special to The World.)

BOSTON, Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said to-day that the orchestra would not include The Star Spangled Banner in its New York concert repertoire next week.

"Our programme for the New York concerts is all made up and is not liable to any changes," he said. "The American national anthem is not on the programme and will not be played so far as I or anybody else knows.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be as it has always been to give the music loving public the most exquisite artistic compositions in the best manner possible. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

The orchestra goes on tour next week, and Dr. Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit. In a previous statement he said it would be almost an "insult, embarrassing and impertinent" to insist that the anthem be played. To-day to one inquirer he said: "It's not my affair."

Major Henry L. Higginson, who maintains the orchestra, did not budge to-day from the position announced yesterday—that he would disband the symphony rather than yield to a demand for the anthem. A mammoth flag, however, has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

Suggests Muck's Assistant Direct Playing of Anthem

Walter Damrosch, conductor of the New York Symphony, after his concert in Carnegie Hall, said yesterday in reference to the stand of Dr. Karl Muck, the Boston conductor, that, while he thought it would be an injustice to Dr. Muck to expect him, a loyal citizen of Prussia, to conduct our national anthem now, at the same time he considered Dr. Muck's reasons for refusing to do so either foolish or confusing the issue.

"The issue in the case of the Boston orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it," said Mr. Damrosch.

There was a flare-up yesterday also over the question of German opera this season at the Metropolitan. In the November issue of the Chronicle, the dollar-an-issue publication, Mrs. William Jay, the only woman director of the Philharmonic Society, has a signed article opposing the presentation of German operas.

"Given, as they must be, in the German language," she says, "and depicting in many cases scenes of violence and bloodshed, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering."

It was said at the Metropolitan, where Mrs. Jay's letter was shown, "When the repertoire of the opening week of the opera season is announced the public may rest assured that it will contain nothing to cause the least offense to the most patriotic American."

AMERICAN
New York City. NOV 2 -

GERMAN OPERA HERE ATTACKED

Boston Director's Refusal to Play National Anthem Prefaces Indictment by New York Leader.

The conflict between American patriotism and German musical directors took on a broader scope yesterday. Dr. Karl Muck's refusal to lead the Boston Symphony Orchestra in a rendition of "The Star Spangled Banner" served as a preliminary flourish for an attack upon German opera by Mrs. William Jay, sister of the late Hermann Oelrichs.

Mrs. Jay is the only woman director of the New York Philharmonic Orchestra. In an article in The Chronicle, a magazine founded by the late Joseph H. Choate, she urges the banishment of Wagner and other German composers from this season's programme of the Metropolitan Opera House. She writes:

"Given as they must be in the German language, and depicting in many cases scenes of violence and conflict, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering."

Her plea is backed up by an editorial declaring:

"If the operatic arbiters persist in presenting these works in German, the controversy shall be taken to the officials in Washington. **There must be no German opera in the United States until the conclusion of peace.**"

From St. Louis came word yesterday that the directors of the St. Louis Symphony Orchestra had decreed "The Star-Spangled Banner" should be played at every concert, symphony as well as popular. Hitherto the director of the orchestra, Max Zach, had opposed the playing of the National anthem at symphony concerts on the ground that it would be out of place in a classical programme.

Walter Damrosch, conductor of the New York Symphony Society, suggested yesterday the Muck controversy in Boston might be settled by having an assistant conductor direct the playing of "The Star-Spangled Banner." He said:

"While I always enjoy hearing Dr. Muck conduct a symphony of Beethoven or Brahms, I should not at the present time enjoy hearing him conduct 'The Star-Spangled Banner,' as—considering his citizenship and feeling regarding our war—this would be an act of hypocrisy."

Boston, Nov. 1.—When Dr. Karl Muck and the Boston Symphony Orchestra go to New York, next week, they will not play "The Star Spangled Banner." Dr. Muck made this announcement to-day, adding:

"The playing of merely national or political compositions is not our Busi-

SUN
s: New York City.
NOV 2 - 1917

GERMAN OPERA UNDER BAN BY METROPOLITAN

Managament Also Dispenses With Services of Gadski and Goritz.

DAMROSCH BACKS MUCK

Indorses Act of "Loyal Prussian" in Refusing to Play "Star Spangled Banner."

German opera will not be sung at the Metropolitan this winter. While official announcement to that effect has not yet been made, and in fact the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera here might have a bad political effect and be used in Germany as evidence that the United States is divided in sentiment regarding the war. Patriotic motives induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Otto H. Kahn, chairman of the board of directors, refused last night to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up over the refusal of Dr. Karl Muck to allow "The Star Spangled Banner" to be played at the recent concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan's singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

It was said yesterday, in explanation of the fact that German operas had been included among those announced for a performance during the coming season, that it never has been the custom of the directors to announce any hard and fast programme for the season. The list of operas announced is merely a tentative selection from which departures may be and almost invariably are made.

Meanwhile the controversy over the propriety of Dr. Muck's refusal to have the national anthem played at the close of the Boston Symphony concerts and the support of his attitude by Major Henry L. Higginson, long the financial backer of the organization, continues to rage.

Major Higginson has contributed to the *Chronicle* a statement outlining the reason for his action and the whole question is likely to be threshed out at the next meeting of the board of trustees of the Brooklyn Academy of Arts and Sciences, which is arranging to present the Boston Symphony Orchestra at the Academy of Music on November 9. The trustees will meet on Thursday next, and it is understood that a demand will then be made by certain of the members that the national anthem be played at the end of the concert.

In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Walter Damrosch is also lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia," Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discreation in this very trying situation."

354

BARS ANTHEM HERE.

Dr. Muck Will Not Allow Bosto Orchestra to Play It.

Special Despatch to THE SUN.

BOSTON, Nov. 1.—Dr. Karl Muck, co ductor of the Boston Symphony Orche tra, said to-day the orchestra would n include "The Star Spangled Banner" its New York concert repertoire ne week. In his statement Dr. Muck ma the following remarks: "I am not naturalized American citizen. Natura one would not expect me to do exac the same as if I were a citizen America."

Major Henry L. Higginson did budge to-day from the position nounced yesterday that he would d band the Symphony rather than yield a demand for the anthem. But as evidence of patriotic feeling a American flag has appeared over portico of Symphony Hall, the home the orchestra.

As a matter of fact there has be no demand for the anthem this c cert season, despite the fact that sy phony orchestras in New York, Min apolis, Chicago, Philadelphia and el where have included it. The Sympho is one of Boston's "sacred cows" and newspapers have refrained from cr cism.

ST. LOUIS, Nov. 1.—The directors the St. Louis Symphony Orchestra day voted that "The Star Spangled B ner" shall be played at every conc This includes the Symphony conc that are given twice a week during orchestra season and also the popu concerts on Sunday afternoon. I spring the national anthem was pla at the popular concerts, but it ne has been played at Symphony conce

Max Zach, director of the orches opposed the playing of the anthem Symphony concerts on the ground it was not artistically in harmony the concert programme, but he willing that it be played at popul certs.

TIMES
Brooklyn, N. Y.

TO ASK BOSTON ORCHESTRA FOR ANTHEM HERE

Refusal by Dr. Muck May Lead to Cancellation of Great Concert.

"STAR SPANGLED BANNER" MAY BRING DISBANDMENT

Dr. Atkins Hopes Conductor Will Recognize the Justice of Patriotic Demand.

The famous Boston Symphony Orchestra will be requested to play "The Star Spangled Banner" at the first concert of its Brooklyn season on Friday, November 9, at the Academy of Music. The program so far does not contain the number. Beethoven, Sibelius and Liszt are represented. If Dr. Karl Muck, the conductor, refuses to comply with the request for the anthem, the concert, always one of the year's greatest music events, may not take place.

The matter will be taken up and discussed at Thursday's meeting of the Board of Trustees of the Brooklyn Institute of Arts and Sciences, under whose auspices the local season of the orchestra is conducted. A. Augustus Healy, the art patron, is the chairman. The meeting has not been called for this specific purpose by any means; it is merely the regular scheduled gathering, but it is an absolute certainty that the attitude of Conductor Muck will present one of the topics, and that a demand will be made by certain members for an official request for the rendition.

Dr. Charles D. Atkins, director of the Institute, stated definitely today no specific request for the playing of the anthem, nor any official protest against the position taken by Mr. Muck, had reached him, but he would not deny the likelihood of such action as a result of the trustees' meeting.

"Anything that would deprive this or any other community of the Boston's concerts," he said, "would be a musical calamity. All I can do is to express my sincere hope that Dr. Muck will recognize the prevailing patriotic sentiment and not persist in his refusal to play the National Antthem."

Mr. Healy, who has been out of town for several days, returning only last night, was not prepared to express himself fully on the question.

"I have not yet been informed of any plan to request Dr. Muck to play the national anthem here on Friday," he said to a representative of the Brooklyn Times today. "If the matter is brought up it will be promptly acted on. Without being informed myself of all the details of the case, I am, of course, unprepared to give expression to advice, but I do know that the trustees of the Institute will act with justice and fairmindedly. It is a fine thing, of course, to sing and play 'The Star Spangled Banner' on every possible occasion, but it must be borne in mind that the opinions of men like Major Higginson are certainly worthy of the most sincere consideration."

The whole trouble started in Rhode Island, where Dr. Muck refused to accede to a request for the rendition of "The Star Spangled Banner."

At that time, C. A. Ellis, manager of the orchestra, said he had received a telegram signed by a number of women of Providence, asking that "The Star Spangled Banner" be played, but that, as they were not subscribers to the concert, the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received. The telegram, signed by the presidents of various local societies, all prominent in musical circles, was supplemented by a similar message from the Liberty Loan Committee of Rhode Island.

Mr. Ellis intimated that any attempt to accuse Dr. Muck or any of his players of disloyalty was unjust.

"Why," he added, "the Boston Symphony Orchestra played 'The Star Spangled Baner' every night for ten weeks during the 'pop' concerts in Symphony Hall, Boston, where it was appropriate."

Dr. Muck, interviewed in Boston, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and prinicples for such an organization as ours to play patriotic airs."

The real danger to the orchestra's future seems to lie in the attitude taken by Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra. He has announced that the orchestra would be disbanded and Symphony Hall in Boston sold if public clamor for the orchestra to play "The Star Spangled Banner" continued.

"They think they will test the loyalty of these men by making them play the anthem," said the Major. "Suppose you were in Germany and got up and cheered the Kaiser. Dou you suppose they'd believe any the more that you were for him? No. They'd say: 'Put that man in the guard house and watch him.'"

Feeling Strong in Rhode Island?

Providence, R. I., Nov. 1.—Feeling over the alleged refusal of officials of the Boston Symphony Orchestra to play the "Star Spangled Banner" in a concert here, grew stronger today and it intimated the orchestra will not be allowed to play here again during the war. The Rhode Island Council of Defense condemned Karl Muck, leader of the orchestra, for "his deliberately insulting attitude," and strongly urged the police commission here not to grant any licenses for concerts, "in which Muck would be leader."

It is also reported that Department of Justice agents here will make a full report of the incident to the authorities at Washington.

Francis W. Doughty Dead.

WORLD
New York City
NOV 2 1917

DR. MUCK WILL NOT PLAY NATIONAL ANTHEM HERE

Director of Boston Symphony Orchestra Says His Programme Has Been Decided Upon—Might Act Differently if He Were an American Citizen.

(Special to The World.)

BOSTON, Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said to-day that the orchestra would not include The Star Spangled Banner in its New York concert repertoire next week.

"Our programme for the New York concerts is all made up and is not liable to any changes," he said. "The American national anthem is not on the programme and will not be played so far as I or anybody else knows.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be as it has always been to give the music loving public the most exquisite artistic compositions in the best manner possible. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

The orchestra goes on tour next week, and Dr. Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit. In a previous statement he said it would be almost an "insult, embarrassing and impertinent" to insist that the anthem be played. To-day to one inquirer he said: "It's not my affair."

Major Henry L. Higginson, who maintains the orchestra, did not budge to-day from the position announced yesterday—that he would disband the symphony rather than yield to a demand for the anthem. A mammoth flag, however, has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

Suggests Muck's Assistant Direct Playing of Anthem

Walter Damrosch, conductor of the New York Symphony, after his concert in Carnegie Hall, said yesterday in reference to the stand of Dr. Karl Muck, the Boston conductor, that, while he thought it would be an injustice to Dr. Muck to expect him, a loyal citizen of Prussia, to conduct our national anthem now, at the same time he considered Dr. Muck's reasons for refusing to do so either foolish or confusing the issue.

"The issue in the case of the Boston orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it," said Mr. Damrosch.

There was a flare-up yesterday also over the question of German opera this season at the Metropolitan. In the November issue of the Chronicle, the dollar-an-issue publication, Mrs. William Jay, the only woman director of the Philharmonic Society, has a signed article opposing the presentation of German operas.

"Given, as they must be, in the German language," she says, "and depicting in many cases scenes of violence and bloodshed, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering."

It was said at the Metropolitan, where Mrs. Jay's letter was shown, "When the repertoire of the opening week of the opera season is announced the public may rest assured that it will contain nothing to cause the least offense to the most patriotic American."

AMERICAN
New York City. NOV 2 -

GERMAN OPERA HERE ATTACKED

Boston Director's Refusal to Play National Anthem Prefaces Indictment by New York Leader.

The conflict between American patriotism and German musical directors took on a broader scope yesterday. Dr. Karl Muck's refusal to lead the Boston Symphony Orchestra in a rendition of "The Star Spangled Banner" served as a preliminary flourish for an attack upon German opera by Mrs. William Jay, sister of the late Hermann Oelrichs.

Mrs. Jay is the only woman director of the New York Philharmonic Orchestra. In an article in The Chronicle, a magazine founded by the late Joseph H. Choate, she urges the banishment of Wagner and other German composers from this season's programme of the Metropolitan Opera House. She writes:

"Given as they must be in the German language, and depicting in many cases scenes of violence and conflict, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering."

Her plea is backed up by an editorial declaring:

"If the operatic arbiters persist in presenting these works in German, the controversy shall be taken to the officials in Washington. **There must be no German opera in the United States until the conclusion of peace.**"

From St. Louis came word yesterday that the directors of the St. Louis Symphony Orchestra had decreed "The Star-Spangled Banner" should be played at every concert, symphony as well as popular. Hitherto the director of the orchestra, Max Zach, had opposed the playing of the National anthem at symphony concerts on the ground that it would be out of place in a classical programme.

Walter Damrosch, conductor of the New York Symphony Society, suggested yesterday the Muck controversy in Boston might be settled by having an assistant conductor direct the playing of "The Star-Spangled Banner." He said:

"While I always enjoy hearing Dr. Muck conduct a symphony of Beethoven or Brahms, I should not at the present time enjoy hearing him conduct 'The Star-Spangled Banner,' as—considering his citizenship and feeling regarding our war—this would be an act of hypocrisy."

Boston, Nov. 1.—When Dr. Karl Muck and the Boston Symphony Orchestra go to New York, next week they will not play "The Star Spangled Banner." Dr. Muck made this announcement to-day, adding:

"The playing of merely national or political compositions is not our busi-

SUN
New York City.
NOV 2 - 1917

GERMAN OPERA UNDER BAN BY METROPOLITAN

Managament Also Dispenses With Services of Gadski and Goritz.

DAMROSCH BACKS MUCK

Indorses Act of "Loyal Prussian" in Refusing to Play "Star Spangled Banner."

German opera will not be sung at the Metropolitan this winter. While official announcement to that effect has not yet been made, and in fact the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera here might have a bad political effect and be used in Germany as evidence that the United States is divided in sentiment regarding the war. Patriotic motives induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Otto H. Kahn, chairman of the board of directors, refused last night to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up over the refusal of Dr. Karl Muck to allow "The Star Spangled Banner" to be played at the recent concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan's singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

It was said yesterday, in explanation of the fact that German operas had been included among those announced for a performance during the coming season, that it never has been the custom of the directors to announce any hard and fast programme for the season. The list of operas announced is merely a tentative selection from which departures may be and almost invariably are made.

Meanwhile the controversy over the propriety of Dr. Muck's refusal to have the national anthem played at the close of the Boston Symphony concerts and the support of his attitude by Major Henry L. Higginson, long the financial backer of the organization, continues to rage.

Major Higginson has contributed to the *Chronicle* a statement outlining the reason for his action and the whole question is likely to be threshed out at the next meeting of the board of trustees of the Brooklyn Academy of Arts and Sciences, which is arranging to present the Boston Symphony Orchestra at the Academy of Music on November 9. The trustees will meet on Thursday next, and it is understood that a demand will then be made by certain of the members that the national anthem be played at the end of the concert.

In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Walter Damrosch is also lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discreation in this very trying situation."

BARS ANTHEM HERE.

Dr. Muck Will Not Allow Boston Orchestra to Play It.

Special Despatch to THE SUN.

BOSTON, Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said to-day the orchestra would not include "The Star Spangled Banner" in its New York concert repertoire next week. In his statement Dr. Muck made the following remarks: "I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Major Henry L. Higginson did not budge to-day from the position announced yesterday that he would disband the Symphony rather than yield to a demand for the anthem. But as evidence of patriotic feeling a big American flag has appeared over the portico of Symphony Hall, the home of the orchestra.

As a matter of fact there has been no demand for the anthem this concert season, despite the fact that symphony orchestras in New York, Minneapolis, Chicago, Philadelphia and elsewhere have included it. The Symphony is one of Boston's "sacred cows" and the newspapers have refrained from criticism.

ST. LOUIS, Nov. 1.—The directors of the St. Louis Symphony Orchestra to-day voted that "The Star Spangled Banner" shall be played at every concert. This includes the Symphony concerts that are given twice a week during the orchestra season and also the popular concerts on Sunday afternoon. Last spring the national anthem was played at the popular concerts, but it never has been played at Symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at Symphony concerts on the ground that it was not artistically in harmony with the concert programme, but he was willing that it be played at popular concerts.

REDUCTION RATIO 12x

2.5 mm 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

55

TRIBUNE

ess: New York City

NOV 2 1917

German Opera Cut From List At Metropolitan

Contract of Mme. Gadski Not Renewed; Goritz Not to Sing

German operas will not be heard at the Metropolitan Opera House this year lest Germany should make capital of their continued appearance to convince the German people that this nation was not heart and soul in the war. For the same reason Mme. Gadski and Otto Goritz will not be among the stars appearing on the Metropolitan stage.

In the preliminary announcement of the operas that were to be produced during the season at the Metropolitan Wagnerian operas were included. These, it was learned yesterday, are now definitely banned. The decision of the directors of the Metropolitan is not of recent date, nor does it refer in any way, it is believed, to the Boston Symphony episode in Providence.

It was not a question of the playing of the national anthem, nor was the patriotism of any individual or any body of individuals in question. The directors reached the conclusion that to continue to produce German opera might enable Germany, by garbling and patching, to print "news" dispatches for home consumption which would tend to put heart in the German people.

Such a risk, however remote, the directors did not intend to run. The tentative list of productions given out some time ago, it was said, was always considered merely as temporary, and was subject to change.

Mme. Gadski's contract had ended and simply was not renewed. The contract of Otto Goritz, however, still had some time to run. Both singers were said to be distinctly pro-German in their attitude.

The decision of the directors was forecast in a reply made at the Metropolitan Opera House to a suggestion made in "The Chronicle," the society weekly, that no operas of German origin be produced in New York this season.

"When the repertory of the opening week of the Metropolitan opera season is announced," it was said, "the public may rest assured that it will contain nothing to cause the least offence to the most patriotic Americans."

New York Halls May Bar Dr. Muck Unless He Plays National Air in Concerts

Unless Dr. Karl Muck, director of the Boston Symphony Orchestra, overcomes his aversion for "The Star-Spangled Banner" and plays it at his opening concert at Carnegie Hall next Thursday evening he may find it necessary to seek another hall for future concerts here.

A meeting of the directors of the Brooklyn Institute of Arts and Sciences, before which Dr. Muck's orchestra is scheduled to give a series of five concerts, will be held next Thursday, and it was intimated yesterday that that body, too, might take action against him unless he recedes from his present position.

But Dr. Muck shows no sign of recession. In Boston yesterday he dismissed the entire controversy with the announcement that there would be no change in the New York programme to permit the playing of the national anthem.

"I am not a naturalized citizen of America," he said. "Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

Difficult to Break Contract

C. C. Smith, administrative manager of Carnegie Hall, was asked yesterday whether he would permit Dr. Muck to use the hall Thursday night if he persisted in his stand. He said that the Boston Symphony Orchestra had already signed a lease for the hall for its concerts, that all the seats had been sold for the series, and that therefore it would be difficult to act against him. No action will be taken before next Thursday, he said, but if Dr. Muck refuses to play the national anthem at the opening concert the board of directors of Carnegie Hall may then take action.

According to the terms of the contract between the Boston Symphony Orchestra and Carnegie Hall, it appears that the management of the hall has the legal right to step in if anything happens during a performance there which brings discredit on the hall.

Walter Damrosch, conductor of the New York Symphony Orchestra, in a statement to The Tribune after his concert at Carnegie Hall yesterday afternoon said that the reasons assigned by Dr. Muck for his attitude were [illegible] and misleading.

Damrosch Defends Muck

"Dr. Muck," said Mr. Damrosch, "is a citizen of Prussia, and is over here not because of his own desire, but because of the wishes of Mr. Higginson, who is the founder and patron of the Boston Symphony Orchestra. It would be to my mind hypocritical of Dr. Muck to conduct 'The Star-Spangled Banner' in this country while we are at war with Germany. Nor should we expect him to do it. He might easily let an assistant director lead when it is played."

St. Louis Symphony to Play Anthem at All Concerts

ST. LOUIS, Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that "The Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert programme, but he was willing that it be played at popular concerts.

MORNING TELEGRAPH

New York City

NOV - 2 1917

Boston Symphony Orchestra May Disband Rather Than Play "The Star Spangled Banner."

A dispatch from the center of New England culture announces that the "famous" Boston Symphony Orchestra may be disbanded. Mayor Curley threatens to cancel its license if the national anthem is not played, while Major Henry L. Higginson and Charles A. Ellis say that if the Mayor insists on "The Star Spangled Banner" at every performance they will disband. Dr. Karl Muck, German born leader of the orchestra, is quoted as saying that "the public has no right to raise such a question with a purely artistic organization," which, "as such, has nothing to do with merely national and political compositions."

Here is an opinion so logical that it might have been made in Germany rather than merely inspired in that Empire. "The Star Spangled Banner" is a political composition! A definition of politics is somewhat elastic, to be sure, but usually it implies a divided opinion. If there is any divided opinion in this country concerning the sentiments expressed in our national anthem one will have to go to Boston to find it, perhaps.

We are not narrow, as Dr. Muck ought to know. We have not shelved German opera because it is German, but have accepted it because it is art, and the Boston Symphony Orchestra will have to accept "The Star Spangled Banner" because it is "The Star Spangled Banner."

The contemptuous reference to the public by Higginson will not hurt much. It is the public and not he who supports the orchestra, although he may have his dollars in it. Dollars, merely, can neither promote art—nor destroy the patriotic impulse.

From WORLD

Address: New York City

Nov. 2, 1917 NOV

MUSIC AND WAR.

Sympathy for Dr. Muck, director of the Boston Symphony Orchestra, who refuses to play "The Star-Spangled Banner," must give place to heartfelt commiseration of the many sensitive and nerve-racked virtuosi in the gifted organization for whom he speaks.

The Doctor finds that the National Anthem of the United States is not in harmony with his programme. Nevertheless, if he were back in Germany, where war is considered if not a symphony at least the highest expression of art, we have no doubt that Dr. Muck and most of his artists, if invited to render that great classic "Deutschland über Alles," would find that it was in perfect accord not only with their artistic tastes and temperaments but with their physical and financial welfare.

N.Y. HERALD. NOV. 2, 1917

Prussianizing of Musical Institutions in America Stirs Bitter Controversy

Refusal of Dr. Karl Muck to Play National Anthem Aggravates Dispute.

OPERA PRODUCTIONS IN GERMAN ASSAILED

Only Woman Director of the Philharmonic Joins in Americanism Campaign.

The world of music in America found itself yesterday deep in controversy over that same problem which has menaced political and commercial life—the Prussianizing of American institutions. Of the several musicians who expressed opinions on the question only one, a woman, came out flatfootedly against German music, as it might affect American war spirit.

The whole problem was aggravated by the refusal of a German orchestra conductor to play "The Star Spangled Banner" in an American city. The question at debate now involves both "The Star Spangled Banner" incident and the production this winter of German operas by the several grand opera companies.

The disturbance, which began with the refusal of Dr. Karl Muck to permit the Boston Symphony Orchestra to play the national anthem on Tuesday night at Providence, R. I., by no means subsided yesterday. The apparent intention of Major Henry L. Higginson, founder of the orchestra, to back up Dr. Muck and the purported explanations by Dr. Muck himself only heightened the indignation of all Americans.

PERMIT FOR DANISH FESTIVAL REFUSED

SAN FRANCISCO, Cal., Thursday.—A request of the local branch of the Danish Society to raise the Danish flag and play Danish music in Golden Gate Park on November 18, Denmark's annual patriotic holiday, was refused unanimously by the Park Commission, it became known to-day.

"Not this time," replied Judge Curtis H. Lindley, of the commission. "Scandinavia has been unfair to the United States. Through the back door of Denmark have gone American goods and supplies to help the Germans."

Concert May Be Forbidden.

"It has come to a pretty pass," they said, "when American audiences must be told by a German music master that they can't hear 'The Star Spangled Banner' at this critical time."

"To hell with Dr. Muck; he ought to be in jail," roared one prominent operatic musician, and then added: "But please don't quote me as saying so. They might stick a knife in my back—figuratively or literally."

At the office of Carnegie Hall it was said that no orders had been received for cancellation of the concert here on Thursday of the Boston orchestra, led by Dr. Muck; that all seats for the season had been sold and that Dr. Muck's orchestra would play at Washington, Baltimore and Philadelphia before coming here. Many predicted that the Mayors of those cities and perhaps of New York might follow the precedent set by Mayor James M. Curley, of Boston, in forbidding the orchestra to play in the city unless the programme was opened with the national anthem.

HERALD (CONTINUED)

Walter Damrosch, conductor of the Symphony Society and the Oratorio Society of New York, took a dispassionate view of the situation. He argued that Dr. Muck as a "loyal citizen of Prussia" was in this country only at the request of Major Higginson. But he challenged Dr. Muck's assertion that the many nationalities represented in his orchestra precluded its playing the American anthem.

Compromise Is Suggested.

"The real reason is that Dr. Muck naturally does not care to conduct the national anthem, "he said," and I confess that while I always enjoy hearing him conduct a symphony of Beethoven I should not at the present time enjoy hearing him conduct 'The Star Spangled Banner.'"

Mr. Damrosch suggested that the difficulty be met by another conductor directing the national anthem before Dr. Muck takes the baton for the evening.

Josef Stransky, conductor of the Philharmonic Society, and Arthur Bodonzky director of German opera of the Metropolitan Opera Company, both have directed their orchestras while they played the national anthem, Mr. Bodonzky on the day President Wilson sent his war message to Congress and Dr. Stransky only last week. Both are Austrians.

Max Rabinoff, managing director of the Boston Grand Opera Company, said last night that "The Star Spangled Banner" and the Marseillaise would be sung before every performance of his season, soon to begin. He said every German and Austrian had been ejected from his organization. It is understood that about one-third of the Boston Symphony Orchestra musicians are Germans or Austrians.

German Operas Attacked.

The question of German opera was brought up again with much argument apropos of the Dr. Muck controversy. It was announced last night that Mrs. William Jay, the only woman director of the New York Philharmonic Orchestra, had joined the campaign of the Chronicle against rendering German opera until the end of the war. The November edition of that magazine contains an article by Mrs. Jay in which she argues that German orchestral music would not be injurious, but German operas might be, "particularly those of Wagner, depicting in many cases scenes of violence and conflict."

"They must inevitably," she argues, "draw our minds back to the spirit of greed and barbarism which has led to so much suffering. In dropping all German operas from the programmes there can be no imputation or prejudice or bigotry, since the Americans continue to welcome the instrumental music of the great Germans in spite of the war."

A new development is giving concern to the management of the Metropolitan Opera House. A large manufacturing concern which has always subscribed for a page or more in advertising in the opera programmes has notified the management that these advertisements are not to be used at performances of German operas and that the contract payments will not be made in such instances.

This definite stand in the matter is said to be the forerunner of similar protests by other advertisers which will crystalize the very extensive sentiment against German operas—especially if sung in German—during the war. The discussion of the advisability of continuing the German operas began last spring and hass resulted in a controversy in which both sides are inflexible in their attitude.

Officials at the Metropolitan yesterday refused to discuss this phase of the matter.

The Chronicle supplements Mrs. Jay's views with an editorial saying:—"The Metropolitan Opera Company announces the entire category of operas by Wagner for its ensuing season in New York, Brooklyn and Philadelphia. Mrs. Jay valiantly fires the first shot against the menace of this insidious German propaganda. If the operatic arbiters persist in presenting these works in German the controversy shall be taken to the officials in Washington."

55

TRIBUNE

ess: New York City

German Opera Cut From List At Metropolitan

Contract of Mme. Gadski Not Renewed; Goritz Not to Sing

German operas will not be heard at the Metropolitan Opera House this year lest Germany should make capital of their continued appearance to convince the German people that this nation was not heart and soul in the war. For the same reason Mme. Gadski and Otto Goritz will not be among the stars appearing on the Metropolitan stage.

In the preliminary announcement of the operas that were to be produced during the season at the Metropolitan Wagnerian operas were included. These, it was learned yesterday, are now definitely banned. The decision of the directors of the Metropolitan is not of recent date, nor does it refer in any way, it is believed, to the Boston Symphony episode in Providence.

It was not a question of the playing of the national anthem, nor was the patriotism of any individual or any body of individuals in question. The directors reached the conclusion that to continue to produce German opera might enable Germany, by garbling and patching, to print "news" dispatches for home consumption which would tend to put heart in the German people.

Such a risk, however remote, the directors did not intend to run. The tentative list of productions given out some time ago, it was said, was always considered merely as temporary, and was subject to change.

Mme. Gadski's contract had ended and simply was not renewed. The contract of Otto Goritz, however, still had some time to run. Both singers were said to be distinctly pro-German in their attitude.

The decision of the directors was forecast in a reply made at the Metropolitan Opera House to a suggestion made in "The Chronicle," the society weekly, that no operas of German origin be produced in New York this season.

"When the repertory of the opening week of the Metropolitan opera season is announced," it was said, "the public may rest assured that it will contain nothing to cause the least offence to the most patriotic Americans."

New York Halls May Bar Dr. Muck Unless He Plays National Air in Concerts

Unless Dr. Karl Muck, director of the Boston Symphony Orchestra, overcomes his aversion for "The Star-Spangled Banner" and plays it at his opening concert at Carnegie Hall next Thursday evening he may find it necessary to seek another hall for future concerts here.

A meeting of the directors of the Brooklyn Institute of Arts and Sciences, before which Dr. Muck's orchestra is scheduled to give a series of five concerts, will be held next Thursday, and it was intimated yesterday that that body, too, might take action against him unless he recedes from his present position.

But Dr. Muck shows no sign of recession. In Boston yesterday he dismissed the entire controversy with the announcement that there would be no change in the New York programme to permit the playing of the national anthem.

"I am not a naturalized citizen of America," he said. "Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

Difficult to Break Contract

C. C. Smith, administrative manager of Carnegie Hall, was asked yesterday whether he would permit Dr. Muck to use the hall Thursday night if he persisted in his stand. He said that the Boston Symphony Orchestra had already signed a lease for the hall for the concerts, that all the seats had been sold for the series, and that therefore it would be difficult to act against him. No action will be taken before next Thursday, he said, but if Dr. Muck refuses to play the national anthem at the opening concert the board of directors of Carnegie Hall may then take action.

According to the terms of the contract between the Boston Symphony Orchestra and Carnegie Hall, it appears that the management of the hall has the legal right to step in if anything happens during a performance there which brings discredit on the hall.

Walter Damrosch, conductor of the New York Symphony Orchestra, in a statement to The Tribune after his concert at Carnegie Hall yesterday afternoon said that the reasons assigned by Dr. Muck for his attitude were foolish and misleading.

Damrosch Defends Muck

"Dr. Muck," said Mr. Damrosch, "is a citizen of Prussia, and is over here not because of his own desire, but because of the wishes of Mr. Higginson, who is the founder and patron of the Boston Symphony Orchestra. It would be to my mind hypocritical of Dr. Muck to conduct 'The Star-Spangled Banner' in this country while we are at war with Germany. Nor should we expect him to do it. He might easily let an assistant director lead when it is played."

St. Louis Symphony to Play Anthem at All Concerts

ST. LOUIS, Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that "The Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert programme, but he was willing that it be played at popular concerts.

MORNING TELEGRAPH

: New York City

NOV 2 1917

Boston Symphony Orchestra May Disband Rather Than Play "The Star Spangled Banner."

A dispatch from the center of New England culture announces that the "famous" Boston Symphony Orchestra may be disbanded. Mayor Curley threatens to cancel its license if the national anthem is not played, while Major Henry L. Higginson and Charles A. Ellis say that if the Mayor insists on "The Star Spangled Banner" at every performance they will disband. Dr. Karl Muck, German born leader of the orchestra, is quoted as saying that "the public has no right to raise such a question with a purely artistic organization," which, "as such, has nothing to do with merely national and political compositions."

Here is an opinion so logical that it might have been made in Germany rather than merely inspired in that Empire. "The Star Spangled Banner" is a political composition! A definition of politics is somewhat elastic, to be sure, but usually it implies a divided opinion. If there is any divided opinion in this country concerning the sentiments expressed in our national anthem one will have to go to Boston to find it, perhaps.

We are not narrow, as Dr. Muck ought to know. We have not shelved German opera because it is German, but have accepted it because it is art, and the Boston Symphony Orchestra will have to accept "The Star Spangled Banner" because it is "The Star Spangled Banner."

The contemptuous reference to the public by Higginson will not hurt much. It is the public and not he who supports the orchestra, although he may have his dollars in it. Dollars, merely, can neither promote art—nor destroy the patriotic impulse.

From WORLD

Address: New York City

Nov. 2, 1917

MUSIC AND WAR.

Sympathy for Dr. Muck, director of the Boston Symphony Orchestra, who refuses to play "The Star-Spangled Banner," must give place to heartfelt commiseration of the many sensitive and nerve-racked virtuosi in the gifted organization for whom he speaks.

The Doctor finds that the National Anthem of the United States is not in harmony with his programme. Nevertheless, if he were back in Germany, where war is considered if not a symphony at least the highest expression of art, we have no doubt that Dr. Muck and most of his artists, if invited to render that great classic "Deutschland über Alles," would find that it was in perfect accord not only with their artistic tastes and temperaments but with their physical and financial welfare.

HERALD (CONTINUED)

Walter Damrosch, conductor of the Symphony Society and the Oratorio Society of New York, took a dispassionate view of the situation. He argued that Dr. Muck as a "loyal citizen of Prussia" was in this country only at the request of Major Higginson. But he challenged Dr. Muck's assertion that the many nationalities represented in his orchestra precluded its playing the American anthem.

Compromise Is Suggested.

"The real reason is that Dr. Muck naturally does not care to conduct the national anthem, "he said," and I confess that while I always enjoy hearing him conduct a symphony of Beethoven I should not at the present time enjoy hearing him conduct 'The Star Spangled Banner.'"

Mr. Damrosch suggested that the difficulty be met by another conductor directing the national anthem before Dr. Muck takes the baton for the evening.

Josef Stransky, conductor of the Philharmonic Society, and Arthur Bodonzky director of German opera of the Metropolitan Opera Company, both have directed their orchestras while they played the national anthem. Mr. Bodonzky on the day President Wilson sent his war message to Congress and Dr. Stransky only last week. Both are Austrians.

Max Rabinoff, managing director of the Boston Grand Opera Company, said last night that "The Star Spangled Banner" and the Marseillaise would be sung before every performance of his season, soon to begin. He said every German and Austrian had been ejected from his organization. It is understood that about one-third of the Boston Symphony Orchestra musicians are Germans or Austrians.

German Operas Attacked.

The question of German opera was brought up again with much argument apropos of the Dr. Muck controversy. It was announced last night that Mrs. William Jay, the only woman director of the New York Philharmonic Orchestra, had joined the campaign of the Chronicle against rendering German opera until the end of the war. The November edition of that magazine contains an article by Mrs. Jay in which she argues that German orchestral music would not be injurious, but German operas might be, "particularly those of Wagner, depicting in many cases scenes of violence and conflict."

"They must inevitably," she argues, "draw our minds back to the spirit of greed and barbarism which has led to so much suffering. In dropping all German operas from the programmes there can be no imputation or prejudice or bigotry, since the Americans continue to welcome the instrumental music of the great Germans in spite of the war."

A new development is giving concern to the management of the Metropolitan Opera House. A large manufacturing concern which has always subscribed for a page or more in advertising in the opera programmes has notified the management that these advertisements are not to be used at performances of German operas and that the contract payments will not be made in such instances.

This definite stand in the matter is said to be the forerunner of similar protests by other advertisers which will crystalize the very extensive sentiment against German operas—especially if sung in German—during the war. The discussion of the advisability of continuing the German operas began last spring and hass resulted in a controversy in which both sides are inflexible in their attitude.

Officials at the Metropolitan yesterday refused to discuss this phase of the matter.

The Chronicle supplements Mrs. Jay's views with an editorial saying:—"The Metropolitan Opera Company announces the entire category of operas by Wagner for its ensuing season in New York, Brooklyn and Philadelphia. Mrs. Jay valiantly fires the first shot against the menace of this insidious German propaganda. If the operatic arbiters persist in presenting these works in German the controversy shall be taken to the officials in Washington."

N.Y. HERALD. NOV. 2, 1917

Prussianizing of Musical Institutions in America Stirs Bitter Controversy

Refusal of Dr. Karl Muck to Play National Anthem Aggravates Dispute.

OPERA PRODUCTIONS IN GERMAN ASSAILED

Only Woman Director of the Philharmonic Joins in Americanism Campaign.

The world of music in America found itself yesterday deep in controversy over that same problem which has menaced political and commercial life—the Prussianizing of American institutions. Of the several musicians who expressed opinions on the question only one, a woman, came out flatfootedly against German music, as it might affect American war spirit.

The whole problem was aggravated by the refusal of a German orchestra conductor to play "The Star Spangled Banner" in an American city. The question at debate now involves both "The Star Spangled Banner" incident and the production this winter of German operas by the several grand opera companies.

The disturbance, which began with the refusal of Dr. Karl Muck to permit the Boston Symphony Orchestra to play the national anthem on Tuesday night at Providence, R. I., by no means subsided yesterday. The apparent intention of Major Henry L. Higginson, founder of the orchestra, to back up Dr. Muck and the purported explanations by Dr. Muck himself only heightened the indignation of all Americans.

PERMIT FOR DANISH FESTIVAL REFUSED

SAN FRANCISCO, Cal., Thursday.—A request of the local branch of the Danish Society to raise the Danish flag and play Danish music in Golden Gate Park on November 18, Denmark's annual patriotic holiday, was refused unanimously by the Park Commission, it became known to-day.

"Not this time," replied Judge Curtis H. Lindley, of the commission. "Scandinavia has been unfair to the United States. Through the back door of Denmark have gone American goods and supplies to help the Germans."

Concert May Be Forbidden.

"It has come to a pretty pass," they said, "when American audiences must be told by a German music master that they can't hear 'The Star Spangled Banner' at this critical time."

"To hell with Dr. Muck; he ought to be in jail," roared one prominent operatic musician, and then added:—"But please don't quote me as saying so. They might stick a knife in my back—figuratively or literally."

At the office of Carnegie Hall it was said that no orders had been received for cancellation of the concert here on Thursday of the Boston orchestra, led by Dr. Muck; that all seats for the season had been sold and that Dr. Muck's orchestra would play at Washington, Baltimore and Philadelphia before coming here. Many predicted that the Mayors of those cities and perhaps of New York might follow the precedent set by Mayor James M. Curley, of Boston, in forbidding the orchestra to play in the city unless the programme was opened with the national anthem.

THE MORNING MERCURY
EDITORIAL DEPARTMENT

-Oct. 31, 1917-

A great deal of twaddle is being written regarding Dr. Muck's failure to play "The Star Spangled Banner" when the Boston Symphony orchestra gave a concert in Providence several nights ago. Among those who are seeking to induce the city council to refuse a license for further concerts by the Boston Symphony orchestra unless the national anthem is played is the Musicians' union of Providence. To perfectly understand the state of mind of one group that is behind the present controversy the public should know that the Boston Symphony orchestra has remained outside the Musicians' union in spite of every effort to compel it to capitulate. Major Henry L. Higginson, the founder and supporter of the orchestra, has been made the subject of personal attack for his refusal to ally his orchestra with the union. It is almost the only large musical organization on the outside and since it is recognized as the finest orchestra in the country, if not in the world, the situation irritates, and the orchestra and all identified with it are attacked by union musicians whenever an opportunity offers. The inspiration of the present attack is the same, probably, as those which have sought to harass Major Higginson in the past, but in this instance it is more insidious, being made upon grounds that have brought a good many unthinking people to consider that they are taking a patriotic stand.

In a neighboring column we are printing a letter written by Major Higginson to a friend, in which Major Higginson announces his purpose, if the silly agitation is pressed, to dispose of Symphony Hall and the orchestra. This will be pleasing to a few people but it will be an irreparable loss to the United States and will be a victory for a narrow minded point of view.

In Great Britain and other nations it has always been the practice to play the national anthem at the theatre, at concerts, and upon all public occasions. If it had always been the custom in the United States to play "The Star Spangled Banner" whenever the public assembled—if the Symphony orchestra had presaged its programmes with the performance—and at this particular time Dr. Muck declined to follow the rule, there might properly be resentment. But such a performance has never been considered in connection with such programmes as the orchestra presents and it would have been regarded as an anachronism. Dr. Muck is a German. We have never heard that he has obtruded his nationality or his sympathies. Major Higginson says he has the assurance of high officials of the United States that there are no imputations against any of the musicians and he has been advised that it would be a national misfortune if he should disband the organization. If anybody is aggrieved that a great German musician is directing an orchestra in this country, they may show their resentment by refusing to patronize the concerts. If Dr. Muck should direct the performance of "The Star Spangled Banner" it would signify nothing. It would be an insincere tribute—"sounding brass and tinkling cymbal"—an empty rendering which would not assist the spirit of patriotism, which is the only reason which exists for the ceremony. In declining to participate in such a canting performance, Dr. Muck manifests better taste than his critics.

Major Higginson, the owner of the orchestra, is a patriotic citizen above reproach. He was a gallant officer in the Civil war and bears in his body a bullet which gave him a serious wound when he was fighting for the country and its institutions. Since the Civil war he has been an inspiration in every great philanthropic and patriotic movement and he has just rendered his country the greatest service in doing as much as any individual in the land to make the Liberty loan a success. Major Higginson is a sponsor for the orchestra and a defender of Dr. Muck. Major Higginson would be the last man to encourage or harbor an unpatriotic influence. Knowing what we do of him we will do well to take it for granted that the campaign against the orchestra is the work of selfish detractors, supported by many good people who are thoughtless and who do not understand. The exploitation of the incident is fudge and people with common sense should dismiss it.

TRANSCRIPT. NOV. 5, 1917.

WEEK-END CONCERTS

AS TO A SUPERSTITION ABOUT SIBELIUS

The Absurd Shibboleth That Makes His Music Always Finnish — Franck and Bach Disclose New Qualities in Mr. Zimbalist—Youth from the Metropolitan Opera House in a Sunday Afternoon of Variegated Song—Stravinsky Undanced —Mr. Heifetz in Prospect

HAS not the notion that Sibelius composes under the influence of Finnish landscape, Finnish light and air, and Finnish environment in general become by this time a shibboleth and a superstition? Whatever music he writes, the commentators and the analysts hasten to explain it in terms of the lakes and forests, the skies and seas, the folklore and the racial idiosyncrasies, of the Finns. Grant that Sibelius is a full-blooded and pure-blooded Finlander; that he dwells and works in the country about Helsingfors; that he has written music in which he purposely recounts in tones Finnish folk-tales or incorporates moods out of Finnish scene and temperament. Yet he has also written music that bears no plausible, and in some instances no possible, relation to anything Finnish. Indeed he may, on occasion, like most other composers, have written out of impulse, imagination and emotion wholly within himself and made music that he would have put to paper whether at the moment he happened to be living in Bonn or Butte, whether by birth he were Finn or French.

After all, the individual mind, the individual spirit, is the source whence most composers draw creative impulse, however, much or little race and environment may in past or present, have played upon either. More: it is quite possible to write music in which the influence of both may be virtually nil. Of such, as it seems to some hearers, is this fourth symphony of Sibelius, as played once more at the tranquil Symphony Concert of Saturday evening. Clearly it is the expression of intense individual emotion by as vividly individual a procedure. This procedure is distinctly that of a composer seeking to form and practice an idiom peculiar to himself; while the "poetic content," as it is the custom to say, seems altogether introspective. Were it not the tradition, the convention, and therefore the easy way and the dull way, who would think of referring this symphony to Finnish countryside and what outsiders consider Finnish racial traits? Sibelius has surely written enough frankly Finnish music to deserve now and then "to look in his heart and write."

From an Acute Listener

On this very point one of the devotees of Sibelius in this town—and in the days when his music enjoyed no such prestige as it does now—writes to this department:

> Surely the critic is not the infallible recorder of the soul in icy climates, nor the composer the typification of it. Sibelius does not propound his philosophy, and somehow it would be superfluous to question him, for the symphony is so eloquently its own explanation, and one has always the feeling in its presence of purely musical emotions, inexpressible in any other medium. Quite surprising is the rapidity of acclimatization to a radical, almost a revolutionary musical idiom. Those that were at first baffled at the grotesque shapes and weird intervals, the unexpected endings, the jagged harmonies and "polyharmonies," the key-relationships, feel far differently now. They talk no more of an experimental mania or a haphazard pose, for with familiarity, every trait shows forth as intensely musical, finely wrought and earnestly pondered. The symphony marks the striking, the potent, the well-founded originality of a daring explorer in the uncut realms of musical possibility.

Press. Phila. Pa. Oct 14.

The sale of season tickets for the five concerts to be given in Philadelphia this Winter, by the Boston Symphony Orchestra, will open at George T. Haly's office, 1119 Chestnut Street, tomorrow (Mondoy morning), October 15. The season of 1917 will be the thirty-seventh of the orchestra itself and the thirty-third consecutive season in which the orchestra has been a visitor to this city.

This year, as has been the case for many years past, the concerts will be given in the Academy of Music, on Monday evenings. The dates are November 5, December 3, January 7, February 11 and March 11. For the first time in its history, the Boston Symphony Orchestra opens a season without any changes in its personnel. During the last two or three years, the changes have been very few, but this year, the membership is exactly the same as last. Dr. Muck, despite all prophecies to the contrary, will be the conductor, as no other arrangement had even been contemplated by Mr. Higginson. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second, Madame Melba will appear. Madame Melba has recently arrived in this country from her home in Australia, primarily to appear with the Chicago Grand Opera Company on its early Fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early Spring and, in addition to her appearances in opera and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the Orchestra in Philadelphia during the coming Winter will be at the January concert. The soloist at the February [illegible] Winifred Christie, the

POST. NOV 4, 1917

56

Prophecy of War

Sibelius, the Northman, Unconscious Prophet of World Conflict—Individuality in Interpretation—Concert Notes

Art and politics commingle more often than one would think—which is probably the impression today at Symphony Hall. But we do not refer to the discussion that has raged over a national issue during the week past. That is a matter the people of Boston may be relied upon to settle for themselves. We refer to the impression made by the fourth symphony of Sibelius, performed at the concerts of Friday afternoon and Saturday evening.

When Sibelius raised his voice, only a few years ago, from his fastnesses in the north—Finland, to be specific—one was suddenly and rather shockingly aware of a new, barbaric, indecently-in-earnest soul, who knew no better than to shout out everything that was on his mind for the benefit of whoever might happen to hear. As for a majority of the Boston Symphony audiences, they could not have been more indignant and annoyed if a Norseman in skins, dripping with sea water and smelling of fish, had stepped into the drawing room. "Spilling the beans" would be a popular description of the operations of Mr. Sibelius!

This man did not laugh. He growled. Or in moments of exhilaration he roared in a voice that made the room rattle. He was unpleasantly, even threateningly powerful. Altogether, such an impolite, formidable, serious person, that people drew away from him before they had time to appreciate the tenderness and sweetness that was also in him, and the incredible simplicity and humanity of his music. We often look all about us for real things, and, when they are right at our elbow, choose counterfeits from farther away, partly because it is hard to believe how many great and stupendous things are actually within our reach if we will realize it.

Sibelius was actually an heroic and colossal spirit resurrected out of northern myth. From a land of wild, wind-swept moors, frozen lakes and pine-topped summits he strode with his seven-league stride, and prophesied war.

One was reminded of that yesterday. The fourth symphony is not the most epic of Sibelius's masterpieces. It is more personal and introspective than the second symphony, which is the great saga of the North, with its dark and gloomy prophecies, and the shining light of the finale, as though the gates of Walhalla were swinging open to those who had fallen in the snows. The fourth symphony is not like this, although in the distinction of its material and originality of its workmanship it is a conspicuous advance over the second. But it is one and of a piece with the spirit of this Northman, who seems to have been the only composer of the last two decades who was not lulled to sleep by the apparent security of a materialistic age; for whom it was impossible to succumb to its sophistries and sophistications; and who, with a grimly prophetic vision, as it would almost appear, persisted in chanting his war-songs.

It was never possible to listen to the music of Sibelius without responding to its elemental grandeur, to the supernatural gloom and mystery of many pages—pages in which man confronted by the power and immensity of nature uttered his terrified complaint—and to the heroism and the Berkserker fury of a soul contemptuous of a modern age. That music was a restoration and an awakening. Today it seems one of the few voices in art which do not sound remote and small by the side of the world's travail. It is the man formerly criticised as an artist who harped on but one note, who would not, or could not, come out of his cave in the North and mix with the world of today—who now appears as one of the few musicians who can ride the storm.

The question has already been asked, "What effect will the war have on music?" Will it sweep away all the diaphanous or "weak-chested"—as some have called them—compositions of modern men and substitute something newer, simpler, more virile and fundamental, or not? One person, at least, is abreast of that question and that need, an individual whose peculiar geographical, social and political environment in Finland kept him alive to a spiritual necessity of the world. What reaction, then, will the world war may have on the compositions of the artist who, doubtless unconsciously, was one of its prophets? Will the bitter misanthropy, the melancholy, the despair, which show in all too many pages of the symphony heard yesterday—the fourth—give place to a more confident and optimistic note? Sibelius' fifth symphony was performed at Helsingfors, on the ocasion of his 50th birthday, some two years ago. It has not been published. It doubtless will not be until after the struggle. If that struggle should add to its incalculable benefits to humanity by dispersing the decadent, though intensely original tendencies discoverable in the fourth symphony, it will have added to its inevitable achievements in world-construction

RECORD NOV. 2, 1917.

Martinelli Star of Quartet at Symphony Hall, Sunday

Record 11/7

Lovers of operatic music and those persons who wish to get four singers all for one admission will wallow in delight at this week's Sunday afternoon concert at Symphony Hall.

Mabel Garrison, Sophie Braslau, Arthur Middleton and the great Martinelli, the tenor of the Metropolitan, who is second only to Caruso, will sing at Symphony Hall.

For their program the artists have taken as popular numbers as possible.

The sale of subscription tickets for the three choral concerts which will be given by the Symphony Orchestra and the newly organized Symphony chorus has been in progress at Symphony Hall for several days with gratifying results. As already announced, the three works to be given are the Ninth, or Choral, Symphony of Beethoven on Tuesday, Nov. 20; Mahler's Second Symphony, Tuesday evening, Jan. 22, and the St. Matthew Passion of Bach on Tuesday, March 26.

The date of Mme. Schumann-Heink's Symphony Hall appearance has definitely been set for Sunday, Nov. 25. Another Symphony Hall favorite, Kreisler, will return Sunday, Nov. 18. Elman gives his first local appearance of the season at Symphony Hall Sunday, Nov. 11.

MABEL GARRISON
Coloratura Soprano who sings at Symphony Hall Sunday

some confusion this morning, as matter posted after the last collection, but before midnight, was collected today and bears a Nov. 2 date. Orders have been issued that they shall use their discretion in the matter of holding for more postage, and unless they have reason to think that such correspondence was posted after midnight, it is likely it will proceed unquestioned.

This trouble was eliminated in Boston offices by having an extra mid-

Post Nov. 3, 1917

SIBELIUS' FOURTH BY SYMPHONY

Fantastical Work Impresses—Miss Nash Soloist

Post 11/3

BY OLIN DOWNES

The programme of the fourth concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall, consisted of Sibelius' fourth symphony; Saint-Saens' G-minor piano concerto, played by Miss Frances Nash; Beethoven's third Leonore overture, and, in response to public request, the national anthem, which the orchestra rose to its feet to play, while the audience also stood.

SIBELIUS' ORIGINALITY

The originality and imagination shown by Sibelius in his fourth symphony makes that work the more impressive with each repeated hearing. He is extremely personal, subjective, in his mood. There is no thought of an audience. Most men write music as they write diaries—with the thought that some day people will read or listen. They may write for the few or for the many, with sincerity and impulse, or with craft and pretence, but they nevertheless write for the reader or hearer. Sibelius in this symphony has written only for himself.

It has been said that Sibelius was a Northman who could only talk of the whale, the seal and the aurora-borealis. It is not so in this symphony. True, it is nature music. The spirit of forests, the living silence of great solitudes, is in it. But the expression of these moods, and of the grim despair of a lonely human who shakes his fist at the skies, is of a sort which will command the attention and arouse the feelings of any modern man in any country when once he feels the music.

As chance would have it, the programme put together by Dr. Muck for the concert was less interesting than any of the three that since the middle of October have preceded it. Sibelius's symphony in A minor began it—exacting and to many ears unrewarding music. Saint-Saëns's fifty-year-old concerto in G minor followed and the playing of Miss Nash, the pianist of the day, little glamored a fading piece. Only Beethoven's third "Leonora" overture ministered to the general pleasure, and upon that was to follow the playing of "The Star Spangled Banner," for once an "event" and not a custom. The anthem sounded rather better than it usually does for the quick pace and the sharp rhythm at which Dr. Muck led it; while the standing audience comported itself much as audiences do when the piece is ceremonially played in other houses of public entertainment. That is to say, the major part of the company listened decorously; a few conversed; a few mistakenly sang; more were busily putting on their hats; while some watched the demeanor of their neighbors. Perhaps every one concerned welcomed this end to the tension of a concert in which it was hard to be a good listener to music as music and in which the wonder was the high pitch of accomplishment at which conductor and orchestra held themselves. From the first note to the last their mettle praised them.

It is almost possible to believe that had Schönberg's "Five Pieces," once notorious, been played at three pairs of Symphony Concerts in four years, the audience would have become kindly disposed to them. Sibelius's symphony in A minor—with the well-won prestige of the composer to buttress it—seemed hardly less strange of tonal speech, baffling to musical understanding, and barren to awaiting imagination when it was first played "at these concerts" in the autumn of 1913. Now, become familiar through repetition, it interested hearers, stirred hearty plaudits, clarified itself to the listening mind and prompted responsive feeling. Since the war has withheld Sibelius's most recent music from all ears but those of his own Finlanders, it is impossible to say whether he has continued to write in the singular idiom of this symphony of 1911-1912. In any case, as it now sounds, the manner of the music suits the matter it would bear. For, if ever there was a symphony of weary mood and weary voice, it is this tone-poem of disillusion. Out of broken phrases, chance fragments as they often seem, the motives of the darksome first movement, struggle into being, weave themselves, almost painfully, into a tonal fabric in motion. Developed, they lower along as heavy clouds, slowly driven by ominous winds, traverse a stormy sky. A rift and a halt bares the warmer, softer melody, like pale, cold sunshine, but it has hardly expanded, before the clouds, now in as broken progressions as at the beginning, shut thick and fast upon it. Blackly, abruptly, as with falling night, the movement ends.

The scherzo is of like nervous, struggling, broken tonal speech. From one motive Sibelius turns impatiently to another; shivers both into fragments of chords, streaks the music with fantastical instrumental color as in a mood of bitter and sardonic gayety; sets himself to sustained measures quick with rhythm, and then almost as suddenly smothers them away. The slow movement renews in a fashion the spirit and the method of the first. Out of broken interchanges among the orchestral choirs and even between solo instruments within them, out of splintered fragments of motives against ghostly or gloomy harmonic backgrounds, a grave, grim melody almost wrings itself into tonal existence and tonal continuity, deepens, strides, mounts at last to austere proclamation, only to wear itself away in a death-rattle of instrumental murmurs, as though the effort to speak highly, nobly, had cost it life. Similarly, the finale returns to the fantastic procedure and imagery, the sardonic mood of the scherzo. The motives more quickly define and repeat themselves, only to be torn asunder, tossed hither and thither in a wilderness of keys, out-darting into stranger and stranger harmonies—a music that seems almost to mock itself. Next, for a time the composer steadies his spirit and his tones. They goad themselves into a climax as though he would frantically achieve it while the will and the mood are upon him. Then once more the great weariness, the utter disillusion descends and the music wears itself away less into silence, as it seems, than into blankness.

Yet of one thing, as only repetitions of the symphony could prove, Sibelius is not disillusioned—of workmanship. His spirit may be weary, nervous, sardonic, but his mind still keeps an ordering energy, a keen and artful precision. When no more than fragments of motives seem as wisps upon his tonal loom, yet do they gradually weave themselves into strands and web. Impatient as are the moods of scherzo and finale, they never shatter or distort a clear symphonic design, that sometimes, as in the rondo-like repetitions of the last movement, seem ironically to court formality. Painfully born indeed are the songful melodies of the first and the third divisions, painfully they struggle into sustained voice and deep mood, but never, in the pseudo-military jargon of the hour, does Sibelius lose sight of the objectives he has chosen for them and ultimately attains. Measure after measure of stark and strident counterpoint stands in the symphony, yet it has clear method apart from the jangling polyphony that Strauss, for jangle's sake, has distributed over pages, for example, of "Ein Heldenleben." The strange collocations of chords are as astute and pungent as Debussy's own; the harsh timbres are acrid because the mood of the music bids them so be; the harmonies are the black shadows and the wan lights upon a grim, almost a ghastly music. Nowhere in the symphony is a note wasted, according to the usual Sibelian terseness. Grant the composer his idiom and procedure and he is as logical with them as Schönberg, and

After all, in the whole course of Beethoven's opera, "Fidelio," in the theatre there is no music so dramatic as the overture, "Leonora," No. 3, which never prefaces it, and which nowadays is usually heard as a symphonic and epitomizing intermezzo between the scene in Florestan's cell and the final choruses within the castle court. Wagner, who had no little divination with Beethoven's purposes, is probably right when he affirms that in this overture lies in germ the music-drama the composer intended to fashion. When, however, he had to work his design and fulfil his imaginings in terms of the theatre his clumsiness with them time and again balked him. In more senses than one Beethoven could be dramatist in tones, but he lacked, as "Fidelio"—and still more his Promethean ballet—proves, the useful instincts of the theatre. Often the music of "Fidelio" stifles itself on the stage because the symphonic substance and style seem a dissertation upon the personages and the action, and not an integral part of a dramatic whole. Often Beethoven seems to see his opera as a sublimated and incorporeal drama in tones, while, in fact, actual singing-players must embody it and his music according to the literalness and the limitations of the theatre.

In the overtures that Beethoven wrote to "Fidelio," especially in this "Leonora, No. 3," the most concentrated and eloquent of them all, he escaped these restrictions. Le unhampered tones he could write the music-drama that he perceived and felt. More and more, "Fidelio," the opera, even on German-speaking stages, declines into the lot of a classic to be dutifully exhibited a few times a year and elaborately restudied and reproduced once in a decade or two. Not to it, but to "Leonora, No. 3," do the sons of men go to hear the foreboding preluding that sets atmosphere about the drama, the woful plight of Florestan imprisoned and condemned, the saving trumpets, thrilling from the outer world; the great cry of Leonora, his wife, at these sounds of salvation, the elation that possesses pair and music. Barely fifteen minutes long is the overture; yet from it the listener rises with more sensation of music-drama clear upon ear and imagination than from two hours and a half of "Fidelio" in the opera house. No matter where or when "Leonora, No. 3" is played, in the course of such performance—Mahler used to say—it wiped out much that had gone before and all that came after.

Between his controversial modern and his eloquent classic, Dr. Muck set Saint-Saëns's concerto and Miss Nash, the pianist. Report says that she gained access to the Symphony Concerts in Boston by the merit which all and sundry found in her playing of the piece in Cambridge last winter. If so, she must have played it in far more glinting, fanciful, elegant fashion than she did yesterday. A natural nervousness besets newcomers to the Symphony Concerts, even when they are as old stagers as Mr. Amato or Mr. Ysaye; Miss Nash, relatively at her beginnings, had also to contend with the unwonted tension upon platform and in parquet. To what degree these circumstances affected her, only she may truly say; but certain it is that she gave no more than a drily accurate, eminently painstaking, technically competent version of the music; whereas it asks of the pianist an exceeding fluency and lightness of finger, an incessant elegance and sparkle of style, a lively sense of rhythm, pervading brightness of tonal color, pretty flights of fancy or scholarship, an exhilarating and changeful grace. Saint-Saëns himself must in his prime have played the concerto to perfection, since even in his old age he could summon these qualities; while the music is a very epitome of his composing mind and manner in such pieces. Unfortunately, Miss Nash was no more than glib and literal with it, under which treatment it merely wizened and teetered like an old beau. A kindly audience generously applauded her—quite as though it were sitting in the complaisance of Cambridge and not the exaction of Boston.

H. T. P.

Transcript (continued)

THE SYMPHONY CONCERT

MUSIC, EPISODES AND OMENS OF THE FUTURE

New Angles of an Obscure Situation—Sibelius's Controverted Symphony of Weariness and Disillusion in All Things but Workmanship—The Singular and Significant Music—Beethoven and His Drama of "Leonora"—A Pianist, Miss Nash, Who Falls Short of Her Piece

How far the incidents of yesterday afternoon assure the continuance of the Symphony Orchestra and its concerts in Boston and elsewhere remains to be seen. Much depends upon the fate of the resignation that Dr. Muck has naturally laid in Mr. Higginson's hands; much also depends upon the continuance of the attacks upon him from the miscellaneous public as distinguished from the public frequenting the concerts. The mood of the subscribers of Fridays was sufficiently established — as programme-books say—by applause when Dr. Muck first came to his place that in volume, duration, sincerity and general participance, has not been heard at a concert in Symphony Hall since it first opened its doors—applause, moreover, renewed at every opportunity that the concert afforded. The subscribers of Saturdays have turn to indicate their temper this evening; while next Thursday and Saturday, another important element in the public of the orchestra—the subscribers to its concerts in New York—will take like opportunity.

"Ovations," however, are only "ovations," and it is not the listening companies of Symphony or of Carnegie Hall that have chiefly fomented the present agitation. If continuance of it compels Mr. Higginson to accept Dr. Muck's resignation, or the conductor, in spite of the loyalty to the orchestra, his calling, the public and his engagements, that brought him to his post yesterday, persists in his departure, the end of the Symphony Orchestra and the Symphony Concerts is probably at hand. In some fashion or other, they would be put through to the end of the season and existing engagements; then finally abandoned to leave behind them such regrets as time and tranquillity may bring. It was a Mr. Higginson looking five years older than he did a week ago, who addressed the audience at the beginning of the concert. The unkindest detractor could not have seen without sympathy the effect upon him of the circumstances now threatening the work to which he has given [illegible] loyalties, the fortune, the ambition of

Traveler — Nov. 3, 1917 —

Frances Nash Soloist with Boston Symphony

Those who attended yesterday afternoon's concert by the Boston Symphony Orchestra in Symphony Hall, and the hall was crowded, are not likely soon to forget its unusual features. The program was:

Sibelius, symphony No. 4; Saint-Saens, piano concerto in G minor, No. 2 (Frances Nash, pianist); Beethoven, Leonore overture No. 3.

An announcement slipped into the program book was to the effect that the national anthem would be played as the last number of the concert, an echo of the recent incident in connection with the Providence concert. Then as everybody was seated and the concert was about to begin, Maj. Higginson came on the stage, the audience rising as one in tribute, and announced that he had asked Dr. Muck and the orchestra to play the national anthem and they had acquiesced. He then startled the audience with the announcement Dr. Muck had tendered his resignation that the orchestra be free of any embarrassment his presence may cause. Maj. Higginson, after declaring such resignation would be a disaster, said he would give it careful consideration.

When Dr. Muck came to the conductor's stand he was given an ovation and was enthusiastically applauded at every opportunity throughout the concert. His superb reading of the great Sibelius work was followed by several recalls. Sibelius is always Sibelius and never more so than in this work. There is no mistaking his writing. There are no reminders of this or that composer in his compositions. While in this symphony he takes radical steps there is never any question of his sincerity and ability to clearly express his thoughts.

Herald, Nov. 7, 1917

DR. MUCK RECEIVES AN OVATION IN WASHINGTON

Leads Boston Symphony Orchestra as It Plays "The Star Spangled Banner."

[Special Dispatch to Herald and Journal.]

WASHINGTON, Nov. 6—The reception accorded the Boston Symphony Orchestra by official and social Washington this afternoon was only a little less gratifying than in former seasons, while the applause greeting the much-discussed leader, Dr. Karl Muck, as he stepped on the stage at the National Theatre, was long and earnest, with special emphasis from the music-loving gallery.

Although not named on the program, "The Star Spangled Banner" opened the performance, with Dr. Muck leading and the entire orchestra standing.

This was followed by Tschaikowsky's Symphony No. 4. The program closed with the overture to "Tannhauser," which received the applause of the entire house.

Only one box remained empty and less than 50 seats, although some former patrons of the orchestra have relinquished their tickets since the controversy arose over the inclusion of the national anthem in the performance.

The diplomatic attendance was smaller than usual, which, with the absence from town of the President and Mrs. Wilson, robbed the opening performance of some of its interest. The Secretary of the Interior and Mrs. Lane, Gen. and Mrs. Crozier, Mrs. Marshall Field, Mrs. Richard Townsend and Mrs. Calderon Carlisle were among the box holders.

Advertiser — Nov. 7, 1917 —

BOSTON SYMPHONY IS GIVEN OVATION

WASHINGTON, Nov. 6.—The Boston Symphony Orchestra and Dr. Karl Muck, its director, were given an ovation when they appeared today at a local theatre and played "The Star Spangled Banner."

POST NOV. 3, 1917.

TRANSCRIPT (continued)

TRAVELER — NOV. 3, 1917 —

SIBELIUS' FOURTH BY SYMPHONY

Fantastical Work Impresses—Miss Nash Soloist

Post 11/3

BY OLIN DOWNES

The programme of the fourth concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall, consisted of Sibelius' fourth symphony; Saint-Saens' G-minor piano concerto, played by Miss Frances Nash; Beethoven's third Leonore overture, and, in response to public request, the national anthem, which the orchestra rose to its feet to play, while the audience also stood.

SIBELIUS' ORIGINALITY

The originality and imagination shown by Sibelius in his fourth symphony makes that work the more impressive with each repeated hearing. He is extremely personal, subjective, in his mood. There is no thought of an audience. Most men write music as they write diaries—with the thought that some day people will read or listen. They may write for the few or for the many, with sincerity and impulse, or with craft and pretence, but they nevertheless write for the reader or hearer. Sibelius in this symphony has written only for himself.

It has been said that Sibelius was a Northman who could only talk of the whale, the seal and the aurora-borealis. It is not so in this symphony. True, it is nature music. The spirit of forests, the living silence of great solitudes, is in it. But the expression of these moods, and of the grim despair of a lonely human who shakes his fist at the skies, is of a sort which will command the attention and arouse the feelings of any modern man in any country when once he feels the music.

TRANSCRIPT NOV. 7, 1917

THE SYMPHONY CONCERT

MUSIC, EPISODES AND OMENS OF THE FUTURE

New Angles of an Obscure Situation—Sibelius's Controverted Symphony of Weariness and Disillusion in All Things but Workmanship—The Singular and Significant Music—Beethoven and His Drama of "Leonora"—A Pianist, Miss Nash, Who Falls Short of Her Piece

HOW far the incidents of yesterday afternoon assure the continuance of the Symphony Orchestra and its concerts in Boston and elsewhere remains to be seen. Much depends upon the fate of the resignation that Dr. Muck has naturally laid in Mr. Higginson's hands; much also depends upon the continuance of the attacks upon him from the miscellaneous public as distinguished from the public frequenting the concerts. The mood of the subscribers of Fridays was sufficiently established — as programme-books say—by applause when Dr. Muck first came to his place that in volume, duration, sincerity and general participance, has not been heard at a concert in Symphony Hall since it first opened its doors—applause, moreover, renewed at every opportunity that the concert afforded. The subscribers of Saturdays have turn to indicate their temper this evening; while next Thursday and Saturday, another important element in the public of the orchestra—the subscribers to its concerts in New York—will take like opportunity.

"Ovations," however, are only "ovations," and it is not the listening companies of Symphony or of Carnegie Hall that have chiefly fomented the present agitation. If continuance of it compels Mr. Higginson to accept Dr. Muck's resignation, or i the conductor, in spite of the loyalty to the orchestra, his calling, the public and his engagements, that brought him to his post yesterday, persists in his departure, the end of the Symphony Orchestra and the Symphony Concerts is probably at hand. In some fashion or other, they would be put through to the end of the season and existing engagements; then finally abandoned to leave behind them such regrets as time and tranquillity may bring. It was a Mr. Higginson looking five years older than he did a week ago, who addressed the audience at the beginning of the concert. The unkindest detractor could not have seen without sympathy the effect upon him of the circumstances now threatening the work to which he has given the loyalties, the fortune, the ambition of

As chance would have it, the programme put together by Dr. Muck for the concert was less interesting than any of the three that since the middle of October have preceded it. Sibelius's symphony in A minor began it—exacting and to many ears unrewarding music. Saint-Saëns's fifty-year-old concerto in G minor followed and the playing of Miss Nash, the pianist of the day, little glamored a fading piece. Only Beethoven's third "Leonora" overture ministered to the general pleasure, and upon that was to follow the playing of "The Star Spangled Banner," for once an "event" and not a custom. The anthem sounded rather better than it usually does for the quick pace and the sharp rhythm at which Dr. Muck led it; while the standing audience comported itself much as audiences do when the piece is ceremonially played in other houses of public entertainment. That is to say, the major part of the company listened decorously; a few conversed; a few mistakenly sang; more were busily putting on their hats; while some watched the demeanor of their neighbors. Perhaps every one concerned welcomed this end to the tension of a concert in which it was hard to be a good listener to music as music and in which the wonder was the high pitch of accomplishment at which conductor and orchestra held themselves. From the first note to the last their mettle praised them.

It is almost possible to believe that had Schönberg's "Five Pieces," once notorious, been played at three pairs of Symphony Concerts in four years, the audience would have become kindly disposed to them. Sibelius's symphony in A minor—with the well-won prestige of the composer to buttress it—seemed hardly less strange of tonal speech, baffling to musical understanding, and barren to awaiting imagination when it was first played "at these concerts" in the autumn of 1913. Now, become familiar through repetition, it interested hearers, stirred hearty plaudits, clarified itself to the listening mind and prompted responsive feeling. Since the war has withheld Sibelius's most recent music from all ears but those of his own Finlanders, it is impossible to say whether he has continued to write in the singular idiom of this symphony of 1911-1912. In any case, as it now sounds, the manner of the music suits the matter it would bear. For, if ever there was a symphony of weary mood and weary voice, it is this tone-poem of disillusion. Out of broken phrases, chance fragments as they often seem, the motives of the darksome first movement, struggle into being, weave themselves, almost painfully, into a tonal fabric in motion. Developed, they lower along as heavy clouds, slowly driven by ominous winds, traverse a stormy sky. A rift and a halt bares the warmer, softer melody, like pale, cold sunshine, but it has hardly expanded, before the clouds, now in as broken progressions as at the beginning, shut thick and fast upon it. Blackly, abruptly, as with falling night, the movement ends.

The scherzo is of like nervous, struggling, broken tonal speech. From one motive Sibelius turns impatiently to another; shivers both into fragments of chords, streaks the music with fantastical instrumental color as in a mood of bitter and sardonic gayety; sets himself to sustained measures quick with rhythm, and then almost as suddenly smothers them away. The slow movement renews in a fashion the spirit and the method of the first. Out of broken interchanges among the orchestral choirs and even between solo instruments within them, out of splintered fragments of motives against ghostly or gloomy harmonic backgrounds, a grave, grim melody almost wrings itself into tonal existence and tonal continuity, deepens, strides, mounts at last to austere proclamation, only to wear itself away in a death-rattle of instrumental murmurs, as though the effort to speak highly, nobly, had cost it life. Similarly, the finale returns to the fantastic procedure and imagery, the sardonic mood of the scherzo. The motives more quickly define and repeat themselves, only to be torn asunder, tossed hither and thither in a wilderness of keys, out-darting into stranger and stranger harmonies—a music that seems almost to mock itself. Next, for a time the composer steadies his spirit and his tones. They goad themselves into a climax as though he would frantically achieve it while the will and the mood are upon him. Then once more the great weariness, the utter disillusion descends and the music wears itself away less into silence, as it seems, than into blankness.

Yet of one thing, as only repetitions of the symphony could prove, Sibelius is not disillusioned—of workmanship. His spirit may be weary, nervous, sardonic, but his mind still keeps an ordering energy, a keen and artful precision. When no more than fragments of motives seem as wisps upon his tonal loom, yet do they gradually weave themselves into strands and web. Impatient as are the moods of scherzo and finale, they never shatter or distort a clear symphonic design, that sometimes, as in the rondo-like repetitions of the last movement, seem ironically to court formality. Painfully born indeed are the songful melodies of the first and the third divisions, painfully they struggle into sustained voice and deep mood, but never, in the pseudo-military jargon of the hour, does Sibelius lose sight of the objectives he has chosen for them and ultimately attains. Measure after measure of stark and strident counterpoint stands in the symphony, yet it has clear method apart from the jangling polyphony that Strauss, for jangle's sake, has distributed over pages, for example, of "Ein Heldenleben." The strange collocations of chords are as astute and pungent as Debussy's own; the harsh timbres are acrid because the mood of the music bids them so be; the harmonies are the black shadows and the wan lights upon a grim, almost a ghastly music. Nowhere in the symphony is a note wasted, according to the usual Sibelian terseness. Grant the composer his idiom and procedure and he is as logical with them as Schönberg, and

After all, in the whole course of Beethoven's opera, "Fidelio," in the theatre there is no music so dramatic as the overture, "Leonora," No. 3, which never prefaces it, and which nowadays is usually heard as a symphonic and epitomizing intermezzo between the scene in Florestan's cell and the final choruses within the castle court. Wagner, who had no little divination with Beethoven's purposes, is probably right when he affirms that in this overture lies in germ the music-drama the composer intended to fashion. When, however, he had to work his design and fulfil his imaginings in terms of the theatre his clumsiness with them time and again balked him. In more senses than one Beethoven could be dramatist in tones, but he lacked, as "Fidelio"—and still more his Promethean ballet—proves, the useful instincts of the theatre. Often the music of "Fidelio" stifles itself on the stage because the symphonic substance and style seem a dissertation upon the personages and the action, and not an integral part of a dramatic whole. Often Beethoven seems to see his opera as a sublimated and incorporeal drama in tones, while, in fact, actual singing-players must embody it and his music according to the literalness and the limitations of the theatre.

In the overtures that Beethoven wrote to "Fidelio," especially in this "Leonora, No. 3," the most concentrated and eloquent of them all, he escaped these restrictions. In unhampered tones he could write the music-drama that he perceived and felt. More and more, "Fidelio," the opera, even on German-speaking stages, declines into the lot of a classic to be dutifully exhibited a few times a year and elaborately restudied and reproduced once in a decade or two. Not to it, but to "Leonora, No. 3," do the sons of men go to hear the foreboding preluding that sets atmosphere about the drama, the woful plight of Florestan imprisoned and condemned, the saving trumpets, thrilling from the outer world; the great cry of Leonora, his wife, at these sounds of salvation, the elation that possesses pair and music. Barely fifteen minutes long is the overture; yet from it the listener rises with more sensation of music-drama clear upon ear and imagination than from two hours and a half of "Fidelio" in the opera house. No matter where or when "Leonora, No. 3" is played, in the course of such performance—Mahler used to say—it wiped out much that had gone before and all that came after.

Between his controversial modern and his eloquent classic, Dr. Muck set Saint-Saëns's concerto and Miss Nash, the pianist. Report says that she gained access to the Symphony Concerts in Boston by the merit which all and sundry found in her playing of the piece in Cambridge last winter. If so, she must have played it in far more glinting, fanciful, elegant fashion than she did yesterday. A natural nervousness besets newcomers to the Symphony Concerts, even when they are as old stagers as Mr. Amato or Mr. Ysaye; Miss Nash, relatively at her beginnings, had also to contend with the unwonted tension upon platform and in parquet. To what degree these circumstances affected her, only she may truly say; but certain it is that she gave no more than a drily accurate, eminently painstaking, technically competent version of the music; whereas it asks of the pianist an exceeding fluency and lightness of finger, an incessant elegance and sparkle of style, a lively sense of rhythm, pervading brightness of tonal color, pretty flights of fancy or scholarship, an exhilarating and changeful grace. Saint-Saëns himself must in his prime have played the concerto to perfection, since even in his old age he could summon these qualities; while the music is a very epitome of his composing mind and manner in such pieces. Unfortunately, Miss Nash was no more than glib and literal with it, under which treatment it merely wizened and teetered like an old beau. A kindly audience generously applauded her—quite as though it were sitting in the complaisance of Cambridge and not the exaction of Boston.

H. T. P.

Frances Nash Soloist with Boston Symphony

Those who attended yesterday afternoon's concert by the Boston Symphony Orchestra in Symphony Hall, and the hall was crowded, are not likely soon to forget its unusual features. The program was:

Sibelius, symphony No. 4; Saint-Saens, piano concerto in G minor, No. 2 (Frances Nash, pianist); Beethoven, Leonore overture No. 3.

An announcement slipped into the program book was to the effect that the national anthem would be played as the last number of the concert, an echo of the recent incident in connection with the Providence concert. Then as everybody was seated and the concert was about to begin, Maj. Higginson came on the stage, the audience rising as one in tribute, and announced that he had asked Dr. Muck and the orchestra to play the national anthem and they had acquiesced. He then startled the audience with the announcement Dr. Muck had tendered his resignation that the orchestra be free of any embarrassment his presence may cause. Maj. Higginson, after declaring such resignation would be a disaster, said he would give it careful consideration.

When Dr. Muck came to the conductor's stand he was given an ovation and was enthusiastically applauded at every opportunity throughout the concert. His superb reading of the great Sibelius work was followed by several recalls. Sibelius is always Sibelius and never more so than in this work. There is no mistaking his writing. There are no reminders of this or that composer in his compositions. While in this symphony he takes radical steps there is never any question of his sincerity and ability to clearly express his thoughts.

HERALD, NOV. 7, 1917

DR. MUCK RECEIVES AN OVATION IN WASHINGTON

Leads Boston Symphony Orchestra as It Plays "The Star Spangled Banner."

[Special Dispatch to Herald and Journal.]

WASHINGTON, Nov. 6—The reception accorded the Boston Symphony Orchestra by official and social Washington this afternoon was only a little less gratifying than in former seasons, while the applause greeting the much-discussed leader, Dr. Karl Muck, as he stepped on the stage at the National Theatre, was long and earnest, with special emphasis from the music-loving gallery.

Although not named on the program, "The Star Spangled Banner" opened the performance, with Dr. Muck leading and the entire orchestra standing.

This was followed by Tschaikowsky's Symphony No. 4. The program closed with the overture to "Tannhauser," which received the applause of the entire house.

Only one box remained empty and less than 50 seats, although some former patrons of the orchestra have relinquished their tickets since the controversy arose over the inclusion of the national anthem in the performance.

The diplomatic attendance was smaller than usual, which, with the absence from town of the President and Mrs. Wilson, robbed the opening performance of some of its interest. The Secretary of the Interior and Mrs. Lane, Gen. and Mrs. Crozier, Mrs. Marshall Field, Mrs. Richard Townsend and Mrs. Calderon Carlisle were among the box holders.

ADVERTISER — NOV. 7, 1917 —

BOSTON SYMPHONY IS GIVEN OVATION

WASHINGTON, Nov. 6.—The Boston Symphony Orchestra and Dr. Karl Muck, its director, were given an ovation when they appeared today at a local theatre and played "The Star Spangled Banner."

m REPUBLICAN

lress: Springfield,

OCT 25 191

SMITH COLLEGE CONCERT

Boston Symphony Gives First of the Series—A. W. Locke of Smith Music Faculty Appears as Soloist

The Boston symphony orchestra was heard last evening at Northampton in a splendid concert, which opened the Smith college series. This excellent series has proved so attractive that the John M. Greene hall long ago proved too small, and this year another fine series of Wednesday afternoon concerts has been arranged; for which tickets may be had, the price of season tickets being remarkably low. The afternoon series will open with a joint recital by the pianist Mlle Novaes and the violinist Eddy Brown, the 31st, and will include recitals by Louise Homer, Marcella Craft and Josef Hofmann, besides a trio concert and concert by the trio de Lutece, flute, 'cello and harp.

Last night Dr Muck gave a fine program, which offered several features of unusual interest, notably the beautiful Variations Symphonique for piano and orchestra, by Cesar Franck, in which according to commendable precedent a member of the musical faculty of the college appeared as soloist. This was Arthur W. Locke, with whose distinguished ability as a pianist the Northampton public had already been made familiar. His playing of the variations was masterly, with a beautiful tone and a breadth and dignity of style worthy of this fine work by a composer of singular originality and power. No part of the concert dwells more pleasantly in the memory.

In place of the Beethoven C minor symphony which had originally been announced, the orchestra opened the concert with Tschaikowsky's F minor symphony, No 4—no equivalent, of course, in musical worth, yet heard with all the more pleasure because less frequently heard. The warmest admirer of Tschaikowsky can hardly put it on a level with the two on which his fame as a symphonist mainly rests, the fifth and the sixth, yet it represents well some sides of his genius, as well as certain defects such as a lack of that inward rather than formal unity which gives weight and sustained interest; even the most beautiful passages have a somewhat haphazard character. It is interesting throughout, but the totality is not so impressive as it should be from such wealth and freshness of musical expression.

Very different in kind and style is the Berlioz "King Lear" overture which followed, and was heard for the first time at these concerts. How much Lear or how much Shakespeare there may be in it is perhaps a question on which opinion may differ, but at all events the belated discovery of Shakespeare inspired Berlioz to a notable work, in the tragic accents of which we may probably find more of his own emotional crisis than of the drama. It is in no way a sensational work, nor does it illustrate his orchestral virtuosity in its full development, but it has both the restraint and the bigness of style for which this composer was remarkable. Not a first-rate melodist, and with very little contrapuntal science, he none the less had both genuine musical inspiration and an intellectual grasp of architectonic which served him where counterpoint might have led so highly cerebral a composer astray. His overture has thin spots, but it is distinguished in style and shows everywhere the hand of a great master. It was admirably played, and on the whole was the most interesting part of the orchestral program, which closed with a fine performance of Wagner's prelude to "Parsifal."

...WESTFIELD

STAR

Baltimore, Md. , 1917

OCT 13 1917

58

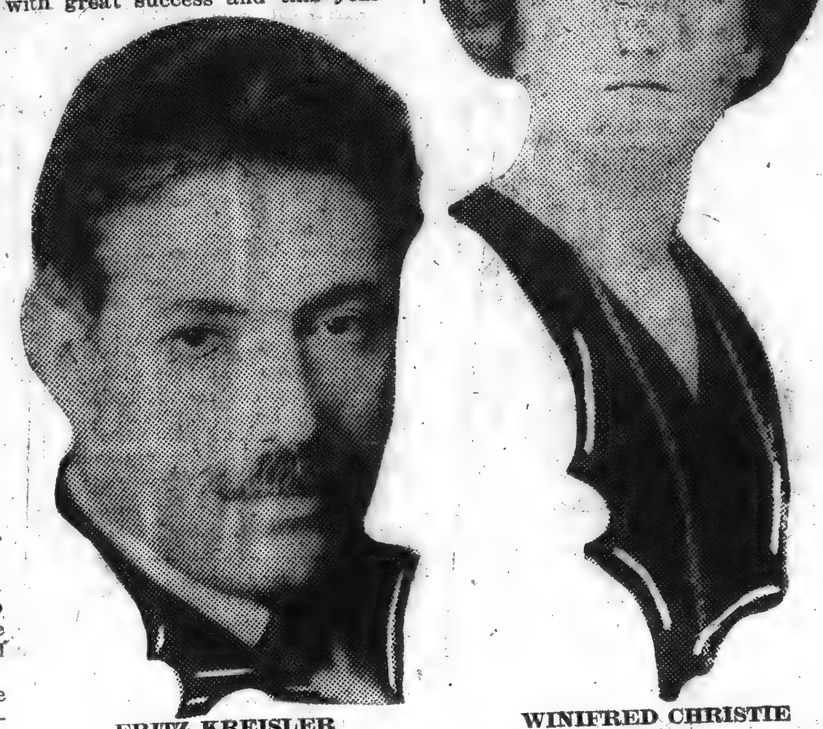
Winifred Christie and Fritz Kreisler

This year, as has been the case for many years past, the Boston Symphony concerts will be given in the Lyric Theater on Wednesday evenings. The dates are November 7, December 5, January 9, February 13 and March 13. For the first time in its history the Boston Symphony Orchestra opens a season without any changes in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far, at least, the draft has not affected any of the younger members, although the chances are several will be summoned in the second call, whenever that comes. Dr. Muck, despite all prophecies to the contrary, will be the conductor, as no other arrangement had ever been contemplated by Mr. Higginson. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Madame Melba will appear. Madame Melba has recently arrived in this country from her home in Australia primarily to appear with the Chicago Grand Opera Company on its early fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early spring and, in addition to her appearance in opera and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the orchestra in Baltimore during the coming winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago, when she was engaged to play at one of the smaller concerts of the orchestra in New England. After her rehearsal the orchestra acclaimed her a very remarkable artist. Last year she played in Boston with the orchestra with great success and this year to her have been allotted appearances at several of the most important concerts.



FRITZ KREISLER WINIFRED CHRISTIE

Artists who will appear with the Boston Symphony.

- GLOBE, NOV. 7, 1917 -

MUCK TWICE LEADS IN PLAYING ANTHEM

Audiences in Washington Applaud Symphony

Special Dispatch to the Globe

WASHINGTON, Nov 6—Dr Karl Muck director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted wide condemnation, appeared at two concerts, this afternoon and tonight, at the National Theatre. The audiences included many Army and Navy officers in uniform.

Dr Muck led the playing of "The Star Spangled Banner" at the opening of both concerts. After he finished, the audiences applauded. Dr Muck bowed acknowledgment.

Many persons who had tickets for the concert gave them up at the last minute, and there was talk that they did not wish to hear Dr Muck.

Mrs Katie Wilson-Greene, local manager of the organization, said she did not believe the tickets were given up because of this, but rather because of the inability of the holders to attend.

BULK OF MUSIC LOVERS WANT MUCK RETAINED

Maj Henry Lee Higginson, founder and chief supporter of the Boston Symphony Orchestra, has received letters and other communications indicating a decided public sentiment in favor of the retention of Dr Karl Muck as conductor of the orchestra.

Although the Baltimore police forbade the Symphony Orchestra to give a concert in that city tonight, Maj Higginson received word yesterday that the concert in Philadelphia Monday night was a success, and that no evidence of official displeasure has come from any city except Baltimore.

Concerts are scheduled for Brooklyn and New York Thursday and Friday and Dr Muck will lead the orchestra in playing "The Star Spangled Banner" as the closing number of each program.

Maj Higginson yesterday refused to discuss the Baltimore incident.

Asked whether it would mean that Baltimore would hereafter be crossed off the Symphony's tour list or whether money would be refunded to ticket buyers, Mr Higginson stated that he had given these questions no thought, as a matter of fairness to musicians he said, the money will probably be refunded, but the hall will not be paid for.

Maj Higginson said that about 90 per cent of the people who have written him about the matter favor the retention of Dr Muck.

"One man," said Mr Higginson, "wrote in from Marblehead urging that I drop all foreigners and have a purely American organization, American leader and play American music. I know of only one American Symphony. But most of these people appear to be satisfied with the present state of things and do not want the orchestra dismissed."

DR MUCK DENOUNCED AT MEETING IN BALTIMORE

BALTIMORE, Md, Nov 6—Ex-Gov Warfield denounced Dr Karl Muck to a large gathering at a patriotic meeting in the Lyric this afternoon. It was in this hall that the Boston Symphony Orchestra concert was to have taken place tomorrow night. Just before the meeting began, Manager Kinney ordered the removal of the posters announcing the concert.

Shortly after 2 o'clock the band from Fort Howard, followed by 100 khaki-clad Marylanders with glistening bayonets, marched down the aisle. After a selection by the National Army band from Camp Meade the audience sang a number of patriotic songs.

Gov Warfield read this letter from James Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

"In the first place, the anthem was composed in Baltimore, secondly, it is the National song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

Capt Hughes, representing Gen Kuhn and Gen Nicholson at Camp Meade, said he was there to voice the protests of his Generals of the Army here and the Army over there.

He concluded: "Muck's reference to 'The Star Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave," and he said he hoped that "Key would arise in his grave and haunt Muck." Deafening applause greeted the remarks.

Resolutions were adopted denouncing Dr Muck for having refused to play the National anthem.

MUCK'S STAND COWARDLY SAYS WALTER DAMAOSCH

Saying that he has been misquoted and that his attitude in regard to Dr Muck, and the "Star Spangled Banner," is misunderstood, Walter Damrosch, conductor of the Symphony Society of New York, has issued a new statement in regard to the matter, in which he attacks Dr Muck's stand as "cowardly."

He says in part: "Dr Muck naturally does not care to conduct the National hymn at the present time, and I confess that while I always enjoy hearing him conduct a symphony of Beethoven or Brahms I should not at the present time enjoy hearing him conduct the 'Star Spangled Banner,' as, considering his citizenship and feeling regarding this war, this would be an act of hypocrisy. It seems to me that the issue could easily be met by having an assistant conductor lead in the 'Star Spangled Banner.'"

TRANSCRIPT

- NOV. 6, 1917 -

SYMPHONY IS SHUT OUT

Baltimore Grand Jury Fears Appearance of Dr. Muck Might Lead to Grave Disorder—A Disappointment to Music Lovers

Baltimore, Md., Nov. 6—The Boston Symphony Orchestra will not give a concert at the Lyric Theatre here tomorrow evening, as had been planned. Threats of violence have been made and accordingly the grand jury has notified the police commissioners that the appearance of Dr. Muck and his orchestra might lead to grave disorder and even bloodshed; and permission for the concert has been denied by the commissioners.

Former Governor Warfield, who has arranged a patriotic meeting for tomorrow, declares that even if the orchestra had come to Baltimore, Dr. Muck would not have been allowed to conduct; and that he will never again be allowed to conduct a concert here. Mr. Warfield said there was no objection to the concert, if somebody else conducted.

According to Director Randolph of the Peabody Conservatory of Music, music lovers in the city are greatly disappointed at the decision. "It should not be lost sight of," says Mr. Randolph, "that the Boston Symphony Orchestra is a strictly reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

Post. NOV. 7, 1917.

RECALL MUCK AT WASHINGTON

Secretary Lane in Box at Concert

WASHINGTON, Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner," Dr. Muck, the German director, was encored this afternoon by an audience that filled every available space in the National Theatre.

The encore was given at the close of the programme, the audience refusing to leave until Dr. Muck returned to the stage and bowed. Such an encore at dignified orchestra concerts is said never to have occurred before in Washington.

Secretary of the Interior Lane and party occupied the White House box, the President being in Princeton.

- TRAVELER, NOV. 6, 1917 -

CARUSO AND THE FLAG

Caruso has returned to the United States and has brought his art with him. He has no compunctions concerning the national anthem. He will be glad to sing it. He will not feel that it is almost an insult if he is asked to sing it.

Meanwhile the cause of musical art is bound to triumph in this country, regardless of the position of distinguished musicians on the subject of patriotism plus art. Maj. Higginson has explained that Dr. Muck did not refuse to play "The Star Spangled Banner" in Providence and that, if blame should fall on anybody, it should fall on the major. But everybody knows Maj. Higginson as one whose devotion to patriotism was long ago demonstrated and whose allegiance to the cause of music is as practical as that of any other citizen of the United States.

The whole matter may well be dropped. Misunderstandings have been smoothed out, and the star spangled banner still waves. Moreover, Caruso is ready to wave it whenever requested to do so. What more could earnest patriots desire?

m REPUBLICAN

lress: Springfield,

OCT 25 191

SMITH COLLEGE CONCERT

Boston Symphony Gives First of the Series—A. W. Locke of Smith Music Faculty Appears as Soloist

The Boston symphony orchestra was heard last evening at Northampton in a splendid concert, which opened the Smith college series. This excellent series has proved so attractive that the John M. Greene hall long ago proved too small, and this year another fine series of Wednesday afternoon concerts has been arranged, for which tickets may be had, the price of season tickets being remarkably low. The afternoon series will open with a joint recital by the pianist Mlle Novaes and the violinist Eddy Brown, the 31st, and will include recitals by Louise Homer, Marcella Craft and Josef Hofmann, besides a trio concert and concert by the trio de Lutece, flute, 'cello and harp.

Last night Dr Muck gave a fine program, which offered several features of unusual interest, notably the beautiful Variations Symphonique for piano and orchestra, by Cesar Franck, in which according to commendable precedent a member of the musical faculty of the college appeared as soloist. This was Arthur W. Locke, with whose distinguished ability as a pianist the Northampton public had already been made familiar. His playing of the variations was masterly, with a beautiful tone and a breadth and dignity of style worthy of this fine work by a composer of singular originality and power. No part of the concert dwells more pleasantly in the memory.

In place of the Beethoven C minor symphony which had originally been announced, the orchestra opened the concert with Tschaikowsky's F minor symphony, No 4—no equivalent, of course, in musical worth, yet heard with all the more pleasure because less frequently heard. The warmest admirer of Tschaikowsky can hardly put it on a level with the two on which his fame as a symphonist mainly rests, the fifth and the sixth, yet it represents well some sides of his genius, as well as certain defects such as a lack of that inward rather than formal unity which gives weight and sustained interest; even the most beautiful passages have a somewhat haphazard character. It is interesting throughout, but the totality is not so impressive as it should be from such wealth and freshness of musical expression.

Very different in kind and style is the Berlioz "King Lear" overture which followed, and was heard for the first time at these concerts. How much Lear or how much Shakespeare there may be in it is perhaps a question on which opinion may differ, but at all events the belated discovery of Shakespeare inspired Berlioz to a notable work, in the tragic accents of which we may probably find more of his own emotional crisis than of the drama. It is in no way a sensational work, nor does it illustrate his orchestral virtuosity in its full development, but it has both the restraint and the bigness of style for which this composer was remarkable. Not a first-rate melodist, and with very little contrapuntal science, he none the less had both genuine musical inspiration and an intellectual grasp of architectonic which served him where counterpoint might have led so highly cerebral a composer astray. His overture has thin spots, but it is distinguished in style and shows everywhere the hand of a great master. It was admirably played, and on the whole was the most interesting part of the orchestral program, which closed with a fine performance of Wagner's prelude to "Parsifal."

STAR

Baltimore, Md. , 1917

OCT 13 1917

58

Winifred Christie and Fritz Kreisler

This year, as has been the case for many years past, the Boston Symphony concerts will be given in the Lyric Theater on Wednesday evenings. The dates are November 7, December 5, January 9, February 13 and March 13. For the first time in its history the Boston Symphony Orchestra opens a season without any changes in its personnel. During the last two or three years the changes have been very few, but this year the membership is exactly the same as last. So far, at least, the draft has not affected any of the younger members, although the chances are several will be summoned in the second call, whenever that comes. Dr. Muck, despite all prophecies to the contrary, will be the conductor, as no other arrangement had ever been contemplated by Mr. Higginson. This will be Dr. Muck's sixth consecutive season as conductor of the orchestra and his eighth season in America.

The plans for the concerts call for three soloists. There will be no soloist at the first concert, but at the second Madame Melba will appear. Madame Melba has recently arrived in this country from her home in Australia primarily to appear with the Chicago Grand Opera Company on its early fall tour and for a limited number of times in Chicago. She will probably remain in America, as her custom has been on her recent visits, until the early spring and, in addition to her appearance in opera and to her several appearances with the Boston Symphony Orchestra, she will give a limited number of concerts.

Fritz Kreisler's only appearance with the orchestra in Baltimore during the coming winter will be at the January concert.

The soloist at the February concert will be Winifred Christie, the Scotch pianist. Miss Christie was one of the very pleasing surprises that the Boston Symphony had two seasons ago, when she was engaged to play at one of the smaller concerts of the orchestra in New England. After her rehearsal the orchestra acclaimed her a very remarkable artist. Last year she played in Boston with the orchestra with great success and this year to her have been allotted appearances at several of the most important concerts.

FRITZ KREISLER

WINIFRED CHRISTIE

Artists who will appear with the Boston Symphony.

- GLOBE, NOV. 7, 1917 -

MUCK TWICE LEADS IN PLAYING ANTHEM

Audiences in Washington Applaud Symphony

Special Dispatch to the Globe

WASHINGTON, Nov 6—Dr Karl Muck director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted wide condemnation, appeared at two concerts, this afternoon and tonight, at the National Theatre. The audiences included many Army and Navy officers in uniform.

Dr Muck led the playing of "The Star Spangled Banner" at the opening of both concerts. After he finished, the audiences applauded. Dr Muck bowed acknowledgment.

Many persons who had tickets for the concert gave them up at the last minute, and there was talk that they did not wish to hear Dr Muck.

Mrs Katie Wilson-Greene, local manager of the organization, said she did not believe the tickets were given up because of this, but rather because of the inability of the holders to attend.

BULK OF MUSIC LOVERS WANT MUCK RETAINED

Maj Henry Lee Higginson, founder and chief supporter of the Boston Symphony Orchestra, has received letters and other communications indicating a decided public sentiment in favor of the retention of Dr Karl Muck as conductor of the orchestra.

Although the Baltimore police forbade the Symphony Orchestra to give a concert in that city tonight, Maj Higginson received word yesterday that the concert in Philadelphia Monday night was a success, and that no evidence of official displeasure has come from any city except Baltimore.

Concerts are scheduled for Brooklyn and New York Thursday and Friday and Dr Muck will lead the orchestra in playing "The Star Spangled Banner" as the closing number of each program.

Maj Higginson yesterday refused to discuss the Baltimore incident.

Asked whether it would mean that Baltimore would hereafter be crossed off the Symphony's tour list or whether money would be refunded to ticket buyers, Mr Higginson stated that he had given these questions no thought, as a matter of fairness to music lovers he said, the money will probably be refunded, but the hall will not be paid for.

Maj Higginson said that about 90 percent of the people who have written him about the matter favor the retention of Dr Muck.

"One man," said Mr Higginson, "wrote in from Marblehead urging that I drop all foreigners and have a purely American organization, American leader and play American music. I know of only one American Symphony. But most of these people appear to be satisfied with the present state of things and do not want the orchestra dismissed."

DR MUCK DENOUNCED AT MEETING IN BALTIMORE

BALTIMORE, Md, Nov 6—Ex-Gov Warfield denounced Dr Karl Muck to a large gathering at a patriotic meeting in the Lyric this afternoon. It was in this hall that the Boston Symphony Orchestra concert was to have taken place tomorrow night. Just before the meeting began, Manager Kinney ordered the removal of the posters announcing the concert.

Shortly after 2 o'clock the band from Fort Howard, followed by 100 khaki-clad Marylanders with glistening bayonets, marched down the aisle. After a selection by the National Army band from Camp Meade the audience sang a number of patriotic songs.

Gov Warfield read this letter from James Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

"In the first place, the anthem was composed in Baltimore, secondly, it is the National song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

Capt Hughes, representing Gen Kuhn and Gen Nicholson at Camp Meade, said he was there to voice the protests of his Generals of the Army here and the Army over there.

He concluded: "Muck's reference to 'The Star Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave," and he said he hoped that "Key would arise in his grave and haunt Muck." Deafening applause greeted the remarks.

Resolutions were adopted denouncing Dr Muck for having refused to play the National anthem.

MUCK'S STAND COWARDLY SAYS WALTER DAMAOSCH

Saying that he has been misquoted and that his attitude in regard to Dr Muck, and the "Star Spangled Banner," is misunderstood, Walter Damrosch, conductor of the Symphony Society of New York, has issued a new statement in regard to the matter, in which he attacks Dr Muck's stand as "cowardly."

He says in part: "Dr Muck naturally does not care to conduct the National hymn at the present time, and I confess that while I always enjoy hearing him conduct a symphony of Beethoven or Brahms I should not at the present time enjoy hearing him conduct the 'Star Spangled Banner,' as, considering his citizenship and feeling regarding this war, this would be an act of hypocrisy. It seems to me that the issue could easily be met by having an assistant conductor lead in the 'Star Spangled

---

TRANSCRIPT
• NOV. 6, 1917 -

SYMPHONY IS SHUT OUT

Baltimore Grand Jury Fears Appearance of Dr. Muck Might Lead to Grave Disorder—A Disappointment to Music Lovers

Baltimore, Md., Nov. 6—The Boston Symphony Orchestra will not give a concert at the Lyric Theatre here tomorrow evening, as had been planned. Threats of violence have been made and accordingly the grand jury has notified the police commissioners that the appearance of Dr. Muck and his orchestra might lead to grave disorder and even bloodshed; and permission for the concert has been denied by the commissioners.

Former Governor Warfield, who has arranged a patriotic meeting for tomorrow, declares that even if the orchestra had come to Baltimore, Dr. Muck would not have been allowed to conduct; and that he will never again be allowed to conduct a concert here. Mr. Warfield said there was no objection to the concert, if somebody else conducted.

According to Director Randolph of the Peabody Conservatory of Music, music lovers in the city are greatly disappointed at the decision. "It should not be lost sight of," says Mr. Randolph, "that the Boston Symphony Orchestra is a strictly reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

Post. Nov. 7, 1917.

RECALL MUCK AT WASHINGTON

Secretary Lane in Box at Concert

WASHINGTON, Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner," Dr. Muck, the German director, was encored this afternoon by an audience that filled every available space in the National Theatre.

The encore was given at the close of the programme, the audience refusing to leave until Dr. Muck returned to the stage and bowed. Such an encore at dignified orchestra concerts is said never to have occurred before in Washington.

Secretary of the Interior Lane and party occupied the White House box, the President being in Princeton.

- TRAVELER, NOV. 6, 1917 -

CARUSO AND THE FLAG

Caruso has returned to the United States and has brought his art with him. He has no compunctions concerning the national anthem. He will be glad to sing it. He will not feel that it is almost an insult if he is asked to sing it.

Meanwhile the cause of musical art is bound to triumph in this country, regardless of the position of distinguished musicians on the subject of patriotism plus art. Maj. Higginson has explained that Dr. Muck did not refuse to play "The Star Spangled Banner" in Providence and that, if blame should fall on anybody, it should fall on the major. But everybody knows Maj. Higginson as one whose devotion to patriotism was long ago demonstrated and whose allegiance to the cause of music is as practical as that of any other citizen of the United States.

The whole matter may well be dropped. Misunderstandings have been smoothed out, and the star spangled banner still waves. Moreover, Caruso is ready to wave it whenever requested to do so. What more could earnest patriots desire?

59

Post. Nov. 7, 1917

HISS NAME OF MUCK AT BALTIMORE

Cardinal Gibbons Sends Flag Tribute to Mass Meet

BALTIMORE, Md., Nov. 6.—"Kill Muck," shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was voicing the protest of the vast gathering against Dr. Karl Muck's reported action in refusing to play "The Star Spangled Banner" as part of the programme of a Boston Symphony Orchestra concert.

Little available space was left when former Governor Warfield marched to the centre of the stage and began his denunciation of Dr. Muck, whose name he did not once mention.

ARMY BAND PLAYS

From the audience came hisses whenever any reference was made to Dr. Muck, and from one of the boxes a woman shouted: "Kill such a man."

Shortly after 2 o'clock the band from Fort Howard, followed by 100 khaki-clad Marylanders, with glistening bayonets, marched down the aisle. After a selection by the national army band from Camp Meade, Dr. B. Merrill Hopkinson called upon the audience to sing "America." This was followed by the singing of "The Star Spangled Banner."

The former Governor, during his address, read a letter from Cardinal Gibbons, in which the cardinal said he was sorry he could not be present, but was with the gathernig in spirit, and paid a glowing tribute to the American flag.

Cardinal Gibbon's Letter

In his letter the cardinal said:

"I regret that I cannot attend the meeting arranged in honor of the Star Spangled Banner, but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the ark of the old covenant, he who touches it with profane hands shall suffer."

For several minutes when Governor Warfield stood before the assemblage the cheering was deafening, and throughout his address he was repeatedly interrupted by applause.

Refund Ticket Money

Before the meeting Manager Kinsey, of the Lyric, directed one of his men to remove the posters advertising the Symphony concert. Mr. Kinsey said he had talked with representatives of the Boston Symphony Orchestra, and they had agreed, since the police prohibition of the concert, which was to have been held tomorrow night, to refund the money of those who had purchased boxes and seats.

Captain Hughes, representing General Kuhn and General Nicholson at Camp Meade, said he was there to voice the protests of his generals, and of the army here and the army over there.

American
Nov. 6, 1917

SYMPHONY IS CANCELLED BY BALTIMORE

oy and gloom both for the Boston mphony Orchestra and its troubles er "The Star Spangled Banner."

Baltimore bars Dr. Karl Muck and the orchestra.

But Philadelphia extends them the "glad musical hand."

Dispatches today showed that the popular wind was blowing both hot and cold for the celebrated Boston makers of sweet sounds.

The orchestra, with Dr. Muck conducting, opened the concert season at the Philadelphia Academy of Music and received a cordial reception. But Baltimore dispatches said the Grand Jury there had notified the police that the appearance of Dr. Muck might lead to grave disorder, even bloodshed, and should not be permitted and that the Boston Symphony concert for Wenesday night should be called off.

The Baltimore Police Commission notified the manager of the Lyric Theatre, where the concert was to be held, that the concert would not be permitted.

The Grand Jury action resulted from threats of mob violence. Former Governor Edwin Warfield, of Revolutionary ancestry, was one of the leaders in denouncing Dr. Muck. He said after the concert was cancelled:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra, and we would have been willing for the concert to take place if somebody else had conducted."

Baltimore music lovers are not all pleased at the police commission's action. Director Randolph of the Peabody Conservatory of Music in Baltimore said that cancellation of the concert was nothing short of a catastrophe, and that a distinction should have been made between Dr. Muck and the orchestra.

Monitor
Nov. 6, 1917.

MUCK BALTIMORE CONCERT OMITTED

Boston Symphony Orchestra Cancels Maryland Engagement—Otherwise Continues Its Tour

The concert which the Boston Symphony Orchestra, Karl Muck, conductor, was scheduled to give in Baltimore on Wednesday night has been canceled, according to word given out this morning at Symphony Hall. The orchestra is to appear today in Washington and is to go from there to New York, where it will appear on Thursday. Symphony Hall officials verify press reports from Philadelphia that the orchestra and Dr. Muck won the applause of the public of that city at the concert they gave on Monday night.

BALTIMORE, Md.—The police commissioners of Baltimore on Monday sent an order to the manager of the Lyric Theater, forbidding the performance of the Boston Symphony Orchestra, scheduled for Wednesday night, on the ground that the public safety of the community would be endangered.

The action was taken at the recommendation of the grand jury, and after plans had been made for a huge mass meeting tomorrow at which leading men of the State are to denounce the reported attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

Foreman John S. Bridges stated that the grand jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and that possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the grand jury to former Governor Warfield expressing the views of the members of that body, which would be read at the mass meeting of protest Mr. Warfield has organized for tomorrow.

PHILADELPHIA, Pa.—The Boston Symphony Orchestra, Dr. Karl Muck conductor, gave the first of the season's series of concerts at the Academy of Music on Monday night, playing "The Star Spangled Banner" at the end of the program. Both Dr. Muck and the orchestra were cordially received.

Herald
Nov. 8, 1917

THE SYMPHONY CONTROVERSY ONCE MORE.

To Editor of Herald and Journal:

In the controversy over the Symphony orchestra the main point is being missed. The fact that Dr. Muck has consented to play "The Star Spangled Banner" is of little consequence; neither is the wish of the audience to have him continue as director of much weight. A very small part of the public can attend these concerts but the great outside public has feelings as well as the favored few.

The point is that our men have died and are dying in increasing numbers by the hands of Dr. Muck's countrymen and we are engaged in a life and death struggle with them. It is admitted that Dr. Muck is heart and soul with Germany; that is he wishes our destruction. The Germans refused to let the art of the great cathedral of Rheims weigh against the life of a single German soldier; shall we, for the sake of art, permit an institution in our midst to give not only aid and comfort but honor and applause to one who would delight in the overthrow of all we hold dear?

It is not necessary that he should actually plot against us. He is a German who occupied a high position in Germany. He is now in America with a Swiss passport. These facts are sure to bring him under suspicion. The public which is suffering by the war naturally resents what is taking place in Symphony Hall and the feelings of the public at this time are entitled to respect. MARSHALL B. FANNING.

Herald Nov. 8, 1917

CALLS DR. MUCK PROPAGANDIST

Providence Journal Charges Him with Spreading Vicious German Doctrines.

"ACTIVE HEAD IN BOSTON"

[Special Dispatch to Herald and Journal.]

PROVIDENCE, Nov. 7—The Providence Journal will say tomorrow morning:

"Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most virulent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

"In May, 1915, when Dr. Muck was in California, he was approached by one Frederick Greisheimer, who told him he was collecting money to keep the notorious German weekly the Fatherland, on its feet.

Obtained $300.

"Greisheimer called Dr. Muck's attention to the attitude of the Fatherland for several issues following the Lusitania disaster and other matters, and secured $300 from him in order to aid that publication. Dr. Muck discovered a few weeks afterward that Greisheimer was not authorized to make such collections and had him arrested.

"The man was convicted on Muck's testimony and is now serving sentence in San Quentin penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by the Fatherland, and said that he had made many contributions for like purposes. Dr. Muck's enthusiastic desire to help the Fatherland came immediately after that paper had made the statement that the American authorities were responsible for the death of Americans on the Lusitania because they had sold their souls to England, and another statement over Viereck's own signature, that, if a conflict should arise between the United States and Germany, the blame would rest on Washington and not on Berlin, and that the Lusitania case, judging by replies to questions sent out by the Fatherland, had not changed the opinion of German-Americans with regard to the righteousness of Germany's cause.

"Active Head in Boston."

"Ever since the United States entered the war, Dr. Muck has been one of the active heads of German propaganda in Boston and the constant companion of Sir Edgar Speyer and other men of the same type.

"By his own statement to the San Francisco courts, he has made it apparent that at least a considerable portion of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character."

59

Post. Nov. 7, 1917

HISS NAME OF MUCK AT BALTIMORE

Cardinal Gibbons Sends Flag Tribute to Mass Meet

BALTIMORE, Md., Nov. 6.—"Kill Muck," shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was voicing the protest of the vast gathering against Dr. Karl Muck's reported action in refusing to play "The Star Spangled Banner" as part of the programme of a Boston Symphony Orchestra concert.

Little available space was left when former Governor Warfield marched to the centre of the stage and began his denunciation of Dr. Muck, whose name he did not once mention.

ARMY BAND PLAYS

From the audience came hisses whenever any reference was made to Dr. Muck, and from one of the boxes a woman shouted: "Kill such a man."

Shortly after 2 o'clock the band from Fort Howard, followed by 100 khaki-clad Marylanders, with glistening bayonets, marched down the aisle. After a selection by the national army band from Camp Meade, Dr. B. Merrill Hopkinson called upon the audience to sing "America." This was followed by the singing of "The Star Spangled Banner."

The former Governor, during his address, read a letter from Cardinal Gibbons, in which the cardinal said he was sorry he could not be present, but was with the gathernig in spirit, and paid a glowing tribute to the American flag.

Cardinal Gibbon's Letter

In his letter the cardinal said:

"I regret that I cannot attend the meeting arranged in honor of the Star Spangled Banner, but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the ark of the old covenant, he who touches it with profane hands shall suffer."

For several minutes when Governor Warfield stood before the assemblage the cheering was deafening, and throughout his address he was repeatedly interrupted by applause.

Refund Ticket Money

Before the meeting Manager Kinsey, of the Lyric, directed one of his men to remove the posters advertising the Symphony concert. Mr. Kinsey said he had talked with representatives of the Boston Symphony Orchestra, and they had agreed, since the police prohibition of the concert, which was to have been held tomorrow night, to refund the money of those who had purchased boxes and seats.

Captain Hughes, representing General Kuhn and General Nicholson at Camp Meade, said he was there to voice the protests of his generals, and of the army here and the army over there.

American
Nov. 6, 1917

SYMPHONY IS CANCELLED BY BALTIMORE

oy and gloom both for the Boston mphony Orchestra and its troubles er "The Star Spangled Banner."

Baltimore bars Dr. Karl Muck and the orchestra.

But Philadelphia extends them the "glad musical hand."

Dispatches today showed that the popular wind was blowing both hot and cold for the celebrated Boston makers of sweet sounds.

The orchestra, with Dr. Muck conducting, opened the concert season at the Philadelphia Academy of Music and received a cordial reception. But Baltimore dispatches said the Grand Jury there had notified the police that the appearance of Dr. Muck might lead to grave disorder, even bloodshed, and should not be permitted and that the Boston Symphony concert for Wenesday night should be called off.

The Baltimore Police Commission notified the manager of the Lyric Theatre, where the concert was to be held, that the concert would not be permitted.

The Grand Jury action resulted from threats of mob violence. Former Governor Edwin Warfield, of Revolutionary ancestry, was one of the leaders in denouncing Dr. Muck. He said after the concert was cancelled:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra, and we would have been willing for the concert to take place if somebody else had conducted."

Baltimore music lovers are not all pleased at the police commission's action. Director Randolph of the Peabody Conservatory of Music in Baltimore said that cancellation of the concert was nothing short of a catastrophe, and that a distinction should have been made between Dr. Muck and the orchestra.

Monitor
Nov. 6, 1917.

MUCK BALTIMORE CONCERT OMITTED

Boston Symphony Orchestra Cancels Maryland Engagement—Otherwise Continues Its Tour

The concert which the Boston Symphony Orchestra, Karl Muck, conductor, was scheduled to give in Baltimore on Wednesday night has been canceled, according to word given out this morning at Symphony Hall. The orchestra is to appear today in Washington and is to go from there to New York, where it will appear on Thursday. Symphony Hall officials verify press reports from Philadelphia that the orchestra and Dr. Muck won the applause of the public of that city at the concert they gave on Monday night.

BALTIMORE, Md.—The police commissioners of Baltimore on Monday sent an order to the manager of the Lyric Theater, forbidding the performance of the Boston Symphony Orchestra, scheduled for Wednesday night, on the ground that the public safety of the community would be endangered.

The action was taken at the recommendation of the grand jury, and after plans had been made for a huge mass meeting tomorrow at which leading men of the State are to denounce the reported attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

Foreman John S. Bridges stated that the grand jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and that possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the grand jury to former Governor Warfield expressing the views of the members of that body, which would be read at the mass meeting of protest Mr. Warfield has organized for tomorrow.

PHILADELPHIA, Pa.—The Boston Symphony Orchestra, Dr. Karl Muck conductor, gave the first of the season's series of concerts at the Academy of Music on Monday night, playing "The Star Spangled Banner" at the end of the program. Both Dr. Muck and the orchestra were cordially received.

Herald
Nov. 8, 1917

THE SYMPHONY CONTROVERSY ONCE MORE.

To Editor of Herald and Journal:

In the controversy over the Symphony orchestra the main point is being missed. The fact that Dr. Muck has consented to play "The Star Spangled Banner" is of little consequence; neither is the wish of the audience to have him continue as director of much weight. A very small part of the public can attend these concerts but the great outside public has feelings as well as the favored few.

The point is that our men have died and are dying in increasing numbers by the hands of Dr. Muck's countrymen and we are engaged in a life and death struggle with them. It is admitted that Dr. Muck is heart and soul with Germany; that is he wishes our destruction. The Germans refused to let the art of the great cathedral of Rheims weigh against the life of a single German soldier; shall we, for the sake of art, permit an institution in our midst to give not only aid and comfort but honor and applause to one who would delight in the overthrow of all we hold dear?

It is not necessary that he should actually plot against us. He is a German who occupied a high position in Germany. He is now in America with a Swiss passport. These facts are sure to bring him under suspicion. The public which is suffering by the war naturally resents what is taking place in Symphony Hall and the feelings of the public at this time are entitled to respect. MARSHALL B. FANNING.

Herald Nov. 8, 1917

CALLS DR. MUCK PROPAGANDIST

Providence Journal Charges Him with Spreading Vicious German Doctrines.

"ACTIVE HEAD IN BOSTON"

[Special Dispatch to Herald and Journal.]

PROVIDENCE, Nov. 7—The Providence Journal will say tomorrow morning:

"Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most virulent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

"In May, 1915, when Dr. Muck was in California, he was approached by one Frederick Greisheimer, who told him he was collecting money to keep the notorious German weekly the Fatherland, on its feet.

Obtained $300.

"Greisheimer called Dr. Muck's attention to the attitude of the Fatherland for several issues following the Lusitania disaster and other matters, and secured $300 from him in order to aid that publication. Dr. Muck discovered a few weeks afterward that Greisheimer was not authorized to make such collections and had him arrested.

"The man was convicted on Muck's testimony and is now serving sentence in San Quentin penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by the Fatherland, and said that he had made many contributions for like purposes. Dr. Muck's enthusiastic desire to help the Fatherland came immediately after that paper had made the statement that the American authorities were responsible for the death of Americans on the Lusitania because they had sold their souls to England, and another statement over Viereck's own signature, that, if a conflict should arise between the United States and Germany, the blame would rest on Washington and not on Berlin, and that the Lusitania case, judging by replies to questions sent out by the Fatherland, had not changed the opinion of German-Americans with regard to the righteousness of Germany's cause.

"Active Head in Boston."

"Ever since the United States entered the war, Dr. Muck has been one of the active heads of German propaganda in Boston and the constant companion of Sir Edgar Speyer and other men of the same type.

"By his own statement to the San Francisco courts, he has made it apparent that at least a considerable portion of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character."

n EAGLE
ress: Brooklyn, N. Y. 191

INTERNE DR. MUCK IF HE WON'T PLAY ANTHEM—T.R.

Colonel Theodore Roosevelt had this to say today on the atcion of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, in refusing to play the national anthem:

"I think that if he will not play 'The Star-Spangled Banner,' he ought to be interned. I am shocked at the musicians who apologize for him. This is a time when on man has a business to be in any work which is not subordinated to patriotism. If the Boston Symphoy Orchestra will not play 'The Star-Spangled Banner' it ought to be shut up."

n EAGLE
ress: Brooklyn, N. Y.

MUSIC ON THE FIRING LINE.

Dr. Muck's refusal to play "The Star-Spangled Banner" at the Boston Symphony concerts becomes a Brooklyn issue because those concerts open here next Friday night and the trustees of the Institute will meet on Thursday to decide, among others things, whether the national anthem shall be played.

To explain Dr. Muck, he is, as Walter Damrosch puts it, "a loyal citizen of Prussia," and as such it must give him pain to hear the national anthem of one of Prussia's many enemies, let alone participating in it. An American conductor in Germany if he were ordered to lead "Deutschland ueber Alles" would, if he were a good American, throw down his baton and leave the country. But the question is broader than Dr. Muck's personal feelings or the question of good taste, upon which Mr. Higginson, the proprietor of the orchestra, supports Dr. Muck's refusal. It is a question of the feeling of the audiences who listen and who have a right to insist upon standing reverently during the playing of their national anthem at any public assemblage where there are musicians to play it. That is a proper expression of patriotic feeling from which no audience should be debarred because the leader of the orchestra happens to be a Prussian whose feelings would be hurt. For Prussians who are so sensitive as that the place is at home, where their ears will be in no danger of being tortured by American music.

Fortunately there is an easy way out of the difficulty, by which the feelings of the audiences and those of Dr. Muck may be respected. That is for the anthem to be played under the leadership of an assistant director, or of some musician whose nerves would not be unduly rasped by it. As grace is said before meat at public dinners, so this anthem could be played before the concert begins. Then, when the audience has shown its devotion to its country and its flag, Dr. Muck can come forward and lead a program as German as the audience would endure. His audience will probably be polite. There has not yet been shown any hostility toward German music in this country, although there is today a report that German operas will be barred from the Metropolitan this winter—on the ground of the language rather than of music, no doubt—and in San Francisco the Park Department has refused to allow the playing of Danish music on the Danish national holiday, because Denmark has fed Germany! That is an extreme expression of a natural feeling and it should show Dr. Muck and Mr. Higginson what they are "up against." They should consider that attitude and yield gracefully. "The Star Spangled Banner" American audiences will have, Muck or no Muck. We can do without him, or without his orchestra if need be, rather than to allow our national anthem to be slighted.

m EAGLE
dress: Brooklyn, N. Y.

e.....

DR. MUCK WON'T PLAY ANTHEM HERE? BORO MAY INSIST ON IT

Boston Symphony Conductor's Refusal to Play Patriotic Air Stirs Institute.

TRUSTEES NON-COMMITTAL

(Special to The Eagle.)

Boston, Mass., November 2—The Boston Symphony Orchestera is not to play "The Star-Spangled Banner" in Brooklyn, according to present plans. Dr. Karl Muck, the director, does not believe it has a place in an artistic program and has said that a request to play it would be embarrassing—almost an insult. He specifically stated that it would not be played in New York and it is inferred that this will hold true as to Brooklyn and other places the orchestra will visit next week. The orchestra will be in Brooklyn on November 9.

C. A. Ellis, manager of the orchestra, said in regard to the indignation in Providence over the refusal to play the anthem there, that no regular subscriber had demanded it. He had the same point to make regarding the New York concerts. So if regular Brooklyn patrons of the symphony make a demand for the anthem there may be a change.

Major Henry L. Higginson, who maintains the orchestra, still adheres to his position that he will disband the orchestra rather than yield to public interference with its program, meaning that it will end its career rather than play the anthem. He agrees with Muck that the anthem has no place in an artistic program.

Yet Geraldine Farrar, who is under the management of Mr. Ellis, sang the anthem in Haverhill last night, by request of the Mayor. It was her all-German program at the symphony's pension fund concert, last Sunday, that started local agitation against the orchestra. A flag has appeared above Symphony Hall, in response to criticism.

It is now suggested that the symphony play the anthem under the direction of an assistant conductor, and not Dr. Karl Muck of the Berlin Royal Opera. Perhaps that will be the ultimate solution of the question. The Providence Journal demands that Muck be interned as a "dangerous alien enemy."

Mayor Curley, returning to Boston today, was expected to indicate whether he would revoke the license of Symphony Hall, if the anthem continued to be omitted at local concerts.

On the road next week, the orchestra is likely to experience all sorts of difficulties, unless its attitude changes.

The following is the itinerary: November 5, Philadelphia; November 6, Washington; November 7, Baltimore; November 8, New York; November 9, Brooklyn; November 10, New York. The feature of the Brooklyn program will be Tschaikowsky's "Symphonie Pathetique."

Institute Trustees Silent.

Officials and trustees of the Brooklyn Institute of Arts and Sciences, under whose auspices the Boston Symphony Orchestra is to play here next Friday, are anxious to avoid committing themselves on the "Star-Spangled Banner" question today. To postpone action as long as they can, and if possible stave it off altogether, appeared to be the desire of all those reached today by The Eagle.

Director Charles D. Atkins of the Institute said that thus far no specific request to have the national anthem included in the Friday program had reached the Institute.

"There has been thus far no indication of any withdrawal of support from the series of concerts; in fact, the subscription list this year is larger than it was last," he said. Mr. Atkins felt that it was unfortunate that the issue had been raised, and declared that it was not on the list of regular business scheduled to come before the trustees meeting the night before the concert.

"There is no truer patriot than Major Henry L. Higginson. His unqualified support of Dr. Muck should calm those who profess to see in Dr. Muck's disinclination to include patriotic airs in his programs, a slur at this country," he continued, and added:

"In view of the present conditions, it would seem that no great jar to the art sense would follow an occasional playing of "America" at the concerts, in deference to the American sentiment of patriotism. Yet patriotic music is not symphony music and it is not particularly appropriate on a symphony program."

A. Augustus Healy, president of the Institute, returned to Cold Spring on the Hudson today after declining to discuss the matter last night in Brooklyn.

H. J. Morse, one of the vice presidents of the board of trustees refused to make any advance statement of his attitude or of his probable action at the trustees meeting if the question is put to a [illegible] board, said that he had no complaint against Dr. Muck's attitude.

"I hope there will be no trouble," he said. "It is wholly unnecessary. In Providence there were no objectors in the audience, and those who did object were not subscribers."

Former Mayor of Brooklyn David A. Boody said that he did not expect much difficulty.

"I haven't thought of it, haven't heard of it, and can't tell what will be done about it," he said.

The Rev. Dr. Charles C. Albertson, another trustee of the institute, said:

"I can't tell. I have had no conversation with anyone about it. And I shouldn't like to express my opinion now."

There are fifty trustees of the Institute altogether, most of whom will gather in the Academy of Music the night before the concert to act on the routine business of the organization and to take up any new business that may come up. That at least one of the fifty will bring up the advisability of requesting the Boston orchestra to play the National anthem is considered likely, though there are men who will prefer that the situation be skipped over without action either way.

rom EAGLE
ddress: Brooklyn, N. Y.

ate.....

REFUSES TO PLAY NATIONAL ANTHEM

Boston Symphony Founder Says It Violates Artistic Taste.

Boston, Mass., November 1—The Boston Symphony Orchestra, of which Major Henry L. Higginson is founder and patron, was the center of a storm because of the refusal of Dr. Karl Muck, the conductor, to play the National anthem.

Several women requested Dr. Muck to play "The Star-Spangled Banner" at a concert in Providence on Tuesday night. After his refusal to do so, the Rhode Island Council of Defense passed resolutions condemning the conductor. They also requested the police commissioner to refuse permission to Dr. Muck to conduct any future concerts here.

Dr. Muck says that it would be a "violation of artistic taste and principles for such an organization as ours to play patriotic airs," and he asks "Why will people be so silly?"

Major Higginson declared that the orchestra would be disbanded and Symphony Hall sold, if public clamor for the orchestra to play the National anthem continued. He said that the anthem was out of place in purely harmonic programs, with no place in a program of artistic symphony music.

"They think they will test the loyalty of these men by making them play the anthem," said the Major.

EVENING WORLD

New York City.

NOV 2 1917

GERMAN OPERAS WILL BE BARRED AT METROPOLITAN

None to Be Given This Year Lest It Comfort Enemy, It Is Unofficially Announced.

While the list of operas announced for the coming season at the Metropolitan includes the works of German composers, it was said unofficially to-day German opera will not be sung there this winter.

The directors have decided, it is understood, that German opera here might have a bad political effect and be used in Germany as evidence there is divided sentiment in the United States on the wa. The only official announcement made at the Metropolitan, however, was this to-day:

"When the repertoire of the opening week of the opera season is announced the public may rest assured it will contain nothing to cause the least offense to the most patriotic American."

The directors were induced by patriotic motives to avoid anything that might be taken at home or abroad as an indication of sympathy for the enemy cause. It was explained today, unofficially, that the list of operas, announced before the season, is always tentative, and for that reason German works were in the repertoire. Almost invariably departures are made from the programme.

The decision putting German opera under the ban is said to have no connection with the controversy over the refusal of Dr. Karl Muck to allow "The Star-Spangled Banner" to be played at the concerts of the Boston Symphony Orchestra. In fact, it is said to have been made some time ago.

In the current issue of the Chronicle, the dollar-an-issue publication, Mrs. William Jay, the only woman director of the Philharmonic Society, has a signed article opposing the presentation of German operas.

"Given, as they must be, in the German language," she says, "and depicting in many cases scenes of violence and bloodshed, they must inevitably draw our minds back to the spirit of the greed and barbarism which has led to so much suffering."

The stand taken by Dr. Muck is expected to be threshed out in New York next Thursday at a meeting of the Board of Trustees of the Brooklyn Academy of Arts and Sciences, which is arranging to present the Boston organization at the Acaedmy of Music Nov. 9. It is understood today certain trustees will demand that the national anthem be played at the end of the concert.

Walter Damrosch, conductor of the New York Symphony, said to-day in regard to the stand of Dr. Karl Muck, the Boston conductor, that, while he thought it would be an injustice to Dr. Muck to expect him, a loyal citizen of Prussia, to conduct our national anthem now, at the same time he considered Dr. Muck's reasons for refusing to do so either foolish or confusing the issue.

"The issue in the case of the Boston orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it," said Mr. Damrosch.

N.Y. EVENING WORLD
NOV. 2, 1917

60

...N'T PUT NATIONAL AIR ON PROGRAMME, SAYS MUCK

BOSTON, Nov. 2.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said to-day that the orchestra would not include The Star Spangled Banner in its New York concert repertoire next week.

"Our programme for the New York concerts is all made up and is not liable to any changes," he said. "The American national anthem is not on the programme and will not be played so far as I or anybody else knows.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be as it has always been to give the music loving public the most exquisite artistic compositions in the best manner possible. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

The orchestra goes on tour next week, and Dr. Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit. In a previous statement he said it would be almost an "insult, embarrassing and impertinent" to insist that the anthem be played. To-day to one inquirer he said: "It's not my affair."

Major Henry L. Higginson, who maintains the orchestra, did not budge to-day from the position announced yesterday—that he would disband the symphony rather than yield to a demand for the anthem. A mammoth flag, however, has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

AMERICA IS TO GET

EVENING WORLD

New York City.

NOV 1917

No German Opera At Metropolitan; Dr. Muck Resigns

By Sylvester Rawling.

THE die is cast. There will be no German opera at the Metropolitan Opera House this winter. Announcement of the fact was authorized by the directors yesterday. Their decision was not unexpected. Subscribers had anticipated that with the first publication of a list of Americans killed in the trenches in France, operas sung in the German language would come to an end. It is wise that the decision is made before the opening of the season. Possible unpleasantness thereby is avoided. The public will not concern itself with the provisions of existing contracts between German singers and the management. That matter will be settled privately. The season will start a week from Monday with the slate clean.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has resigned. Protests against his refusal to play "The Star Spangled Banner" at the concerts of the society is the cause. He yielded to the pressure of public opinion and played the national anthem at the afternoon concert in Boston yesterday. Then he tendered his resignation. Major Higginson, the patron of the orchestra, who has spent more than a million dollars in bringing it to its present high state of efficiency, withholds action. There is no finer orchestra in America, probably none in the world. Dr. Muck ranks with the greatest of living conductors. He is a Prussian, devoted to his country. His contention has been that the American national anthem had no place in programmes devoted to the exposition of musical art in its highest form. The orchestra's first pair of concerts for the season here are scheduled for next Thursday evening and Saturday afternoon at Carnegie Hall. Before then, probably, a conclusion will be reached.

EVENING WORLD

s: New York City.

NOV 3 1917.

HIGGINSON UPHOLDS MUCK ON 'STAR SPANGLED BANNER'

Founder of Orchestra Believes National Anthem Does Not Belong in Concert Music.

BOSTON, Mass., Nov. 3.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, to-day declared that he alone is responsible for the conduct of the orchestra. Dr. Muck, the leader, he declared, cannot be blamed for failure to include the National Anthem in its concerts.

"Dr. Muck has conducted himself as a gentleman throughout," Major Higginson declared. "When I asked him to play 'The Star Spangled Banner' he did so. He never refused. My private opinion is that 'The Star Spangled Banner' has not a place in concert music."

Major Higginson declined to say what action he will take on the resignation of Dr. Muck.

rom TELEGRAM

Address: New York City.

Date NOV 2 - 1

GERMAN OPERAS BARRED AT THE METROPOLITAN

Enemy Artists Also Cut from Caste at Famous Playhouse.

MME. GADSKI AND OTTO GORITZ REMOVED.

While no announcement of the fact has been made, it has become known that the directors of the Metropolitan Opera Company have decided to drop all German operas from this season's repertoire. This decision was reached quietly, it is reported, some time ago, before the present controversy stirred up by the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to allow "The Star Spangled Banner" to be played at the conclusion of the orchestra's concerts, became known. Otto H. Kahn, chairman of the directors, has refused to make any statement regarding the dropping of German opera from the repertoire.

Several months ago it was announced that the usual German operas would be sung at the opera house this season, although the Chicago Opera Company had announced its decision to give no operas emanating from the nation with which we are at war. It was stated at the opera house, however, that such early announcement of repertoire is merely tentative—that it can be, and usually is, departed from.

The Metropolitan directors have also dispensed with the services of two of their most popular singers whose pro-Germanism has been openly and frequently avowed. Mme. Gadski is one of them and Otto Goritz the other. The former's contract expired last spring and it was not renewed by the directors of the organization. Mr. Goritz's contract has some time to run, but he will not be heard at the Opera House this winter. Both of these singers were instructed with important rôles in the Wagner operas and other German compositions in the Metropolitan repertoire.

The decision to drop the German operas this winter was said to be political in its nature, the directors fearing that, if it were included, it might give the impression abroad that there is divided sentiment on the war in this country and thus encourage our enemies to hold out after they otherwise would abandon the conflict.

n EVENING WORLD

ress: New York City.

NOV 2 19

MUCK PLAYS 'STAR-SPANGLED BANNER' AND THEN RESIGNS

Director of Boston Orchestra Reported to Have Refused to Render Anthem.

BOSTON, Nov. 2.—Dr. Karl Muck, after leading the Boston Symphony Orchestra in playing "The Star Spangled Banner" in a concert in Symphony Hall here this afternoon, resigned immediately.

The resignation came as a surprise, because Major Henry L. Higginson, who has spent almost $1,000,000 in developing the orchestra, had spoken strongly in defense of Dr. Muck who, it was reported, had refused to play the national anthem, and had indicated that he would back the German conductor with all his resources.

It became apparent, however, that in the proposed tour to be made by the orchestra many halls might be closed to it for patriotic reasons.

In the middle of the concert, following one of the numbers, Major Higginson appeared on the stage and announced that "The Star-Spangled Banner" would be played as the closing number on the programme. Then he announced that Dr. Muck had handed in his resignation. There was no demonstration.

Higginson caused astonishment, however, when he declared Muck never had refused to play the National Anthem. He said he would consider Dr. Muck's resignation a disaster.

The orchestra is booked to play at the Academy of Music Nov. 9, and there have been threats to cancel the concert unless "The Star Spangled Banner" were on the programme. Dr. Muck calls the anthem "inartistic."

LET MUCK PLAY ANTHEM OR GO TO JAIL, SAYS T. R.

"If Boston Orchestra Won't Render 'Star Spangled Banner,' It Ought To Shut Up."

Theodore Roosevelt declared to-day that Dr. Karl Muck of the Boston Symphony Orchestra, who has refused to play "The Star Spangled Banner," ought not to be at large in this country. The statement was made when the Colonel was visiting Public School No. 45 in the Bronx. The school orchestra played "The Star Spangled Banner," and some one suggested that the children might teach Dr. Muck, who is a German, how to play it.

"I am shocked, simply shocked," Col. Roosevelt said, "that any one can apologize for him on the ground that the music is not an artistic, but a patriotic work. No man has any business to be engaged in anything that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play 'The Star Spangled Banner' it ought to be made to shut up."

TELEGRAM

ess: New York City.

NOV 2- 1917

Supporters of Dr. Karl Muck, who refuses to play "The Star Spangled Banner," advance the flimsy excuse that John Philip Sousa would feel similarly embarrassed if he happened to be in Berlin at the present moment and some one asked him to play "Die Wacht am Rhein." Lieutenant John Philip Sousa is here doing duty at a great personal financial sacrifice and not in Berlin drawing down big money, as Dr. Muck is doing here.

om EVENING WORLD

ldress: New York City.

BALTIMORE MOB THREATENS MUCK IF HE LEADS BAND

Ex-Gov. Warfield Declares He Will Head the Hostile Demonstration.

BALTIMORE, Nov. 5.—If Dr. Karl Muck and the Boston Symphony Orchestra attempt to give the scheduled concert here next Wednesday night, there will be riot instead of a symphony, unless the situation changes in the mean time.

Ex-Gov. Warfield, who notified the Police Board that there would be serious trouble if an attempt was made to give the concert, said to-day he would be willing to lead a mob in breaking it up.

He has arranged for a patriotic mass meeting at the Lyric Tuesday afternoon.

Major Higginson Absolves Muck From All Blame.

BOSTON, Nov. 5.—A statement absolving Dr. Karl Muck, leader, and members of the Boston Symphony Orchestra from any disloyal or disrespectful intent to omit "The Star Spangled Banner" from their programmes, was issued to-day by Major Henry L. Higginson, sponsor for the orchestra, who assumed responsibility for the omission of the national air from the Providence concert. Major Higginson asserted that Dr. Muck had never refused to play the national anthem.

EVENING WORLD

: New York City.

NOV 3 1917

CARUSO GLAD TO SING "STAR SPANGLED BANNER"

Artistic Enough for Him, He Declares; Kisses Hand to American Soil on Return.

Happy at again setting foot on Manhattan Island, Enrico Caruso took off his hat to the biggest American flag in sight, knelt and kissed his hand to the soil. He has returned from forty grand opera appearances in Brazil. He is in good health, but says he is a bit "fatter."

"Why, I will sing 'The Star Spangled Banner'; it's good enough music for me," he said, when told of the Dr. Karl Muck incident.

"Ah, art!" he replied, when told why Dr. Muck is alleged to have refused. "It ought to be good enough for those who make a living in this country."

The situation in Italy was of great interest to Caruso. He asked for the latest news and seemed deeply grieved to hear of the continuous retreat of the armies.

"Well, if they need me, I'll go!" he said, and those hearing him knew he spoke from the depth of his heart. He is forty-four years old though, and as yet men of his age have not been called to the colors.

Upon reaching New York Caruso was greeted and embraced by Gatti-Casazza, Antonio Scotti, Andreas de Segurola, Salvatore Fuciti, Otto Weil and Miss Jacoletti, sister of his brother's wife.

Caruso stated to interviewers that in South America he also sang at twelve concerts, given for American, Italian, British, French and Belgian relief organizations.

"I am glad to say that more than $100,000 was realized," he said. He then added that his other fond remembrance of this tour in South America is the gold medal presented him by the American colony in Buenos Ayres.

TELEGRAM

New York City.

NOV 3 - 1917

ORCHESTRA WILL PLAY ANTHEM IN CARNEGIE HALL

Boston Musicians Now Include "The Star Spangled Banner" in Their Repertoire.

DR. MUCK'S ATTITUDE IS CALLED "COWARDLY."

Full preparations had been made in New York to deal with Dr. Karl Muck and the Boston Symphony Orchestra in view of the refusal of the German conductor to play "The Star Spangled Banner" before the report of his resignation was received from Boston. This, together with the assurance that the orchestra will in future include the national anthem in its repertoire, is believed to have solved the problem.

George H. Bell, Commissioner of Licenses, had announced that he would have revoked the concert license of Carnegie Hall if the national anthem was not played here by the orchestra. Lamar Hardy, Corporation Counsel, intimated that the license might be revoked before the concert unless satisfactory assurances were given.

Calls Attitude "Cowardly."

Members of the Brooklyn Institute, especially those who are regular subscribers for the series of concerts arranged under Institute auspices, are much interested in the controversy. Dr. Charles D. Atkins, director of the Institute, said:—

"In view of present conditions it would seem that no great jar to the art sense would follow an occasional playing of 'America' at the concerts in deference to the American sentiment of patriotism. Yet patriotic music is not symphony music, and it is not particularly appropriate on a symphony programme."

Walter Damrosch has assailed Dr. Muck's attitude as "cowardly," in holding that the Symphony Orchestra, not being "a ballroom orchestra or a military band, should not be expected to play the national anthem," and making that his defence. Mr. Damrosch believes that if Dr. Muck had been frank and said that as a loyal subject of Germany he could not play the anthem at this time, fair minded men would have accepted his attitude.

Blames Dr. Muck.

Mr. Damrosch urges that the national anthem is the symbol of the American people's patriotism and loyalty, especially at a time when the nation is at war, and blames Dr. Muck for ignoring that fact.

Mr. Damrosch regrets that the feeling caused by incidents like these should engender in turn enmity against the German composers of the past, citing the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter as an example.

Grossly Insulted.

(From the Kansas City Star.)

"I was grossly insulted the other day," confessed Tobe Sagg of Goshkosay," confessed Tobe Sagg of Goshkosay," confessed Tobe Sagg of Goshkosay

The Dr. Muck Controversy Renewed wi

Controversy Over German Leader Boston Symphony Orchestra Steadily Grows

Dr. Muck Declared to Be Active in Germany's Behalf—Agitation Brings to the Front California Court Case.

This Stirred up Baltimore

THE country-wide discussion of the Boston Symphony orchestra and its leader seems to have reached the whirlwind stage in Baltimore. The American of that city publishes the above cartoon under the caption, "Time to Do a Little Muck Raking."

Although Dr. Muck, the gifted leader of the Symphony orchestra, has added "The Star Spangled Banner" to the repertoire of his famous organization, the controversy over him which began in this city at the conclusion of the orchestra's benefit concert, one afternoon recently, is showing no abatement.

Baltimore, the home of the man who composed the national anthem, became aroused by the fact that the orchestra did not play "The Star Spangled Banner" in Providence after patriotic organizations had requested that it be played. A mass meeting was called and threats were made that a concert by the orchestra would be prevented by force if an attempt were made to give one.

Thereupon the municipal authorities issued orders that the concert be not given. Washington welcomed the doctor and the orchestra and applauded both when the national anthem was played.

Meanwhile, however, those who insist that Dr. Muck is a pro-German in his sympathies and activities have not been idle. The Providence Journal has insisted that his pro-Germanism is something more than sympathetically inactive, and the earnest efforts of Maj. Henry L. Higginson to convince patriotic citizens everywhere that there is no taint of un-Americanism in the orchestra or its leader have apparently failed.

Today the Providence Journal attacks Dr. Muck as a pro-German propagandist, producing evidence in support of its charge, and in a letter to the Boston Herald and Journal, published today, Marshall B. Fanning considers the subject from a new standpoint—that of one who cannot ignore the fact that our boys are being slain by German soldiers and that Dr. Muck is heart and soul in sympathy with Germany.

That the issue has reached a stage where it may be of vast importance to the future of the Symphony orchestra and to those who have for years appreciated it as the finest organization of its kind on the continent is now admitted by lovers of music who have watched the progress of the controversy with keen regret.

Dr. Muck has already tendered his resignation to Maj. Higginson, but the latter, who has made the Symphony orchestra possible, has thus far failed to accept it and does not wish to accept it. What the future will bring about can only be conjectured.

In a letter published by the Boston Herald and Journal of this morning, Marshall B. Fanning brings out the point that the general American public, as well as those who attend Symphony concerts, are interested in the Dr. Muck discussion. Following is the letter in full:

To Editor of Herald and Journal:

In the controversy over the Symphony Orchestra the main point is being missed. The fact that Dr. Muck has consented to play "The Star Spangled Banner" is of little consequence; neither is the wish of the audience to have him continue as director of much weight. A very small part of the public can attend these concerts, but the great outside public has feelings as well as the favored few.

The point is that our men have died

(Continued on Page Five, Column 4.)

Traveler Nov 8

(Continued from Page One.)

and are dying in increasing numbers by the hands of Dr. Muck's countrymen and we are engaged in a life and death struggle with them. It is admitted that Dr. Muck is heart and soul with Germany; that is, he wishes our destruction. The Germans refused to let the art of the great cathedral at Rheims weigh against the life of a single German soldier; shall we, for the sake of art, permit an institution in our midst to give not only aid and comfort, but honor and applause to one who would delight in the overthrow of all we hold dear?

It is not necessary that he should actually plot against us. He is a German who occupied a high position in Germany. He is now in America with a Swiss passport. These facts are sure to bring him under suspicion. The public which is suffering by the war naturally resents what is taking place in Symphony Hall and the feelings of the public at this time are entitled to respect.

MARSHALL B. FANNING.

Boston, Nov. 6.

The charge that Dr. Muck is a German propagandist appears in the first two columns of the first page of the Providence Journal of today. This is a fac-simile of the Journal's statement:

Muck's Own Testimony Convicts Him as German Propagandist

Musician, Now Posing as Martyred Artist, Branded by His Statement in San Francisco Court.

Concert Conductor, in Prosecuting Bogus Collector for "The Fatherland," Who Is Sent to Prison, Testifies He Gave Defendant $300 Intended to Aid Publication and Had Made Many Other Gifts for Like Purposes.

Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most virulent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

In May, 1915, when Dr. Muck was in California, he was approached by one Frederick Greisheimer, who told him he was collecting money to keep the notorious German weekly, the Fatherland, on its feet.

Greisheimer called Dr. Muck's attention to the attitude of the Fatherland for several issues following the Lusitania disaster and other matters, and secured $300 from him in order to aid that publication. Dr. Muck discovered a few weeks afterward that Greisheimer was not authorized to make such collections and had him arrested.

The man was convicted on Muck's testimony and is now serving sentence in San Quentin penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by the Fatherland, and said that he had made many contributions for like purposes. Dr. Muck's enthusiastic desire to help the Fatherland came immediately after that paper had made the statement that the American authorities were responsible for the death of Americans on the Lusitania because they had sold their souls to England, and another statement over Viereck's own signature, that, if a conflict should arise between the United States and Germany, the blame would rest on Washington and not on Berlin, and that the Lusitania case, judging by repiies to questions sent out by the Fatherland, had not changed the opinion of German-Americans with regard to the righteousness of Germany's cause.

Ever since the United States entered the war, Dr. Muck has been one of the active heads of German propaganda in Boston and the constant companion of Sir Edgar Speyer and other men of the same type.

By his own statement to the San Francisco courts, he has made it apparent that at least a considerable portion of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character.

At the head of the editorial column of the Providence Journal, the following appears:

Every German or Austrian in the United States, unless known by years of association to be absolutely loyal, should be treated as a potential spy. Keep your eyes and ears open. Whenever any suspicious act or disloyal word comes to your notice communicate at once with the Department of Justice, room 301, Federal building, Providence.

We are at war with the most merciless and inhuman nation in the world. Hundreds of thousands of its people in this country want to see America humiliated and beaten to her knees, and they are doing, and will do, everything in their power to bring this about.

Take nothing for granted. Energy and alertness in this direction may save the life of your son, your husband or your brother.

Praises Traveler's Stand.

The Traveler this noon received the following letter which seems pertinent to a renewal of the discussion about Dr. Muck:

To the Editor of the Traveler:

Will you permit me, in this time of controversy over the Symphony Orchestra concerts, to compliment the Traveler and its efficient and refined musical critic.

I refer to the splendid independence of the account of a recent Symphony concert in which an American home artist, who once refused to stand when the national anthem was played and who is an adept in several languages, sang nothing but a German program.

I wish to praise the courage of your newspaper in publishing such a just criticism.

May the man who wrote it have courage to do still better things in these terrible days of international war. The sooner the authorities curb Prussianism in *all directions*, the better for our country.

P. J. CONROY, M. D.

Everett, Nov. 7.

The Traveler has tried to reach Dr. Muck today with the following telegram:

"Have you any statement to make in reply to charges of German propaganda on your part in Providence Journal of today? Columns Boston Traveler open to you for any reply."

The Other Side.

(Springfield Republican.)

Baltimore has gone into the air unnecessarily over Dr. Muck and "The Star Spangled Banner." Dr. Muck is having it played by his orchestra and what is more, he has never refused to have it played. Baltimore gets hysterical, perhaps, because it was the home of Francis Scott Key.

THE BALTIMORE MEETING OF PROTEST AND ITS RESULTS

[Special to the Traveler]

BALTIMORE, Nov. 8—Dr. Karl Muck and his Boston Symphony orchestra did not appear here last night. They were scheduled to play at the Lyric Theatre, but on Monday the grand jury realizing the temper of the people of this city, petitioned the board of police commissioners to prevent the concert. The police board acted promptly, and issued an order calling off the concert.

Previous to this action on the part of the police board, however, former Gov. Edwin Warfield had sent out a call for a monster mass meeting to protest against the concert. The meeting was held in the Lyric, Tuesday afternoon. Three thousand fellow-citizens of Francis Scott Key, with a mighty yell which they tried to make loud enough to be heard in Berlin, gave warning to Dr. Muck.

The fact that the grand jury and the police board already had acted to prevent the concert had no effect on the meeting of protest. Citizens of this town, in which the national anthem had its birth, had decided to put themselves on record against Dr. Muck, and they did.

Probably no greater honor was ever done the memory of Key than at that meeting, and there have been few more inspiring tributes to the flag. It is certain that since American entered the war alien enemies, plotting discouragement and destruction in this country, have been given no more pointed warning of the temper of the American people and what it threatens for the seditious.

In a letter which Cardinal Gibbons wrote to Gov. Warfield, saying he was "with the meeting in spirit," the prelate, referring to the stars and stripes ,said that "as with the ark of the old Covenant, he who touches it with profane hands shall suffer."

After representatives of various patriotic organizations had been called to the platform for impromptu addresses and had cryptically voiced their sentiments, a resolution was offered condemning Dr. Muck, reaffirming the patriotism of American citizens in Baltimore and urging that Dr. Muck be not allowed to lead an orchestra here under and circumstances.

There wasn't a dissenting voice when the question was put. A soldier band from Camp Meade and a squad of men from that nearby cantonment with fixed bayonets added to the enthusiasm.

POST
Washington, D. C.
OCT 22 19

Masterpieces of German Composers To Be Played by Visiting Orchestras

Although the United States is at war with Germany, the classical musical productions of Beethoven, Bach and others will find places on the program of the Boston Symphony Orchestra, which will give a series of five concerts in Washington this season, under the direction of Carl Muck.

Mrs. Thomas Evans Greene, Washinton manager for the orchestra, said yesterday that it would be ridiculous to think of excluding the German masters' compositions from the programs of the Boston Symphony Orchestra. "To me it would seem unutterably wrong and ethically false to carry our righteous indignation against the German government to the point of excluding the great masters to whom as a people we owe so much."

Mrs. Greene added that she understood that when Walter Damrosch brings his symphony orchestra here this winter he will have a program composed entirely of German compositions.

Not only in Washington will the noted symphony orchestra continue to play music written by German masters, but in New York as well. At the opening concert of the symphony orchestra in New York last Thursday, Walter Damrosch in a brief address concerning the playing of German music, said:

"It is our duty to strike as hard and quickly as we can until the victory we all hope for is achieved. On this point there can be no temporizing. But to exclude the great masters to whom we owe so much, from the program is false."

From REPUBLICAN
Address: Springfie
Date Springfield Mass. NOV 1 - 19

SMITH COLLEGE CONCERT

Boston Symphony Gives First of the Series—A. W. Locke of Smith Music Faculty Appears as Soloist

The Boston symphony orchestra was heard last week Wednesday at Northampton in a splendid concert, which opened the Smith college series. This excellent series has proved so attractive that the John M. Greene hall long ago proved too small, and this year another fine series of Wednesday afternoon concerts has been arranged, for which tickets may be had, the price of season tickets being remarkably low. The afternoon series will open with a joint recital by the pianist Mlle Novaes and the violinist Eddy Brown, the 31st, and will include recitals by Louise Homer, Marcella Craft and Josef Hofmann, besides a trio concert and concert by the trio de Lutece, flute, 'cello and harp.

Wednesday night Dr Muck gave a fine program, which offered several features of unusual interest, notably the beautiful "Variations Symphonique" for piano and orchestra, by Cesar Franck, in which according to commendable precedent a member of the musical faculty of the college appeared as soloist. This was Arthur W. Locke, with whose distinguished ability as a pianist the Northampton public had already been made familiar. His playing of the variations was masterly, with a beautiful tone and a breadth and dignity of style worthy of this fine work by a composer of singular originality and power. No part of the concert dwells more pleasantly in the memory.

In place of the Beethoven C minor symphony which had originally been announced, the orchestra opened the concert with Tschaikowsky's F minor symphony, No 4—no equivalent, of course, in musical worth, yet heard with all the more pleasure because less frequently heard. The warmest admirer of Tschaikowsky can hardly put it on a level with the two on which his fame as a symphonist mainly rests, the fifth and the sixth, yet it represents well some sides of his genius, as well as certain defects such as a lack of that inward rather than formal unity which gives weight and sustained interest; even the most beautiful passages have a somewhat haphazard character. It is interesting throughout, but the totality is not so impressive as it should be from such wealth and freshness of musical expression.

Very different in kind and style is the Berlioz "King Lear" overture which followed, and was heard for the first time at these concerts. How much Lear or how much Shakespeare there may be in it is perhaps a question on which opinion may differ, but at all events the belated discovery of Shakespeare inspired Berlioz to a notable work, in the tragic accents of which we may probably find more of his own emotional crisis than of the drama. It is in no way a sensational work, nor does it illustrate his orchestral virtuosity in its full development, but it has both the restraint and the bigness of style for which this composer was remarkable. Not a first-rate melodist, and with very little contrapuntal science, he none the less had both genuine musical inspiration and an intellectual grasp of architectonic which served him where counterpoint might have led so highly cerebral a composer astray. His overture has thin spots, but it is distinguished in style and shows everywhere the hand of a great master. It was admirably played, and on the whole was the most interesting part of the orchestral program, which closed with a fine performance of Wagner's prelude to 'Parsifal.'

BULLETIN
Philadelphia, Pa.

MAY DISBAND ORCHESTRA

Major Higginson, Founder of Boston Symphony, Incensed at Demand for "Star Spangled Banner"

Boston, Nov. 1.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, announces that the orchestra will be disbanded and Symphony Hall sold if clamor to play "The Star Spangled Banner" continues.

The question was brought to a head by the demands that the anthem be played by the orchestra at a concert in Providence. This followed protests over Geraldine Farrar's all-German program when she was the soloist at the orchestra's pension fund concert in Boston, Sunday.

Thomas Howick, special agent of the Department of Justice at Providence, has recommended that the orchestra be prohibited from giving concerts anywhere unless the anthem is played.

Major Higginson said the anthem was out of place in purely symphonic programs. He said the conductor, Dr. Karl Muck, a German, when the war started asked the musicians to forget their racial differences. More than a dozen nationalities are represented in the orchestra, Major Higginson said.

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs."

Freie Presse
ooklyn, N Y
ss:
NOV 1 1917

Dr. Muck kritisirt

Entrüstung in Providence über Weigerung, Nationalhymne zu spielen.

Polizei gegen Symphonie-Kapelle mobil gemacht.

Boston, 1. Nov. Dr. Karl Muck, der Leiter des Boston Symphonie-Orchesters, bleibt bei seiner Weigerung, bei den Konzerten der durch die größeren Städte des Landes reisenden Kapelle „The Star Spangled Banner" spielen zu lassen, und der Multimillionär und Kunstmäcen Hy. L. Higginson, der Gründer und große Gönner des Orchesters, billigt, wie er selbst erklärt, seinen Standpunkt.

Der Rhode Island Council of Defence, der aufgebracht darüber ist, daß Dr. Muck beim Eröffnungskonzert des Orchesters in Providence nicht die Nationalhymne spielen ließ, nahm gestern Resolutionen an, in welcher Dr. Muck's Verhalten auf's Schärfste gegeißelt wird und zugleich ersuchte der Verband die Polizei, keine Licenz für weitere Konzerte des Orchesters zu ertheilen, solange Dr. Muck der Leiter bleibt. Thomas Howick, Spezialagent des Bundes-Justizamtes zu Providence, empfahl in einer Eingabe nach Washington, ein Verbot der Symphonie-Konzerte zu erlassen, solange nicht dabei die Nationalhymne gespielt werde. In Providence ist man auch sehr indignirt darüber, daß Geraldine Farrar in dem am vorigen Sonntag gegebenen Konzert neun deutsche Lieder sang und gar keine englischen, französischen oder italienischen Kompositionen. Dr. Muck betont bei seiner Weigerung, daß die Symphonie-Orchester keine Militärkapellen seien und im Rahmen des Symphonieprogramms die Nationalhymne nicht hineinpasse.

m TIMES
dress: Brooklyn, N. Y.
e

Boston Symphony Orchestra.

The first of the series of five concerts given annually by the Boston Symphony Orchestra in Brooklyn will take place in the Academy of Music Friday evening, at 8:15. It is a matter of satisfaction to everybody concerned that the Brooklyn subscription to the Boston Symphony Concerts is even larger than it was last year, and very few seats are left for single sale. The orchestra returns after its seven months' absence, with exactly the same personnel which appeared here at its concert in March. Dr. Muck, naturally, is the conductor, and no changes whatever have been made in the ranks of the orchestra itself. This is the first time in the history of the orchestra that the same personnel has been carried over from one season to another.

Dr. Muck has arranged for this concert a program essentially popular. The Symphony will be the "Pathetic" of Tschaikowsky—Dr. Muck has never played this work here—in fact, it seldom appears on the regular Symphony program of the Boston Symphon, Orchestra, but every two years is played in Boston at one of the Pension Fund Concerts of the orchestra. It is today, as it has been for twenty years, the most popular symphonic work of modern times.

The works which appear in the second part of the program are the stirring Symphonic Poem, "Finlandia" of Sibelius; the Fifth Symphonic Poem of Liszt, entitled "Prometheus;" and the greatest of all overtures, Beethoven's "Leonora," No. 3. The "Prometheus" of Liszt is the least known of the symphonic poems with which he may be said to have revolutionized modern orchestral music. It has all the qualities peculiar to Liszt and its revival by Dr. Muck has been warmly appreciated by the admirers of the great Hungarian composer.

ENING HERALD
NEW YORKER
New York City.
NOV 1 - 1917

Dr. Muck angegriffen.

Providence, R. J., 1. November. Die hiesige Polizeikommission wurde gestern vom „Rhode Island Council for Defense" aufgefordert, keine Erlaubnis mehr zur Abhaltung von Konzerten des „Boston Symphony Orchesters" während des Krieges zu gewähren, wenn Dr. Muck dirigiere, weil er in „absichtlich beleidigender Weise" bei einem Konzert letzte Nacht, trotz einer Aufforderung, es unterlassen habe, das „Star Spangled Banner" spielen zu lassen.

STAATSZEITUNG
New York City.
NOV 1 - 1917

Verteidigt Dr. Muck.

Manager erklärt, „Star Spangled Banner" wurde nicht absichtlich ausgelassen.

(Associated Preß.)

Providence, R. J., 31. Oktober. Das Rhode Island Council of Defense nahm heute Beschlüsse an, welche das Boston Symphonie Orchester und Kapellmeister Dr. Karl Muck wegen „seiner überlegten beleidigenden Haltung" verurteilte, weil er gestern bei einem Konzerte sich weigerte, das „Star Spangled Banner" spielen zu lassen, wie einige Damen verlangt hatten. Die Polizeikommission wurde ersucht, keine Erlaubnis für weitere Konzerte des Orchesters zu erteilen, wenn sie von Dr. Muck geleitet werden.

Wie verlautet, wird ein eingehender Bericht nach Washington gesandt werden, mit dem Ersuchen, das Orchester nirgends spielen zu lassen, wenn das „Star Spangled Banner" nicht auf das Programm gesetzt wird.

Der Konzert-Manager C. A. Ellis erklärte, das Ersuchen der Damen, welches telegraphisch erfolgte, sei abgelehnt worden, weil sie keine Subskribenten waren. Er sagte, Dr. Muck habe von dem Telegramme keine Kenntnis gehabt.

deutsche Journal
New York City.
NOV 1 - 1917

Boston Symphonie Orchester mag aufgelöst werden.

Musiker kamen der Aufforderung, die Nationalhymne zu spielen, nicht nach.

True translation filed with the Postmaster of New York on November 1, 1917, as required by the act of October 6, 1917.

Boston, 31. Okt. — Major Higgison droht, das Boston Symphonie Orchester aufzulösen, wenn die Empörung wegen der Weigerung, die Hymne „Star Spangled Banner" zu spielen, anhält. Er erklärte heute, daß er angeordnet hätte, den Verkauf der Einlaßkarten für das Konzert in Providence zu suspendieren, weil er Unruhen befürchtet. Er erklärte, daß die Fortlassung im Programm auf Rücksicht auf die Kunst und die Schwierigkeit des Zusammenstellens der Nummern weit im voraus zurückzuführen sei und daß die deutschen Mitglieder des Orchesters durch die Bundes-Behörden gebilligt worden seien.

Resolutionen wurden vom Nationalen Verteidigungs-Rat von Rhode Island angenommen, in welchen das Symphonie-Orchester verurteilt wurde, wegen seiner Weigerung, das „Star Spangled Banner" zu spielen, nachdem in dem Konzerte gestern Abend darum ersucht worden sei. Schritte werden getan, so heißt es, dem Orchester unmöglich zu machen, in anderen Städten zu spielen, es sei denn, die National-Hymne werde in das Programm mitaufgenommen.

POST
Washington, D. C.
NOV 1 1917

IGNORES REQUEST TO PLAY ANTHEM

Boston Orchestra and Dr. Muck Denounced in Providence.

Providence, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island council of defense. The police commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

Members of the commission declined to say what action would be taken. It was stated, however, that Thomas Nowick, agent of the Department of Justice, would make a detailed report to Washington, with the recommendation that the orchestra be not permitted to play in other cities unless the national anthem is included in its program.

C. A. Ellis, manager of the orchestra, said today he had received a telegram signed by a number of women of this city, asking that "The Star-Spangled Banner" be played, but that as they were not subscribers to the concert the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received.

64

From [illegible] PA.

Address:

NOV 1 - 1917

Date

DR. MUCK IS HURT BY REQUEST TO PLAY NATIONAL ANTHEM

Boston Orchestra Leader Thinks Insistent Public Demand is "Very Embarrassing."

FEDERAL AGENT PROBING

BOSTON, Nov. 1.

To ask Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star-Spangled Banner" is very embarrassing to his artistic sensibilitoes. The request, he says, is almost insulting. To push it would be destructive to musical art.

This, in brief, is the gist of the director's reply to the query, "Are you going to play the national anthem in New York at your Carnegie Hall concert next Thursday evening?"

Statements from Henry L. Higginson, founder and patron of the orchestra, indicated that he was behind Mr. Muck in his refusal to play the patriotic air. He threatened to disband the orchestra if the public was insistent in its demands for the undesired addition to its program, and added that the Symphony Hall, which is losing $15,000 a year, might be sold or closed up if he were pushed by these demands.

DR. MUCK CONDEMNED.

Meanwhile Dr. Muck and the orchestra are being attacked from other quarters. Resolutions condemning him and his organizetion were adopted by the Rhode Island Council of Defence, in which his failure to play "The Star-Spangled Banner" there last night is characterized as a "deliberately insulting attitude." The police commission was called upon by the council to refuse further licenses for concerts there until Dr. Muck changed his attitude or the orchestra changed its leader.

Thomas Howick, special agent for the Department of Justice at Providence, recommended to Washington that the concerts of the orchestra be prohibited unless the anthem is played. This action followed the publication of the fact that Dr. Muck had refused the requests of numerous patrons of the orchestra to play "The Star-Spangled Banner."

Last Sunday Geraldine Farrar added to the feelings of the people of Providence against pro-German artists by singing nine German songs at the Pension Fund benefit, singing none in English, French or Italian.

MAKES STATEMENT.

In his statement Dr. Muck says:—

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore, it would be a gross mistake—a violation of the artistic taste and principles, for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band, or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives from twenty-five different nationalities in my orchestra. All the nations at war are represented. For months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything that would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"We want no consciousness of national differences in the orchestra. To introduce such a thing would disrupt an organization which has been thirty-six years in the making.

"REQUEST EMBARRASSING."

"To ask us to play 'The Star-Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the symphony stands for—musical art. The public has no right to demand it. I am following Manager Higginson's wishes."

Local musicians failed to accept Dr. Muck's explanation of his failure to play "The Star-Spangled Banner" on the grounds that his orchestra numbered too many different nationallites among its membership. They called attention to the fact that the Philharmonic Orchestra, the New York Symphony Orchestra and the Metropolitan Opera Company's Orchestra all had played the national anthem without fear of international complications.

EVENING NEW YORKER HERALD

: New York City.

NOV 2- 1917

Deutsche Oper in Frage.

Direktoren-Minorität gegen Gebrauch der deutschen Sprache.

Dr. Mucks Standpunkt.

Erklärt seine Position als deutscher Reichsangehöriger.

Die Frage, ob Opern deutscher Meister im Metropolitan Opernhaus in dieser Saison auch in deutscher Sprache aufgeführt werden sollen, wie es von der Majorität der Direktoren des Kunsttempels beschlossen war, stellt sich, wie verlautet, als Hindernis für die Aufstellung des Repertoirs heraus. Eine Minorität der Direktoren ist gegen die deutsche Sprache. Die Saison wird bekanntlich am Montag, den 12. November, mit den bedeutendsten italienischen Kräften in „Aida" eröffnet. Am Dienstag sollte Olive Fremstad in „Tristan und Isolde" singen, doch hier machte sich die Opposition gegen die deutsche Sprache geltend. In England werden seit Ausbruch des Krieges auch deutsche Opern aufgeführt, doch nur in englischer Sprache. Die Direktoren der Metropolitan Oper beabsichtigten jedoch einen solchen Schritt nicht. Direktor Gatti-Casazaa erklärt, daß der patriotische Amerikaner keinen Grund der Kränkung finden würde, wenn das Programm der Eröffnungswoche bekannt gegeben werde.

Frau William Jay, die einzige Dame im Direktorium der New York Philharmonischen Gesellschaft, argumentiert in einem in „The Chronicle" veröffentlichten Artikel über „deutsche Musik und deutsche Oper". Sie wünscht die deutsche Sprache von der Opernbühne verbannt zu sehen, da diese an den Geist des Barbarismus erinnern würde und feindselige Kundgebungen hervorrufen könnte. Dagegen sollte deutsche Musik den Liebhabern großer deutscher Meister auf der Konzertbühne erhalten bleiben.

Dr. Muck nur Künstler.

Aus Boston kommt die Meldung, daß Dr. Karl Muck, Leiter des Boston Symphonieorchesters, das „Star Spangled Banner" nicht in sein nächstwöchentliches New Yorker Programm aufnehmen werde. Das Bostoner Symphonieorchester erklärt Dr. Muck, sei lediglich eine künstlerische Organisation. Das Spielen nationaler oder politischer Kompositionen sei nicht Sache des Orchesters.

„Wenn wir versäumen, dem Publikum die Art von Musik zu liefern, welche es gewohnt ist, so sind wir seines gegenwärtigen Wohlwollens und seiner Anerkennung nicht wert. Mein Ziel als Dirigent wird, wie es immer gewesen ist, bleiben, dem musikliebenden Publikum die vorzüglichsten künstlerischen Kompositionen in der möglichst besten Form zu Gehör zu bringen. Ich glaube nicht, daß das Bostoner Symphonieorchester außerdem eine Existenzberechtigung hat. Ich bin kein naturalisierter Amerikaner. Naturgemäß wird niemand von mir erwarten, daß ich dasselbe tue, als wenn ich ein amerikanischer Bürger wäre."

Damrosch spricht.

Unter den von Dr. Muck eingenommenen Standpunkt äußerte sich Walter Damrosch, Leiter des New York Symphonie-Orchesters, daß es eine Ungerechtigkeit Dr. Muck gegenüber sein würde, von ihm als loyalen preußischen Untertanen zu verlangen, daß er die amerikanische Nationalhymne dirigieren solle. Der Knoten könne am einfachsten dadurch gelöst werden, daß ein Hilfs-Dirigent während des Abspielens des „Star Spangled Banner" den Taktstock übernehme. Es würde nichts gewonnen werden, wenn Dr. Muck gezwungen würde, es zu tun.

St. Louiser Beschluß.

Die Direktoren des St. Louis Symphonie-Orchester haben laut neuester Nachricht beschlossen, daß in Zukunft jedes ihrer Symphonie-Konzerte mit dem Spiel des „Star Spangled Banner" beginnen soll. Max Zach, der Leiter des Orchesters, hatte sich gegen das Abspielen der Nationalhymne bei Symphonie-Konzerten erklärt, war jedoch bereit, sie bei Volks-Konzerten zu leiten. Sein Grund war, daß die Nationalhymne künstlerisch nicht in Harmonie mit dem Konzert-Programm stehe.

EW YORKER HERALD

ss: New York City.

NOV 2 - 191

Dr. Muck angegriffen.

Providence, R. I., 1. November. Die hiesige Polizeikommission wurde gestern vom „Rhode Island Council for Defense" aufgefordert, keine Erlaubnis mehr zur Abhaltung von Konzerten des „Boston Symphony Orchesters" während des Krieges zu gewähren, wenn Dr. Muck dirigiere, weil er in „absichtlich beleidigender Weise" bei einem Konzert letzte Nacht, trotz einer Aufforderung, es unterlassen habe, das „Star Spangled Banner" spielen zu lassen.

1 Volkszeitung

ress: New York City.

NOV 2 - 1917

Hält am Entschluß fest.

Boston Symphonie-Orchester mag von seinem Leiter aufgelöst werden.

Boston, 31. Okt. Major Higginson droht, das Boston Symphonie-Orchester aufzulösen, wenn die Anwürfe gegen seine Weigerung, die Nationalhymne zu spielen, anhalten. Er gab heute bekannt, daß er den Ticketverkauf in Providence einstellen ließ, weil er unliebsame Vorkommnisse befürchtete. Er droht, die Symphonie-Halle zu verkaufen und erklärt seine Fortlassung der Nationalhymne vom Programm vom künstlerischen Standpunkt aus. Außerdem seien die Programm-Nummern schon längst im Voraus aufgestellt worden. Die deutschen Mitglieder des Orchesters, fügte er hinzu, seien von den Bundesbehörden gutgeheißen worden.

Wegen der Weigerung, in Providence die Hymne zu spielen, nahm der Rhode Island-Verteidigungsrat schon lange Resolutionen an, in denen er den Musiker scharf verurteilt.

1 EVENING STAATSZEITUNG

ess: New York City.

NOV 2 - 191

Damrosch's Eintreten für Dr. Muck.

Hält dessen Weigerung, die Nationalhymne zu spielen, für gerechtfertigt.

Walter Damrosch, Dirigent des New Yorker Symphonie-Orchesters, hat gestern eine längere Erklärung erlassen, in welcher er seinen Bostoner Kollegen Dr. Karl Muck verteidigt, der bekanntlich viel Aufsehen erregte, weil er sich kürzlich bei einem Konzert in Rhode Island weigerte, das „Star Spangled Banner" zu spielen.

Damrosch sagt, Dr. Muck sei loyaler preußischer Staatsbürger, bewahre stets eine durchaus ehrenhafte Haltung und sei in Friedenszeiten nur einmal im Jahre auf Gastrollen nach Amerika gekommen. Deshalb sei nicht zu erwarten, daß Dr. Muck notwendigerweise amerikanischer Bürger geworden sein sollte.

„Ich muß zugeben, daß ich Dr. Muck stets mit Vergnügen eine Symphonie von Beethoven oder Brahms dirigieren hören würde, zur Zeit aber nicht erfreut sein könnte, wenn er das „Star Spangled Banner" dirigierte, und zwar unter Rücksichtsnahme auf seine Staatsangehörigkeit und seine Meinung hinsichtlich des gegenwärtigen Krieges,"

h deutsche Journ

ress: New York City.

NOV 2 - 1917

Dr. Muck weigert sich, U. S. Hymne zu leiten.

Lehnt es aus künstlerischen Gründen ab.

Walter Damrosch hält es für ungerecht, den Dirigenten des Bostoner Orchesters dazu zwingen zu wollen.

True translation filed with the Postmaster of New York on November 2, 1917, as required by the act of October 6, 1917.

Große Aufregung hat die Weigerung Dr. Karl Mucks, des Dirigenten des Bostoner Symphonie-Orchesters, in seinen Konzerten das „Star Spangled Banner" zu dirigieren, in Providence und Boston hervorgerufen. In Baltimore und New York, wo das Bostoner Orchester demnächst konzertieren soll, ist eine lebhafte Agitation im Gange, durch die man Dr. Muck zwingen will, die Nationalhymne zu spielen.

Das Orchester wird ersucht werden, die Nationalhymne beim ersten Konzert der Brooklyner Saison am Freitag, den 9. Nov., in der Academy of Music zu spielen. Das Programm enthält soweit die Nummer nicht. Sollte Dirigent Muck sich weigern, dem Verlangen nach der Hymne nachzukommen, mag das Konzert, das stets eines der größten musikalischen Ereignisse war, nicht stattfinden.

Mayor Henry Higginson, der Gründer und Mäcen der Organisation, versichert, daß man eher das Orchester zwingen kann, sich aufzulösen, als etwas zu spielen, was seine künstlerischen Empfindungen irritiert.

Als Dr. Muck gefragt wurde, ob er im Symphonie-Konzert in Carnegie Hall am nächsten Donnerstag Abend die Nationalhymne spielen lassen werde, erklärte er mit Nachdruck, daß in dieser Hinsicht sein Orchester nie der Forderung des Publikums nachgeben würde.

„Das Publikum hat kein Recht, an eine rein künstlerische Organisation eine solche Zumutung zu richten. Wir sind einfach eine künstlerische Vereinigung und als solche haben wir nichts mit bloß nationalen und politischen Kompositionen zu tun.

„Kunst ist international. In unserem Orchester sind alle kriegführenden Nationen vertreten. Ich habe mich bemüht, Frieden unter ihnen zu halten. Es ist bis jetzt gelungen. Ich will nichts einführen, was den Korpsgeist zerstören könnte, den in seiner gegenwärtigen Vollkommenheit aufzurichten, so viele Jahre in Anspruch genommen hat. Von uns zu verlangen, das „Star Spangled Banner" zu spielen, ist zudringlich. Es ist fast eine Beleidigung. Ein solches Verlangen würde grade das vernichten, wofür das Orchester eintritt: „musikalische Kunst".

Walter Damrosch bricht Lanze für Kollegen.

Walter Damrosch, der Dirigent des New Yorker Symphonie-Orchesters, nahm heute zu den Musikern Stellung, die Dr. Muck kritisieren und sagte, er halte es für „unfair", diesen zwingen zu wollen, die Nationalhymne zu dirigieren, während die Vereinigten Staaten mit Deutschland im Kriege sind, dessen Bürger Dr. Muck ist. Er ist nicht aus eigenem Antrieb in diesem Lande, sondern auf die Aufforderung von Mayor Higginson, der Amerikaner von unzweifelhafter Loyalität ist und schwerlich Dr. Muck gebeten hätte, das Orchester zu leiten, wenn er nicht der persönlichen Diskretion und Ehrenhaftigkeit Dr. Mucks in dieser heiklen Lage sicher gewesen wäre.

65

STAATSZEITUNG
ess: New York City.

NOV 2 - 1917

Damrosch tritt für Dr. Muck ein.

Würde nicht gern sehen, daß Zwang ausgeübt wird.

Als preußischer Staatsbürger müßte Dr. Muck heucheln, wenn er „Star Spangled Banner" dirigierte.

Walter Damrosch, Dirigent des New Yorker Symphonie-Orchesters, hat gestern eine längere Erklärung erlassen, in welcher er seinen Bostoner Kollegen Dr. Karl Muck verteidigt, der bekanntlich viel Aufsehen erregte, weil er sich kürzlich bei einem Konzert in Rhode Island weigerte, das „Star Spangled Banner" zu spielen. Damrosch sagt, Dr. Muck sei nicht aus eigenem Wunsche, sondern auf Ersuchen von Major Higginson, dem Gönner des Boston Symphonie-Orchesters, nach Amerika gekommen, er sei ein loyaler preußischer Staatsbürger, bewahre stets eine durchaus ehrenhafte Haltung und sei in Friedenszeiten nur einmal im Jahre auf Gastrollen nach Amerika gekommen. Deshalb sei nicht zu erwarten, daß Dr. Muck notwendigerweise amerikanischer Bürger geworden sein sollte.

Herr Damrosch erklärt dann, daß jedes Orchester, so sehr es auch aus verschiedenen Nationalitäten zusammengesetzt sei, nicht vergessen dürfe, was es diesem Lande, in welchem es zur Zeit seinen Unterhalt erwerbe, schuldig sei.

Im Falle Dr. Mucks hält Damrosch es unter den gegenwärtigen Umständen für natürlich, daß er in dieser Zeit nicht die Nationalhymne spielen lassen möchte.

„Ich muß zugeben, daß ich Dr. Muck stets mit Vergnügen eine Symphonie von Beethoven oder Brahms dirigieren hören würde, zur Zeit aber nicht erfreut sein könnte, wenn er das „Star Spangled Banner" dirigierte, und zwar unter Rücksichtsnahme auf seine Staatsangehörigkeit und seine Meinung hinsichtlich des gegenwärtigen Krieges," sagt Damrosch. „Dies würde ein Akt der Heuchelei sein," fügt er hinzu. Des weiteren erklärt Damrosch, daß der Fall sich leicht aus der Welt schaffen lassen würde, wenn ein Hilfs-Dirigent zur Stelle wäre, sobald das Orchester das „Star Spangled Banner" spielen sollte.

m EVENING GLOBE
lress: New York City

e ..... 2 -

BAN OPERAS IN GERMAN

Metropolitan Directors Will Present Wagner Music, but It Will Be Sung in English.

German opera will not be sung at the Metropolitan Opera House in that language during the coming season, it was learned to-day. German operas will be given, but they will be sung in the English language, as they are in London, and the numbers in the repertory probably will be materially reduced.

An announcement to this effect, it is understood, will be issued early next week by Chairman Otto H. Kahn and Director Gatti-Casazza. Beyond the bare statement that the list "will contain nothing to cause the least offense of the most patriotic American," no one connected with the Metropolitan had anything to say to-day over the controversy.

Music Lovers Dissent.

However, patriotic the decision of the board of directors of the Metropolitan to ban the German tongue may appear to the general public, a different view of it is taken by musicians and music-lovers, according to the editors of two of the largest musical publications in this country, the Musical Courier and Musical America. The people who fill the balcony and galleries of the Metropolitan—who go to the opera because they love music and not as the people in the boxes do, to show off their clothes and jewels—have not been heard from, they say.

Herbert F. Peyser, of Musical America, said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them."

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a divided sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

Patrons Favor Wagner Opera.

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition,'" declared L. L. Leibling, editor in chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Says Art Is Neutral.

Mr. Peyser pointed out that Mr. Kahn last summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Gatti-Casazza, he said, were ardent lovers of German music.

"Remember, that outside of Caruso, and probably Farrar, the Wagner operas always have proved the most remunerative at the Metropolitan," he said. "The real test of whether German operas are vital to the repertory of the Metropolitan is the box office."

A suitable English translation of the German operas could be found without difficulty, both Mr. Leibling and Mr. Peyser believed. The translations of Ernest Newman, Jameson, and Corder were suggested as the most available. Corder's translations are used at the London opera.

It was pointed out that Wagner himself favored the translations of his operas, and that twenty years after he had written the original score of "Tannhauser" he rewrote half of the first act in Paris for its production there.

Case of Dr. Muck.

Regarding the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star-Spangled Banner," Mr. Peyser said that if an American orchestra leader in Germany refused to play the Teutonic national hymn he would be kicked out without any waste of words.

"I think Dr. Muck has been treated very considerately," said Mr. Peyser. "But whether or not he plays 'The Star-Spangled Banner,' it has nothing to do with the artistic standing of the orchestra. It is merely a question of form. I don't know that any real American would want to listen to the playing of the national anthem by a man who was playing it because he was forced to, as would be the case with Dr. Muck."

ess: New York City

LOCK MUCK UP, T. R.'S ADVICE

Colonel Would Make Symphony Leader Play Anthem.

EITHER THAT OR KEEP QUIET

Metropolitan Bars German Operas —Whole U. S. Roused for Hymn.

Dr. Karl Muck's Boston Symphony Orchestra should either play the "Star Spangled Banner" or Dr. Muck should be made to shut up, Theodore Roosevelt said to-day.

The Colonel's remarks on the subject came in the course of a visit to Public School 45, in the Bronx, where he heard this Gary school's orchestra play "America." It was suggested that the youngster at the piano, the three boys and the little girl in pink ribbons who played fiddles, might be able to teach Dr. Muck how to play the "Star Spangled Banner."

In reply to this the Colonel made a statement to the effect that no Prussian who refuses to play the "Star Spangled Banner" at this time, with the nations in a life and death grip, ought to be permitted to have his liberty in America.

"Muck ought not be allowed at large in this country," Col. Roosevelt said. "I am shocked, simply shocked, that any one can apologize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it ought to be made to shut up."

Dispatches from Boston say that unless Dr. Muck consents to have the orchestra play the national anthem when he is on tour he is likely to find halls all over the United States closed to him. Dr. Muck is quoted as saying he cannot change his position in refusing to include the "inartistic" anthem in his programmes.

Metropolitan Takes Action.

The feeling aroused by the entrance of the United States into the great war is reflected by the announcement that for the first time German operas would be excluded from the repertoire at the Metropolitan this winter. The announcement, while unofficial, is given weight by the fact that neither Mme. Gadski nor Otto Goritz has been engaged for the coming season.

The first test of the issue between Dr. Muck and public opinion will come on next Thursday when the board of trustees of the Brooklyn Academy of Arts and Sciences meets. The board will have before it a declaration from Dr. Muck that he will not permit the orchestra to play the national anthem at a concert which will be given at the Academy of Music on Nov. 9. Several of the trustees will press a resolution insisting upon the inclusion of the anthem or the cancelling of the concert.

Major Henry L. Higginson, who has expended almost $1,000,000 to make the Boston Symphony what it is, will back Dr. Muck to the limit of his resources, and it is believed court action will follow any attempt to cancel engagements already made. In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Action Causes No Surprise.

The dropping of German operas from the Metropolitan repertoire was not unexpected. Although several of the best German works were included in the season's programme, as announced, it was believed generally that in view of the war they would not be rendered. The Metropolitan has no hard and fast rule and it changes its programme whenever expediency dictates.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, has

om TIMES
dress: Brooklyn, N. Y.

No German Opera Here.

Metropolitan Directors Drop Gadski and Goritz—Damrosch Defends Muck.

German opera will be banned by the Metropolitan Company at the Academy of Music during the war, it was learned unofficially today. The directors are agreed that the presentation of German opera in Brooklyn, Manhattan or other communities by the Metropolitan organization might be construed as an indication of divided sentiment on the war.

The services of Joanna Gadski and Otto Goritz, who are Germans, have been dispensed with and it is possible that the same procedure will be adopted with others.

Meanwhile the controversy over the propriety of Dr. Muck's refusal to have the national anthem played at the close of the Boston Symphony concerts and the support of his attitude by Major Henry L. Higginson, the financial backer of the organization, continues and the while question is to be threshed out at the meeting of the board of trustees of the Institute of Arts and Sciences next Thursday, which is arranging to present the Boston Symphony Orchestra at the Academy of Music on November 9.

Walter Darosch, conductor of the New York Symphony Orchestra, which will give its first concert at the Academy on Saturday afternoon, lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discreation in this very trying situation."

CITIZEN
ss: Brooklyn, N. Y.

ANTHEM CASE STILL ON.

Symphony Concert Subscribers Haven't Requested Cancellation.

Dr. Charles Atkins, director of the Brooklyn Institute state to-day that there had been no official request from subscribers to have the national anthem played by the Boston Symphony Orchestra at its concert here on Nov. 9.

The published statements led to rumors of the abandonment of the concert here because it is alleged Dr. Muck refuses to include the piece in his programme on the grounds that it "is not music."

Dr. Atkins indicated that although no

n EVENING MAIL
ress: New York City

NOV 2 1917

MUCK DIRECTS ANTHEM, QUITS

Leader of Boston Symphony Resigns After Playing of National Air.

Boston, Nov. 2. — Dr. Karl Muck, after leading the Boston Symphony Orchestra in playing the "Star-Spangled Banner" in a concert in Symphony Hall here this afternoon, resigned immediately.

According to the best information his resignation has not yet been accepted by Major Henry L. Higginson, founder of the orchestra.

The resignation of Dr. Muck brought to a dramatic climax a growing country-wide wave of resentment against exclusion of the national anthem from the orchestra's concerts.

When the big audience assembled for the concert this afternoon there was electricity in the air. The first note of impending events came with the announcement on a small sticker at the bottom of the programmes that the national anthem would be played at the end of the concert.

In the middle of the concert, following one of the numbers, Major Higginson appeared on the stage and addressed the audience. An expectant hush fell over the assembly.

The founder of the orchestra said the "Star-Spangled Banner" would be played as the closing number on the programme. Then he announced that Dr. Muck had handed in his resignation.

The statement had a pronounced effect on the listeners but there was no demonstration.

Major Higginson caused astonishment and conjecture when he declared emphatically that Muck never had refused to play the national anthem. He said he would consider Dr. Muck's resignation a disaster.

The Boston Symphony Orchestra will give a concert in Carnegie Hall, New York city, next Thursday evening.

LOCK MUCK UP, T. R.'S ADVICE

Continued from First Page.

the Boston Symphony Orchestra. Such a mixture of nationalities exists in every symphony orchestra in this country, but they should all feel that this is the country in which they gain their subsistence and under whose protection they live and to which they therefore owe their allegiance. I do not believe, for a moment, that the members of the Boston Symphony Orchestra are one bit less loyal than the members of the New York Symphony or the Chicago Symphony.

"The real reason is that Dr. Muck naturally does not care to conduct the national hymn at the present time, and I confess that while I always enjoy hearing him conduct a symphony of Beethoven or Brahms I should not, at the present time, enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feeling regarding our war, this would be an act of hypocrisy. It seems to me that the issue could be easily met by having an assistant conductor lead the Boston Symphony Orchestra in 'The Star Spangled Banner' whenever some special occasion demands it."

For real art we suppose he prefers Herr Wagner, whose creations are full of sheet iron motifs, boiler factory tone waves and stone crusher color. Like some others who have no use for "The Star Spangled Banner." Herr Muck cannot visit the Brooklyn water front. Herr Muck, it is asserted, has no objection whatever to raking in dollars under the flag, they harmonize so beautifully with his artistic temperament. Herr Muck, whose name suggests mud, is a conductor who should receive a transfer to Germany.

65

STAATSZEITUNG
ess: New York City.

Damrosch tritt für Dr. Muck ein.

Würde nicht gern sehen, daß Zwang ausgeübt wird.

Als preußischer Staatsbürger müßte Dr. Muck heucheln, wenn er „Star Spangled Banner" dirigierte.

Walter Damrosch, Dirigent des New Yorker Symphonie-Orchesters, hat gestern eine längere Erklärung erlassen, in welcher er seinen Bostoner Kollegen Dr. Karl Muck verteidigt, der bekanntlich viel Aufsehen erregte, weil er sich kürzlich bei einem Konzert in Rhode Island weigerte, das „Star Spangled Banner" zu spielen. Damrosch sagt, Dr. Muck sei nicht aus eigenem Wunsche, sondern auf Ersuchen von Major Higginson, dem Gönner des Boston Symphonie-Orchesters, nach Amerika gekommen, er sei ein loyaler preußischer Staatsbürger, bewahre stets eine durchaus ehrenhafte Haltung und sei in Friedenszeiten nur einmal im Jahre auf Gastrollen nach Amerika gekommen. Deshalb sei nicht zu erwarten, daß Dr. Muck notwendigerweise amerikanischer Bürger geworden sein sollte.

Herr Damrosch erklärt dann, daß jedes Orchester, so sehr es auch aus verschiedenen Nationalitäten zusammengesetzt sei, nicht vergessen dürfe, was es diesem Lande, in welchem es zur Zeit seinen Unterhalt erwerbe, schuldig sei.

Im Falle Dr. Mucks hält Damrosch es unter den gegenwärtigen Umständen für natürlich, daß er in dieser Zeit nicht die Nationalhymne spielen lassen möchte.

„Ich muß zugeben, daß ich Dr. Muck stets mit Vergnügen eine Symphonie von Beethoven oder Brahms dirigieren hören würde, zur Zeit aber nicht erfreut sein könnte, wenn er das „Star Spangled Banner" dirigierte, und zwar unter Rücksichtsnahme auf seine Staatsangehörigkeit und seine Meinung hinsichtlich des gegenwärtigen Krieges," sagt Damrosch. „Dies würde ein Akt der Heuchelei sein," fügt er hinzu. Des weiteren erklärt Damrosch, daß der Fall sich leicht aus der Welt schaffen lassen würde, wenn ein Hilfs-Dirigent zur Stelle wäre, sobald das Orchester das „Star Spangled Banner" spielen sollte.

n EVENING MAIL
ress: New York City

NOV 2 1917

MUCK DIRECTS ANTHEM, QUITS

Leader of Boston Symphony Resigns After Playing of National Air.

Boston, Nov. 2. — Dr. Karl Muck, after leading the Boston Symphony Orchestra in playing the "Star-Spangled Banner" in a concert in Symphony Hall here this afternoon, resigned immediately.

According to the best information his resignation has not yet been accepted by Major Henry L. Higginson, founder of the orchestra.

The resignation of Dr. Muck brought to a dramatic climax a growing country-wide wave of resentment against exclusion of the national anthem from the orchestra's concerts.

When the big audience assembled for the concert this afternoon there was electricity in the air. The first note of impending events came with the announcement on a small sticker at the bottom of the programmes that the national anthem would be played at the end of the concert.

In the middle of the concert, following one of the numbers, Major Higginson appeared on the stage and addressed the audience. An expectant hush fell over the assembly.

The founder of the orchestra said the "Star-Spangled Banner" would be played as the closing number on the programme. Then he announced that Dr. Muck had handed in his resignation.

The statement had a pronounced effect on the listeners but there was no demonstration.

Major Higginson caused astonishment and conjecture when he declared emphatically that Muck never had refused to play the national anthem. He said he would consider Dr. Muck's resignation a disaster.

The Boston Symphony Orchestra will give a concert in Carnegie Hall, New York city, next Thursday evening.

e EVENING GLOBE
lress: New York City

BAN OPERAS IN GERMAN

Metropolitan Directors Will Present Wagner Music, but It Will Be Sung in English.

German opera will not be sung at the Metropolitan Opera House in that language during the coming season, it was learned to-day. German operas will be given, but they will be sung in the English language, as they are in London, and the numbers in the repertory probably will be materially reduced.

An announcement to this effect, it is understood, will be issued early next week by Chairman Otto H. Kahn and Director Gatti-Casazza. Beyond the bare statement that the list "will contain nothing to cause the least offense of the most patriotic American," no one connected with the Metropolitan had anything to say to-day over the controversy.

Music Lovers Dissent.

However, patriotic the decision of the board of directors of the Metropolitan to ban the German tongue may appear to the general public, a different view of it is taken by musicians and music-lovers, according to the editors of two of the largest musical publications in this country, the Musical Courier and Musical America. The people who fill the balcony and galleries of the Metropolitan—who go to the opera because they love music and not as the people in the boxes do, to show off their clothes and jewels—have not been heard from, they say.

Herbert F. Peyser, of Musical America, said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them."

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a divided sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

Patrons Favor Wagner Opera.

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor in chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Says Art Is Neutral.

Mr. Peyser pointed out that Mr. Kahn last summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Gatti-Casazza, he said, were ardent lovers of German music.

"Remember, that outside of Caruso, and probably Farrar, the Wagner operas always have proved the most remunerative at the Metropolitan," he said. "The real test of whether German operas are vital to the repertory of the Metropolitan is the box office."

A suitable English translation of the German operas could be found without difficulty, both Mr. Leibling and Mr. Peyser believed. The translations of Ernest Newman, Jameson, and Corder were suggested as the most available. Corder's translations are used at the London opera.

It was pointed out that Wagner himself favored the translations of his operas, and that twenty years after he had written the original score of "Tannhauser" he rewrote half of the first act in Paris for its production there.

Case of Dr. Muck.

Regarding the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star-Spangled Banner," Mr. Peyser said that if an American orchestra leader in Germany refused to play the Teutonic national hymn he would be kicked out without any waste of words.

"I think Dr. Muck has been treated very considerately," said Mr. Peyser. "But whether or not he plays 'The Star-Spangled Banner,' it has nothing to do with the artistic standing of the orchestra. It is merely a question of form. I don't know that any real American would want to listen to the playing of the national anthem by a man who was playing it because he was forced to, as would be the case with Dr. Muck."

EVENING SUN
ess: New York City

LOCK MUCK UP, T. R.'S ADVICE

Colonel Would Make Symphony Leader Play Anthem.

EITHER THAT OR KEEP QUIET

Metropolitan Bars German Operas —Whole U. S. Roused for Hymn.

Dr. Karl Muck's Boston Symphony Orchestra should either play the "Star Spangled Banner" or Dr. Muck should be made to shut up, Theodore Roosevelt said to-day.

The Colonel's remarks on the subject came in the course of a visit to Public School 45, in the Bronx, where he heard this Gary school's orchestra play "America." It was suggested that the youngster at the piano, the three boys and the little girl in pink ribbons who played fiddles, might be able to teach Dr. Muck how to play the "Star Spangled Banner."

In reply to this the Colonel made a statement to the effect that no Prussian who refuses to play the "Star Spangled Banner" at this time, with the nations in a life and death grip, ought to be permitted to have his liberty in America.

"Muck ought not be allowed at large in this country," Col. Roosevelt said. "I am shocked, simply shocked, that any one can apologize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it ought to be made to shut up."

Dispatches from Boston say that unless Dr. Muck consents to have the orchestra play the national anthem when he is on tour he is likely to find halls all over the United States closed to him. Dr. Muck is quoted as saying he cannot change his position in refusing to include the "inartistic" anthem in his programmes.

Metropolitan Takes Action.

The feeling aroused by the entrance of the United States into the great war is reflected by the announcement that for the first time German operas would be excluded from the repertoire at the Metropolitan this winter. The announcement, while unofficial, is given weight by the fact that neither Mme. Gadski nor Otto Goritz has been engaged for the coming season.

The first test of the issue between Dr. Muck and public opinion will come on next Thursday when the board of trustees of the Brooklyn Academy of Arts and Sciences meets. The board will have before it a declaration from Dr. Muck that he will not permit the orchestra to play the national anthem at a concert which will be given at the Academy of Music on Nov. 9. Several of the trustees will press a resolution insisting upon the inclu-

om TIMES
dress: Brooklyn, N. Y.

No German Opera Here.

Metropolitan Directors Drop Gadski and Goritz—Damrosch Defends Muck.

German opera will be banned by the Metropolitan Company at the Academy of Music during the war, it was learned unofficially today. The directors are agreed that the presentation of German opera in Brooklyn, Manhattan or other communities by the Metropolitan organization might be construed as an indication of divided sentiment on the war.

The services of Joanna Gadski and Otto Goritz, who are Germans, have been dispensed with and it is possible that the same procedure will be adopted with others.

Meanwhile the controversy over the propriety of Dr. Muck's refusal to have the national anthem played at the close of the Boston Symphony concerts and the support of his attitude by Major Henry L. Higginson, the financial backer of the organization, continues and the while question is to be threshed out at the meeting of the board of trustees of the Institute of Arts and Sciences next Thursday, which is arranging to present the Boston Symphony Orchestra at the Academy of Music on November 9.

Walter Darosch, conductor of the New York Symphony Orchestra, which will give its first concert at the Academy on Saturday afternoon, lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discreation in this very trying situation."

CITIZEN
ss: Brooklyn, N. Y.

1917

ANTHEM CASE STILL ON.

Symphony Concert Subscribers Haven't Requested Cancellation.

Dr. Charles Atkins, director of the Brooklyn Institute state to-day that there had been no official request from subscribers to have the national anthem played by the Boston Symphony Orchestra at its concert here on Nov. 9.

The published statements led to rumors of the abandonment of the concert here because it is alleged Dr. Muck refuses to include the piece in his programme on the grounds that it "is not music."

Dr. Atkins indicated that although no

LOCK MUCK UP, T. R.'S ADVICE

Continued from First Page.

sion of the anthem or the cancelling of the concert.

Major Henry L. Higginson, who has expended almost $1,000,000 to make the Boston Symphony what it is, will back Dr. Muck to the limit of his resources, and it is believed court action will follow any attempt to cancel engagements already made. In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Action Causes No Surprise.

The dropping of German operas from the Metropolitan repertoire was not unexpected. Although several of the best German works were included in the season's programme, as announced, it was believed generally that in view of the war they would not be rendered. The Metropolitan has no hard and fast rule and it changes its programme whenever expediency dictates.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, has

the Boston Symphony Orchestra. Such mixture of nationalities exists in every symphony orchestra in this country, but they should all feel that this is the country in which they gain their subsistence and under whose protection they live and to which they therefore owe their allegiance. I do not believe, for a moment, that the members of the Boston Symphony Orchestra are one bit less loyal than the members of the New York Symphony or the Chicago Symphony.

"The real reason is that Dr. Muck naturally does not care to conduct the national hymn at the present time, and I confess that while I always enjoy hearing him conduct a symphony of Beethoven or Brahms I should not, at the present time, enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feeling regarding our war, this would be an act of hypocrisy. It seems to me that the issue could be easily met by having an assistant conductor lead the Boston Symphony Orchestra in 'The Star Spangled Banner' whenever some special occasion demands it."

ing to Muck is not real art. For real art we suppose he prefers Herr Wagner, whose creations are full of sheet iron motifs, boiler factory tone waves and stone crusher color. Like some others who have no use for "The Star Spangled Banner." Herr Muck cannot visit the Brooklyn water front. Herr Muck, it is asserted, has no objection whatever to raking in dollars under the flag, they harmonize so beautifully with his artistic temperament. Herr Muck, whose name suggests mud, is a conductor who should receive a transfer to Germany.

STAATSZEITUNG
ess: New York City.

Damrosch tritt für Dr. Muck ein.

Würde nicht gern sehen, daß Zwang ausgeübt wird.

Als preußischer Staatsbürger müßte Dr. Muck heucheln, wenn er „Star Spangled Banner" dirigierte.

Walter Damrosch, Dirigent des New Yorker Symphonie-Orchesters, hat gestern eine längere Erklärung erlassen, in welcher er seinen Bostoner Kollegen Dr. Karl Muck verteidigt, der bekanntlich viel Aufsehen erregte, weil er sich kürzlich bei einem Konzert in Rhode Island weigerte, das „Star Spangled Banner" zu spielen. Damrosch sagt, Dr. Muck sei nicht aus eigenem Wunsche, sondern auf Ersuchen von Major Higginson, dem Gönner des Boston Symphonie-Orchesters, nach Amerika gekommen, er sei ein loyaler preußischer Staatsbürger, bewahre stets eine durchaus ehrenhafte Haltung und sei in Friedenszeiten nur einmal im Jahre auf Gastrollen nach Amerika gekommen. Deshalb sei nicht zu erwarten, daß Dr. Muck notwendigerweise amerikanischer Bürger geworden sein sollte.

Herr Damrosch erklärt dann, daß jedes Orchester, so sehr es auch aus verschiedenen Nationalitäten zusammengesetzt sei, nicht vergessen dürfe, was es diesem Lande, in welchem es zur Zeit seinen Unterhalt erwerbe, schuldig sei.

Im Falle Dr. Mucks hält Damrosch es unter den gegenwärtigen Umständen für natürlich, daß er in dieser Zeit nicht die Nationalhymne spielen lassen möchte.

„Ich muß zugeben, daß ich Dr. Muck stets mit Vergnügen eine Symphonie von Beethoven oder Brahms dirigieren hören würde, zur Zeit aber nicht erfreut sein könnte, wenn er das „Star Spangled Banner" dirigierte, und zwar unter Rücksichtsnahme auf seine Staatsangehörigkeit und seine Meinung hinsichtlich des gegenwärtigen Krieges," sagt Damrosch. „Dies würde ein Akt der Heuchelei sein," fügt er hinzu. Des weiteren erklärt Damrosch, daß der Fall sich leicht aus der Welt schaffen lassen würde, wenn ein Hilfs-Dirigent zur Stelle wäre, sobald das Orchester das „Star Spangled Banner" spielen sollte.

EVENING GLOBE
New York City

BAN OPERAS IN GERMAN

Metropolitan Directors Will Present Wagner Music, but It Will Be Sung in English.

German opera will not be sung at the Metropolitan Opera House in that language during the coming season, it was learned to-day. German operas will be given, but they will be sung in the English language, as they are in London, and the numbers in the repertory probably will be materially reduced.

An announcement to this effect, it is understood, will be issued early next week by Chairman Otto H. Kahn and Director Gatti-Casazza. Beyond the bare statement that the list "will contain nothing to cause the least offense of the most patriotic American," no one connected with the Metropolitan had anything to say to-day over the controversy.

Music Lovers Dissent.

However, patriotic the decision of the board of directors of the Metropolitan to ban the German tongue may appear to the general public, a different view of it is taken by musicians and music-lovers, according to the editors of two of the largest musical publications in this country, the Musical Courier and Musical America. The people who fill the balcony and galleries of the Metropolitan—who go to the opera because they love music and not as the people in the boxes do, to show off their clothes and jewels—have not been heard from, they say.

Herbert F. Peyser, of Musical America, said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them."

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a divided sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

Patrons Favor Wagner Opera.

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor in chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Says Art Is Neutral.

Mr. Peyser pointed out that Mr. Kahn last summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Gatti-Casazza, he said, were ardent lovers of German music.

"Remember, that outside of Caruso, and probably Farrar, the Wagner operas always have proved the most remunerative at the Metropolitan," he said. "The real test of whether German operas are vital to the repertory of the Metropolitan is the box office."

A suitable English translation of the German operas could be found without difficulty, both Mr. Leibling and Mr. Peyser believed. The translations of Ernest Newman, Jameson, and Corder were suggested as the most available. Corder's translations are used at the London opera.

It was pointed out that Wagner himself favored the translations of his operas, and that twenty years after he had written the original score of "Tannhauser" he rewrote half of the first act in Paris for its production there.

Case of Dr. Muck.

Regarding the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star-Spangled Banner," Mr. Peyser said that if an American orchestra leader in Germany refused to play the Teutonic national hymn he would be kicked out without any waste of words.

"I think Dr. Muck has been treated very considerately," said Mr. Peyser. "But whether or not he plays 'The Star-Spangled Banner,' it has nothing to do with the artistic standing of the orchestra. It is merely a question of form. I don't know that any real American would want to listen to the playing of the national anthem by a man who was playing it because he was forced to, as would be the case with Dr. Muck."

EVENING SUN
New York City

LOCK MUCK UP, T. R.'S ADVICE

Colonel Would Make Symphony Leader Play Anthem.

EITHER THAT OR KEEP QUIET

Metropolitan Bars German Operas —Whole U. S. Roused for Hymn.

Dr. Karl Muck's Boston Symphony Orchestra should either play the "Star Spangled Banner" or Dr. Muck should be made to shut up, Theodore Roosevelt said to-day.

The Colonel's remarks on the subject came in the course of a visit to Public School 45, in the Bronx, where he heard this Gary school's orchestra play "America." It was suggested that the youngster at the piano, the three boys and the little girl in pink ribbons who played fiddles, might be able to teach Dr. Muck how to play the "Star Spangled Banner."

In reply to this the Colonel made a statement to the effect that no Prussian who refuses to play the "Star Spangled Banner" at this time, with the nations in a life and death grip, ought to be permitted to have his liberty in America.

"Muck ought not be allowed at large at this time," Col. Roosevelt said. "I am shocked, simply shocked, that any one can apologize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it ought to be made to shut up."

Dispatches from Boston say that unless Dr. Muck consents to have the orchestra play the national anthem when he is on tour he is likely to find halls all over the United States closed to him. Dr. Muck is quoted as saying he cannot change his position in refusing to include the "inartistic" anthem in his programmes.

Metropolitan Takes Action.

The feeling aroused by the entrance of the United States into the great war is reflected by the announcement that for the first time German operas would be excluded from the repertoire at the Metropolitan this winter. The announcement, while unofficial, is given weight by the fact that neither Mme. Gadski nor Otto Goritz has been engaged for the coming season.

The first test of the issue between Dr. Muck and public opinion will come on next Thursday when the board of trustees of the Brooklyn Academy of Arts and Sciences meets. The board will have before it a declaration from Dr. Muck that he will not permit the orchestra to play the national anthem at a concert which will be given at the Academy of Music on Nov. 9. Several of the trustees will press a resolution insisting upon the inclusion of the anthem or the cancelling of the concert.

Major Henry L. Higginson, who has expended almost $1,000,000 to make the Boston Symphony what it is, will back Dr. Muck to the limit of his resources, and it is believed court action will follow any attempt to cancel engagements already made. In defending his position Major Higginson said:

"The orchestra embraces about twelve nationalities and since the beginning of the war the members have been pleasant to each other, as always, and the public has been content and has regarded the concerts as a matter of art and not of nationality. The same is true of the players. Dr. Muck evidently takes that view. All these men have minded their own business and have done nothing to injure our country or its affairs. I speak of what I know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Action Causes No Surprise.

The dropping of German operas from the Metropolitan repertoire was not unexpected. Although several of the best German works were included in the season's programme, as announced, it was believed generally that in view of the war they would not be rendered. The Metropolitan has no hard and fast rule and it changes its programme whenever expediency dictates.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, has

TIMES
Brooklyn, N. Y.

No German Opera Here.

Metropolitan Directors Drop Gadski and Goritz—Damrosch Defends Muck.

German opera will be banned by the Metropolitan Company at the Academy of Music during the war, it was learned unofficially today. The directors are agreed that the presentation of German opera in Brooklyn, Manhattan or other communities by the Metropolitan organization might be construed as an indication of divided sentiment on the war.

The services of Joanna Gadski and Otto Goritz, who are Germans, have been dispensed with and it is possible that the same procedure will be adopted with others.

Meanwhile the controversy over the propriety of Dr. Muck's refusal to have the national anthem played at the close of the Boston Symphony concerts and the support of his attitude by Major Henry L. Higginson, the financial backer of the organization, continues and the while question is to be threshed out at the meeting of the board of trustees of the Institute of Arts and Sciences next Thursday, which is arranging to present the Boston Symphony Orchestra at the Academy of Music on November 9.

Walter Darosch, conductor of the New York Symphony Orchestra, which will give its first concert at the Academy on Saturday afternoon, lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation."

CITIZEN
Brooklyn, N. Y.

ANTHEM CASE STILL ON.

Symphony Concert Subscribers Haven't Requested Cancellation.

Dr. Charles Atkins, director of the Brooklyn Institute state to-day that there had been no official request from subscribers to have the national anthem played by the Boston Symphony Orchestra at its concert here on Nov. 9.

The published statements led to rumors of the abandonment of the concert here because it is alleged Dr. Muck refuses to include the piece in his programme on the grounds that it "is not music."

Dr. Atkins indicated that although no

EVENING MAIL
New York City
NOV 2 191

MUCK DIRECTS ANTHEM, QUITS

Leader of Boston Symphony Resigns After Playing of National Air.

Boston, Nov. 2. — Dr. Karl Muck, after leading the Boston Symphony Orchestra in playing the "Star-Spangled Banner" in a concert in Symphony Hall here this afternoon, resigned immediately.

According to the best information his resignation has not yet been accepted by Major Henry L. Higginson, founder of the orchestra.

The resignation of Dr. Muck brought to a dramatic climax a growing country-wide wave of resentment against exclusion of the national anthem from the orchestra's concerts.

When the big audience assembled for the concert this afternoon there was electricity in the air. The first note of impending events came with the announcement on a small sticker at the bottom of the programmes that the national anthem would be played at the end of the concert.

In the middle of the concert, following one of the numbers, Major Higginson appeared on the stage and addressed the audience. An expectant hush fell over the assembly.

The founder of the orchestra said the "Star-Spangled Banner" would be played as the closing number on the programme. Then he announced that Dr. Muck had handed in his resignation.

The statement had a pronounced effect on the listeners but there was no demonstration.

Major Higginson caused astonishment and conjecture when he declared emphatically that Muck never had refused to play the national anthem. He said he would consider Dr. Muck's resignation a disaster.

The Boston Symphony Orchestra will give a concert in Carnegie Hall, New York city, next Thursday evening.

LOCK MUCK UP, T. R.'S ADVICE

Continued from First Page.

the Boston Symphony Orchestra. Such mixture of nationalities exists in every symphony orchestra in this country, but they should all feel that this is the country in which they gain their subsistence and under whose protection they live and to which they therefore owe their allegiance. I do not believe, for a moment, that the members of the Boston Symphony Orchestra are one bit less loyal than the members of the New York Symphony or the Chicago Symphony.

"The real reason is that Dr. Muck naturally does not care to conduct the national hymn at the present time, and I confess that while I always enjoy hearing him conduct a symphony of Beethoven or Brahms I should not, at the present time, enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feeling regarding our war, this would be an act of hypocrisy. It seems to me that the issue could be easily met by having an assistant conductor lead the Boston Symphony Orchestra in 'The Star Spangled Banner' whenever some special occasion demands it."

[illegible] Muck is not real art. For real art we suppose he prefers Herr Wagner, whose creations are full of sheet iron motifs, boiler factory tone waves and stone crusher color. Like some others who have no use for "The Star Spangled Banner." Herr Muck cannot visit the Brooklyn water front. Herr Muck, it is asserted, has no objection whatever to raking in dollars under the flag, they harmonize so beautifully with his artistic temperament. Herr Muck, whose name suggests mud, is a conductor who should receive a transfer to Germany.

65

STAATSZEITUNG
ess: New York City.

NOV 1917

Damrosch tritt für Dr. Muck ein.

Würde nicht gern sehen, daß Zwang ausgeübt wird.

Als preußischer Staatsbürger müßte Dr. Muck heucheln, wenn er „Star Spangled Banner" dirigierte.

Walter Damrosch, Dirigent des New Yorker Symphonie-Orchesters, hat gestern eine längere Erklärung erlassen, in welcher er seinen Bostoner Kollegen Dr. Karl Muck verteidigt, der bekanntlich viel Aufsehen erregte, weil er sich kürzlich bei einem Konzert in Rhode Island weigerte, das „Star Spangled Banner" zu spielen. Damrosch sagt, Dr. Muck sei nicht aus eigenem Wunsche, sondern auf Ersuchen von Major Higginson, dem Gönner des Boston Symphonie-Orchesters, nach Amerika gekommen, er sei ein loyaler preußischer Staatsbürger, bewahre stets eine durchaus ehrenhafte Haltung und sei in Friedenszeiten nur einmal im Jahre auf Gastrollen nach Amerika gekommen. Deshalb sei nicht zu erwarten, daß Dr. Muck notwendigerweise amerikanischer Bürger geworden sein sollte.

Herr Damrosch erklärt dann, daß jedes Orchester, so sehr es auch aus verschiedenen Nationalitäten zusammengesetzt sei, nicht vergessen dürfe, was es diesem Lande, in welchem es zur Zeit seinen Unterhalt erwerbe, schuldig sei. Im Falle Dr. Mucks hält Damrosch es unter den gegenwärtigen Umständen für natürlich, daß er in dieser Zeit nicht die Nationalhymne spielen lassen möchte.

„Ich muß zugeben, daß ich Dr. Muck stets mit Vergnügen eine Symphonie von Beethoven oder Brahms dirigieren hören würde, zur Zeit aber nicht erfreut sein könnte, wenn er das „Star Spangled Banner" dirigierte, und zwar unter Rücksichtsnahme auf seine Staatsangehörigkeit und seine Meinung hinsichtlich des gegenwärtigen Krieges," sagt Damrosch. „Dies würde ein Akt der Heuchelei sein," fügt er hinzu. Des weiteren erklärt Damrosch, daß der Fall sich leicht aus der Welt schaffen lassen würde, wenn ein Hilfs-Dirigent zur Stelle wäre, sobald das Orchester das „Star Spangled Banner" spielen sollte.

n EVENING MAIL
ress: New York City

NOV 2 1917

MUCK DIRECTS ANTHEM, QUITS

Leader of Boston Symphony Resigns After Playing of National Air.

Boston, Nov. 2. — Dr. Karl Muck, after leading the Boston Symphony Orchestra in playing the "Star-Spangled Banner" in a concert in Symphony Hall here this afternoon, resigned immediately.

According to the best information his resignation has not yet been accepted by Major Henry L. Higginson, founder of the orchestra.

The resignation of Dr. Muck brought to a dramatic climax a growing country-wide wave of resentment against exclusion of the national anthem from the orchestra's concerts.

When the big audience assembled for the concert this afternoon there was electricity in the air. The first note of impending events came with the announcement on a small sticker at the bottom of the programmes that the national anthem would be played at the end of the concert.

In the middle of the concert, following one of the numbers, Major Higginson appeared on the stage and addressed the audience. An expectant hush fell over the assembly.

The founder of the orchestra said the "Star-Spangled Banner" would be played as the closing number on the programme. Then he announced that Dr. Muck had handed in his resignation.

The statement had a pronounced effect on the listeners but there was no demonstration.

Major Higginson caused astonishment and conjecture when he declared emphatically that Muck never had refused to play the national anthem. He said he would consider Dr. Muck's resignation a disaster.

The Boston Symphony Orchestra will give a concert in Carnegie Hall, New York city, next Thursday evening.

m EVENING GLOBE
ress: New York City

BAN OPERAS IN GERMAN

Metropolitan Directors Will Present Wagner Music, but It Will Be Sung in English.

German opera will not be sung at the Metropolitan Opera House in that language during the coming season, it was learned to-day. German operas will be given, but they will be sung in the English language, as they are in London, and the numbers in the repertory probably will be materially reduced.

An announcement to this effect, it is understood, will be issued early next week by Chairman Otto H. Kahn and Director Gatti-Casazza. Beyond the bare statement that the list "will contain nothing to cause the least offense of the most patriotic American," no one connected with the Metropolitan had anything to say to-day over the controversy.

Music Lovers Dissent.

However, patriotic the decision of the board of directors of the Metropolitan to ban the German tongue may appear to the general public, a different view of it is taken by musicians and music-lovers, according to the editors of two of the largest musical publications in this country, the Musical Courier and Musical America. The people who fill the balcony and galleries of the Metropolitan—who go to the opera because they love music and not as the people in the boxes do, to show off their clothes and jewels—have not been heard from, they say.

Herbert F. Peyser, of Musical America, said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them."

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a divided sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

Patrons Favor Wagner Opera.

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor in chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Says Art Is Neutral.

Mr. Peyser pointed out that Mr. Kahn last summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Gatti-Casazza, he said, were ardent lovers of German music.

"Remember, that outside of Caruso, and probably Farrar, the Wagner operas always have proved the most remunerative at the Metropolitan," he said. "The real test of whether German operas are vital to the repertory of the Metropolitan is the box office."

A suitable English translation of the German operas could be found without difficulty, both Mr. Leibling and Mr. Peyser believed. The translations of Ernest Newman, Jameson, and Corder were suggested as the most available. Corder's translations are used at the London opera.

It was pointed out that Wagner himself favored the translations of his operas, and that twenty years after he had written the original score of "Tannhauser" he rewrote half of the first act in Paris for its production there.

Case of Dr. Muck.

Regarding the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star-Spangled Banner," Mr. Peyser said that if an American orchestra leader in Germany refused to play the Teutonic national hymn he would be kicked out without any waste of words.

"I think Dr. Muck has been treated very considerately," said Mr. Peyser. "But whether or not he plays 'The Star-Spangled Banner,' it has nothing to do with the artistic standing of the orchestra. It is merely a question of form. I don't know that any real American would want to listen to the playing of the national anthem by a man who was playing it because he was forced to, as would be the case with Dr. Muck."

EVENING SUN
ess: New York City

LOCK MUCK UP, T. R.'S ADVICE

Colonel Would Make Symphony Leader Play Anthem.

EITHER THAT OR KEEP QUIET

Metropolitan Bars German Operas —Whole U. S. Roused for Hymn.

Dr. Karl Muck's Boston Symphony Orchestra should either play the "Star Spangled Banner" or Dr. Muck should be made to shut up, Theodore Roosevelt said to-day.

The Colonel's remarks on the subject came in the course of a visit to Public School 45, in the Bronx, where he heard this Gary school's orchestra play "America." It was suggested that the youngster at the piano, the three boys and the little girl in pink ribbons who played fiddles, might be able to teach Dr. Muck how to play the "Star Spangled Banner."

In reply to this the Colonel made a statement to the effect that no Prussian who refuses to play the "Star Spangled Banner" at this time, with the nations in a life and death grip, ought to be permitted to have his liberty in America.

"Muck ought not be allowed at large in this country," Col. Roosevelt said. "I am shocked, simply shocked, that any one can apologize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it ought to be made to shut up."

Despatches from Boston say that unless Dr. Muck consents to have the orchestra play the national anthem when he is on tour he is likely to find halls all over the United States closed to him. Dr. Muck is quoted as saying he cannot change his position in refusing to include the "inartistic" anthem in his programmes.

Metropolitan Takes Action.

The feeling aroused by the entrance of the United States into the great war is reflected by the announcement that for the first time German operas would be excluded from the repertoire at the Metropolitan this winter. The announcement, while unofficial, is given weight by the fact that neither Mme. Gadski nor Otto Goritz has been engaged for the coming season.

The first test of the issue between Dr. Muck and public opinion will come on next Thursday when the board of trustees of the Brooklyn Academy of Arts and Sciences meets. The board will have before it a declaration from Dr. Muck that he will not permit the orchestra to play the national anthem at a concert which will be given at the Academy of Music on Nov. 9. Several of the trustees will press a resolution insisting upon the inclu-

INDEPENDENT REPUBLIC PLANNED BY FINLAND

Steps Taken in Senate for Election of a President.

HELSINGFORS, Nov. 2.—Direct steps for Finland's independence were started by the drafting of a bill in the Finnish Senate to-day proposing that this body elect a president of a Finnish republic.

The Russian Government recently cut off all governmental revenues heretofore sent to Finland.

RUSSIANS PREVENT ATTACK.

Break Up Concentration of Austrian Troops Near Dube.

PETROGRAD, Nov. 2.—Austrian troops formed for attack near Dube village southwest of Birdy, yesterday morning were repulsed by Russian fire, the [illegible] know. Why should Dr. Muck give to the public his views about this war? If you were earning your bread in Germany at this time should you welcome the chance to publish your opinions and feelings?"

Action Causes No Surprise.

The dropping of German operas from the Metropolitan repertoire was not unexpected. Although several of the best German works were included in the season's programme, as announced, it was believed generally that in view of the war they would not be rendered. The Metropolitan has no hard and fast rule and it changes its programme whenever expediency dictates.

Otto H. Kahn, chairman of the board of directors of the Metropolitan, has

om TIMES
dress: Brooklyn, N. Y.

No German Opera Here.

Metropolitan Directors Drop Gadski and Goritz—Damrosch Defends Muck.

German opera will be banned by the Metropolitan Company at the Academy of Music during the war, it was learned unofficially today. The directors are agreed that the presentation of German opera in Brooklyn, Manhattan or other communities by the Metropolitan organization might be construed as an indication of divided sentiment on the war.

The services of Joanna Gadski and Otto Goritz, who are Germans, have been dispensed with and it is possible that the same procedure will be adopted with others.

Meanwhile the controversy over the propriety of Dr. Muck's refusal to have the national anthem played at the close of the Boston Symphony concerts and the support of his attitude by Major Henry L. Higginson, the financial backer of the organization, continues and the while question is to be threshed out at the meeting of the board of trustees of the Institute of Arts and Sciences next Thursday, which is arranging to present the Boston Symphony Orchestra at the Academy of Music on November 9.

Walter Darosch, conductor of the New York Symphony Orchestra, which will give its first concert at the Academy on Saturday afternoon, lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discreation in this very trying situation."

CITIZEN
ss: Brooklyn, N. Y.

[illegible] 1917

ANTHEM CASE STILL ON.

Symphony Concert Subscribers Haven't Requested Cancellation.

Dr. Charles Atkins, director of the Brooklyn Institute state to-day that there had been no official request from subscribers to have the national anthem played by the Boston Symphony Orchestra at its concert here on Nov. 9.

The published statements led to rumors of the abandonment of the concert here because it is alleged Dr. Muck refuses to include the piece in his programme on the grounds that it "is not music."

Dr. Atkins indicated that although no formal protest was at present lodged with him, he was not positive that one would not be forthcoming and it is not improbable that a continued refusal on the part of Dr. Muck, may lead to the cancellation of the concert.

STANDARD UNION
ess: Brooklyn N. Y.

MUCK.

Karl Muck, leader of the Boston Symphony Orchestra, is a person of artistic temperament and it makes his cultured soul throw a fit to think that anyone should dare suggest that his orchestra should play "The Star Spangled Banner." So Muck, who is going to have his bunch do some fiddling in New York next week, has cut out the national hymn. "The Star Spangled Banner," according to Muck, is not real art. For real art we suppose he prefers Herr Wagner, whose creations are full of sheet iron motifs, boiler factory tone waves and stone crusher color. Like some others who have no use for "The Star Spangled Banner." Herr Muck cannot visit the Brooklyn water front. Herr Muck, it is asserted, has no objection whatever to raking in dollars under the flag, they harmonize so beautifully with his artistic temperament. Herr Muck, whose name suggests mud, is a conductor who should receive a transfer to Germany.

NEW YORKER

n TELEGRAM

iress: New York City.

NOV 2 - 1917

YOUR HAT, DR. MUCK.

We think it would be well for Dr. Karl Muck, conductor of the Boston Symphony Orchestra, while the going is as good as it is to go back to Berlin, where he enjoys the honorary title of "Koeniglich preussischer Generalmusikdirektor,' which means "the King's Prussian Musical Director."

The Boston Symphony Orchestra was announced to give a concert here November 8, and in response to a request that "The Star Spangled Banner" be played Dr. Muck is quoted as saying:—

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult."

Fine spun arguments that persons are silly, that his organization is not a military band, that to play the national anthem would be an insult to art avail nothing. Dsrespect and disloyalty cannot be glossed over in this manner.

Far more strange than the insolence of Dr. Muck is the attitude of Major Henry L. Higginson, of Boston, supporter of the orchestra, who "does not propose to have the public interfere with the programmes" and says of his conductor, "Would you expect his sympathies to be other than German?"

There seems to be nothing to do but call off the concert next Thursday and hand Dr. Muck his hat.

Major Higginson, a New York born man, by the way, and a gallant officer of cavalry in the civil war, can be left to his reflections and his friends.

deutsche Journal

New York City.

NOV 3 - 1917

Dr. Muck reicht seine Entlassung ein.

Dirigiert „Star Spangled Banner" und resigniert.

Stellt in Abrede, sich vorher geweigert zu haben, es zu leiten; Zukunft des Orchesters ungewiß.

True translation filed with the Postmaster of New York on November 3, 1917, as required by the act of October 6, 1917.

Boston, 2. Nov. — Dr. Karl Muck ist, nachdem er das Bostoner Orchester dirigierte, während es in einem hiesigen Konzert in Symphony Hall das „Star Spangled Banner" spielte, unmittelbar von seiner Stellung zurückgetreten.

Der Rücktritt kam unerwartet, da Major Henry L. Higginson, der fast eine Million Dollars ausgegeben hat, um das Orchester zu entwickeln, kräftig zur Verteidigung von Dr. Muck gesprochen hatte, der, wie berichtet war, sich weigerte, die National-Hymne zu spielen, und angedeutet hatte, er werde dem deutschen Dirigenten mit allen seinen Mitteln beistehen.

Es stellte sich aber heraus, daß bei der geplanten Tournee des Orchesters viele Konzert-Säle aus patriotischen Gründen dem Orchester verschlossen sein würden.

Rücktritt ein Unglück für Orchester.

Nach einer Nummer mitten im Konzert trat nun Major Higginson auf das Podium und verkündete, daß das „Star Spangled Banner" als die Schlußnummer gespielt werden würde. Dann gab er bekannt, daß Dr. Muck seine Entlassung eingereicht habe. Es erfolgte keine Demonstration. Higginson verursachte aber Erstaunen, als er erklärte, daß Muck sich nie geweigert habe, die National-Hymne zu spielen. Er sagte, er betrachte Mucks Resignation als ein „Disaster".

Das Orchester hat am 9. November in der Academy of Music zu spielen. Es wurde gedroht, das Konzert abzusagen, wenn das „Star Spangled Banner" nicht auf dem Programm sein würde. Dr. Muck nennt die Hymne „unkünstlerisch".

New York City.

HERALD

NOV 3 1917

Keine deutsche Oper.

Während der gegenwärtigen Saison wird solche nicht gegeben.

Dr. Muck spielt Sternenbannerlied und legt seine Resignation vor.

Die Direktion des Opernhauses hat gestern nachmittag angekündigt, daß in der jetzt ehestens beginnenden Saison keine Opern in der deutschen Sprache gegeben werden sollen. Unter den bekannteren Künstlern, welche nicht auftreten werden, sind Frau Gadski, Frau Ober, Frau Selma Kurz, Otto Goritz, Johannes Sembach und Carl Braun. Die Damen Hempel und Matzenauer dürften aber in französischer und italienischer Oper auftreten. Von dem Beschluß des Direktoriums werden namentlich Werke von Wagner betroffen. Soweit Richard Strauß in Frage kommt, war überhaupt nicht die Absicht, ihn ins Repertoire aufzunehmen.

Bleibt Dr. Muck?

Boston, 2. November. Zum Schlusse des Konzerts der Symphonie-Gesellschaft wurde das „Star Spangled Banner" gespielt, was einen gewaltigen Beifallssturm auslöste. Vorher hatte Major Henry L. Higginson, der hauptsächlichste Gönner des Orchesters, Folgendes erklärt:

„Ich habe Dr. Muck und das Orchester ersucht, das Sternenbanner-Lied zu spielen und sie haben zugestimmt. Sie haben sich nie geweigert, dieses Lied zu spielen. Im letzten Frühjahr erklärte sich Dr. Muck erst auf ernstliches Ersuchen meinerseits bereit, die Leitung des Orchesters zu behalten. Ich hielt dies für wesentlich zur Fortführung des Orchesters. Er hat jetzt seine Resignation in meine Hände gelegt, da er nicht wünscht, daß irgend welches persönliche Gefühl gegen ihn die Wohlfahrt des Orchesters beeinträchtigen sollte. Ihn zu verlieren, würde ein Unglück sein. Bei mir liegt daher die Entscheidung und ich werde sie nicht ohne reifliches Nachdenken treffen."

Als Dr. Muck bei Beginn des Konzerts erschien, wurde er vom Publikum lebhaft begrüßt.

Beamte der Symphonie-Gesellschaft erklären, bei allen künftigen Konzerten werde das Sternenbannerlied auf dem Programm stehen.

(Nach Herrn Higginsons Aeußerungen ist es noch fraglich, ob Dr. Muck nicht bestimmt werden wird, seine Resignation zurückzuziehen. Die Red.)

TIMES

ess: Brooklyn, N. Y.

DR. MUCK WON'T PLAY NATIONAL ANTHEM HERE

Boston Reports "Star Spangled Banner" Will Not Be on Brooklyn Program.

CONDUCTOR PUTS CASE UP TO MAJOR HIGGINSON

Institute Officials Have Nothing Further to Say of Coming Concert.

Boston, Nov. 2.—From information today it is understood the Boston Symphony Orchestra will not play the "Star Spangled Banner" in its concert in Brooklyn next Friday.

According to a statement credited to Karl Muck, leader of the orchestra, he said the question of playing the National anthem was "not his affair," that the matter "rested with Major Henry L. Higginson," founder of the orchestra.

Those in close touch with Dr. Muck persist that he will remain firm in his stand to exclude the National anthem from his concerts.

Following the assertion of Dr. Conrad, minister of Park Street Church here, that Symphony Hall was the only public hall in Boston which did not display the flag, a new Stars and Stripes was draped over the entrance of the home of the orchestra.

New developments are expected here soon in the case of Dr. Karl Muck, leader of the Boston Symphony Orchestra, who refuses to play the "Star Spaugled Banner." Music lovers are following the case with interest.

Former Mayor of the City of Brooklyn David A. Boody, when seen at his office in Manhattan today, said:

"I think the National anthem should be played everywhere and anywhere and at all times, and I shall vote accordingly."

W. J. Coombs, another of the trustees, when asked how he would vote, said he did not know that the matter was to be taken up, but that if it was he would surely vote to keep the orchestra out of the Academy if they persisted in their attitude.

Dr. Charles D. Atkins, director of the Brooklyn Institute of Arts and Sciences, had nothing to add to his statement of yesterday, which was to the effect that no official protest had reached him.

Reports from Boston say Mayor Curley has directed that the license of Symphony Hall, the home of the orchestra, be revoked if Dr. Muck persists in his refusal. He agrees with Major Higginson that there will be no concerts if the anthem will not be played, "because they will not be allowed."

"Our program for the New York concert is all made up," Dr. Muck said, "and I do not believe will be changed. The playing of merely national or political compositions is not our business. Art is greater than any national consideration.

"And you know, I am not a naturalized American citizen. Naturally, one would not expect me to do the same as if I were a citizen of America."

Geraldine Farrar sang the "Star Spangled Banner" at Haverhill, Mass., in a concert last night, at the request of Mayor L. K. Morse that the anthem be included in the program.

"I will sing the 'Star Spangled Banner' in English," Miss Farrar told the Mayor, and she did.

STAATSZEITUNG

s: New York City.

NOV 3 - 1917

Dr. Muck legt Dirigentenstab nieder.

Musiker leitet Nationalhymne und tritt zurück.

„Eine Kalamität für das Boston Symphonie-Orchester", erklärt Major Higginson in Ansprache.

(Associated Pres.)

Boston, 2. November. Die Nationalhymne wurde in dem heute nachmittag vom Boston Symphonie-Orchester gegebenen Konzert unter der Leitung seines Kapellmeisters Dr. Karl Muck gespielt. Ankündigend, daß das „Star Spangled Banner" in Zukunft jedem Konzert-Programm beigefügt werden würde, machte Major Henry L. Higginson, der Maecen des Orchesters, indeß zur gleichen Zeit bekannt, daß der Kapellmeister Dr. Karl Muck seine Resignation eingereicht habe, beifügend, dieses Rücktrittsgesuch werde ernstlicher Erwägung unterzogen werden, da der Verlust des Musikers als Leiter des Orchesters einer Kalamität gleichkommen würde.

Dieser Schritt Dr. Mucks folgt dem Providence-Vorfall auf dem Fuß. Dem Kapellmeister wurde bei seinem heutigen Erscheinen eine Ovation zuteil.

Major Higginson hielt folgende Ansprache an das Publikum: „Ich habe Dr. Muck und das Orchester ersucht, das „Star Spangled Banner" zu spielen und sie haben eingewilligt. Sie haben tatsächlich niemals refusiert. Auf meine ernstlichen Vorstellungen hin erklärte sich

Dr. Muck legt Dirigentenstab nieder.

(Fortsetzung von der 1. Seite.)

Dr. Muck im letzten Frühjahr bereit, die Leitung des Orchesters beizubehalten. Ich hielt ihn für die Durchführung der Konzerte einfach für unentbehrlich. Er hat nunmehr seine Resignation in meine Hände gelegt, weil er nicht wünscht, daß irgend welches persönliche Gefühl gegen ihn dem Gedeihen des Orchesters im Wege stehen sollte. Ihn zu verlieren wäre eine Kalamität. Aus diesem Grunde wird die Angelegenheit meine ernstliche Erwägung finden."

* * *

Walter Damroschs Erklärung.

Walter Damrosch, der Leiter des New Yorker Symphonie-Orchesters, nahm gestern Anstand an der in den Morgenblättern erschienenen Erklärung von Dr. Muck, daß Symphonie-Orchester nicht als Militär- oder Tanzmusikapellen aufgefaßt und von ihnen nicht verlangt werden sollte, patriotische Weisen zu spielen. Er sagte: „Glaubt Herr Muck wirklich, daß die Nationalhymne nur von Militär- oder Tanzmusikkapellen gespielt werden sollte? Er scheint die Tatsache außer Acht zu lassen, daß die Nationalhymne ein Symbol des Patriotismus und der Loyalität ist.

„Was besonders zu bedauern ist, ist die Tatsache, daß durch solche zynische Mißachtung der Heiligkeit unserer Nationalhymne das Gefühl des Zornes in unserem Volke sich nunmehr gegen die Musik der großen deutschen Meister der Vergangenheit richtet, wofür der Ausschluß der deutschen Opern aus dem Repertoire des Metropolitan Opernhauses ein Beispiel ist."

RECORD

s: Philadelphia, Pa.

SING LOYAL OR BE SILENT

Frieda Hemple Up Against Ultimatum by Providence Police.

Providence, R. I., Oct. 30.—The Police Commission today withheld the granting of a license for a concert here Sunday by Frieda Hempel, pending a promise by the singer that she will sing "The Star-Spangled Banner." While in this city last spring Mme. Hempel refused to include the national anthem in her program, claiming that she did not know it.

"If she does not know it she must learn it by Sunday if she hopes to appear then," the chairman of the commission stated when application was made for a license.

Farrar Sings Only German.

Boston, Oct. 30.—Many protests have been made over Geraldine Farrar's apparent exhibition of sympathy with Germany at a concert in aid of the Boston Symphony Orchestra's pension fund, Sunday afternoon. She sang nine songs, all in German, at the only concert to be given before the home folks in the first year of our war with Germany. The orchestra is practically all German, and the director, Karl Muck, has been under fire from the musical press. Mme. Farrar was applauded by the audience in the hope of hearing her sing in English, or one of the arias from the French and Italian operas in which she is adept, but she kept to the German program.

EVENING MAIL

New York City

NOV 3 1917

With the Musicians

Why Should Not Dr. Muck Play "The Star Spangled Banner?"—A New Pianist, a Tenor and a Soprano

By SIGMUND SPAETH.

WHEN the Boston Symphony Orchestra comes to town next Thursday evening, the audience will probably be less interested in the symphony, the overtures and the tone poem on the programme than in the question whether Dr. Carl Muck will conduct "The Star Spangled Banner" at some time during the course of the concert.

To say the least, the German leader's avowed refusal to play the national anthem for his American audiences shows a lack of tact. Howeverer averse one may be to mixing war with art, it is impossible to overlook the significance of certain conventions and traditions, and Dr. Muck, as a successful leader of men, should realize this.

The artistic harmony of "The Star Spangled Banner" with a symphony programme has nothing whatever to do with the question. Strictly speaking it is no more a part of the concert proper than a managerial announcement would be. At a time when the national spirit must be emphasized in every possible way, it is customary for any body of musicians appearing in public to give the audience a chance to hear the national anthem. A symphony orchestra, above all others, should certainly be able to do this with dignity.

Even Doctors of Music Are Credited with Tact.

JOSEPH STRANSKY and Walter Damrosch, the one an Austrian, the other the son of a German, never even raised the question of playing the "Star Spangled Banner" at their opening concerts. It was done as a matter of course.

If either of these conductors felt any artistic qualms, he was too tactful to show it. No musician can seriously enter into an argument concerning the merits of our most important national air. It is sufficient that it is a fundamental part of American life.

Dr. Muck's Prussianism does not interfere with his use of the American language in conversation with his Boston patrons and supporters. Nor does it affect his willingness to dress in the conventional style of this country. Certainy if he attends an American theatre in the future he will pay the customary war tax.

Why, then, should he refuse to observe the most important convention that he now faces? Does Dr. Muck overlook the fact that his attitude makes things all the more difficult for thousands of other Germans in this country, most of whom are sincerely trying to prove their loyalty to America?

Unquestionably the dismissal of Dr. Muck and the threatened disbanding of the Boston orchestra would be a tragedy in the history of American art. But has any conductor the right to assume that he stands so far above his colleagues as to be able to ignore every tradition of etiquette?

Dr. Muck should not ask himself "Why?" but rather, "Why not?" After the ugly rumors which have persisted concerning his private relations with the German government, mere common sense should suggest to the conductor of the Boston Symphony Orchestra the advisability of a conciliatory attitude.

[The foregoing was written before the announcement of Dr. Muck's resignation had been made. But its sentiments may well stand in the event of his reconsidering his drastic action.]

From WORLD

Address: New York City

Date NOV 3 1917

DR. MUCK'S RESIGNATION.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, brings the controversy over his refusal to play "The Star-Spangled Banner" to an abrupt end by resigning his post after conducting a performance of the national anthem. If the manner of his leaving was theatrical, the action was heroic and in the best sense professional.

But it was obvious that the question was not one of musical art so much as of patriotism. The Boston conductor's apologists have laid stress on his alien birth, one prominent New York orchestra leader pointing out that as Dr. Muck "is a loyal citizen of Prussia it would be hypocritical for him to conduct 'The Star-Spangled Banner' while we are at war with Germany." Dr. Muck himself in a public statement said: "I am not a naturalized citizen. Naturally, one could not expect me to do exactly the same as if I were a citizen of America."

The "hypocrisy" involved being thus the violation of the symphony leader's loyalty to Prussia and not of his loyalty to musical art, the indicated way out of the difficulty was for him to resign. If it was unpatriotic for him to play the American national anthem, it was unpatriotic for him to accept American money in payment for his services. No doubt the controversy has had on its face some of the aspects of a tempest in a teapot. But it is from such small beginnings that serious issues arise, and it is well to have it decided before the question became more acute that patriotism is a consideration to which minor matters of musical prejudice must curtsy in a loyal nation in time of war.

Volkszeitung

ss: New York City.

NOV 3 - 1917

Dr. Muck resigniert.

Boston Symphonie-Orchester spielte Hymne in Boston.

True translation filed with the postmaster at New York on Nov. 3. 1917, as required by the act of Oct. 6. 1917.

Boston, 2. Nov. Der Dirigent des Boston Symphonie-Orchesters, Dr. Muck, trat heute von seinem Posten zurück, unmittelbar, nachdem das Orchester unter seiner Leitung in einem Konzert in der Symphonie-Halle das „Star Spangled Banner" gespielt hatte. Er war der Ansicht, daß es nicht auf ein künstlerisches Programm gehört und sagte, daß ein Gesuch, es zu spielen, ihn in eine unangenehme Situation bringen würde, ja es müßte fast als Beleidigung aufgefaßt werden. Dr. Muck stellte ausdrücklich fest, daß das Lied nicht in New York gespielt werden würde. Das Orchester wird nächste Woche nach New York kommen. Es soll am 9. November in Brooklyn spielen.

Der Leiter des Orchesters, C. A. Ellis, erklärte bezüglich der Entrüstung von gewisser Seite in Providence, daß kein regulärer Abonnent darum ersucht habe, das Lied zu spielen. Major Henry L. Higginson erklärte, daß er das Orchester eher auflösen würde, als daß er sich etwas in das Programm hineinreden ließe. Geraldine Farrar, die ebenfalls unter Ellis' Leitung tourt, sang das Lied gestern abend in Haverhill auf Ersuchen des Mayors.

m EVENING SUN

ress: New York City

e

BOSTON ORCHESTRA WILL PLAY ANTHEM

Muck's Resignation as Leader Not Yet Accepted.

BOSTON, Nov. 3.—The Boston Symphony orchestra will play "The Star Spangled Banner" in all its concerts in the future, it was announced by the management here.

From the best information to-day it is understood that Major Henry L. Higginson has not yet accepted the resignation of Director Karl Muck.

The statement that the national anthem will be included in future concerts of the orchestra would seem to indicate there is no intention to disband the famous organization.

From EVENING POST

Address: New York City

Nov 3-17

Date

The proffered resignation of Dr. Muck as conductor of the Boston Symphony Orchestra, because of the "Star-Spangled Banner" controversy, is a cause for deep regret among music-lovers, for Dr. Muck is a rare artist. It was unfortunate, however, that the Boston Orchestra should have made a stand upon the playing of what has become a routine accompaniment of theatrical and musical performances. Our own orchestras, the Philharmonic and the Symphony, found that they could play the national anthem without damaging their musical standing, to say nothing of the patriotic side or of obliging their patrons. On the other hand, for an excited public opinion to try to dictate what opera should be produced and what orchestral numbers played would be a grievous blow to musical art in America. It is stated that there will be no German operas at the Metropolitan this winter. This we think regrettable, if only because it shows less breadth of tolerance than is to be found in London, where they are giving German opera right along, or in Vienna, where Shakespeare's plays are frequently produced. These great works of art surely rise above international rivalries and warfare. Particularly is this true of Wagner's works. As we have already pointed out, Wagner was one of the most anti-Prussian Germans who ever lived. He hated Prussia and her officialdom, which he frequently denounced, and if he were living could surely be counted upon to be in opposition to-day.

n TIMES

ress: New York City

NOV 3 - 1917

An Artist's Grave Indiscretion.

However painful it may have been for Dr. KARL MUCK to lead his admirable orchestra through the mazes of "The Star-Spangled Banner," and however sincerely as a musician he may disapprove of its progressions and as a German of its associated meaning, it would have been judicious for him, before refusing to play it, to consider the inevitable results of the refusal. Had he done so, a man of his intelligence could not have failed to see that thus and now to offend and irritate the great mass of the American people would not only bring deep disfavor on himself, but would do a disservice of no small importance to every man, woman, and child of German birth or descent now living in the United States.

The first of these penalties, if it had stood alone, it would have been his right to undergo if he chose, but about the infliction of the second it behooved him to consult those upon whom it was bound to fall. It is evident from the present conduct of the great majority of them that, had he done so, they would have protested earnestly against the utterly needless increase of their present embarrassments and difficulties that would follow the starting of a controversy like the one now in progress. They would have reminded him, too, that in consistency he, who was not German enough to refuse from Americans the fairly generous materialization of appreciation in the shape of money and applause, might also refrain from emphasizing his disapprobation of everything now meant to Americans by the playing of "The Star-Spangled Banner."

As it is, he has put all German-Americans more on the defensive than they necessarily are because this country is now at war with the one of their origin, and, as an eminent and representative German musician, he has created a distaste for German music in circles far wider than those to which that feeling otherwise would have been restricted. In other words, his indiscretion has made it harder for us to agree, as most of us would prefer to do, with his own assertion that art knows no frontiers. We still believe that, but when artists insist on being intensely and offensively national, they should not be surprised if art and its exponents are confounded in public criticism.

m WORLD

dress: New York City

te NOV 3 1917

IN THE MATTER OF DR. MUCK.

To the Editor of The World:

Noting the action of the Boston Symphony Orchestra and the statement of its leader in the columns of the World and Times of this date, I believe it is time for all thinking, square Americans to let themselves be publicly heard and thoroughly understood. There can be but one of two definitions as to the relationship between the people of a nation and the national anthem of that nation; either it is "sacred" or "profane." If it is the first, if its notes raised in song or instrumental music can and do inspire in the hearts and innermost feelings of every true man, woman and child a feeling of love, loyalty and reverence for the country and what that country stands for, then, in God's name why is it not "art" and therefore sacred? If it is sacred to a people, why is it not "art"? Are we to understand that "art" is a thing apart, only for the few? If so, let us consider carefully whether we want it to become a part of our national American life.

The song or story that will stir a people to the very foundation of their being, calm the tumult of a mob, cause an individual to perform heroic deeds and give up life itself in order that the ideals so expressed may be perpetuated, is, in my judgment, "art" of the highest and most sacred order. The history of nations does not show that such "art" has ever corrupted a people or inspired them to commit murder, rape and other unprintable crimes, such as has been done by the associates and exponents of the so-called "art" and "Kultur" we hear so much about.

If Dr. Muck is so sympathetic to the existing German ideals that are now being expressed by present performances, we can well do without such exponents of "art" and this country would be well rid of him and all such. If Major Higginson's money cannot be used for any better expression of "art" than the ideals expressed by such a leader and such a combination of "artists" and artistic temperaments, then he had better hoard it for his own pursuit of such ideals, and not use it to corrupt further the morals and ideals of those of us who believe that the national anthem is a thing apart, "sacred," and art of the very highest stirring and ennobling every man, woman and child who listens to it, and who can, without a mental reservation or traitorous thought, raise their voices in giving expression to it. We give our all we give our flesh and blood, we can and will give ourselves, if necessary to prove that the ideal "art" thus expressed is of a finer, God-given quality than that which actuates those finely temperamental artists who compose the Boston Symphony Orchestra and who would be "insulted" if asked to play the national anthem of this country, because it is not "art."

JOHN MACINTYRE.

New York, Nov. 1

EVENING MAIL
New York City

RECORD
s: Philadelphia, Pa.

SING LOYAL OR BE SILENT

Frieda Hemple Up Against Ultimatum by Providence Police.

Providence, R. I., Oct. 30.—The Police Commission today withheld the granting of a license for a concert here Sunday by Frieda Hempel, pending a promise by the singer that she will sing "The Star-Spangled Banner." While in this city last spring Mme. Hempel refused to include the national anthem in her program, claiming that she did not know it.

"If she does not know it she must learn it by Sunday if she hopes to appear then," the chairman of the commission stated when application was made for a license.

Farrar Sings Only German.

Boston, Oct. 30.—Many protests have been made over Geraldine Farrar's apparent exhibition of sympathy with Germany at a concert in aid of the Boston Symphony Orchestra's pension fund, Sunday afternoon. She sang nine songs, all in German, at the only concert to be given before the home folks in the first year of our war with Germany. The orchestra is practically all German, and the director, Karl Muck, has been under fire from the musical press. Mme. Farrar was applauded by the audience in the hope of hearing her sing in English, or one of the arias from the French and Italian operas in which she is adept, but she kept to the German program.

With the Musicians

Why Should Not Dr. Muck Play "The Star Spangled Banner?"—A New Pianist, a Tenor and a Soprano

By SIGMUND SPAETH.

WHEN the Boston Symphony Orchestra comes to town next Thursday evening, the audience will probably be less interested in the symphony, the overtures and the tone poem on the programme than in the question whether Dr. Carl Muck will conduct "The Star Spangled Banner" at some time during the course of the concert.

To say the least, the German leader's avowed refusal to play the national anthem for his American audiences shows a lack of tact. Howeverer averse one may be to mixing war with art, it is impossible to overlook the significance of certain conventions and traditions, and Dr. Muck, as a successful leader of men, should realize this.

The artistic harmony of "The Star Spangled Banner" with a symphony programme has nothing whatever to do with the question. Strictly speaking it is no more a part of the concert proper than a managerial announcement would be. At a time when the national spirit must be emphasized in every possible way, it is customary for any body of musicians appearing in public to give the audience a chance to hear the national anthem. A symphony orchestra, above all others, should certainly be able to do this with dignity.

Even Doctors of Music Are Credited with Tact.

JOSEPH STRANSKY and Walter Damrosch, the one an' Austrian, the other the son of a German, never even raised the question of playing the "Star Spangled Banner" at their opening concerts. It was done as a matter of course.

If either of these conductors felt any artistic qualms, he was too tactful to show it. No musician can seriously enter into an argument concerning the merits of our most important national air. It is sufficient that it is a fundamental part of American life.

Dr. Muck's Prussianism does not interfere with his use of the American language in conversation with his Boston patrons and supporters. Nor does it affect his willingness to dress in the conventional style of this country. Certainy if he attends an American theatre in the future he will pay the customary war tax.

Why, then, should he refuse to observe the most important convention that he now faces? Does Dr. Muck overlook the fact that his attitude makes things all the more difficult for thousands of other Germans in this country, most of whom are sincerely trying to prove their loyalty to America?

Unquestionably the dismissal of Dr. Muck and the threatened disbanding of the Boston orchestra would be a tragedy in the history of American art. But has any conductor the right to assume that he stands so far above his colleagues as to be able to ignore every tradition of etiquette?

Dr. Muck should not ask himself "Why?" but rather, "Why not?" After the ugly rumors which have persisted concerning his private relations with the German government, mere common sense should suggest to the conductor of the Boston Symphony Orchestra the advisability of a conciliatory attitude.

[The foregoing was written before the announcement of Dr. Muck's resignation had been made. But its sentiments may well stand in the event of his reconsidering his drastic action.]

From WORLD
Address: New York City

Date NOV 3 1917

DR. MUCK'S RESIGNATION.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, brings the controversy over his refusal to play "The Star-Spangled Banner" to an abrupt end by resigning his post after conducting a performance of the national anthem. If the manner of his leaving was theatrical, the action was heroic and in the best sense professional.

But it was obvious that the question was not one of musical art so much as of patriotism. The Boston conductor's apologists have laid stress on his alien birth, one prominent New York orchestra leader pointing out that as Dr. Muck "is a loyal citizen of Prussia it would be hypocritical for him to conduct 'The Star-Spangled Banner' while we are at war with Germany." Dr. Muck himself in a public statement said: "I am not a naturalized citizen. Naturally, one could not expect me to do exactly the same as if I were a citizen of America."

The "hypocrisy" involved being thus the violation of the symphony leader's loyalty to Prussia and not of his loyalty to musical art, the indicated way out of the difficulty was for him to resign. If it was unpatriotic for him to play the American national anthem, it was unpatriotic for him to accept American money in payment for his services. No doubt the controversy has had on its face some of the aspects of a tempest in a teapot. But it is from such small beginnings that serious issues arise, and it is well to have it decided before the question became more acute that patriotism is a consideration to which minor matters of musical prejudice must curtsy in a loyal nation in time of war.

Volkszeitung
ss: New York City.

NOV 3 - 1917

Dr. Muck resigniert.

Boston Symphonie-Orchester spielte Hymne in Boston.

True translation filed with the postmaster at New York on Nov. 3. 1917, as required by the act of Oct. 6. 1917.

Boston, 2. Nov. Der Dirigent des Boston Symphonie-Orchesters, Dr. Muck, trat heute von seinem Posten zurück, unmittelbar, nachdem das Orchester unter seiner Leitung in einem Konzert in der Symphonie-Halle das „Star Spangled Banner" gespielt hatte. Er war der Ansicht, daß es nicht auf ein künstlerisches Programm gehört und sagte, daß ein Gesuch, es zu spielen, ihn in eine unangenehme Situation bringen würde, ja es müßte fast als Beleidigung aufgefaßt werden. Dr. Muck stellte ausdrücklich fest, daß das Lied nicht in New York gespielt werden würde. Das Orchester wird nächste Woche nach New York kommen. Es soll am 9. November in Brooklyn spielen.

Der Leiter des Orchesters, C. A. Ellis, erklärte bezüglich der Entrüstung von gewisser Seite in Providence, daß kein regulärer Abonnent darum ersucht habe, das Lied zu spielen. Major Henry L. Higginson erklärte, daß er das Orchester eher auflösen würde, als daß er sich etwas in das Programm hineinreden ließe. Geraldine Farrar, die ebenfalls unter Ellis' Leitung tourt, sang das Lied gestern abend in Haverhill auf Ersuchen des Mayors.

m EVENING SUN
ress: New York City

BOSTON ORCHESTRA WILL PLAY ANTHEM

Muck's Resignation as Leader Not Yet Accepted.

BOSTON, Nov. 3.—The Boston Symphony orchestra will play "The Star Spangled Banner" in all its concerts in the future, it was announced by the management here.

From the best information to-day it is understood that Major Henry L. Higginson has not yet accepted the resignation of Director Karl Muck.

The statement that the national anthem will be included in future concerts of the orchestra would seem to indicate there is no intention to disband the famous organization.

From EVENING POST
Address: New York City

Date

The proffered resignation of Dr. Muck as conductor of the Boston Symphony Orchestra, because of the "Star-Spangled Banner" controversy, is a cause for deep regret among music-lovers, for Dr. Muck is a rare artist. It was unfortunate, however, that the Boston Orchestra should have made a stand upon the playing of what has become a routine accompaniment of theatrical and musical performances. Our own orchestras, the Philharmonic and the Symphony, found that they could play the national anthem without damaging their musical standing, to say nothing of the patriotic side or of obliging their patrons. On the other hand, for an excited public opinion to try to dictate what opera should be produced and what orchestral numbers played would be a grievous blow to musical art in America. It is stated that there will be no German operas at the Metropolitan this winter. This we think regrettable, if only because it shows less breadth of tolerance than is to be found in London, where they are giving German opera right along, or in Vienna, where Shakespeare's plays are frequently produced. These great works of art surely rise above international rivalries and warfare. Particularly is this true of Wagner's works. As we have already pointed out, Wagner was one of the most anti-Prussian Germans who ever lived. He hated Prussia and her officialdom, which he frequently denounced, and if he were living could surely be counted upon to be in opposition to-day.

n TIMES
ress: New York City

NOV 3 -

An Artist's Grave Indiscretion.

However painful it may have been for Dr. KARL MUCK to lead his admirable orchestra through the mazes of "The Star-Spangled Banner," and however sincerely as a musician he may disapprove of its progressions and as a German of its associated meaning, it would have been judicious for him, before refusing to play it, to consider the inevitable results of the refusal. Had he done so, a man of his intelligence could not have failed to see that thus and now to offend and irritate the great mass of the American people would not only bring deep disfavor on himself, but would do a disservice of no small importance to every man, woman, and child of German birth or descent now living in the United States.

The first of these penalties, if it had stood alone, it would have been his right to undergo if he chose, but about the infliction of the second it behooved him to consult those upon whom it was bound to fall. It is evident from the present conduct of the great majority of them that, had he done so, they would have protested earnestly against the utterly needless increase of their present embarrassments and difficulties that would follow the starting of a controversy like the one now in progress. They would have reminded him, too, that in consistency he, who was not German enough to refuse from Americans the fairly generous materialization of appreciation in the shape of money and applause, might also refrain from emphasizing his disapprobation of everything now meant to Americans by the playing of "The Star-Spangled Banner."

As it is, he has put all German-Americans more on the defensive than they necessarily are because this country is now at war with the one of their origin, and, as an eminent and representative German musician, he has created a distaste for German music in circles far wider than those to which that feeling otherwise would have been restricted. In other words, his indiscretion has made it harder for us to agree, as most of us would prefer to do, with his own assertion that art knows no frontiers. We still believe that, but when artists insist on being intensely and offensively national, they should not be surprised if art and its exponents are confounded in public criticism.

m WORLD
dress: New York City

te NOV 3 1917

IN THE MATTER OF DR. MUCK.

To the Editor of The World:

Noting the action of the Boston Symphony Orchestra and the statement of its leader in the columns of the World and Times of this date, I believe it is time for all thinking, square Americans to let themselves be publicly heard and thoroughly understood. There can be but one of two definitions as to the relationship between the people of a nation and the national anthem of that nation; either it is "sacred" or "profane." If it is the first, if its notes raised in song or instrumental music can and do inspire in the hearts and innermost feelings of every true man, woman and child a feeling of love, loyalty and reverence for the country and what that country stands for, then in God's name why is it not "art" and therefore sacred? If it is sacred to a people, why is it not "art"? Are we to understand that "art" is a thing apart, only for the few? If so, let us consider carefully whether we want it to become a part of our national American life.

The song or story that will stir a people to the very foundation of their being, calm the tumult of a mob, cause an individual to perform heroic deeds and give up life itself in order that the ideals so expressed may be perpetuated, is, in my judgment, "art" of the highest and most sacred order. The history of nations does not show that such "art" has ever corrupted a people or inspired them to commit murder, rape and other unprintable crimes, such as has been done by the associates and exponents of the so-called "art" and "Kultur" we hear so much about.

If Dr. Muck is so sympathetic to the existing German ideals that are now being expressed by present performances, we can well do without such exponents of "art" and this country would be well rid of him and all such. If Major Higginson's money cannot be used for any better expression of "art" than the ideals expressed by such a leader and such a combination of "artists" and artistic temperaments, then he had better hoard it for his own pursuit of such ideals, and not use it to corrupt further the morals and ideals of those of us who believe that the national anthem is a thing apart, "sacred," and art of the very highest stirring and ennobling every man, woman and child who listens to it, and who can, without a mental reservation or malterous thought, raise their voices in giving expression to it. We give our all we give our flesh and blood, we can and will give ourselves, if necessary to prove that the ideal "art" thus expressed is of a finer, God-given quality than that which actuates those finely temperamental artists who compose the Boston Symphony Orchestra and who would be "insulted" if asked to play the national anthem of this country, because it is not "art."

JOHN MACINTYRE.

New York, Nov. 1.

ELEGRAM

New York City.

68

Mayor Orders an Inquiry on Concert License

Asks Commissioner Bell to Study Method for Compelling Boston Symphony Orchestra to Render Patriotic Hymn Here.

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult."—DR. KARL MUCK.

Unless Dr. Karl Muck, leader of the Boston Symphony Orchestra, agrees to play "The Star Spangled Banner" at the concert to be given at Carnegie Hall Thursday night there will be no concert, if there is any legal way to prevent it.

Mayor Mitchel to-day called the attention of George H. Bell, Commissioner of Licenses, to the announced appearance of Dr. Muck in the city next week. He asked that the law be studied with respect to the authority of the city to stop the concert if the musical director refuses to play the national anthem.

"If there is any way to stop the concert if "The Star Spangled Banner" is not played we'll do so," said Commissioner Bell.

Mr. Bell added that after an investigation of records of licenses, he had discovered that Carnegie Hall is legally entitled to give concerts for one year, and that on this score the concert could not be cancelled.

Mr. Bell has referred the matter to Lamar Hardy, Corporation Counsel, who will investigate to-day what may be done legally to stop the engagement of Dr. Muck here if "The Star Spangled Banner" is not played.

Boston Mayor Orders Dr. Muck to Play National Anthem.

BOSTON, Mass., Friday.—Mayor Curley has taken an active part in the storm which has been aroused by the refusal of Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star Spangled Banner" at the series of concerts which the orchestra is to give in New York next week. Dr. Muck's refusal to conduct the national anthem is upheld by Major Henry L. Higginson, banker and patron of the orchestra, which is one of the leading musical organizations of the United States.

The bitterness of the controversy threatens to end the career of the organization. Maor Higginson has issued a warning that if persons who are not subscribers insist on dictating the programmes the orchestra probably will disband.

Mayor Curley has directed that the license of Symphony Hall, the home of the orchestra, be revoked if Dr. Muck persists in his refusal. He agrees with Major Higginson that there will be no concerts if the anthem will not be played, "because they will not be allowed."

Major Higginson has refused to order the playing of "The Star Spangled Banner" because he declares the anthem "has no place in art." Dr. Muck has not played it, his friends say, because he is a German and a German sympathizer.

"Artistic Organization."

"Our programme for the New York concert is all made up," Dr. Muck said, "and I do not believe will be changed. The Boston Symphony Orchestra is a purely artistic organization, and we stand in the public mind for very definite musical attainments. The playing of merely national or political compositions is not our business. Art is greater than any national consideration. Were we to fail to give the public the kind of music to which it has become accustomed, we would be unworthy of its gratitude and esteem. My aim as conductor will be to continue, as in the past, to give the music-loving public the most exquisite artistic compositions in the best possible manner.

"And, you know, I am not a naturalized American citizen. Naturally, one would not expect me to do the same as if I were a citizen of America."

Mayor Curley said:—"We do expect him to do exactly what an American citizen does so long as he stays here and earns his living. Major Higginson said that if the license of the hall is revoked there will be no more concerts, meaning that he would withdraw his support from the orchestra.

"He's right, there won't be if the organization declines to be patriotic. We are not going to stand for any organization that won't play our national anthem. I am going to write Major Higginson and suggest that he make it unnecessary for me to act, but if he fails to heed the suggestion I will act, and act promptly.

"The orchestra will either play 'The Star Spangled Banner at all its concerts in this city or there will be no concerts. This is final, no matter what any one else may rule to the contrary.

"Major Higginson should realize that we are at war and that it is the duty of every man who lives among us to be patriotic. Some one connected with the orchestra has said that it is not the custom to play the national anthem at the orchestra concerts. It isn't custom to send our boys to the trenches, but they are over there, and we are going to back them up to the limit."

Knows He Is Pro-German.

Major Higginson, his friends says, fears that if he orders the playing of "The Star Spangled Banner" Dr. Muck will resign.

"I know Dr. Muck is pro-German, and I do not expect him to be anything else if he is honest," said Major Higginson.

Mr. Higginson also admits that he knows that Dr. Muck is a friend of Count von Bernstorff.

"The future of the orchestra," he declared, "depends on the attitude of the public toward it from now on. If the public insists that 'The Star Spangled Banner' be played, the orchestra probably will disband. I am not going to let the people who are not subscribers interfere with the programme. If they do, I will withdraw my support, which I have given the orchestra for thirty-six years and that will be the end of it.

"The programme for the concerts was made up last summer. I had nothing to do with them and the public should not

(Continued on Page Seven.)

(Continued from First Page.)

interfere. Why should 'The Star Spangled Banner' be played at these concerts?

"Supposing that 'The Star Spangled Banner' were played, would it make any difference in the attitude of any musicians? If you were living in Berlin or Vienna, would you publicly state that you favored the cause of the Germans, and if you did, do you suppose that anybody would believe you?"

Other officials of the orchestra declare they do not know what attitude Maor Higginson will take when he fully realizes what a tempest has been raised by the refusal to play the national anthem.

"Between you and me, I believe he will relent," said one of them. "It's his orchestra and it is up to him, not Dr. Muck, to decide questions of this kind."

Fly No American Flag.

Following upon the wave of indignation that has swept the country since Providence residents denounced the orchestra, Mayor Curley has discovered that the American flag has not been flown from Symphony Hall, despite the fact that the national colors wave from every surrounding building in the Back Bay.

The officials in charge of Symphony Hall were immediately communicated with and promised that an American flag would be flying from the hall to-day.

"I haven't given the matter a thought and did not know whether the flag was flown from Symphony Hall or not," explained Major Higginson. "It was an oversight," was the explanation of another official, "but I will see that the Stars and Stripes are flying to-day."

"And he had better see that it is," Mayor Curley told the EVENING TELEGRAM correspondent. "We have had about all of this sort of thing we are going to stand. I have done a lot of investigating since my return from New York and have reached the conclusion that some of our esteemed citizens as well as the Germans in the orchestra need a little attention. I have been told that at the last Symphony concert given here they played about ten German compositions and not a single American air.

"It did not amaze me to find out that the American flag has not been flying over Symphony Hall. But if I know Boston its public sentiment will take care of that sort of thing.

"Pending several things I have in mind I have asked the city's law department for opinions on one or two questions. Meanwhile Major Higginson had better accept friendly advice and have 'The Star Spangled Banner' included in the orchestra's repertoire."

WALTER DAMROSCH EXPRESSES OPINION

Walter Damrosch, conductor of the Symphony Society of New York, said, commenting on Dr. Karl Muck's refusal to play "The Star Spangled Banner":—

"Dr. Muck is a loyal citizen of Prussia where he has lived the greater part of his professional life. He is in this country at present not because of his own desire, but at the request of Major Higginson, the patron of the Boston Symphony Orchestra, who is without doubt a loyal American, and who would not insist on the retention of Dr. Muck as conductor of his orchestra at this time if he were not absolutely sure of Dr. Muck's strictly honorable attitude in a very trying position.

STANDARD UNION

ss: Brooklyn, N. Y. NOV 3 1917

The Strange Case of Dr. Muck.

It is regrettable that Dr. Karl Muck felt impelled to resign as conductor of the Boston Symphony Orchesta because patrons insisted upon "The Star Spangled Banner" being played, but it is better that he step out of public view, great as the loss to music would be, than to continue an affront to the country by refusing to play the National hymn.

"How can you expect me," Dr. Muck is quoted as saying, "a loyal German citizen, to play 'The Star Spangled Banner'?" A German musician too loyal to play that hymn ought to be too loyal to accept American gold. This he has been doing ever since we went to war with Germany. His love for the Kaiser should have forbidden him to accept any favor from Americans if he is so loyally German as to feel humiliated at leading an orchestra playing our anthem. Indeed, one might conclude from Dr. Muck's attitude that "The Star Spangled Banner" is an American Hymn of Hate with Germany as the object of the hate.

But the leader of an American orchestra, even though a Potsdam Prussian, which Dr. Muck is not, should not have his conscience disturbed by playing our National air, regardless of the fact we are at war with Germany. In a sense he is here as a guest and is employed to give Americans the music they desire.

We owe something to this musician for what he has done to raise the standard of music in this country and he owes much to us, enough, certainly, to yield the point especially as Americans were perfectly willing he should continue at his post after the declaration of war.

rom HERALD

ddress: New York City

)ate NOV 3

Chickens Just Will Keep to the Habit of Coming Home to Roost:

The name of Dr. Karl Muck, who would not play the "Star Spangled Banner," nowhere appears among the honorary vice presidents of Hohenzollernism along with that of Judge John T. Hylan, but among those always present was Dr. Edmund Robert Otto von Mach, who is recalled in connection with an hysterical interest in "milk for German babies" manifested, curiously enough, just at a time when the German government was manifesting a similar interest in the value of condensed milk in the manufacture of explosives. Dr. Edmund Robert Otto von Mach's was not, however, the only name of prominence in the Hohenzollern propaganda in this country that kept nestling close to that of Judge John T. Hylan in the days of the propaganda's high watermark back in 1915. A run through the lists of honorary vice presidents—of whom Judge John T. Hylan was one—shows such names as Schweitzer, Kipper, Weismann, Stoehr, Muensterberg, Hirth, Von Briesen, Koempel, Meyer, Siegel, Sachs, Becker, Loch, Schurmann, Heitmann, Wilhelm, Haas, Patchke, Diehl, Meistering, Kuehnling, Wirbelauer, De Walch, Michel and others smacking of Hohenzollernism.

Some of the men whose names appear on those lists do not happen to reside in New York and in consequence cannot be expected to take a part in a New York municipal campaign; but of the others can there be any doubt that, for the sake of auld lang syne and in a spirit of hearts that beat as one, many are lined up behind Judge Hylan in his candidacy for Mayor?

Not all of the bad company he kept clings to the Judge. Here comes the *Gaelic American* with a loud cry of "Votes for Hillquit!" when, if memory serves, the name of Mr. John Devoy was high on the list of the honorary vice presidents of Friends of Peace, even above that of Judge Hylan. The *Gaelic American* thinks all German-Irishmen should vote for Hillquit, because "voting for him will be voting against the war and all war measures"—which it will be. The moral of that tale is that the German-Irishman wants nothing of half-way measures. He is so steeped in his Hohenzollernism that he joins hands with the Bolsheviki in supporting Mr. Hillquit and forgets how Judge Hylan lent his name to Hohenzollernism in the days of the Friends of Peace—and of the Kaiser.

AMERICAN

New York City.

Dr. Muck Conducts National Anthem.

Boston, Nov. 2.—"The Star Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concert here to-day.

In announcing that the national anthem would be added to the programme, Major Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr. Muck would be a disaster.

The action of Dr. Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star Spangled Banner" at a recent concert in Providence. In his brief address to the audience to-day Major Higginson said that Dr. Muck and the orchestra had never refused to play the anthem, and that they had now complied with his request to make it a part of the programme.

Dr. Muck was applauded liberally as he appeared on the stage. When "The Star Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration. Symphony Hall officials said the anthem would be a feature of all future concerts.

N.Y. Herald Nov. 3, 1917

New York Ready to Force Dr. Muck to Play Anthem

New York city was ready for Dr. Muck and his anti-Star-Spangled-Bannerism yesterday before musicians and officials heard the news that he had resigned the directorship of the Boston Symphony Orchestra and that the national anthem would be played at all concerts on its tour. In the first place George H. Bell, Commissioner of Licenses, announced he would revoke the concert license of Carnegie Hall if the anthem was not played by the Boston orchestra here. Then Lamar Hardy, Corporation Counsel, intimated that the license might be revoked before the concert unless assurances were satisfactory.

While musicians were discussing the Muck incident in half whispers the atmosphere was cleared by Colonel Roosevelt who was inspecting a public school and heard the children play and sing "America." Then he turned to their teacher and said:—

"The sight of these youngsters playing 'America' reminds me that the director of the Boston Symphony Orchestra climbed up on his high horse and refused to play the 'Star Spangled Banner' during his classic programme. My opinion is that he who refuses to play the 'Star Spangled Banner' should close up shop and go back to where he came from."

"It was the only solution," Walter Damrosch, conductor of the Symphony Society and the Oratorio Society of New York, said last night when told of Dr. Muck's resignation. "Dr. Muck had ridden himself into a box by his foolish remarks."

Members of the Brooklyn Institute, especially those who are regular subscribers for the series of Boston Symphony Orchestra concerts arranged under institute auspices, are much interested in the controversy as to whether Dr. Karl Muck will lead his men through the "Star Spangled Banner." One or two requests for the anthem to be played at the first concert on November 9 in the Brooklyn Academy of Music were received yesterday, but no formal protest has been made to the trustees of the institute, who cannot consider the question until their regular meeting, which is not until November 8.

"In view of the present conditions," said Dr. Charles D. Atkins, the director, yesday, "it would seem that no great jar to the art sense would follow an occasional playing of 'America' at the concerts in deference to the American sentiment of patriotism. Yet patriotic music is not symphony music and it is not particularly appropriate on a symphony programme."

BALTIMORE AROUSED AT DIRECTOR'S STAND

[SPECIAL DESPATCH TO THE HERALD.]

BALTIMORE, Md., Friday.—Before it became known in Baltimore to-day that Dr. Karl Muck had resigned as director of the Boston Symphony Orchestra this city became very much excited over his attitude on the question of playing the "Star Spangled Banner" at his concerts. Edwin Warfield, formerly Governor, a fiery patriot of the old school, appeared before the Police Board demanding that no permit be issued for the scheduled concert by the orchestra here next Wednesday evening unless the national anthem was played at the outset. He told the Police Commissioners they were inviting rioting and serious disturbance if they did not take action at once. The board declined to interfere.

HERALD

New York City

NOV 3 1917

DR. MUCK, DIRECTOR OF BOSTON SYMPHONY ORCHESTRA, RESIGNS AND ANTHEM CLOSES CONCERT

Major Higginson Has Not Determined on Acceptance of Resignation.

ARRANGEMENTS MADE FOR COMING TOUR

"The Star Spangled Banner" Will Be Included on Programme in All Cities.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Yielding to public opinion, which has been aroused since the Boston Symphony Orchestra failed to play "The Star Spangled Banner" at a concert in Providence on Tuesday night, the orchestra, with Dr. Muck leading, closed its programme at a concert in Symphony Hall this afternoon with the national anthem.

Before this Major Henry L. Higginson, founder of the orchestra, told the audience that Dr. Karl Muck, German leader of the organization, had submitted his resignation and that in the future the orchestra will include the national anthem in all its programmes.

Whether Dr. Muck's resignation will be accepted has not been decided by Mr. Higginson, but it is believed that he will make every effort to induce Dr. Muck to remain.

Mr. Charles A. Ellis, manager of the orchestra, told a HERALD reporter to-night that so far as he knows Dr. Muck will lead the orchestra in its concerts in Philadelphia, Washington, Baltimore, New York and Brooklyn next week and in Symphony Hall, Boston, to-morrow afternoon.

Dr. Muck declined to see reporters to-night, and it is said that he will not make any statement.

Mr. Higginson in his address to the audience, delivered after Dr. Muck had walked to the front of the platform, bowed, and received applause, he said:—"I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner' and they have complied. They have never refused. Last spring at my urgent request Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts. He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore the matters rests with me and will have my earnest consideration."

Major Higginson later told reporters that Dr. Muck has never refused to play "The Star Spangled Banner," and made no objections when requested to-day to do so.

Had the orchestra failed this afternoon to play the national anthem the license of Symphony Hall would have been revoked by Mayor James M. Curley.

In the audience this afternoon was Miss Geraldine Farrar, who last night by request of citizens of Haverhill sang "The Star Spangled Banner" at a concert in which she appeared in that city.

The orchestra will be in Philadelphia on Monday, Washington Tuesday, Baltimore Wednesday, New York Thursday night, Brooklyn Friday night and New York on Saturday afternoon, and will return to Boston the next day.

Walter Damrosch Assails Dr. Muck's Stand as Cowardly

TO THE EDITOR OF THE HERALD:—

If Dr. Muck had spoken up like an honest man and said, "How can you expect me, as a loyal citizen of Germany, to conduct 'The Star Spangled Banner' when you know that my sentiments in this war are in sympathy with my own country?" fair minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

WALTER DAMROSCH
MISHKIN PHOTO

But the explanation that he gives to this morning's papers is cowardly and evades the real issue. He says, "Why will people be so silly? Art is a thing in itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?"

Does Dr. Muck really believe that the national anthem should be played only by "military bands and ballroom orchestras?" He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty, at a time when our nation is at war, and that, even though he is an "enemy alien," the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

DR. KARL MUCK

Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity our national air engender in turn enmity against the music of the great German masters of the past. Witness the exclusion of German operas from the répertoire of the Metropolitan Opera House this winter.

Walter Damrosch

No. 146 East Sixty-first Street, November 2, 1917.

WORLD
s: New York City
NOV 3 1917

70

n TIMES
ress: Brooklyn, N. Y.

MUCK TO PLAY ANTHEM HERE

Gives Selection in Boston After Resigning as Director.

FLAYED BY W. DAMROSCH

Roosevelt Shocked, Says Leader Should Be Interned.

The Boston Symphony Orchestra will play "The Star Spangled Banner" at the close of its concert in the Brooklyn Academy of Music next Friday evening. By so doing it will obviate the storm of criticism which threatened to break not only over the head of Dr. Karl Muck, the director, but over the trustees of the Brooklyn Institute of Arts and Sciences if they permitted the program to go through without the national anthem.

Assurance that the national air will be played was given when the orchestra, undeh the baton of Dr. Muck himself, played it at the close of the weekly public rehearsal in Boston yesterday afternoon. Dr. Muck, however, resigned before he bowed to the stress of public criticism. He will continue to direct the orchestra pending a decision on his resignation, which apparently may not be accepted unless the antagonism which he has aroused jeopardizes the usefulness of the organization.

In announcing the orchestra's change of policy, Major Henry Lee Higginson, founder and principal patron, said from the stage: "I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner.' They have never refused to play it. Dr. Muck has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Musical critics are not particularly placated by the ungracious way in which Dr. Muck yielded. Walter Damrosch characterized Dr. Muck's attitude as cowardly and said:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me as a loyal citizen of Germany to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our National anthem under such circumstances.

"But the explanation that he gives in the newspapers is cowardly and evades the real issue. He says, 'Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?'

"Does Dr. Muck really believe that the National anthem should be played only by 'military bands and ballroom orchestras?'

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the great German masters of the past. Witness the reported exclusion of German operas from the repertoire of the Metropolitan Opera House this winter."

Col. Roosevelt, who was a visitor at Public School No. 45, in the Bronx, yesterday afternoon, while the pupils sang "The Star Spangled Banner," took occasion to comment on the attitude of musical critics who have sided with Dr. Muck in his controversy over the national anthem.

"I am shocked, simply shocked, to learn that anybody can apologize for Dr. Muck, on the ground that the music is not artistic, but only patriotic," said the Colonel. "No man has any business to be engaged in anything that is not subordinate to patriotism. If the Boston Symphony Orchestra will not play 'The Star Spangled Banner' it ought to be made to shut up. If Dr. Muck will not play it, he ought not to be at large in this country."

MUCK PLAYS NATION'S AIR FOR SWAN SONG

He Resigns as Conductor, Then Leads Orchestra in "The Star Spangled Banner."

BOSTON, Nov. 2.—"The Star Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conductin, at the afternoon concert here to-day.

In announcing at the opening of the concert that the national anthem would be added to the programme, Major Henry L. Higginson, the patron of the orchestra, told the audience that Dr. Muck had tendered his resignation as conductor, which would be seriously considered. He added that Dr. Muck and the orchestra never had refused to play the anthem, and that they had now complied with his request to make it a part of the programme.

Dr. Muck was applauded liberally as he appeared on the stage, and when "The Star Spangled Banner" was given as the closing number the audience manifested its approval with a prolonged demonstration. The Symphony officials said that the anthem would be a feature of all future concerts.

In announcing Dr. Muck's resignation, Major Higginson said:

"I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner,' and they have consented. They have never refused. Last spring at my earnest request Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

Advices received here from Philadelphia to-day are to the effect that "The Star Spangled Banner" will be played at the Symphony concert there on Monday. An "underground plan" is said to be on foot there to have the audience begin singing the anthem the instant Dr. Muck walks upon the stage.

The Stars and Stripes made its first appearance on the front of Symphony Hall to-day. Following the declaration of the Rev. Dr. Conrad, pastor of Park Street Church, that Symphony Hall was the only public hall in Boston where the United States flag was not displayed, the management draped a large one over the main entrance. It is believed the order to display the flag came from Major Higginson.

DR. KARL MUCK
© by CARO.

DAMROSCH SCORES ATTITUDE OF MUCK

Noted Conductor Blames Him

Major Higginson Responsible for Orchestra's Conduct

Boston, Mass., Nov. 3.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, in an interview with the United Press here today, declared that he alone is responsible for the conduct of the orchestra.

Dr. Muck, the leader, he declared, cannot be blamed for failure to include the national anthem in its concerts. "Dr. Muck has conducted himself as a gentleman throughout," Major Higginson declared. "When I asked him to play the 'Star Spangled Banner' he did so. He never refused."

Major Higginson declined to say what action he will take on the resignation of Muck.

"The matter is my affair," he declared.

When asked why the "Star Spangled Banner" had been termed inartistic, Major Higginson said: "I do not care to go into a definition of art. I don't think there is a definition covering this question. My private opinion is that the 'Star Spangled Banner' has not a place in concert music."

Major Higginson asserted that before the concert at Providence early this week a request that the "Star Spangled Banner" be played came to him from a number of women not subscribers to the concert.

"The request came to me personally," Major Higginson continued, "and I went to Providence at once. If there was going to be a fight I wanted to be in it. I stopped the sale of tickets to avoid any trouble."

Germany, to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude.

"Does Dr. Muck really believe that the national anthem should be played only by 'military bands and ball-room orchestras?' He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty at a time when our Nation is at war, and even though he is an 'enemy alien,' the Boston Symphony Orchestra is, or should be, most decidedly an American organization, and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air, engender in turn enmity against the music of the great German masters of the past. Witness the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter."

Col. Roosevelt was thoroughly stirred by Dr. Muck's attitude. "I think he ought to be interned promptly," said Mr. Roosevelt. "I am shocked at those who apologize for him on the ground that it is an artistic and not a patriotic matter. In times like these no man has any business to be engaged in any work that is not subordinate to patriotism. If the Boston Symphony Orchestra cannot play 'The Star Spangled Banner' it should be made to shut up for the duration of the war."

Caustic remarks were made about Dr. Muck at a meeting of the Theatre Assembly, which was attended by 1,000 members in the Hotel Astor yesterday. Mrs. J. Christopher Marks, the Secretary, in the course of a talk said that in her opinion Dr. Muck should be sent back to Germany by the first steamship. The Chairman of Discussion, Mrs. Albert Leon Page, remarked that Mrs. Marks's remedy was far too good for the conductor, and that she would rather see him thrown overboard from the steamer and be forced to swim home.

rom WORLD
ddress: New York City
ate NOV 3 191

NO GERMAN OPERA AT METROPOLITAN

Directors, of Whom Otto H. Kahn Is Chairman, Announce This Not Unexpected Plan for Season.

There will be no performances of opera in the German language at the Metropolitan this season. This decision was reached and publicly announced late yesterday by the Board of Directors, of which Otto H. Kahn is Chairman, confirming the rumor that German opera would be under the ban.

The decision will eliminate from the repertoire probably all the Wagner works and Beethoven's "Fidelio," although the wording of the announcement—"no performances of opera in the German language"—leaves a loop hole, for some of the Wagner works could be sung in English. This would require an immense amount of work on the part of the principals and chorus and, with ten novelties and revivals on the season's programme, it is most unlikely that it would be attempted.

Leaves Some Artists Idle.

The board's decision will, further, leave no work for such artists as Melanie Kurt, soprano; Margarete Ober, contralto; Johannes Sembach, tenor; Hermann Weil, baritone, and Carl Braun, basso. This contingency the Metropolitan officials have, of course, considered.

The agitation over the attitude of Karl Muck, Director of the Boston Symphony Orchestra, with respect to playing "The Star-Spangled Banner" was in no way responsible for the Metropolitan directors arriving at their stand. The matter has been under consideration for some time and the management has been waiting for sentiment on the part of opera patrons to crystallize. Subscribers have been canvassed as to their feelings. Surprisingly few letters have reached the management objecting to German opera and General Manager Gatti-Casazza had his plans ready to put on any of the German repertoire the directors might judge feasible. M. Gatti is one person who is more than delighted to have the matter settled.

There will be plenty of opera, however, with which to fill the twenty-three-weeks season that opens on Nov. 12. The Metropolitan in its prospectus lists more than thirty works from which it may provide a repertoire besides the season's novelties. These operas will be sung in Italian, French and English and in some of them undoubtedly will be heard Miss Frieda Hempel, soprano, and Mme. Matzenauer, mezzo-soprano, who, although their names are German, are serviceable for other than German productions. Indeed, Mme. Matzenauer has applied for American citizenship. One of Miss Hempel's new roles will be "The Daughter of the Regiment."

Some Who Were not Re-engaged.

Mme. Olive Fremsted, American soprano, who was brought back into the company this season to sing Wagner roles, may find it difficult to be provided with parts. Mme. Gadski and Otto Goritz, other long standing members of the organization and interpreters of German roles, were not re-engaged for the season.

The general impression yesterday was that the directors have taken the correct stand and the one that will find general approval. Undoubtedly there are operagoers who would not resent listening to opera sung in the German language, but they are outnumbered by those who would object to it.

WORLD
s: New York City
NOV 3 1917
n TIMES
ress: Brooklyn, N. Y.

MUCK TO PLAY ANTHEM HERE

Gives Selection in Boston After Resigning as Director.

FLAYED BY W. DAMROSCH

Roosevelt Shocked, Says Leader Should Be Interned.

The Boston Symphony Orchestra will play "The Star Spangled Banner" at the close of its concert in the Brooklyn Academy of Music next Friday evening. By so doing it will obviate the storm of criticism which threatened to break not only over the head of Dr. Karl Muck, the director, but over the trustees of the Brooklyn Institute of Arts and Sciences if they permitted the program to go through without the national anthem.

Assurance that the national air will be played was given when the orchestra, undeh the baton of Dr. Muck himself, played it at the close of the weekly public rehearsal in Boston yesterday afternoon. Dr. Muck, however, resigned before he bowed to the stress of public criticism. He will continue to direct the orchestra pending a decision on his resignation, which apparently may not be accepted unless the antagonism which he has aroused jeopardizes the usefulness of the organization.

In announcing the orchestra's change of policy, Major Henry Lee Higginson, founder and principal patron, said from the stage: "I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner.' They have never refused to play it. Dr. Muck has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Musical critics are not particularly placated by the ungracious way in which Dr. Muck yielded. Walter Damrosch characterized Dr. Muck's attitude as cowardly and said:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me as a loyal citizen of Germany to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy

suits to Restaurant.

A direct Western Union wire for the ... of election returns is only one of ... features that the Plaza, Flat... avenue and Fulton street, ha... called for the entertainment of t... on Tuesday evening next. ... day night will be gala night. ... addition to the receipt of elec... returns, Manager H. F. Ritchey ... ngaged a number of surprises in ... t, who will appear.

BRINGS SUIT FOR $50,000.

Ernest B. Horwitz began a suit for ... recovery of $50,000 in the New York County Supreme Court against the Thompson-Starrett Company, claiming that on September 15 last the contracting concern "enticed him to Camp Upton, partly by force, by fraud and deceit," and kept him imprisoned until September 20.

For the alleged detention at the military camp, the plaintiff sets up the damages named. The complaint was served on E. W. T. Gray, vice president of the Thompson-Starrett Company. The plaintiff was represented by William S. Bonbet.

CAR RAMS COAL CART.

A New York and Queens County Railway Company trolley car bound south along the College Point Causeway, in charge of Motorman Vanuchi, of ... Cornish street, Elmhurst, ran into the rear of a coal truck owned by A. ... Rion, of 96 Main street, Flushing, ... Tuesday night. George Smith, of 71 Lawrence street, Flushing, who was driving the horse attached to the coal truck, was thrown to the roadway and sustained cuts and internal injuries. The horse was killed. After being treated by Ambulance Surgeon Lowsley Smith was taken to the Flushing Hospital.

MUCK PLAYS NATION'S AIR FOR SWAN SONG

He Resigns as Conductor, Then Leads Orchestra in "The Star Spangled Banner."

BOSTON, Nov. 2.—"The Star Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conductin, at the afternoon concert here to-day.

In announcing at the opening of the concert that the national anthem would be added to the programme, Major Henry L. Higginson, the patron of the orchestra, told the audience that Dr. Muck had tendered his resignation as conductor, which would be seriously considered. He added that Dr. Muck and the orchestra never had refused to play the anthem, and that they had now complied with his request to make it a part of the programme.

Dr. Muck was applauded liberally as he appeared on the stage, and when "The Star Spangled Banner" was given as the closing number the audience manifested its approval with a prolonged demonstration. The Symphony officials said that the anthem would be a feature of all future concerts.

In announcing Dr. Muck's resignation, Major Higginson said:

"I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner,' and they have consented. They have never refused. Last spring at my earnest request Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

Advices received here from Philadelphia to-day are to the effect that "The Star Spangled Banner" will be played at the Symphony concert there on Monday. An "underground plan" is said to be on foot there to have the audience begin singing the anthem the instant Dr. Muck walks upon the stage.

The Stars and Stripes made its first appearance on the front of Symphony Hall to-day. Following the declaration of the Rev. Dr. Conrad, pastor of Park Street Church, that Symphony Hall was the only public hall in Boston where the United States flag was not displayed, the management draped a large one over the main entrance. It is believed the order to display the flag came from Major Higginson.

DR. KARL MUCK
© by CARO.

DAMROSCH SCORES ATTITUDE OF MUCK

Noted Conductor Blames Him for Hiding His Bias Under Cloak of Art.

Walter Damrosch, conductor of the New York Symphony Orchestra, resented the reasons Dr. Muck has given for refusing to play the anthem. In a statement last evening Mr. Damrosch says:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me, as a loyal citizen of Germany, to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude.

"Does Dr. Muck really believe that the national anthem should be played only by 'military bands and ball-room orchestras?' He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty at a time when our Nation is at war, and even though he is an 'enemy alien,' the Boston Symphony Orchestra is, or should be, most decidedly an American organization, and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air, engender in turn enmity against the music of the great German masters of the past. Witness the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter."

Col. Roosevelt was thoroughly stirred by Dr. Muck's attitude. "I think he ought to be interned promptly," said Mr. Roosevelt. "I am shocked at those who apologize for him on the ground that it is an artistic and not a patriotic matter. In times like these no man has any business to be engaged in any work that is not subordinate to patriotism. If the Boston Symphony Orchestra cannot play 'The Star Spangled Banner' it should be made to shut up for the duration of the war."

Caustic remarks were made about Dr. Muck at a meeting of the Theatre Assembly, which was attended by 1,000 members in the Hotel Astor yesterday. Mrs. J. Christopher Marks, the Secretary, in the course of a talk said that in her opinion Dr. Muck should be sent back to Germany by the first steamship. The Chairman of Discussion, Mrs. Albert Leon Page, remarked that Mrs. Marks's remedy was far too good for the conductor, and that she would rather see him thrown overboard from the steamer and be forced to swim home.

70
rom WORLD
ddress: New York City
ate NOV 3 191

NO GERMAN OPERA AT METROPOLITAN

Directors, of Whom Otto H. Kahn Is Chairman, Announce This Not Unexpected Plan for Season.

There will be no performances of opera in the German language at the Metropolitan this season. This decision was reached and publicly announced late yesterday by the Board of Directors, of which Otto H. Kahn is Chairman, confirming the rumor that German opera would be under the ban.

The decision will eliminate from the repertoire probably all the Wagner works and Beethoven's "Fidelio," although the wording of the announcement—"no performances of opera in the German language"—leaves a loop hole, for some of the Wagner works could be sung in English. This would require an immense amount of work on the part of the principals and chorus and, with ten novelties and revivals on the season's programme, it is most unlikely that it would be attempted.

Leaves Some Artists Idle.

The board's decision will, further, leave no work for such artists as Melanie Kurt, soprano; Margarete Ober, contralto; Johannes Sembach, tenor; Hermann Weil, baritone, and Carl Braun, basso. This contingency the Metropolitan officials have, of course, considered.

The agitation over the attitude of Karl Muck, Director of the Boston Symphony Orchestra, with respect to playing "The Star-Spangled Banner" was in no way responsible for the Metropolitan directors arriving at their stand. The matter has been under consideration for some time and the management has been waiting for sentiment on the part of opera patrons to crystallize. Subscribers have been canvassed as to their feelings. Surprisingly few letters have reached the management objecting to German opera and General Manager Gatti-Casazza had his plans ready to put on any of the German repertoire the directors might judge feasible. M. Gatti is one person who is more than delighted to have the matter settled.

There will be plenty of opera, however, with which to fill the twenty-three-weeks season that opens on Nov. 12. The Metropolitan in its prospectus lists more than thirty works from which it may provide a repertoire besides the season's novelties. These operas will be sung in Italian, French and English and in some of them undoubtedly will be heard Miss Frieda Hempel, soprano, and Mme. Matzenauer, mezzo-soprano, who, although their names are German, are serviceable for other than German productions. Indeed, Mme. Matzenauer has applied for American citizenship. One of Miss Hempel's new roles will be "The Daughter of the Regiment."

Some Who Were not Re-engaged.

Mme. Olive Fremsted, American soprano, who was brought back into the company this season to sing Wagner roles, may find it difficult to be provided with parts. Mme. Gadski and Otto Goritz, other long standing members of the organization and interpreters of German roles, were not re-engaged for the season.

The general impression yesterday was that the directors have taken the correct stand and the one that will find general approval. Undoubtedly there are operagoers who would not resent listening to opera sung in the German language, but they are outnumbered by those who would object to it.

TIMES
New York City

191

THE NEW

DR. MUCK RESIGNS, THEN PLAYS ANTHEM

Higginson Announces at Boston Concert Symphony Director's Offer to Quit.

ACCEPTANCE NOT CERTAIN

But the Symphony Orchestra Will Play "The Star-Spangled Bonner" at All Its Concerts.

Special to The New York Times.

BOSTON, Nov. 2.—The Boston Symphony Orchestra played "The Star-Spangled Banner" today, with Dr. Karl Muck, Director of the Royal Opera of Berlin and Koeniglicher Preussrisher General Musik Direktor, leading. Dr. Muck has resigned, but acceptance of his resignation is uncertain.

It was the regular Friday afternoon public rehearsal of the orchestra, a society event as usual, but without the usual small number of vacant seats. Symphony Hall, above which floated a flag in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a printed sheet reading, "'The Star-Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Major Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last Spring it was my earnest request of Dr. Muck that he remain in charge, as I considered it essential to the continued success of these concerts.

Muck Offers Resignation.

"He has placed his resignation in my hands that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be a disaster. The matter rests with me. It will have my earnest consideration."

Dr. Muck then appeared on the stage to lead. He shook hands with the Major, and, the audience applauding, stood up to greet him. After the completion of the anthem as announced, he received another great tribute of applause.

Thus Major Higginson changed his announced intention of disbanding the orchestra rather than yield to public interference with its programs.

Tomorrow evening the orchestra will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening; Washington, Tuesday afternoon; Baltimore, Wednesday evening; New York, Thursday evening and Saturday afternoon; Brooklyn, Friday evening.

The management of the orchestra announced after the concert today that the national anthem would be played at every future concert of the symphony, and that Dr. Muck would lead the orchestra until the matter of his resignation had been decided. Apparently Major Higginson has decided to retain the services of his German conductor unless there is public demand for his removal.

Major Higginson insists that Federal officials have exonerated Dr. Muck from suspicion as a dangerous enemy alien, but The Providence Journal, which started the agitation for the playing of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion.

Career of the Director.

Karl Muck has been called a "Prussian," from the fact that he has spent many years of his professional life in Berlin; he was born, however, in Darmstadt, Bavaria, Oct. 22, 1859, the son of a Ministerial Councilor of that South German kingdom. Muck was a student at the Universities of Heidelberg and Leipsic, attending also the Leipsic Conservatory, and he took his degree of Ph. D. and made his début as pianist at the Gewandhaus concerts there in the same year, 1880. Soon afterward he went as theatre conductor to Salzburg, Brunn, and Graz; he was "first conductor" in 1886 at Prague, and in 1892, after appearing in Berlin as leader of the Wagner music dramas with Angelo Neumann's traveling opera company, he was engaged as conductor at the German Imperial Opera, a post in which he was associated later with Richard Strauss.

The Boston Symphony Orchestra, or rather Major Higginson, its founder, invited Dr. Muck to America some twelve years ago. High Government authority was said to have been invoked to obtain his release for a term of years by the German Emperor. Dr. Muck came to a post which had been held by Georg Henschel, Arthur Nikisch, Wilhelm Gericke, Emil Paul, and again by Mr. Gericke. Returning by his own desire to Berlin at the end of his contract, Muck was briefly followed by Max Fiedler. Long before the war he began another term of service in Boston, and he has been in absolute control of Mr. Higginson's organization, both as to selecting its men and arranging its programs, during both his engagements here.

Played "All German" Programs.

The first disposition to "crticise" Dr. Muck was shown when he opened his season in Boston and on tour with "all German" programs early in the war. Such antagonism as then developed was met with good grace by the orchestra management, but without any sign of diplomatic yielding on the part of Dr. Muck.

Mr. Higginson stood by his conductor, as Boston itself did, not only while the United States remained among the neutral nations, but also after this country entered the war. It was on the first visit afield, at a concert in Providence last week, that the demand for the orchestra to "show its colors" took shape in a call for the National Anthem. Similar action was threatened on next week's tour of New York, Brooklyn, Philadelphia, Washington, and Baltimore.

That the storm of protest, which became nation-wide in two days, could have been moderated had the orchestra anticipated the change in popular feeling and avoided a refusal of the demand was a general opinion among musicians here in New York, where "The Star-Spangled Banner" had opened both the leading local orchestra series. Fritz Kreisler was under the Boston Symphony management or that of its chief, C. A. Ellis, it was pointed out, yet the Austrian violinist had been more popular than ever, although in Europe he took actual part in the war.

Dr. Muck has had the word of the Secret Service that it found no fault with his personal conduct here. After diplomatic relations ended with Germany he resigned from the St. Botolph, a leading Boston social club, and, he lived near Bar Harbor last Summer in a house whose owner had maintained a wireless outfit. That fact, though told frankly at the time, led to unpleasant talk, for which again Dr. Muck was declared in no way responsible by the navy officers on that part of the coast.

Whether Major Higginson's bowing to public sentiment in Boston would make it possible for him to refuse Muck's resignation and for the orchestra to go on with its old leader was a matter of much speculation in New York last night.

Criticised by Damrosch.

Walter Damrosch last night issued the following statement regarding the reported refusal by Dr. Muck to play "The Star-Spangled Banner.":

"If Dr. Muck had spoken up like an honest man and said: 'How can you expect me, as a loyal citizen of Germany to conduct "The Star-Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair-minded Americans would have accepted this attitude. I, myself, would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

"But the explanation that he gives to this morning's papers is cowardly and evades the real issue. He says, 'Way will people be so silly? Art is a thing by itself, and not related to any particular nation or group. Therefore, it would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?"

"Does Dr. Muck really believe that the national anthem should be played only by 'military bands and ballroom orchestras'? He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty at a time when our nation is at war, and even though he is an 'enemy alien,' the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

"Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the great German masters of the past. Witness the reported exclusion of German operas from the repertoire of the Metropolitan Opera House this Winter.

"WALTER DAMROSCH."

SEND DR. MUCK BACK, ROOSEVELT ADVISES

Would Have Those Who Refuse to Play Our Anthem Pack Up and Go Away.

Under the auspices of the Committee on Public Education of 50 East Forty-second Street, which has many social workers and several Board of Education members among its Directors, Colonel Theodore Roosevelt paid a visit to "Gary-ized" Public School 45, at 189th and Hoffman Streets, yesterday morning. He arrived at the school about 10 A. M. and, after being introduced to Angelo Patri, the Principal, was led into the pottery department, where a score of boys were engaged in plastic molding, and where he was photographed with two of the boys who were at work on a model in clay. Entering the music room he found a group of pupils singing "America," under the direction of Miss Helen Patrick.

"The sight of these youngsters singing so patriotically reminds me by contrast of Karl Muck, the leader of the Boston Symphony Orchestra, who has refused to play the 'Star-Spangled Banner' during his classic program," Colonel Roosevelt exclaimed. "Any man who refuses to play the 'Star-Spangled Banner' in this time of national crisis, should be forced to pack up and return to the country he came from."

The Colonel next visited the printing shop, where a poem composed in honor of the distinguished visitor, by fourteen-year-old Edgar Deane, had just been run off the press. Edgar also operates the press, and Colonel Roosevelt insisted on receiving four copies of the poem so he could send one to each of his four sons in France. After visiting the departments of domestic science, sewing, drawing and the conventional study classes, Colonel Roosevelt said:

"Before leaving, I want to emphasize the need of introducing hours for play in our city schools. These play hours are not necessary in the country. But without them in the city schools, the pupils are obliged to play in the dangerous streets. This is one reason for giving the Gary system a thorough trial here. Public school pupils should also be taught to work with their hands as well as their brains. My own sons were instructed in mechanics as well as in book learning, and their mechanical education is now standing them in good stead in the war zone abroad."

Before leaving the school, Colonel Roosevelt was introduced to Mrs. Harry Arthur of 690 Union Avenue, the Bronx, who is the mother of eleven children. Her eldest son is a soldier in the Seventh Regiment.

"I am glad to greet Mrs. Arthur as the glorious apostle of that army of American women who are opposed to race suicide, and also as the mother of a soldier," Colonel Roosevelt said as he bowed.

TRIBUNE
ss: New York City

Dr. Muck Plays National Air, Then Resigns

Boston Symphony Director Enters Silent Protest After Submitting

[Special Correspondence]

BOSTON, Nov. 2—Dr. Karl Muck, director of the Boston Symphony Orchestra, waved his baton this afternoon while the orchestra played "The Star-Spangled Banner."

A flag floated from the pole above Symphony Hall, the audience stood during the playing of the national anthem and the structure rocked with the storm of applause that was prompted, partly by sentiments of patriotism, partly at the change of attitude on the part of the director, who also is leader of the Royal Opera, of Berlin, and Koeniglicher Preussischer General Musik Direktor.

Then Dr. Muck resigned. The resignation was announced from the stage by Major Henry Lee Higginson, founder and principal patron of the Symphony. He said that he had asked the orchestra to play the national anthem, adding that the orchestra never had refused to play it. He did not say, however, that the resignation of the leader had been accepted.

"He has placed his resignation in my hands," said Major Higginson, "that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be a disaster. The matter rests with me. It will have my earnest consideration."

The playing of the national anthem this afternoon came as a climax to the controversy that began more than a week ago, when, at a concert given by the orchestra in Providence Dr. Muck refused to play "The Star-Spangled Banner" at the request of several members of the audience. Later, he issued a statement in which he said that it was "very embarrassing" for a man of his artistic temperament to be asked to play such a selection, adding that to insist "was almost an insult." Major Higginson backed up this assertion by announcing that he would close up Symphony Hall and disband the orchestra if the public persisted in the demand that the national anthem be played as a part of its programme.

This afternoon's programme technically was the public rehearsal of the orchestra, which usually is a society event. To-day, however, the hall was crowded not only with its usual patronage but many others who sought seats in order to see the outcome of the "Star-Spangled Banner" controversy. It had been reported that the license of the orchestra would be revoked unless the anthem was played, and it was believed that the afternoon performance would test the strength of the director.

It is thought that the orchestra now will play the anthem at every concert given in the future. There has been no announcement to that effect, however. To-morrow evening the orchestra plays its regular weekly concert. On Monday evening it will play in Philadelphia, Tuesday in Washington, Wednesday in Baltimore, Thursday in New York, with an additional concert there Saturday afternoon, and Friday evening in Brooklyn.

When asked about the future policy of the orchestra in the matter of playing "The Star-Spangled Banner," Charles A. Ellis, its manager, said that only to-day had been arranged for, but that the orchestra would abide by the wishes of its patrons. At Providence, he said, no regular subscriber had asked that the anthem be played, and that was why it had been omitted.

Since the outbreak of the war with Germany neither Dr. Muck nor his wife have taken any part in the city's social activities. On all questions pertaining to the war he has kept a persistent silence. No expression of opinion could be had from him at any time by the press, whose curiosty was whetted through persistent reports as to the presence of German spies in the orchestra. The Muck home in Maine was searched last summer by Federal agents.

Colonel Would Intern Dr. Muck as an Alien

Colonel Roosevelt, who was a visitor at Public School 45, in The Bronx, yesterday afternoon, while the pupils sang "The Star-Spangled Banner," took occasion to comment on the attitude of musical critics who have sided with Dr. Muck in his controversy over the national anthem.

"I am shocked, simply shocked, to learn that anybody can apologize for Dr. Muck, on the ground that the music is not artistic, but only patriotic," said the Colonel. "No man has any business to be engaged in anything that is not subordinate to patriotism. If the Boston Symphony Orchestra will not play 'The Star-Spangled Banner' it ought to be made to shut up. If Dr. Muck will not play it, he ought not to be at large in this country."

Walter Damrosch, conductor of the New York Symphony Orchestra, issued a statement during the afternoon in which he denounced Dr. Muck's previously made explanations of his attitude as cowardly and evasive. He said that if the Boston orchestra leader had explained that as a citizen of Germany he could not conscientiously play the American national anthem while his country was at war with this one, every fair minded person would have accepted that explanation.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the great German masters of the past," he said.

N.Y. HERALD Nov 3, 1917.

ewspaper Cutting

SUN

ess: New York City.

72

NOV 3 - 19

METROPOLITAN DIRECTORS BAR GERMAN OPERA

Announcement Is Made That Thirteen Works Are Put Under the Ban.

WOMEN OF SOCIETY THREATENED PROTEST

Mr. Kahn, Chairman, Declined to Discuss Reported Dissensions at Board Meetings.

Following the nation wide protest caused by the refusal of Dr. Karl Muck to play the national anthem and the outcry here against music of German origin, the Board of Directors of the Metropolitan Opera Company yesterday announced that no performances in the German language will be given during the present season.

The directors of the Metropolitan, known as an especially closely knit and smoothly running group, had for the first time in several years been torn with serious dissension on this subject, a small minority favoring a continuance of some German operas.

Giulio Gatti-Cassaza, general director of the Metropolitan, has in his care matters pertaining to the repertory and personnel of the art and music of the opera.

Mr. Gatti-Cassaza, who is Italian, having built up his organization to include German opera—thirteen such presentations were on his list for this year out of a total of more than fifty operas—was at first loth to disrupt it, regarding Wagnerian opera as a necessary complement to a well rounded season, and he also had on his hands several German singers. He had not much to say on this particular matter of policy, because the Board of Directors had not indicated that a change of policy was to be made, although it was being considered.

Ban Announced on Friday.

Meanwhile the directors at several meetings battled it out among themselves. All considerations were swept aside following the stand taken by Dr. Karl Muck, conductor of the Boston Symphony Orchestra and a German, in protesting against playing "The Star Spangled Banner," and by evidence of an attitude on the part of many music lovers which seemed certain to lead to harsh criticism or even violence if operas in German were presented upon the Metropolitan stage. Since the invasion of Italy by Austro-Germans the fury of the more excitable elements of Italians has been brought to the notice of the opera management.

The ban on German opera was announced last night following two meetings of directors to ratify the determination already formed by the majority of the Board. It was learned that the directors, all men prominent in society, with Otto H. Kahn as chairman, have been under a constant fire of appeal from the women of society to throw out the German operas. It began to look as though the parterre row of boxes, the famous "diamond horseshoe," would be vacant—a silent protest—on the one night a week it had been intended to have a German opera.

Formal Statement Issued.

One of the directors, the head of a prominent family who has been devoting all his time to patriotic activities and war charities, was especially vigorous from the first in his opposition to German opera this season, and his influence was brought strongly to bear.

The directors of the Metropolitan are:—Otto H. Kahn, chairman; Edmund L. Baylies, Rawlins Lowndes Cottonet, Paul D. Cravath, T. De Witt Cuyler, Robert Goelet, Frank Gray Griswold, Clarence H. Mackay, Edward T. Stotesbury, William K. Vanderbilt, Henry Payne Whitney and Henry Rogers Winthrop.

The complete statement issued officially by the Metropolitan Opera Company is as follows:—

"The Board of Directors of the Metropolitan Opera Company announces that no performance of opera in the German language will be given during the present season."

Refuse to Discuss Action.

The directors were uncommunicative as to the details of the break with German opera. Mr. Otto H. Kahn, chairman of the Board, over the telephone from his home in Morristown, N. J., informed a HERALD reporter that for the present no information as to the effect the action would have on the repertory or personnel of the company would be given out. Questioned as to the facts of the case he replied:—

"I have nothing to add to the statement which was sent out by the press department of the Metropolitan Opera Company."

There is nothing in the statement to indicate that German opera will not be presented in English, but it was stated at the opera house that, while nothing definite had been decided upon, there is no reason to believe that German opera will

(CONTINUED ON PAGE 10, COLUMN 4.)

Metropolitan Directors Place Ban on All German Operas for This Season

(CONTINUED FROM PAGE NINE.)

be sung in any language until after the war.

By a queer coincidence there are exactly thirteen operas which come under the ban. Thirteen unlucky operas barred at a Friday meeting of the Board of Directors seems entirely appropriate to the superstitious members of the company, and among opera singers there are few without superstitions.

Aside from the nine Wagnerian operas there are Beethoven's "Fidelio," Gluck's "Orfeo ed Euridice," Meyerbeer's "Les Huguenots" and Mozart's "Le Nozze di Figaro." Of these "Le Nozze di Figaro" and "Orfeo" are sung in Italian and "Les Huguenots" in French, so that there is a possibility of their not being affected.

This leaves a repertory of thirty operas, with ten novelties and revivals to be added.

Several singers were engaged this season especially for German opera, though none of them is German. Mme. Olive Fremstad, for two seasons out of the company, was re-engaged to fill the place made vacant by Mme. Johanna Gadski. Another American, Miss Florence Easton, also was taken for Wagnerian rôles, and Mme. Julia Classen, a Scandinavian contralto, was taken partly for German and partly for Italian and French operas. Several Germans were dropped from the personnel, including Otto Goritz.

The singers who will be most affected by the new ruling are Mmes. Melanie Kurt, Margarete Ober, Margarete Matzenauer and Frieda Hempel; Jacques Urlus, Johannes Sembach, Albert Reiss, Robert Leonhardt, Carl Schlegel, Clarence Whitehill, Herman Weil, Carl Braun and Basil Ruysdael. Messrs. Whitehill and Ruysdael are Americans and Mr. Urlus is a native of Holland. It is not likely that Artur Bodanzky, conductor of German opera, will appear this season, though he might be utilized for the American "Canterbury Pilgrims" or some of the Russian operas formerly directed by Georgi Polacco.

No doubt Mmes. Matzenauer and Hempel will be retained for Italian and French opera, and Clarence Whitehill is as valuable in French as in German works. But details of this character will be arranged later. No official information could be obtained.

At the opera house it was learned early in the week that many letters had been received from subscribers on the question of German opera. The number of petitions to keep Teutonic works in the repertory was far greater than those opposed. Radical changes in the schedule for the season will be necessary, but there is to be no change in the number of performances. With Russian, Italian, French and American operas in the repertory, Mr. Gatti-Cassaza should be able to give opera patrons plenty of variety.

TOO BUSY TO JOIN PATRIOTIC SINGERS

Greenwich Clergyman and School Principal Fail to Stand During Exercises.

[SPECIAL DESPATCH TO THE HERALD.]

GREENWICH, Conn., Friday.—Ira J. Steiner, principal of the New Lebanon School here, and the Rev. August Blunck, pastor of the German Lutheran Church, East Portchester, Conn., are under fire of patriotic organizations because they remained seated while the pupils stood and sang "The Star Spangled Banner" at the opening exercises of the school yesterday.

Asked to explain why he had not stood up with the others, the principal said he was thinking of an important engagement. The clergyman said he was busy conversing with the principal.

Conspicuously displayed on a wall in a handsome home here is a portrait of Von Hindenburg.

MUCK RESIGNS, THEN LEADS U. S. NATIONAL AIR

"Star Spangled Banner" Will Be Part of Programmes in Future.

Washington... Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem and that was why it was omitted.

Three Under Suspicion.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien. Three members of the orchestra are still under Federal suspicion.

The management of the orchestra announced that Dr. Muck would lead until the matter of his resignation had been decided.

A despatch from Washington to-day said that the Federal officials were hopeful that the matter would be adjusted amicably, and in view of to-day's performance Dr. Muck will remain at his post.

Walter Damrosch in discussing the announced attitude of Dr. Karl Muck concerning the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra said:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me as a loyal citizen of Germany to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

"But the explanation that he gives in the newspapers is cowardly and evades the real issue. He says, 'Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?'

"Does Dr. Muck really believe that the national anthem should be played only by 'military bands and ballroom orchestras'? He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty, at a time when our nation is at war and that even though he is an 'enemy alien,' the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

"Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years and most of them are, and all of them should be, American citizens by this time.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the great German masters of the past. Witness the reported exclusion of German operas from the repertoire of the Metropolitan Opera House this winter."

Continued on Seventh Page.

Still They Enlist in "Sun" Fund

DR. MUCK RESIGNS; PLAYS U. S. ANTHEM

Continued from First Page.

GERMAN OPERA BARRED.

Metropolitan Will Take No Chances of Demonstration Here.

"The board of directors of the Metropolitan Opera Company announces that no performances of opera in the German language will be given during the present season." This statement was made yesterday in confirmation of the news printed in THE SUN that the directors had decided to put the ban on Teutonic opera this season.

The question whether many of the prominent singers trained in German opera would have their association severed with the Metropolitan has not been settled. However, it was pointed out by an official that these artists had a war clause in their contract by which the management stipulated that their services could be dispensed with if it were ever found necessary because of contingencies due to the war.

Frieda Hampel and Margarete Matzenauer, though coming from the Central Empires, could easily, it was said, fit into a repertoire which had no operas by any of the leading German composers of opera. Mme. Hempel has appeared successfully in "Tosca" and other Italian works, and Mme. Matzenauer, a Hungarian by birth but an Italian subject through marriage, has also sung in Italian and French.

While some of the other German singers have performed in the Latin tongues, it is not expected that they will be necessary to the casts in the French and Italian operas that are contemplated. The prominent members of the company included in this class are Johannes Sembach, Karl Braun, Melanie Kurt and Marguerita Ober.

Comment was made that the decision of the board of directors excluded only operas "in the German language." It was pointed out that this did not prevent the production of an opera like "Tristan and Isolde" in English. There was a likelihood that such a production would be in the opera "Saint Elizabeth," by Franz Liszt, which was the only novelty in German considered this season. Accordingly plans were being made to have it studied in English.

The difficulty of producing works in English, it was pointed out, resulted from lack of proper artists to present them. In response to a wide demand arrangements had been made for a certain number of appearances by Olive Fremstad as *Isolde*. In view of the flexibility of the arrangement there was a belief in some musical circles yesterday that Mme. Fremstad might see her way to giving the role in English.

Although Wagner and Beethoven have been eliminated there are still a large number of variegated works in the repertoire. For the regular programmes during the season of twenty-three weeks the Metropolitan has at least thirty operas which the company can give at any time. Besides that there are ten novelties in preparation in English, French and Italian.

The decision of the directors was reached only after careful deliberation. It was felt that there might be no intense feeling here against works by Teutonic composers who died years ago, but the directors wished to guard against any eventuality. They felt that an inflammatory circumstance in the war might lead unexpectedly to a demonstration or disturbance during the performance of an opera like 'Die Walkuere," and they wished to avoid all risk.

Incidentally their resolution, it is surmised, has relieved the director, Giulio Gatti-Casazza who is an Italian, of considerable embarrassment.

INTERN MUCK, SAYS T. R.

Shocked That Any One Should Apologize for Conductor.

The refusal of Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star Spangled Banner" has aroused the ire of Col. Roosevelt, and in The Bronx he said that Dr. Muck should be interned at once, and that his orchestra should either play the national anthem or be made to shut up.

"Muck ought not to be allowed at large in this country," he said. "He ought to be interned at once, as should any one who refuses to play 'The Star Spangled Banner.' I am shocked, simply shocked, that any one should apologize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in anything that is not subordinated to patriotism. If the Boston Symphony Orchestra will not play the national anthem it ought to be shut up."

THREATS IN BALTIMORE.

Ex-Gov. Warfield Says City Will Not Tolerate Muck.

Special Despatch to THE SUN.

BALTIMORE, Nov. 2.—Former Gov. Warfield, who is arranging a patriotic meeting for next Tuesday, when informed that Dr. Muck and his Symphony Orchestra had played "The Star Spangled Banner" to-day and would play it at the concert by the Symphony here next Wednesday night, said:

"This does not atone for the insult Dr. Muck offered the people of Baltimore where 'The Star Spangled Banner' was born. His slur on the anthem are not wiped away because he gave way. We will stand by the flag and by the anthem in Baltimore."

In a petition to the Board of Police Commissioners the former Governor says:

"Dr. Muck's actions and utterances are an insult to every Marylander and to the American people, and if this man and his associates who entertain contempt for our national flag and our loved anthem are allowed to carry out their programme in this city I believe they will meet with resentment in no uncertain way by our patriotic people. I request that you use whatever power you have to prohibit this concert."

PITTSBURG WARNS MUCK

Play Anthem or Keep Out of City, Is Edict.

Special Despatch to THE SUN.

PITTSBURG, Nov. 2.—Dr. Karl Muck, scheduled to appear in Pittsburg January 30, is to be invited to stay away. Adjt.-Gen. H. H. Bengough, retired, says Pittsburg is too big a place for "Blatherskites."

Director Charles S. Hubbard of the Department of Public Safety said this afternoon that Muck will be required to furnish a programme of the pieces he proposes to play when application is made for a license for the concert here. "If he refuses to comply with the patriotic regulations of the country and play 'The Star Spangled Banner' I will refuse him a permit to appear here," the director said.

N.Y. HERALD NOV 3, 1917.

ewspaper Cutting

SUN

ess: New York City.

NOV 3 - 19

72

METROPOLITAN DIRECTORS BAR GERMAN OPERA

Announcement Is Made That Thirteen Works Are Put Under the Ban.

WOMEN OF SOCIETY THREATENED PROTEST

Mr. Kahn, Chairman, Declined to Discuss Reported Dissensions at Board Meetings.

Following the nation wide protest caused by the refusal of Dr. Karl Muck to play the national anthem and the outcry here against music of German origin, the Board of Directors of the Metropolitan Opera Company yesterday announced that no performances in the German language will be given during the present season.

The directors of the Metropolitan, known as an especially closely knit and smoothly running group, had for the first time in several years been torn with serious dissension on this subject, a small minority favoring a continuance of some German operas.

Giulio Gatti-Cassaza, general director of the Metropolitan, has in his care matters pertaining to the repertory and personnel of the art and music of the opera.

Mr. Gatti-Cassaza, who is Italian, having built up his organization to include German opera—thirteen such presentations were on his list for this year out of a total of more than fifty operas—was at first loth to disrupt it, regarding Wagnerian opera as a necessary complement to a well rounded season, and he also had on his hands several German singers. He had not much to say on this particular [illegible], because the Board of Directors had not indicated that a change of policy was to be made, although it was being considered.

Ban Announced on Friday.

Meanwhile the directors at several meetings battled it out among themselves. All considerations were swept aside following the stand taken by Dr. Karl Muck, conductor of the Boston Symphony Orchestra and a German, in protesting against playing "The Star Spangled Banner," and by evidence of an attitude on the part of many music lovers which seemed certain to lead to harsh criticism or even violence if operas in German were presented upon the Metropolitan stage. Since the invasion of Italy by Austro-Germans the fury of the more excitable elements of Italians has been brought to the notice of the opera management.

The ban on German opera was announced last night following two meetings of directors to ratify the determination already formed by the majority of the Board. It was learned that the directors, all men prominent in society, with Otto H. Kahn as chairman, have been under a constant fire of appeal from the women of society to throw out the German operas. It began to look as though the "parterre row of boxes, the famous "diamond horseshoe," would be vacant—a silent protest—on the one night a week it had been intended to have a German opera.

Formal Statement Issued.

One of the directors, the head of a prominent family who has been devoting all his time to patriotic activities and war charities, was especially vigorous from the first in his opposition to German opera this season, and his influence was brought strongly to bear.

The directors of the Metropolitan are:—Otto H. Kahn, chairman; Edmund L. Baylies, Rawlins Lowndes Cottonet, Paul D. Cravath, T. De Witt Cuyler, Robert Goelet, Frank Gray Griswold, Clarence H. Mackay, Edward T. Stotesbury, William K. Vanderbilt, Henry Payne Whitney and Henry Rogers Winthrop.

The complete statement issued officially by the Metropolitan Opera Company is as follows:—

"The Board of Directors of the Metropolitan Opera Company announces that no performance of opera in the German language will be given during the present season."

Refuse to Discuss Action.

The directors were uncommunicative as to the details of the break with German opera. Mr. Otto H. Kahn, chairman of the Board, over the telephone from his home in Morristown, N. J., informed a HERALD reporter that for the present no information as to the effect the action would have on the repertory or personnel of the company would be given out. Questioned as to the facts of the case he replied:—

"I have nothing to add to the statement which was sent out by the press department of the Metropolitan Opera Company."

There is nothing in the statement to indicate that German opera will not be presented in English, but it was stated at the opera house that, while nothing definite had been decided upon, there is no reason to believe that German opera will

(CONTINUED ON PAGE 10, COLUMN 4.)

considerable increase in the fighting
tivity. After several hours of drum-
e strong French forces attacked near
aye. Their assault collapsed sanguin-
ily before our line."

The German retreat from points along
e historic Chemin des Dames sector on
e Aaisne front in France is where for
veral months the French troops of Gen-
al Petain had been keeping them sharply
task.

Just where the retrograde movement
ok place and how far it extends cannot
t be told, as the German official com-
unication announcing it merely says
at the Teutons, "unnoticed and undis-
rbed by the enemy," systematically
ithdrew their lines from the hilly front
this region. The entire line to the
orth of the Aisne, where the Germans
ere last reported as facing the French,
undulating in character from the Sois-
ons sector eastward to the vicinity of
raonne, and, therefore, it is impossible
o delimit from the rather terse acknowl-
dgment of withdrawal the terrain which
as been given up.

Nevertheless it seems apparent that the
ermans, tired of the terrible ordeal they
ad been forced to undergo for some time
rom the French artillery and violent in-
antry attacks, have decided to fall back
pon Laon, capital of the Department of
he Aisne, which, with its network of
ailways, has been the quest of the
rench. It is possible, and seemingly
robable, that the withdrawal of the
ermans will compel also the falling back
f the German forces in the turn of the
attle line in this region running north-
ard to St. Quentin, if, indeed it does not
ffect the German positions as far north
s Arras.

TEN AIRPLANES ARE SMASHED BY FRENCH

[BY CABLE TO THE ASSOCIATED PRESS.]

PARIIS, Friday.—Ten German airplanes
ere brought down yesterday by the
rench or compelled to land in damaged
ndition, the War Office announces.

The artillery battle continues on the
sne front. German attacks at [illegible]

MUCK RESIGNS, THEN LEADS U. S. NATIONAL AIR

"Star Spangled Banner" Will Be Part of Programmes in Future.

3 MUSICIANS SUSPECTS

Higginson Defends Conductor in Boston—Damrosch Calls Him Cowardly.

Special Despatch to THE SUN.

BOSTON, Nov. 2.—The Boston Symphony Orchestra played "The Star Spangled Banner" to-day, with Dr. Karl Muck, director of the Royal Opera of Berlin, and Koeniglicher Preussischer General Music director, leading at the regular Friday afternoon public rehearsal. As usual it was a society event. Symphony Hall, above which floated a flag in response to public demand, was crowded. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each programme was a sheet reading, "'The Star Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Major Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner.' They have never refused to play it. Last spring it was my earnest request of Dr. Muck that he remain in charge, as I considered it essential to the continued success of these concerts.

Dr. Muck Offers to Quit.

"He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the Major and received an ovation. The audience stood up to greet him. After the completion of the anthem as announced he received another tribute of applause.

Thus Major Higginson abandoned his announced intention of disbanding the orchestra rather than yield to public interference with its programme. It is presumed that the anthem will now be played at every concert.

Next week the orchestra goes on tour, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem and that was why it was omitted.

Three Under Suspicion.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien. Three members of the orchestra are still under Federal suspicion.

The management of the orchestra announced that Dr. Muck would lead until the matter of his resignation had been decided.

A despatch from Washington to-day said that the Federal officials were hopeful that the matter would be adjusted amicably, and in view of to-day's performance Dr. Muck will remain at his post.

Walter Damrosch in discussing the announced attitude of Dr. Karl Muck concerning the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra said:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me as a loyal citizen of Germany to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

"But the explanation that he gives in the newspapers is cowardly and evades the real issue. He says, 'Why will people be so silly? Art is a thing by it-

Continued on Seventh Page.

Still They Enlist in "Sun" Fu[illegible]

DR. MUCK RESIGNS; PLAYS U. S. ANTHEM

Continued from First Page.

self and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?'

"Does Dr. Muck really believe that the national anthem should be played only by 'military bands and ballroom orchestras'? He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty, at a time when our nation is at war and that even though he is an 'enemy alien,' the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

"Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years and most of them are, and all of them should be, American citizens by this time.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the great German masters of the past. Witness the reported exclusion of German operas from the repertoire of the Metropolitan Opera House this winter."

GERMAN OPERA BARRED.

Metropolitan Will Take No Chances of Demonstration Here.

"The board of directors of the Metropolitan Opera Company announces that no performances of opera in the German language will be given during the present season." This statement was made yesterday in confirmation of the news printed in THE SUN that the directors had decided to put the ban on Teutonic opera this season.

The question whether many of the prominent singers trained in German opera would have their association severed with the Metropolitan has not been settled. However, it was pointed out by an official that these artists had a war clause in their contract by which the management stipulated that their services could be dispensed with if it were ever found necessary because of contingencies due to the war.

Frieda Hampel and Margarete Matzenauer, though coming from the Central Empires, could easily, it was said, fit into a repertoire which had no operas by any of the leading German composers of opera. Mme. Hempel has appeared successfully in "Tosca" and other Italian works, and Mme. Matzenauer, a Hungarian by birth but an Italian subject through marriage, has also sung in Italian and French.

While some of the other German singers have performed in the Latin tongues, it is not expected that they will be necessary to the casts in the French and Italian operas that are contemplated. The prominent members of the company included in this class are Johannes Sembach, Karl Braun, Melanie Kurt and Marguerita Ober.

Comment was made that the decision of the board of directors excluded only operas "in the German language." It was pointed out that this did not prevent the production of an opera like "Tristan and Isolde" in English. There was a likelihood that such a production would be in the opera "Saint Elizabeth," by Franz Liszt, which was the only novelty in German considered this season. Accordingly plans were being made to have it studied in English.

The difficulty of producing works in English, it was pointed out, resulted from lack of proper artists to present them. In response to a wide demand arrangements had been made for a certain number of appearances by Olive Fremstad as *Isolde*. In view of the flexibility of the arrangement there was a belief in some musical circles yesterday that Mme. Fremstad might see her way to giving the role in English.

Although Wagner and Beethoven have been eliminated there are still a large number of variegated works in the repertoire. For the regular programmes during the season of twenty-three weeks the Metropolitan has at least thirty operas which the company can give at any time. Besides that there are ten novelties in preparation in English, French and Italian.

The decision of the directors was reached only after careful deliberation. It was felt that there might be no intense feeling here against works by Teutonic composers who died years ago, but the directors wished to guard against any eventuality. They felt that an inflammatory circumstance in the war might lead unexpectedly to a demonstration or disturbance during the performance of an opera like 'Die Walkuere," and they wished to avoid all risk.

Incidentally their resolution, it is surmised, has relieved the director, Giulio Gatti-Casazza who is an Italian, of considerable embarrassment.

INTERN MUCK, SAYS T. R.

Shocked That Any One Should Apologize for Conductor.

The refusal of Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star Spangled Banner" has aroused the ire of Col. Roosevelt, and in The Bronx he said that Dr. Muck should be interned at once, and that his orchestra should either play the national anthem or be made to shut up.

"Muck ought not to be allowed at large in this country," he said. "He ought to be interned at once, as should any one who refuses to play 'The Star Spangled Banner.' I am shocked, simply shocked, that any one should apologize for him on the ground that it is not an artistic but a patriotic work. At this time no man has any business to be engaged in anything that is not subordinated to patriotism. If the Boston Symphony Orchestra will not play the national anthem it ought to be shut up."

THREATS IN BALTIMORE.

Ex-Gov. Warfield Says City Will Not Tolerate Muck.

Special Despatch to THE SUN.

BALTIMORE, Nov. 2.—Former Gov. Warfield, who is arranging a patriotic meeting for next Tuesday, when informed that Dr. Muck and his Symphony Orchestra had played "The Star Spangled Banner" to-day and would play it at the concert by the Symphony here next Wednesday night, said:

"This does not atone for the insult Dr. Muck offered the people of Baltimore where 'The Star Spangled Banner' was born. His slur on the anthem are not wiped away because he gave way. We will stand by the flag and by the anthem in Baltimore."

In a petition to the Board of Police Commissioners the former Governor says:

"Dr. Muck's actions and utterances are an insult to every Marylander and to the American people, and if this man and his associates who entertain contempt for our national flag and our loved anthem are allowed to carry out their programme in this city I believe they will meet with resentment in no uncertain way by our patriotic people. I request that you use whatever power you have to prohibit this concert."

PITTSBURG WARNS MUCK

Play Anthem or Keep Out of City, Is Edict.

Special Despatch to THE SUN.

PITTSBURG, Nov. 2.—Dr. Karl Muck, scheduled to appear in Pittsburg January 30, is to be invited to stay away. Adjt.-Gen. H. H. Bengough, retired, says Pittsburg is too big a place for "Blatherskites."

Director Charles S. Hubbard of the Department of Public Safety said this afternoon that Muck will be required to furnish a programme of the pieces he proposes to play when application is made for a license for the concert here. "If he refuses to comply with the patriotic regulations of the country and play 'The Star Spangled Banner' I will refuse him a permit to appear here," the director said.

N.Y. HERALD NOV. 3, 1917.

ewspaper Cutting.

SUN

ess: New York City.

72

NOV 3 - 19

METROPOLITAN DIRECTORS BAR GERMAN OPERA

Announcement Is Made That Thirteen Works Are Put Under the Ban.

WOMEN OF SOCIETY THREATENED PROTEST

Mr. Kahn, Chairman, Declined to Discuss Reported Dissensions at Board Meetings.

Following the nation wide protest caused by the refusal of Dr. Karl Muck to play the national anthem and the outcry here against music of German origin, the Board of Directors of the Metropolitan Opera Company yesterday announced that no performances in the German language will be given during the present season.

The directors of the Metropolitan, known as an especially closely knit and smoothly running group, had for the first time in several years been torn with serious dissension on this subject, a small minority favoring a continuance of some German operas.

Giulio Gatti-Cassaza, general director of the Metropolitan, has in his care matters pertaining to the repertory and personnel of the art and music of the opera.

Mr. Gatti-Cassaza, who is Italian, having built up his organization to include German opera—thirteen such presentations were on his list for this year out of a total of more than fifty operas—was at first loth to disrupt it, regarding Wagnerian opera as a necessary complement to a well rounded season, and he also had on his hands several German singers. He had not much to say on this particular matter of policy, because the Board of Directors had not indicated that a change of policy was to be made, although it was being considered.

Ban Announced on Friday.

Meanwhile the directors at several meetings battled it out among themselves. All considerations were swept aside following the stand taken by Dr. Karl Muck, conductor of the Boston Symphony Orchestra and a German, in protesting against playing "The Star Spangled Banner," and by evidence of an attitude on the part of many music lovers which seemed certain to lead to harsh criticism or even violence if operas in German were presented upon the Metropolitan stage. Since the invasion of Italy by Austro-Germans the fury of the more excitable elements of Italians has been brought to the notice of the opera management.

The ban on German opera was announced last night following two meetings of directors to ratify the determination already formed by the majority of the Board. It was learned that the directors, all men prominent in society, with Otto H. Kahn as chairman, have been under a constant fire of appeal from the women of society to throw out the German operas. It began to look as though the parterre row of boxes, the famous "diamond horseshoe," would be vacant—a silent protest—on the one night a week it had been intended to have a German opera.

Formal Statement Issued.

One of the directors, the head of a prominent family who has been devoting all his time to patriotic activities and war charities, was especially vigorous from the first in his opposition to German opera this season, and his influence was brought strongly to bear.

The directors of the Metropolitan are:—Otto H. Kahn, chairman; Edmund L. Baylies, Rawlins Lowndes Cottonet, Paul D. Cravath, T. De Witt Cuyler, Robert Goelet, Frank Gray Griswold, Clarence H. Mackay, Edward T. Stotesbury, William K. Vanderbilt, Henry Payne Whitney and Henry Rogers Winthrop.

The complete statement issued officially by the Metropolitan Opera Company is as follows:—

"The Board of Directors of the Metropolitan Opera Company announces that no performance of opera in the German language will be given during the present season."

Refuse to Discuss Action.

The directors were uncommunicative as to the details of the break with German opera. Mr. Otto H. Kahn, chairman of the Board, over the telephone from his home in Morristown, N. J., informed a HERALD reporter that for the present no information as to the effect the action would have on the repertory or personnel of the company would be given out. Questioned as to the facts of the case he replied:—

"I have nothing to add to the statement which was sent out by the press department of the Metropolitan Opera Company."

There is nothing in the statement to indicate that German opera will not be presented in English, but it was stated at the opera house that, while nothing definite had been decided upon, there is no reason to believe that German opera will

CONTINUED ON PAGE 10, COLUMN 4.

considerable increase in the fighting activity. After several hours of drumfire strong French forces attacked near Craye. Their assault collapsed sanguinarily before our line."

The German retreat from points along the historic Chemin des Dames sector on the Aaisne front in France is where for several months the French troops of General Petain had been keeping them sharply at task.

Just where the retrograde movement took place and how far it extends cannot yet be told, as the German official communication announcing it merely says that the Teutons, "unnoticed and undisturbed by the enemy," systematically withdrew their lines from the hilly front in this region. The entire line to the north of the Aisne, where the Germans were last reported as facing the French, is undulating in character from the Soissons sector eastward to the vicinity of Craonne, and, therefore, it is impossible to delimit from the rather terse acknowledgment of withdrawal the terrain which has been given up.

Nevertheless it seems apparent that the Germans, tired of the terrible ordeal they had been forced to undergo for some time from the French artillery and violent infantry attacks, have decided to fall back upon Laon, capital of the Department of the Aisne, which, with its network of railways, has been the quest of the French. It is possible, and seemingly probable, that the withdrawal of the Germans will compel also the falling back of the German forces in the turn of the battle line in this region running northward to St. Quentin, if, indeed it does not affect the German positions as far north as Arras.

TEN AIRPLANES ARE SMASHED BY FRENCH

[BY CABLE TO THE ASSOCIATED PRESS.]

PARIIS, Friday.—Ten German airplanes were brought down yesterday by the French or compelled to land in damaged condition, the War Office announces.

The artillery battle continues on the same front. German attacks at [illegible]

MUCK RESIGNS, THEN LEADS U. S. NATIONAL AIR

"Star Spangled Banner" Will Be Part of Programmes in Future.

3 MUSICIANS SUSPECTS

Higginson Defends Conductor in Boston—Damrosch Calls Him Cowardly.

Special Despatch to THE SUN.

BOSTON, Nov. 2.—The Boston Symphony Orchestra played "The Star Spangled Banner" to-day, with Dr. Karl Muck, director of the Royal Opera of Berlin, and Koeniglicher Preussischer General Music director, leading at the regular Friday afternoon public rehearsal. As usual it was a society event. Symphony Hall, above which floated a flag in response to public demand, was crowded. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each programme was a sheet reading, "'The Star Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Major Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star Spangled Banner.' They have never refused to play it. Last spring it was my earnest request of Dr. Muck that he remain in charge, as I considered it essential to the continued success of these concerts.

Dr. Muck Offers to Quit.

"He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the Major and received an ovation. The audience stood up to greet him. After the completion of the anthem as announced he received another tribute of applause.

Thus Major Higginson abandoned his announced intention of disbanding the orchestra rather than yield to public interference with its programme. It is presumed that the anthem will now be played at every concert.

Next week the orchestra goes on tour, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem and that was why it was omitted.

Three Under Suspicion.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien. Three members of the orchestra are still under Federal suspicion.

The management of the orchestra announced that Dr. Muck would lead until the matter of his resignation had been decided.

A despatch from Washington to-day said that the Federal officials were hopeful that the matter would be adjusted amicably, and in view of to-day's performance Dr. Muck will remain at his post.

Walter Damrosch in discussing the announced attitude of Dr. Karl Muck concerning the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra said:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me as a loyal citizen of Germany to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

"But the explanation that he gives in the newspapers is cowardly and evades the real issue. He says, 'Why will people be so silly? Art is a thing by it-

Continued on Seventh Page.

Still They Enlist in "Sun" Fund

E WEEK

ELIZABETH COOPER,
Author of "The Heart of O Sono San." (Stokes).

and do not depend on the dialect for their humor.

SALUTE TO ADVENTURERS.
(George H. Doran Company.)
By John Buchan. ($1.35.)

An old fashioned yarn of stirring adventure is spun by John Buchan in *Salute to Adventurers* (George H. Doran Company). A canny Scottish youth back in the Stuart days strays from the road on his way to college and runs first into a scornful young woman and then into a partly insane religious fanatic and his followers. He meets both later in Virginia after he has taken up mercantile life and has sailed to the colonies. He has made friendship with a Scottish adventurer who is a buccaneer and who helps him to defend the border from the indians. He is treated scornfully by the Virginians, who despise his trading activities due to the war.

Frieda Hampel and Margarete Matzenauer, though coming from the Central Empires, could easily, it was said, fit into a repertoire which had no operas by any of the leading German composers of opera. Mme. Hempel has appeared successfully in "Tosca" and other Italian works, and Mme. Matzenauer, a Hungarian by birth but an Italian subject through marriage, has also sung in Italian and French.

While some of the other German singers have performed in the Latin tongues, it is not expected that they will be necessary to the casts in the French and Italian operas that are contemplated. The prominent members of the company included in this class are Johannes Sembach, Karl Braun, Melanie Kurt and Marguerita Ober.

Comment was made that the decision of the board of directors excluded only operas "in the German language." It was pointed out that this did not prevent the production of an opera like "Tristan and Isolde" in English. There was a likelihood that such a production would be in the opera "Saint Elizabeth," by Franz Liszt, which was the only novelty in German considered this season. Accordingly plans were being made to have it studied in English.

The difficulty of producing works in English, it was pointed out, resulted from lack of proper artists to present them. In response to a wide demand arrangements had been made for a certain number of appearances by Olive Fremstad as *Isolde*. In view of the flexibility of the arrangement there was a belief in some musical circles yesterday that Mme. Fremstad might see her way to giving the role in English.

Although Wagner and Beethoven have been eliminated there are still a large number of variegated works in the repertoire. For the regular programmes during the season of twenty-three weeks the Metropolitan has at least thirty operas which the company can give at any time. Besides that there are ten novelties in preparation in English, French and Italian.

The decision of the directors was reached only after careful deliberation. It was felt that there might be no intense feeling here against works by Teutonic composers who died years ago, but the directors wished to guard against any eventuality. They felt that an inflammatory circumstance in the war might lead unexpectedly to a demonstration or disturbance during the performance of an opera like 'Die Walkuere," and they wished to avoid all risk.

Incidentally their resolution, it is surmised, has relieved the director, Giulio Gatti-Casazza who is an Italian, of considerable embarrassment.

INTERN MUCK, SAYS T. R.

Shocked That Any One Should Apologize for Conductor.

The refusal of Dr. Karl Muck, leader of the Boston Symphony Orchestra, to play "The Star Spangled Banner" has aroused the ire of Col. Roosevelt, and

TIME
Ne

m MORNING TELEGRAPH
ress: New York City

MUCK GIVES UP; DIRECTS ANTHEM AND THEN RESIGNS

Leader of Boston Symphony Orchestra Conducts Musicians in Playing "Star-Spangled Banner"—Major Higginson Says Teuton Never Refused to Play National Air.

NO OPERAS HERE IN GERMAN

Board of Directors of Metropolitan Announce That Teuton Music Will Not Be Sung in That Language During Coming Season — Probably Given in English, as in London.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Nov. 2.

The Boston Symphony Orchestra played "The Star Spangled Banner" today, with Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preussrisher General Musik Direktor, leading. Dr. Muck has resigned, but the acceptance of his resignation is uncertain.

The anthem was played at the regular Friday afternoon public rehearsal of the orchestra, which, as usual, was a society event, with to-day the lack of the usual small number of vacant seats. Symphony Hall, above which floated a flag in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a print sheet reading: "'The Star Spangled Banner' will be played as the closing number.' The buzz of comment over this had not died down before Major Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last Spring it was my earnest request of Dr. Muck that he remain in charge as I considered it essential to the continued success of these concerts.

"Never Refused," Says Patron.

"He has placed his resignation in my hands, that no perosnal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the major and was given a great ovation. The audience stood up to greet him. After the completion of the anthem as announced, he received another great tribute of applause.

Thus Major Higginson abandons his announced intention of disbanding the orchestra rather than yield to public interference with its programs. It is presumed that the anthem will now be played at every concert given by the Symphony.

To-morrow evening the orchestra will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening; Washington Tuesday evening, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, and Brooklyn Friday evening.

Anthem Will Be Played.

Charles A. Ellis, manager of the orchastra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the Symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem, and that is why it was omitted.

There is no doubt, however, that the anthem will be played by the Symphony on tour. Major Higginson had it given in Boston, where there was much minimizing of the issue. Other cities which insist upon it at all undoubtedly will hear it.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien, but the Providence Journal, ting of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion. If Dr. Muck's resignation is accepted the work of the Symphony will be little impaired. He has always refused to lead at "pop" concerts, which the Symphony gives in the Spring, considering them beneath his art.

LOCAL INDIGNATION SUBSIDES RAPIDLY

With the news of the calming of the troubled musical and partiotic waters stirred up over the alleged refusal of Dr. Karl Muck to play "The Star Spangled Banner," and the rendering of the national anthem by the Teuton orchestra leader in Boston, local indignation subsided rapidly last night.

Where earlier in the day a statement was made by Commissioner of Licenses George H. Bell that Carnegie Hall might lose its license if the Boston Symphony director persisted in refusing to play the anthem, the rendering of the piece at Boston by the orchestra automatically solved the situation.

Question Closed, He Says.

Louis Salter, manager of Carnegie Hall, said last night when interviewed by a representative of The Morning Telegraph, that the question was closed by the action taken in Boston. Mr. Salter added that he did not see how the license of Carnegie Hall could be revoked unless a breach of law was committed, but that after all this did not matter inasmuch as the affair had been settled already. When asked as to whether "The Star Spangled Banner" would be included in Thursday night's program by the Boston Symphony, Mr. Salter said that he had no idea as to what the plans of that organization were. He added that the crossing of bridges might well be left until the bridge was reached.

Commissioner Bell's statement, made before the news of the Symphony's action in Boston was learned, follows:

"If Dr. Muck persists in his refusal to play 'The Star-Spangled Banner' at the concert in Carnegie Hall next Thursday night and the Carnegie Hall management does not take up the matter and compel him to include 'The Star-Spangled Banner' in his program, I will at once institute proceedings to have the concert license at Carnegie Hall revoked. A special license is not necessary for this concert, as Carnegie Hall has a concert license for a year."

NO GERMAN OPERAS, MET. DIRECTORS SAY

According to the announcement of the board of directors of the Metropolitan Opera Company, made late yesterday, no performances of opera will be given in the German language during the coming season. German opera, it was said, would probably be given, but only in English translation, as is now the case in London. It is also likely that the number of German operas in the repertory will be fewer than in other years.

While the action of the Metropolitan board of directors to exclude opera in the German tongue from the program will appear in the light of a patriotic move to many of the public, musicians and music lovers are apt to take a different viewpoint on the subject, to judge by the statements made yesterday by representatives of two of the leading musical journals of the country.

Herbert F. Peyser of Musical America said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them.

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a dividend sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor-in-chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Mr. Peyser pointed out that Chairman Otto H. Kahn, of the Metropolitan, last Summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Director Gatti-Casazza, he said, were ardent lovers of German music.

n SUN

ress: New York City.

te NOV 4 - 19

Oh, say can you hear the Boston Symphony Orchestra?

n TIMES
ress: New York City
e NOV 3 - 19

METROPOLITAN BARS OPERAS IN GERMAN

No Performances in Teutonic Language and German Singers' Careers Here End.

"RING" CYCLE IS DROPPED

The Novelty Liszt's "St. Elizabeth" and Also "Tristan" May Be Given in English Later in Season.

War has halted German opera at the Metropolitan, as forecast yesterday, for some time to come, and with it has ended the New York career of a number of singers engaged exclusively for German rôles, subject, as all members of the international company are, to a war clause in their contracts. Following reports of the sudden action, an official statement was issued last night in these words:

"The Board of Directors of the Metropolitan Opera Company announce that no performances of opera in the German language will be given during the present season."

In explanation of the directors' final action yesterday, it was said that their determination was "not due to the Muck incident." The troubles of the Boston Symphony Orchestra did not figure here, but a corresponding change in popular feeling was operative in both cases. In New York it was mainly the operas of Wagner that were now dropped, temporarily, at least, for the first time in the present century.

Action Due to General Protest.

The Directors sounded public opinion when the last season closed and found it favorable in general to leaving the repertory unchanged. Again this Fall, the newspaper comment showed a demand for Wagner. In the last few weeks a new turn of affairs appeared to have taken place, a general protest arising which resulted in yesterday's action.

There will be no "Ring" cycle on the stage that gave the first complete "Nibelungen" tetralogy in the Western Hemisphere back in 1889, and no "Parsifal" in the house that broke in 1903 the monopoly of Bayreuth.

Both Richard Strauss' "Rosenkavalier" and Humperdinck's "Hänsel und Gretel" were not reannounced this season, as being the works of living German composers, whose copyrights fall under the ban of "enemy trading." Mozart's "Magic Flute" had been shelved after some years, and Gluck's "Iphigenia," also done in German, had run its course in a single season. There remained Beethoven's "Fidelio," rarely given, and eight Wagner dramas, to which a ninth was to be added, along with a proposed novelty in the "St. Elizabeth" of Liszt.

As the "St. Elizabeth" has been given often as an oratorio in English it may yet be prepared and presented in this language, after some delay. The possibility is also discussed of an English "Tristan" such as Thomas Beecham gave in London to packed houses, once on the night of an air raid by the German Zeppelins.

To replace the operas dropped the Metropolitan has about thirty productions in the standard repertory and nine novelties and revivals, which happens to be exactly the number of operas—thirty-nine—that were sung all last season to the largest receipts in the history of the house.

Five Singers German Subjects.

Only five singers in the Metropolitan's list of more than seventy artists are German subjects, it was said. The five are Mmes. Hempel and Ober and Messrs. Sembach, Weil, and Braun. Of these Mme. Hempel is engaged more for French and Italian, for coloratura rôles, than for German opera. The others will be affected by the change in repertory. Equally affected also are singers from Austria, like Mme. Kurt and Mr. Bloch, with whose country America is not formally at war. Mme. Matzenauer, Hungarian born, is an Italian subject, and Mr. Leonhardt is among those who sing rôles in other languages than their own. Mr. Reiss and others are now, or soon will be, naturalized Americans.

One of the most curious difficulties arising from the situation is that two of the women singers who would become American citizens, one by marriage here, the other by naturalization, are held back by the fact that their property is mostly in Germany and would be confiscated by the German Government if they became American subjects during the war.

Mme. Olive Fremstad, an American though born in Norway, had been engaged to return in her famous German rôles, as well as Tosca, Santuza, and others of the polyglot scheme. Whether she will be able in a season to prepare an Isolde in English words, more difficult than to learn a new rôle, or will be limited to fewer operas, remains to be settled between the singer and Director Gatti-Casazza of the Metropolitan.

STANDARD UNION
ess: Brooklyn, N. Y.
NOV 3 1917

DR. MUCK AGAIN PLAYS "STAR SPANGLED BANNER"

BOSTON, Nov. 3.—"The Star Spangled Banner" will be included in all concerts of the Boston Symphony Orchestra in the future, it was announced to-night. Dr. Karl Muck, leader of the organization, led in the playing of the national anthem in a concert to-night and will do so in concerts to be given in New York and Washington next week.

Officials of the orchestra refused to discuss the question of Dr. Muck's resignation, which was offered after a concert yesterday as the climax to a storm of disapproval over the failure of the orchestra to include the national anthem in recent concerts.

Major Henry L. Higginson, founder of the orchestra, has given no indication as to his probable decision on the leader's resignation.

From MORNING TELEGRAPH
Address: New York City
Date

SPEAKING of the Boston Symphony Orchestra and Professor Muck, what has become of Chris Von Der Ahe's old baseball manager, Carl Muckenfuss?

om SUN.
ldress: New York City.
ate NOV 4 - 19

DR. MUCK TO PLAY ANTHEM ON TOUR

Director to Quit if Public Demands Elimination of German Music.

Special Despatch to THE SUN.

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on whether there is public demand for the removal of Muck and whether there is public demand for the elimination of Wagner and all German music from the programmes of the Symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programmes.

As to Muck's international status, Major Higginson's position is that though the director is a German he registered as provided and his presence in Boston was approved by the Department of Justice. He gives Muck credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the Major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more. Major Higginson and the doctor were noncommittal to-day. The Major planned to consult Washington authorities, who are believed to have no objection to Muck.

The symphony embraces more than fourteen nationalities equally divided among men born in the Central and Entente powers. Belgians, Frenchmen and Italians are included. Most of them have become naturalized. The Boston Symphony is their career. They have families and all were in a gloomy mood today. So was the Major. He fears that the greatest monument of his lifetime of eighty-three years, the greatest orchestra in the world, will be no more.

"I hardly know what to think," said Dr. Muck to-day. "It has all been very hard. It is all over now. Perhaps I had better say nothing. I have done my best during my long connection with the orchestra. I did my best last night."

Major Higginson made an appeal for the termination of criticism of Muck. "If the public wants to throw stones," he said, "let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me. And now I hope this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem. Above all

m MORNING TELEGRAPH

lress: New York City

MUCK GIVES UP; DIRECTS ANTHEM AND THEN RESIGNS

Leader of Boston Symphony Orchestra Conducts Musicians in Playing "Star-Spangled Banner"—Major Higginson Says Teuton Never Refused to Play National Air.

NO OPERAS HERE IN GERMAN

Board of Directors of Metropolitan Announce That Teuton Music Will Not Be Sung in That Language During Coming Season — Probably Given in English, as in London.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Nov. 2.

The Boston Symphony Orchestra played "The Star Spangled Banner" to-day, with Dr. Karl Muck, director of the Royal Opera of Berlin and Koenigliche Preussrisher General Musik Direktor, leading. Dr. Muck has resigned, but the acceptance of his resignation is uncertain.

The anthem was played at the regular Friday afternoon public rehearsal of the orchestra, which, as usual, was a society event, with to-day the lack of the usual small number of vacant seats. Symphony Hall, above which floated a flag in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a print sheet reading: "'The Star Spangled Banner' will be played as the closing number.' The buzz of comment over this had not died down before Major Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last Spring it was my earnest request of Dr. Muck that he remain in charge as I considered it essential to the continued success of these concerts.

"Never Refused," Says Patron.

"He has placed his resignation in my hands, that no perosnal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the major and was given a great ovation. The audience stood up to greet him. After the completion of the anthem as announced, he received another great tribute of applause.

Thus Major Higginson abandons his announced intention of disbanding the orchestra rather than yield to public interference with its programs. It is presumed that the anthem will now be played at every concert given by the Symphony.

To-morrow evening the orchestra will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening; Washington Tuesday evening, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, and Brooklyn Friday evening.

Anthem Will Be Played.

Charles A. Ellis, manager of the orchastra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the Symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem, and that is why it was omitted.

There is no doubt, however, that the anthem will be played by the Symphony on tour. Major Higginson had it given in Boston, where there was much minimizing of the issue. Other cities which insist upon it at all undoubtedly will hear it.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien, but the Providence Journal, ting of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion. If Dr. Muck's resignation is accepted the work of the Symphony will be little impaired. He has always refused to lead at "pop" concerts, which the Symphony gives in the Spring, considering them beneath his art.

LOCAL INDIGNATION SUBSIDES RAPIDLY

With the news of the calming of the troubled musical and partiotic waters stirred up over the alleged refusal of Dr. Karl Muck to play "The Star Spangled Banner," and the rendering of the national anthem by the Teuton orchestra leader in Boston, local indignation subsided rapidly last night.

Where earlier in the day a statement was made by Commissioner of Licenses George H. Bell that Carnegie Hall might lose its license if the Boston Symphony director persisted in refusing to play the anthem, the rendering of the piece at Boston by the orchestra automatically solved the situation.

Question Closed, He Says.

Louis Salter, manager of Carnegie Hall, said last night when interviewed by a representative of The Morning Telegraph, that the question was closed by the action taken in Boston. Mr. Salter added that he did not see how the license of Carnegie Hall could be revoked unless a breach of law was committed, but that after all this did not matter inasmuch as the affair had been settled already. When asked as to whether "The Star Spangled Banner" would be included in Thursday night's program by the Boston Symphony, Mr. Salter said that he had no idea as to what the plans of that organization were. He added that the crossing of bridges might well be left until the bridge was reached.

Commissioner Bell's statement, made before the news of the Symphony's action in Boston was learned, follows:

"If Dr. Muck persists in his refusal to play 'The Star-Spangled Banner' at the concert in Carnegie Hall next Thursday night and the Carnegie Hall management does not take up the matter and compel him to include 'The Star-Spangled Banner' in his program, I will at once institute proceedings to have the concert license at Carnegie Hall revoked. A special license is not necessary for this concert, as Carnegie Hall has a concert license for a year."

NO GERMAN OPERAS, MET. DIRECTORS SAY

According to the announcement of the board of directors of the Metropolitan Opera Company, made late yesterday, no performances of opera will be given in the German language during the coming season. German opera, it was said, would probably be given, but only in English translation, as is now the case in London. It is also likely that the number of German operas in the repertory will be fewer than in other years.

While the action of the Metropolitan board of directors to exclude opera in the German tongue from the program will appear in the light of a patriotic move to many of the public, musicians and music lovers are apt to take a different viewpoint on the subject, to judge by the statements made yesterday by representatives of two of the leading musical journals of the country.

Herbert F. Peyser of Musical America said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them.

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a dividend sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor-in-chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Mr. Peyser pointed out that Chairman Otto H. Kahn, of the Metropolitan, last Summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Director Gatti-Casazza, he said, were ardent lovers of German music.

n SUN

ress: New York City.

te _____

Oh, say can you hear the Boston Symphony Orchestra?

n TIMES

ress: New York City

e _____

METROPOLITAN BARS OPERAS IN GERMAN

No Performances in Teutonic Language and German Singers' Careers Here End.

"RING" CYCLE IS DROPPED

The Novelty Liszt's "St. Elizabeth" and Also "Tristan" May Be Given in English Later in Season.

War has halted German opera at the Metropolitan, as forecast yesterday, for some time to come, and with it has ended the New York career of a number of singers engaged exclusively for German rôles, subject, as all members of the international company are, to a war clause in their contracts. Following reports of the sudden action, an official statement was issued last night in these words:

"The Board of Directors of the Metropolitan Opera Company announce that no performances of opera in the German language will be given during the present season."

In explanation of the directors' final action yesterday, it was said that their determination was "not due to the Muck incident." The troubles of the Boston Symphony Orchestra did not figure here, but a corresponding change in popular feeling was operative in both cases. In New York it was mainly the operas of Wagner that were now dropped, temporarily, at least, for the first time in the present century.

Action Due to General Protest.

The Directors sounded public opinion when the last season closed and found it favorable in general to leaving the repertory unchanged. Again this Fall, the newspaper comment showed a demand for Wagner. In the last few weeks a new turn of affairs appeared to have taken place, a general protest arising which resulted in yesterday's action.

There will be no "Ring" cycle on the stage that gave the first complete "Nibelungen" tetralogy in the Western Hemisphere back in 1889, and no "Parsifal" in the house that broke in 1903 the monopoly of Bayreuth.

Both Richard Strauss' "Rosenkavalier" and Humperdinck's "Hänsel und Gretel" were not reannounced this season, as being the works of living German composers, whose copyrights fall under the ban of "enemy trading." Mozart's "Magic Flute" had been shelved after some years, and Gluck's "Iphigenia," also done in German, had run its course in a single season. There remained Beethoven's "Fidelio," rarely given, and eight Wagner dramas, to which a ninth was to be added, along with a proposed novelty in the "St. Elizabeth" of Liszt.

As the "St. Elizabeth" has been given often as an oratorio in English it may yet be prepared and presented in this language, after some delay. The possibility is also discussed of an English "Tristan" such as Thomas Beecham gave in London to packed houses, once on the night of an air raid by the German Zeppelins.

To replace the operas dropped the Metropolitan has about thirty productions in the standard repertory and nine novelties and revivals, which happens to be exactly the number of operas—thirty-nine—that were sung all last season to the largest receipts in the history of the house.

Five Singers German Subjects.

Only five singers in the Metropolitan's list of more than seventy artists are German subjects, it was said. The five are Mmes. Hempel and Ober and Messrs. Sembach, Weil, and Braun. Of these Mme. Hempel is engaged more for French and Italian, for coloratura rôles, than for German opera. The others will be affected by the change in repertory. Equally affected also are singers from Austria, like Mme. Kurt and Mr. Bloch, with whose country America is not formally at war. Mme. Matzenauer, Hungarian born, is an Italian subject, and Mr. Leonhardt is among those who sing rôles in other languages than their own. Mr. Reiss and others are now, or soon will be, naturalized Americans.

One of the most curious difficulties arising from the situation is that two of the women singers who would become American citizens, one by marriage here, the other by naturalization, are held back by the fact that their property is mostly in Germany and would be confiscated by the German Government if they became American subjects during the war.

Mme. Olive Fremstad, an American though born in Norway, had been engaged to return in her famous German rôles, as well as Tosca, Santuza, and others of the polyglot scheme. Whether she will be able in a season to prepare an Isolde in English words, more difficult than to learn a new rôle, or will be limited to fewer operas, remains to be settled between the singer and Director Gatti-Casazza of the Metropolitan.

STANDARD UNION

ess: Brooklyn, N. Y.

DR. MUCK AGAIN PLAYS "STAR SPANGLED BANNER"

BOSTON, Nov. 3.—"The Star Spangled Banner" will be included in all concerts of the Boston Symphony Orchestra in the future, it was announced to-night. Dr. Karl Muck, leader of the organization, led in the playing of the national anthem in a concert to-night and will do so in concerts to be given in New York and Washington next week.

Officials of the orchestra refused to discuss the question of Dr. Muck's resignation, which was offered after a concert yesterday as the climax to a storm of disapproval over the failure of the orchestra to include the national anthem in recent concerts.

Major Henry L. Higginson, founder of the orchestra, has given no indication as to his probable decision on the leader's resignation.

From MORNING TELEGRAPH

Address: New York City

Date____

SPEAKING of the Boston Symphony Orchestra and Professor Muck, what has become of Chris Von Der Ahe's old baseball manager, Carl Muckenfuss?

om SUN

ldress: New York City.

ate _____ NOV 4 - 19

DR. MUCK TO PLAY ANTHEM ON TOUR

Director to Quit if Public Demands Elimination of German Music.

Special Despatch to THE SUN.

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on whether there is public demand for the removal of Muck and whether there is public demand for the elimination of Wagner and all German music from the programmes of the Symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programmes.

As to Muck's international status, Major Higginson's position is that though the director is a German he registered as provided and his presence in Boston was approved by the Department of Justice. He gives Muck credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the Major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more. Major Higginson and the doctor were noncommittal to-day. The Major planned to consult Washington authorities, who are believed to have no objection to Muck.

The symphony embraces more than fourteen nationalities equally divided among men born in the Central and Entente powers. Belgians, Frenchmen and Italians are included. Most of them have become naturalized. The Boston Symphony is their career. They have families and all were in a gloomy mood today. So was the Major. He fears that the greatest monument of his lifetime of eighty-three years, the greatest orchestra in the world, will be no more.

"I hardly know what to think," said Dr. Muck to-day. "It has all been very hard. It is all over now. Perhaps I had better say nothing. I have done my best during my long connection with the orchestra. I did my best last night.

Major Higginson made an appeal for the termination of criticism of Muck. "If the public wants to throw stones," he said, "let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me. And now I hope this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem. Above all

m MORNING TELEGRAPH
ress: New York City
NOV 3 - 19

MUCK GIVES UP; DIRECTS ANTHEM AND THEN RESIGNS

Leader of Boston Symphony Orchestra Conducts Musicians in Playing "Star-Spangled Banner"—Major Higginson Says Teuton Never Refused to Play National Air.

NO OPERAS HERE IN GERMAN

Board of Directors of Metropolitan Announce That Teuton Music Will Not Be Sung in That Language During Coming Season — Probably Given in English, as in London.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Nov. 2.

The Boston Symphony Orchestra played "The Star Spangled Banner" to-day, with Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preussrisher General Musik Direktor, leading. Dr. Muck has resigned, but the acceptance of his resignation is uncertain.

The anthem was played at the regular Friday afternoon public rehearsal of the orchestra, which, as usual, was a society event, with to-day the lack of the usual small number of vacant seats. Symphony Hall, above which floated a flag in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a print sheet reading: "'The Star Spangled Banner' will be played as the closing number.' The buzz of comment over this had not died down before Major Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last Spring it was my earnest request of Dr. Muck that he remain in charge as I considered it essential to the continued success of these concerts.

"Never Refused," Says Patron.

"He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the major and was given a great ovation. The audience stood up to greet him. After the completion of the anthem as announced, he received another great tribute of applause.

Thus Major Higginson abandons his announced intention of disbanding the orchestra rather than yield to public interference with its programs. It is presumed that the anthem will now be played at every concert given by the Symphony.

To-morrow evening the orchestra will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening; Washington Tuesday evening, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, and Brooklyn Friday evening.

Anthem Will Be Played.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the Symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem, and that is why it was omitted.

There is no doubt, however, that the anthem will be played by the Symphony on tour. Major Higginson had it given in Boston, where there was much minimizing of the issue. Other cities which insist upon it at all undoubtedly will hear it.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien, but the Providence Journal,

ting of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion. If Dr. Muck's resignation is accepted the work of the Symphony will be little impaired. He has always refused to lead at "pop" concerts, which the Symphony gives in the Spring, considering them beneath his art.

LOCAL INDIGNATION SUBSIDES RAPIDLY

With the news of the calming of the troubled musical and partiotic waters stirred up over the alleged refusal of Dr. Karl Muck to play "The Star Spangled Banner," and the rendering of the national anthem by the Teuton orchestra leader in Boston, local indignation subsided rapidly last night.

Where earlier in the day a statement was made by Commissioner of Licenses George H. Bell that Carnegie Hall might lose its license if the Boston Symphony director persisted in refusing to play the anthem, the rendering of the piece at Boston by the orchestra automatically solved the situation.

Question Closed, He Says.

Louis Salter, manager of Carnegie Hall, said last night when interviewed by a representative of The Morning Telegraph, that the question was closed by the action taken in Boston. Mr. Salter added that he did not see how the license of Carnegie Hall could be revoked unless a breach of law was committed, but that after all this did not matter inasmuch as the affair had been settled already. When asked as to whether "The Star Spangled Banner" would be included in Thursday night's program by the Boston Symphony, Mr. Salter said that he had no idea as to what the plans of that organization were. He added that the crossing of bridges might well be left until the bridge was reached.

Commissioner Bell's statement, made before the news of the Symphony's action in Boston was learned, follows:

"If Dr. Muck persists in his refusal to play 'The Star-Spangled Banner' at the concert in Carnegie Hall next Thursday night and the Carnegie Hall management does not take up the matter and compel him to include 'The Star-Spangled Banner' in his program, I will at once institute proceedings to have the concert license at Carnegie Hall revoked. A special license is not necessary for this concert, as Carnegie Hall has a concert license for a year."

NO GERMAN OPERAS, MET. DIRECTORS SAY

According to the announcement of the board of directors of the Metropolitan Opera Company, made late yesterday, no performances of opera will be given in the German language during the coming season. German opera, it was said, would probably be given, but only in English translation, as is now the case in London. It is also likely that the number of German operas in the repertory will be fewer than in other years.

While the action of the Metropolitan board of directors to exclude opera in the German tongue from the program will appear in the light of a patriotic move to many of the public, musicians and music lovers are apt to take a different viewpoint on the subject, to judge by the statements made yesterday by representatives of two of the leading musical journals of the country.

Herbert F. Peyser of Musical America said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them.

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a dividend sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor-in-chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Mr. Peyser pointed out that Chairman Otto H. Kahn, of the Metropolitan, last Summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Director Gatti-Casazza, he said, were ardent lovers of German music.

n SUN
ress: New York City.
te NOV 4 - 1917

Oh, say can you hear the Boston Symphony Orchestra?

n TIMES
ress: New York City
NOV 3 - 1917

METROPOLITAN BARS OPERAS IN GERMAN

No Performances in Teutonic Language and German Singers' Careers Here End.

"RING" CYCLE IS DROPPED

The Novelty Liszt's "St. Elizabeth" and Also "Tristan" May Be Given in English Later in Season.

War has halted German opera at the Metropolitan, as forecast yesterday, for some time to come, and with it has ended the New York career of a number of singers engaged exclusively for German rôles, subject, as all members of the international company are, to a war clause in their contracts. Following reports of the sudden action, an official statement was issued last night in these words:

"The Board of Directors of the Metropolitan Opera Company announce that no performances of opera in the German language will be given during the present season."

In explanation of the directors' final action yesterday, it was said that their determination was "not due to the Muck incident." The troubles of the Boston Symphony Orchestra did not figure here, but a corresponding change in popular feeling was operative in both cases. In New York it was mainly the operas of Wagner that were now dropped, temporarily, at least, for the first time in the present century.

Action Due to General Protest.

The Directors sounded public opinion when the last season closed and found it favorable in general to leaving the repertory unchanged. Again this Fall, the newspaper comment showed a demand for Wagner. In the last few weeks a new turn of affairs appeared to have taken place, a general protest arising which resulted in yesterday's action.

There will be no "Ring" cycle on the stage that gave the first complete "Nibelungen" tetralogy in the Western Hemisphere back in 1889, and no "Parsifal" in the house that broke in 1903 the monopoly of Bayreuth.

Both Richard Strauss' "Rosenkavalier" and Humperdinck's "Hänsel und Gretel" were not reannounced this season, as being the works of living German composers, whose copyrights fall under the ban of "enemy trading." Mozart's "Magic Flute" had been shelved after some years, and Gluck's "Iphigenia," also done in German, had run its course in a single season. There remained Beethoven's "Fidelio," rarely given, and eight Wagner dramas, to which a ninth was to be added, along with a proposed novelty in the "St. Elizabeth" of Liszt.

As the "St. Elizabeth" has been given often as an oratorio in English it may yet be prepared and presented in this language, after some delay. The possibility is also discussed of an English "Tristan" such as Thomas Beecham gave in London to packed houses, once on the night of an air raid by the German Zeppelins.

To replace the operas dropped the Metropolitan has about thirty productions in the standard repertory and nine novelties and revivals, which happens to be exactly the number of operas—thirty-nine—that were sung all last season to the largest receipts in the history of the house.

Five Singers German Subjects.

Only five singers in the Metropolitan's list of more than seventy artists are German subjects, it was said. The five are Mmes. Hempel and Ober and Messrs. Sembach, Weil, and Braun. Of these Mme. Hempel is engaged more for French and Italian, for coloratura rôles, than for German opera. The others will be affected by the change in repertory. Equally affected also are singers from Austria, like Mme. Kurt and Mr. Bloch, with whose country America is not formally at war. Mme. Matzenauer, Hungarian born, is an Italian subject, and Mr. Leonhardt is among those who sing rôles in other languages than their own. Mr. Reiss and others are now, or soon will be, naturalized Americans.

One of the most curious difficulties arising from the situation is that two of the women singers who would become American citizens, one by marriage here, the other by naturalization, are held back by the fact that their property is mostly in Germany and would be confiscated by the German Government if they became American subjects during the war.

Mme. Olive Fremstad, an American though born in Norway, had been engaged to return in her famous German rôles, as well as Tosca, Santuza, and others of the polyglot scheme. Whether she will be able in a season to prepare an Isolde in English words, more difficult than to learn a new rôle, or will be limited to fewer operas, remains to be settled between the singer and Director Gatti-Casazza of the Metropolitan.

STANDARD UNION
ess: Brooklyn, N. Y.
NOV 4 1917

DR. MUCK AGAIN PLAYS "STAR SPANGLED BANNER"

BOSTON, Nov. 3.—"The Star Spangled Banner" will be included in all concerts of the Boston Symphony Orchestra in the future, it was announced to-night. Dr. Karl Muck, leader of the organization, led in the playing of the national anthem in a concert to-night and will do so in concerts to be given in New York and Washington next week.

Officials of the orchestra refused to discuss the question of Dr. Muck's resignation, which was offered after a concert yesterday as the climax to a storm of disapproval over the failure of the orchestra to include the national anthem in recent concerts.

Major Henry L. Higginson, founder of the orchestra, has given no indication as to his probable decision on the leader's resignation.

From MORNING TELEGRAPH
Address: New York City
NOV 4 - 1917
Date

SPEAKING of the Boston Symphony Orchestra and Professor Muck, what has become of Chris Von Der Ahe's old baseball manager, Carl Muckenfuss?

om SUN
ldress: New York City.
ate NOV 4 - 19

DR. MUCK TO PLAY ANTHEM ON TOUR

Director to Quit if Public Demands Elimination of German Music.

Special Despatch to THE SUN.

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on whether there is public demand for the removal of Muck and whether there is public demand for the elimination of Wagner and all German music from the programmes of the Symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programmes.

As to Muck's international status, Major Higginson's position is that though the director is a German he registered as provided and his presence in Boston was approved by the Department of Justice. He gives Muck credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the Major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more. Major Higginson and the doctor were noncommittal to-day. The Major planned to consult Washington authorities, who are believed to have no objection to Muck.

The symphony embraces more than fourteen nationalities equally divided among men born in the Central and Entente powers. Belgians, Frenchmen and Italians are included. Most of them have become naturalized. The Boston Symphony is their career. They have families and all were in a gloomy mood today. So was the Major. He fears that the greatest monument of his lifetime of eighty-three years, the greatest orchestra in the world, will be no more.

"I hardly know what to think," said Dr. Muck to-day. "It has all been very hard. It is all over now. Perhaps I had better say nothing. I have done my best during my long connection with the orchestra. I did my best last night."

Major Higginson made an appeal for the termination of criticism of Muck. "If the public wants to throw stones," he said, "let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me. And now I hope this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem. Above all

m MORNING TELEGRAPH
ress: New York City
NOV 3 - 19

MUCK GIVES UP; DIRECTS ANTHEM AND THEN RESIGNS

Leader of Boston Symphony Orchestra Conducts Musicians in Playing "Star-Spangled Banner"—Major Higginson Says Teuton Never Refused to Play National Air.

NO OPERAS HERE IN GERMAN

Board of Directors of Metropolitan Announce That Teuton Music Will Not Be Sung in That Language During Coming Season — Probably Given in English, as in London.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Mass., Nov. 2.

The Boston Symphony Orchestra played "The Star Spangled Banner" to-day, with Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preussrisher General Musik Direktor, leading. Dr. Muck has resigned, but the acceptance of his resignation is uncertain.

The anthem was played at the regular Friday afternoon public rehearsal of the orchestra, which, as usual, was a society event, with to-day the lack of the usual small number of vacant seats. Symphony Hall, above which floated a flag in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a print sheet reading: "'The Star Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Major Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last Spring it was my earnest request of Dr. Muck that he remain in charge as I considered it essential to the continued success of these concerts.

"Never Refused," Says Patron.

"He has placed his resignation in my hands, that no perosnal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the major and was given a great ovation. The audience stood up to greet him. After the completion of the anthem as announced, he received another great tribute of applause.

Thus Major Higginson abandons his announced intention of disbanding the orchestra rather than yield to public interference with its programs. It is presumed that the anthem will now be played at every concert given by the Symphony.

To-morrow evening the orchestra will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening; Washington Tuesday evening, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, and Brooklyn Friday evening.

Anthem Will Be Played.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only to-day had been arranged for so far, but that the Symphony would abide by the desires of its patrons. At Providence, he said, no regular subscriber had requested the anthem, and that is why it was omitted.

There is no doubt, however, that the anthem will be played by the Symphony on tour. Major Higginson had it given in Boston, where there was much minimizing of the issue. Other cities which insist upon it at all undoubtedly will hear it.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous enemy alien, but the Providence Journal, ...ing of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion. If Dr. Muck's resignation is accepted the work of the Symphony will be little impaired. He has always refused to lead at "pop" concerts, which the Symphony gives in the Spring, considering them beneath his art.

LOCAL INDIGNATION SUBSIDES RAPIDLY

With the news of the calming of the troubled musical and partiotic waters stirred up over the alleged refusal of Dr. Karl Muck to play "The Star Spangled Banner," and the rendering of the national anthem by the Teuton orchestra leader in Boston, local indignation subsided rapidly last night.

Where earlier in the day a statement was made by Commissioner of Licenses George H. Bell that Carnegie Hall might lose its license if the Boston Symphony director persisted in refusing to play the anthem, the rendering of the piece at Boston by the orchestra automatically solved the situation.

Question Closed, He Says.

Louis Salter, manager of Carnegie Hall, said last night when interviewed by a representative of The Morning Telegraph, that the question was closed by the action taken in Boston. Mr. Salter added that he did not see how the license of Carnegie Hall could be revoked unless a breach of law was committed, but that after all this did not matter inasmuch as the affair had been settled already. When asked as to whether "The Star Spangled Banner" would be included in Thursday night's program by the Boston Symphony, Mr. Salter said that he had no idea as to what the plans of that organization were. He added that the crossing of bridges might well be left until the bridge was reached.

Commissioner Bell's statement, made before the news of the Symphony's action in Boston was learned, follows:

"If Dr. Muck persists in his refusal to play 'The Star-Spangled Banner' at the concert in Carnegie Hall next Thursday night and the Carnegie Hall management does not take up the matter and compel him to include 'The Star-Spangled Banner' in his program, I will at once institute proceedings to have the concert license at Carnegie Hall revoked. A special license is not necessary for this concert, as Carnegie Hall has a concert license for a year."

NO GERMAN OPERAS, MET. DIRECTORS SAY

According to the announcement of the board of directors of the Metropolitan Opera Company, made late yesterday, no performances of opera will be given in the German language during the coming season. German opera, it was said, would probably be given, but only in English translation, as is now the case in London. It is also likely that the number of German operas in the repertory will be fewer than in other years.

While the action of the Metropolitan board of directors to exclude opera in the German tongue from the program will appear in the light of a patriotic move to many of the public, musicians and music lovers are apt to take a different viewpoint on the subject, to judge by the statements made yesterday by representatives of two of the leading musical journals of the country.

Herbert F. Peyser of Musical America said that if German operas were banned at the Metropolitan, it would be a victory not for Americanism, but for a "crowd of society people who for the past twenty years had been trying to get rid of German operas because they were not musicians or music lovers and did not care for them.

"The statement that the performance of German operas here during the war will be taken as an evidence to Germany of a dividend sentiment here is too absurd to discuss," said Mr. Peyser, "and it seems a pity that the opinion of the majority cannot rule and not the opinion of a very small minority."

"A majority of the patrons of the Metropolitan have no objection to Wagner opera and are in favor of it as a musical proposition," declared L. L. Leibling, editor-in-chief of the Musical Courier. "Common sense should rule. We are not afraid of German militarism, so why should we be afraid of German music? We are big enough in America, I hope, to appreciate that the masters who wrote the German operas—most of whom have long been dead—and what they wrote are not even relatively connected with the events of to-day."

Mr. Peyser pointed out that Chairman Otto H. Kahn, of the Metropolitan, last Summer at one of the civic concerts at Central Park had said that art was neutral and that he hoped it would remain so. Both Mr. Kahn and Director Gatti-Casazza, he said, were ardent lovers of German music.

n SUN
ress: New York City.
te NOV 4 - 1917

Oh, say can you hear the Boston Symphony Orchestra?

n TIMES
ress: New York City
NOV 3 - 1917

METROPOLITAN BARS OPERAS IN GERMAN

No Performances in Teutonic Language and German Singers' Careers Here End.

"RING" CYCLE IS DROPPED

The Novelty Liszt's "St. Elizabeth" and Also "Tristan" May Be Given in English Later in Season.

War has halted German opera at the Metropolitan, as forecast yesterday, for some time to come, and with it has ended the New York career of a number of singers engaged exclusively for German rôles, subject, as all members of the international company are, to a war clause in their contracts. Following reports of the sudden action, an official statement was issued last night in these words:

"The Board of Directors of the Metropolitan Opera Company announce that no performances of opera in the German language will be given during the present season."

In explanation of the directors' final action yesterday, it was said that their determination was "not due to the Muck incident." The troubles of the Boston Symphony Orchestra did not figure here, but a corresponding change in popular feeling was operative in both cases. In New York it was mainly the operas of Wagner that were now dropped, temporarily, at least, for the first time in the present century.

Action Due to General Protest.

The Directors sounded public opinion when the last season closed and found it favorable in general to leaving the repertory unchanged. Again this Fall, the newspaper comment showed a demand for Wagner. In the last few weeks a new turn of affairs appeared to have taken place, a general protest arising which resulted in yesterday's action.

There will be no "Ring" cycle on the stage that gave the first complete "Nibelungen" tetralogy in the Western Hemisphere back in 1889, and no "Parsifal" in the house that broke in 1903 the monopoly of Bayreuth.

Both Richard Strauss' "Rosenkavalier" and Humperdinck's "Hänsel und Gretel" were not reannounced this season, as being the works of living German composers, whose copyrights fall under the ban of "enemy trading." Mozart's "Magic Flute" had been shelved after some years, and Gluck's "Iphigenia," also done in German, had run its course in a single season. There remained Beethoven's "Fidelio," rarely given, and eight Wagner dramas, to which a ninth was to be added, along with a proposed novelty in the "St. Elizabeth" of Liszt.

As the "St. Elizabeth" has been given often as an oratorio in English it may yet be prepared and presented in this language, after some delay. The possibility is also discussed of an English "Tristan" such as Thomas Beecham gave in London to packed houses, once on the night of an air raid by the German Zeppelins.

To replace the operas dropped the Metropolitan has about thirty productions in the standard repertory and nine novelties and revivals, which happens to be exactly the number of operas—thirty-nine—that were sung all last season to the largest receipts in the history of the house.

Five Singers German Subjects.

Only five singers in the Metropolitan's list of more than seventy artists are German subjects, it was said. The five are Mmes. Hempel and Ober and Messrs. Sembach, Weil, and Braun. Of these Mme. Hempel is engaged more for French and Italian, for coloratura rôles, than for German opera. The others will be affected by the change in repertory. Equally affected also are singers from Austria, like Mme. Kurt and Mr. Bloch, with whose country America is not formally at war. Mme. Matzenauer, Hungarian born, is an Italian subject, and Mr. Leonhardt is among those who sing rôles in other languages than their own. Mr. Reiss and others are now, or soon will be, naturalized Americans.

One of the most curious difficulties arising from the situation is that two of the women singers who would become American citizens, one by marriage here, the other by naturalization, are held back by the fact that their property is mostly in Germany and would be confiscated by the German Government if they became American subjects during the war.

Mme. Olive Fremstad, an American though born in Norway, had been engaged to return in her famous German rôles, as well as Tosca, Santuza, and others of the polyglot scheme. Whether she will be able in a season to prepare an Isolde in English words, more difficult than to learn a new rôle, or will be limited to fewer operas, remains to be settled between the singer and Director Gatti-Casazza of the Metropolitan.

STANDARD UNION
ess: Brooklyn, N. Y.
NOV 4 1917

DR. MUCK AGAIN PLAYS "STAR SPANGLED BANNER"

BOSTON, Nov. 3.—"The Star Spangled Banner" will be included in all concerts of the Boston Symphony Orchestra in the future, it was announced to-night. Dr. Karl Muck, leader of the organization, led in the playing of the national anthem in a concert to-night and will do so in concerts to be given in New York and Washington next week.

Officials of the orchestra refused to discuss the question of Dr. Muck's resignation, which was offered after a concert yesterday as the climax to a storm of disapproval over the failure of the orchestra to include the national anthem in recent concerts.

Major Henry L. Higginson, founder of the orchestra, has given no indication as to his probable decision on the leader's resignation.

From MORNING TELEGRAPH
Address: New York City
Date

SPEAKING of the Boston Symphony Orchestra and Professor Muck, what has become of Chris Von Der Ahe's old baseball manager, Carl Muckenfuss?

om SUN
ldress: New York City.
ate NOV 4 - 19

DR. MUCK TO PLAY ANTHEM ON TOUR

Director to Quit if Public Demands Elimination of German Music.

Special Despatch to THE SUN.

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on whether there is public demand for the removal of Muck and whether there is public demand for the elimination of Wagner and all German music from the programmes of the Symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programmes.

As to Muck's international status, Major Higginson's position is that though the director is a German he registered as provided and his presence in Boston was approved by the Department of Justice. He gives Muck credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the Major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more. Major Higginson and the doctor were noncommittal to-day. The Major planned to consult Washington authorities, who are believed to have no objection to Muck.

The symphony embraces more than fourteen nationalities equally divided among men born in the Central and Entente powers. Belgians, Frenchmen and Italians are included. Most of them have become naturalized. The Boston Symphony is their career. They have families and all were in a gloomy mood today. So was the Major. He fears that the greatest monument of his lifetime of eighty-three years, the greatest orchestra in the world, will be no more.

"I hardly know what to think," said Dr. Muck to-day. "It has all been very hard. It is all over now. Perhaps I had better say nothing. I have done my best during my long connection with the orchestra. I did my best last night."

Major Higginson made an appeal for the termination of criticism of Muck. "If the public wants to throw stones," he said, "let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me. And now I hope this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem. Above all

74

MUCK RESIGNS AS BOSTON ORCHESTRA LEADER RATHER THAN CONDUCT THE STAR SPANGLED BANNER

German Court Musician, Who Insulted America Under Plea of "Art," Should be Arrested, Declares Colonel Roosevelt—Famous Symphony Organization May Disband for Duration of War.

Rather than have the Boston Symphony Orchestra, of which he was conductor, play the "Star Spangled Banner," Dr. Karl Muck, the German musician who has been leader of that organization for several years, threw down his baton yesterday and resigned his leadership.

Col. Henry Lee Higgenson, president of the Boston Symphony Society and main supporter of the orchestra, who backed up Muck in his refusal to play the national anthem, accepted the resignation.

It now becomes a question as to whether the Boston Symphony Orchestra will not disband until after the war. It is extremely unlikely that it will go forward with its plans for the present season and it may not appear at Carnegie Hall next Thursday as scheduled.

Colonel Higgenson said in Boston yesterday, before Muck's resignation, that rather than comply with the public demand for patriotism in the orchestral concerts the organization would go out of existence temporarily.

Much feeling was raised last spring among the patriotic, both in Boston and in this city, over the retaining of Dr. Muck as conductor after this country entered the war against Germany.

Dr. Muck is high in favor in Kaiser Wilhelm's court and his position in Germany made it inadvisable from the first that he should occupy such an important position in this country.

When it was suggested to him that he should play the "Star Spangled Banner" he refused upon the ground that it was "inartistic" and that "art is universal" and that patriotism had no place in the domain of musical art.

Of course these excuses were mere evasions to cover up his Germanism. There is no doubt but that if Dr. Muck had consented to play the "Star Spangled Banner" he could never have gone back to Germany, at any rate he would never have retained his standing at the Imperial court.

Colonel Roosevelt yesterday denounced Dr. Muck and advised that he, and all others like him, should be locked up.

"Muck should not be allowed at large in this country," the ex-President said. "I am shocked that any American can apologize for him on the ground that it is not artistic to play a patriotic work. At this time no man has any business to be engaged in anything that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it should not be permitted to play at all, and any German who so openly shows his contempt for America as Muck has done in this instance should be interned."

Before the news of Muck's resignation had reached New York Mayor Mitchel already had taken steps to force him to play the "Star Spangled Banner" at Carnegie Hall next Thursday, or prevent the concert if he refused.

The License Commissioner and the Corporation Counsel were devising ways of meeting the situation when news of the German's action reached New York.

Music lovers in this city note with much interest the different attitude assumed by Joseph Stransky, leader of the Philharmonic Society. Like Dr. Muck, Mr. Stransky is a German subject, but he not only had the "Star Spangled Banner" played at each concert so far given by the Philharmonic Society, but has included music by modern American composers on his program.

TRIBUNE

New York City

Dr. Muck Submits To Public Verdict On Anthem Issue

Resignation to Rest on Whether German Music Is Acceptable

Tour Will Decide

Art International, Says Director; He Still Plays "Star-Spangled Banner"

[Special Correspondence]

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on two things, first, whether there is public demand for the removal of Muck, and, second, whether there is public demand for the elimination of Wagner and all German music from the programme of the orchestra as the Metropolitan has done. There is no demand in Boston for any further change in the orchestra's plans.

Even the small portion of the Boston press that wanted the orchestra to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music.

Dr. Muck has said art is international and that that has been the spirit with which he has selected programmes. As to Muck's international status, Major Higginson's position is that though the director is a German, he registered as provided, and his presence in Boston was approved by the Department of Justice, he gives him credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more.

The orchestra includes men of fourteen nationalities, divided among men born in the Central and Entente powers. Most of them have become naturalized. They have families, and all were in a gloomy mood to-day.

"I hardly know what to think," said Dr. Muck to-day. "It has all been very hard. It is all over now; perhaps I had better say nothing. I have done my best during my long connection with the orchestra. I did my best last night."

Major Higginson made an appeal for the termination of criticism of Muck. "If the public wants to throw stones," he said, "let them throw them at me, not at the orchestra or the leader. I hope this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem. Above all things, I want him exonerated of that false charge."

Baltimore Will Rebuke Muck, Says Ex-Governor

[Special Correspondence]

BALTIMORE, Nov. 3.—Whether Dr. Karl Muck or some other musician whose patriotism is less questionable holds the baton at the Boston Symphony Orchestra concert, scheduled for the Lyric here on next Wednesday night, Baltimore is going to give no uncertain voice to her indignation over Muck's refusal to play "The Star-Spangled Banner."

Former Governor Edwin Warfield, who has taken the lead in giving voice to the protest of the city wherein the national anthem was born, announced to-day that the patriotic mass meeting which he suggested before the German orchestra leader tendered his resignation will be held whether that resignation is accepted or not.

The meeting will be held Tuesday afternoon at the Lyric. It will be an "afternoon of patriotism," said Governor Warfield, "and every red-blooded American in Baltimore who feels the slur cast by an enemy alien on the song which honors the flag and which Americans honor, is invited to be present."

'YANKEE DOODLE' FOR MUCK

Dr. van Dyke Suggests That He Should Play "Dixie" Also.

After he closed his address before the League for Political Education in Carnegie Hall yesterday, Dr. Henry van Dyke was asked by a person in the audience what ought to be done with Dr. Karl Muck of the Boston Symphony Orchestra, and he replied:

"Now that he has played 'The Star-Spangled Banner,' nothing better could be done for his improvement than to make him play 'Yankee Doodle' and 'Dixie.'"

In his address he denounced any peace that would not involve the "defeat, repentance, and reformation of the imperial German Government and the liberation of the German people." He traced the progress of events that led the United States into the war, and declared that it had become clearly the duty and task of the United States to crush forever the foe of democracy.

"Twenty kings, princes, dukes, and grandees," said Dr. van Dyke, "made up the real German Empire, and they are the ones who started this war. But there are some seven or eight millions of German people between us and the Potsdam predatory gang, and there is just one way to reach them. Do it like we play football. Make a wedge and drive in."

In a lecture before the Brooklyn Institute at the Brooklyn Academy of Music yesterday, Professor William Starr Myers of Princeton University took occasion to speak of the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star-Spangled Banner." "His excuse," said Dr. Myers, "is that it is not up to the same standard of art as the other music. To my sense of things 'The Star-Spangled Banner' is good music. It expresses one of the noblest of the human emotions, patriotism, and I feel that that is a higher emotion than any that may be expressed in the Ninth Symphony of Beethoven."

SUN

New York City.

NOV 4 - 1917

Dr. Muck's Lack of Tact.

It is difficult to understand what inspiration any American can get out of the national anthem when it is rendered under the leadership of Dr. KARL MUCK. Dr. MUCK'S opinion of the merits of the composition, or of its suitableness for inclusion in a symphony programme, are of technical interest; but most citizens would prefer to go without "The Star Spangled Banner" rather than hear acknowledged enemies of their country play it for hire.

Dr. MUCK has given an exhibition of tactlessness which may be explained by his complete devotion to his art. His absorption in that art is not so complete, however, that he is ignorant of the war between this country and his nation. Unless he is incredibly ignorant of natural public feeling, he must have realized that there would be manifestations of popular enthusiasm that regardless of his political allegiance might impose on him, while conducting an orchestra in the United States, a disagreeable choice. Under the circumstances, any man appearing in public should have endeavored to avoid a useless row, and to protect the feelings of any individual whose hospitality, cooperation and friendly patronage he had enjoyed.

But Dr. MUCK invited the row, thereby contributing all that lay within his power to the humiliation and distress of his patron, Major HENRY L. HIGGINSON, who is the only person involved in this affair entitled to any sympathy, which he will receive from everybody, except, it may be, from Dr. KARL MUCK.

TIMES

New York City

15

TRIBUNE

New York City

NOV - 1917

The National Anthem At Orchestral Concerts

A Tempest in a Teapot—Some of the Reasons Why Dr. Muck Is Unpopular—How the Philharmonic Society Is Becoming Americanized—The Scene of Mr. Gilbert's Ballet—Something About Creoles

By H. E. Krehbiel

The question whether or not our symphonic or other high-class concerts ought to be begun by a performance of the national anthem is of no significance artistically and little value patriotically. That it has taken on a virulent form in connection with the concerts of the Boston Symphony Orchestra which begin in New York next Thursday is unfortunate; but it is perhaps more unfortunate that the fault so obviously lies with Dr. Muck. It is an open secret, we believe, that except Walter Damrosch of the Symphony Society and Modest Altschuler of the Russian Symphony Orchestra (but here we are speaking largely on presumption) all the conductors of the symphony orchestras in the United States sympathize with the enemies of our country. That fact does not act as a bar against their acceptance of a remuneration for their labor several times larger than they would be receiving (assuming that they were occupied at all) in Europe; but it has had the effect of making most of them keep their mouths shut politically. Unhappily, perhaps, for Dr. Muck, certainly for the Boston Orchestra and Major Higginson, its generous patron from the beginning, whose patriotism is beyond all question, Dr. Muck has not been so judicious. Before his agent could whisper a wise word of counsel in his ear at the outbreak of the war he had already spread his supposed knowledge of how Belgians had lopped off the hands and plucked out the eyes of innocent Germans. This sort of talk stopped short after he had reached Boston, but his associations there and in his summer homes (especially those of the past season) made persons perhaps a bit too keenly suspicious more suspicious still, and there grew, in a small but naturally energetic circle, the notion that in his case a bit of art might be spared for the sake of that devotion to the country's need which is bound to grow larger as the people are called on to make material sacrifices in its behalf. After all, some will say, if meatless and wheatless days so that our allies may be fed, why not musicless days, so that the enemy in our own land may not devour of our plenty?

We have no dread of Dr. Muck's antagonism to the United States, and we cannot conceive how his pro-German feeling can injure us any more than how a performance of "The Star-Spangled Banner" under his direction could help us. As a matter of fact, both he and Major Higginson are thoroughly right when they say that the injection of the national anthem into every programme of a symphonic concert would be inartistic. We should not like to be compelled to endure it, despite our ardent patriotism. The fact remains, however, that the challenge has gone forth quite as much from Dr. Muck's attitude as from that of the public's, and that there is danger of a disturbance which might and ought to have been avoided had there been greater discretion on both sides. Let us hope that a way out of the difficulty may be found, so that there need be no expression of opinion on the subject—no demonstration either in favor of or against Dr. Muck, who, so far as the war is concerned, is a negligible factor, except that like so many artists who have come to our shores he is an alien enemy drawing sustenance from us which we can ill afford.

As a sign of the times to which the Muck episode gives an importance which it otherwise might not have, and yet as one which it is a pleasure to record, let us make note of the latest official announcement which has come from the Philharmonic Society. This announcement tells us that members of the orchestra have contributed more than $12,000 to the purchase of Liberty bonds. The publicity agent of the society adds that, although it was true some years ago that American orchestras were made up largely of Germans, this is no longer the fact, the Philharmonic Orchestra of to-day being composed entirely of American citizens, of whom by far the larger percentage were born in this country. Coming down to details, the agent says that there are now forty-two native-born musicians in the orchestra, and that the naturalized citizens represent eleven nations, viz., Italy, Holland, Belgium, Hungary, Bohemia, France, Poland, Germany and Norway. Only fourteen of the members came originally from Germany or Austria, and, says the agent, "their contribution to the orchestra's total bond subscription of $12,000 is ample testimony of their unqualified Americanism."

The press agent's figures are encouraging. A few years ago, when the writer essayed a discussion of the influence which foreign musicians had had (and were still having) upon the country, he could count less than a dozen of the ninety players of the Philharmonic Society (including a few native-born citizens of foreign descent) who were not Germans. In its first season—1842—the society numbered fifty-two performers, of whom twenty-two were Germans, thirteen Americans, eleven Englishmen, four Frenchmen and two Italians. We should like to believe that a better state of affairs exists at present; but the fact is that we do not produce orchestra players in America and are still as dependent upon the foreigners for art-work of this kind as were the ancient Romans upon the Greeks for their pedagogues. When Know Nothingism was an element in the political life of the United States there was also an uprising—a foolish one—against the Teutonism of the Philharmonic Society; but it died, as it had to, and since then the majority of our orchestral players have come from Germany, where music students are still willing to be developed into handicraftsmen, while here they aim only to be virtuosi. The principal exceptions are to be found in the wood-wind players, for whom we depend upon the Netherlands—chiefly Belgium. Some years ago Mr. Sam Franko attempted to maintain an American orchestra, the majority of the players being the children of foreign-born musicians. Even then he had to depend upon immigrants for the solo wind instruments. It is likely that the Philharmonic Society is now approaching what was then his ideal.

---

om SUN

ddress: New York City.

ate

will inevitably happen.

MUCK.

Would Temporary Retirement Suit His Sensitive Artistic Feelings?

To the Editor of The Sun—*Sir:* Intern Dr. Muck, for he is openly and insultingly hostile to the one country that ever paid him a decent salary.

His country has produced no art of the highest order, and since the war began the rapers and robbers from his native Germany have destroyed more works of art than were ever wrecked since the early barbarians from Germania burned and plundered ancient Rome.

Prussian history should be laid bare only with a muckrake. No gems of art, pictorial, musical, architectural or literary, are to be found in it from the rise of Frederick the Great Lunatic to the fall of William the Third Infamy. And Dr. Karl Muck is the Kaiser's Honorary Prussian Music Director.

He says he is too much of an artist to conduct "The Star Spangled Banner." Beethoven was not too artistic to use the English "God Save the King"; Wagner was not too artistic to write an overture on "Rule Britannia"; Schumann was not too artistic to put "La Marseillaise" in two of his compositions; Arthur Nikisch was not too artistic to conduct the British national anthem at a concert of the London Philharmonic Society on May 18, 1911; Sir Henry Wood was not too artistic to conduct the national anthems of Belgium, Russia, France and the United States at his concerts in London; but this Honorary Prussian Musical Director, who never was and never will be the peer of either Nikisch or Wood as an orchestral conductor, is too artistic to play "The Star Spangled Banner" at his concerts of German music in New York!

His sensitive soul shrinks within him at the very idea. Possibly his tender Prussian art soul would shudder at the thought of conducting "The Watch on the Rhine" on the shores of the Hudson. There are other Prussian directors who have so much sensitiveness for themselves that they have none left over for mere Americans, Lusitania passengers, Belgian girls, English nurses and sailors of any nationality.

Dr. Muck should be put behind barbed wire where his delicacy cannot run amuck. Intern him. His country, whose savage breast has so long been soothed by the charms of music, interned English music students at the beginning of the war.

Clarence Lucas.

New York, November 3.

Some Can Afford It.

To the Editor of The Sun—*Sir:* Does it occur to Dr. Muck that, scattered all over this country, in the various orchestras, there are Germans who, rather than risk their livelihoods, play daily "The Star Spangled Banner," and play it standing?

Were he in an equally dependent position, his allegiance to Prussia would hesitate to find its expression in a refusal the insolence of which exceeds all bounds.

Violet Tangeman.

New York, November 3.

A New Rendering.

To the Editor of The Sun—*Sir:* Apropos of the Boston Symphony discord the old saying might be paraphrased to "Muck ado about Something."

P.

New York, November 3.

Apple Juice Must Fall Into Line.

From the Chicago Daily News.

All law abiding cider is expected this year to refrain from becoming hard.

---

om AMERICAN

ddress: New York City.

ate

Dr. Muck to Direct National Air Again

Boston, Nov. 4.—The Boston Symphony Orchestra left to-day for Philadelphia, where it will give a concert to-morrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner."

Major Henry L. Higginson, who maintains the orchestra, probably will be at the concert.

---

n MORNING TELEGRAPH

ress: New York City

NOV - 5 1917

BRIDGE TABLE TALK

By BAIRD LEONARD.

"I suppose you'll all hoot at me, but if Art hasn't got anything to do with morality I don't see why it should have anything to do with patriotism. Still, if Americans want the Star Spangled Banner played at their symphony concerts, it's up to the conductor to play it, even if he's a one-armed Hottentot. I've read the papers on the thing right along, and I'm not so ready to believe it was an international issue with Dr. Muck. He probably felt just as he would if somebody had asked him to include 'The Maiden's Prayer' in one of his programs. Still, Mayor Curley wasn't taking any chances. Boston, you remember, is the burg that dumped the tea into the river. Three spades."

"Well, if Americans are going to make such a fuss about having their national anthem played, why don't they show it some respect by standing silently instead of gazing around and gabbing away to the final bar? At the World Series the teams kept throwing the ball around the practice diamond when the fans were standing with uncovered heads yodeling all the words they knew, poor dears. There's something to be said for consistency. I double one no-trump."

"Do you think they'll really give us the vote to-morrow? If I thought they wouldn't I'd never speak to a man again! To think of all the parades I've marched in and all the signatures I've collected! And you can never find anybody anymore who's opposed to suffrage. That's the funny part. I suppose there will be a lot of antis at the polls, though. Henry says that men always say they believe in suffrage these days just to avoid an argument. Then they vote as they please. Who led that club?"

STANDARD UNION

Brooklyn, N. Y.

Nov. 3, 1917 NOV 5 1917

BOSTON, Nov. 3.—The Boston Symphony Orchestra will play "The Star-Spangled Banner" in its concerts in the future, it was announced by the management here. From information obtainable to-day it is understood Major Higginson has not yet accepted the resignation of Dr. Karl Muck, leader of the orchestra.

The statement that the National anthem will be included in future concerts of the orchestra would seem to indicate there is no intention to disband the famous organization.

The orchestra will go on tour next week, playing in Brooklyn Friday evening.

MORNING TELEGRAPH
ess: New York City
NOV 4 - 1917

DR. MUCK TO LEAD U. S. ANTHEM HERE

German Conductor of Boston Symphony Orchestra Will Appear at Carnegie Next Thursday.

RESIGNATION IS TENTATIVE

Dr. Karl Muck and his Boston Syphony Orchestra will render "The Star-Spangled Banner" at their local concert in Carnegie Hall next Thursday and subsequently in Brooklyn, or the local officials will set the wheels of justice in motion, it developed last night.

In line with the statements of the preceding day, both Commissioner of Licenses Bell and Corporation Counsel Lamar Hardy reiterated their statement to the effect the license of Carnegie Hall depends upon the interpolation of the national anthem into the symphonic program and assurances this will be done have been made by the management of the hall.

At the same time yesterday word was received from Boston to the effect there will be no change in the bookings of the Symphony organization by reason of the resignation tendered by Dr. Muck on Friday, following his leading of "The Star-Spangled Banner" under protest.

Resignation Only Tentative.

This resignation, the advices from Boston state, was only tentative and is contingent entirely upon the reception accorded the German musician on tour. If he is hostily treated, it is declared he will sever his connection with the organization, but otherwise he will remain at its head.

In all of the programs of the orchestra during its tour of the country the national anthem will be included, it is promised. At the same time, it was asserted yesterday, the original selection of German works will also be rendered and if there is any opposition to this plan Dr. Muck states positively he will lay down the baton at once and retire from the symphony.

This course may result in Major Higginson carrying out his threat to disband the organization and music patrons are awaiting with much anxiety the opening program of the orchestra here Thursday. The likelihood of a pronounced opposition to the German music, it was pointed out in music circles yesterday, is heightened by the action of the Metropolitan Opera Company on Friday in announcing a deletion of German works from their repertory this season.

No Jar to Art, He Thinks.

Concerning Dr. Muck's attitude there was much talk among the leaders of music in this city and Brooklyn yesterday, and it was generally agreed the German had drawn a rather fine line of demarkation when he explained his failure to play "The Star Spangled Banner" by the fact his was an organization consecrated to art.

What Sousa Thinks About Muck.

After yesterday's matinee at the Hippodrome, a very German acquaintance of John Philip Sousa saw the famous bandmaster in Mark Luescher's office and took occasion to bring up the Muck muss. The Teuton, defending Herr Doktor Muck, said that it was insulting for the American public to expect the German director to play "The Star Spangled Banner."

"Muck is a German subject," sputtered the Teuton to Sousa. "He is loyal to his Kaiser and his country. What would you think, what would you do, if you happened to be in Berlin and the German people demanded that you, John Philip Sousa, play 'Die Wacht Am Rhein?'"

"What would I do?" said the quiet bandmaster of an American Marine Band. "I wouldn't be in Berlin. While my country was at war I wouldn't be making music for her enemies. Professor Muck ought to be in Berlin, where he belongs. If he is so loyal to the Kaiser he should now be with the Kaiser and among Germans."

The vociferous defender of Muck had nothing more to say and departed glowering. Lieutenant Sousa, who gave up $1,000 a week salary to serve his country as a musician-sailor, then went on to say that Muck's artistic objections to our national anthem would not "hold water." Nearly every enduring national anthem, he said, was either derived from or traceable to some classical and wholly artistic composition. The various national anthems, in turn, invariably become the themes for standard symphonic compositions and are recognized as of the highest inspiration to the best com-

(Continued From Page 1.)

DR. MUCK TO LEAD U. S. ANTHEM HERE

(Continued)

"In view of the present conditions," declared Dr. Charles D. Atkins, director of the Brooklyn Institute, which will sponsor the symphony engagements there, "it would seem that no great jar to the art sense would follow an occasional playing of the national anthem at the concerts in deference to the American sentiment of patriotism. Under ordinary conditions, of course, patriotic music is not symphonic music and it is not particularly appropriate on a symphony program."

Another view of the artistic value of the anthem was expressed by Professor William Starr Myers:

"Dr. Muck's excuse," said he yesterday, "is that it is not up to the same standard of art as the other music. To my sense of things 'The Star Spangled Banner' is good music. It expresses one of the noblest of the human emotions—patriotism, and I feel that is a higher emotion than any that may be expressed in the Ninth Symphony of Beethoven.

From WORLD
Address: New York City
NOV 4 - 1917
Date

MUCK SECOND TIME PLAYS NATIONAL AIR

Whether Boston Conductor's Resignation Will Be Accepted Depends on Public.

(Special to The World.)

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in "The Star Spangled Banner," and will do so next week at Philadelphia, Baltimore, Washington, New York and Brooklyn. Major Higginson has not yet accepted his resignation as conductor.

If there is public demand for Muck's removal and the elimination of German music from the concerts of the orchestra, both will be done. It is hinted that this would end the orchestra's career. The cities to be visited next week will pronounce the verdict. Boston has demanded nothing further than the playing of the national air.

Muck maintains his position that art is international, and therefore greater than any one nation. He does not refuse to play the anthem, but does not consider it art, and admits his sympathies are with Germany. The orchestra embraces fourteen nationalities.

From TELEGRAM
Address: New York City
NOV 5 - 1
Date

"Dr. Muck Again Leads Anthem."—Headline. May get to like it. Who knows? Still some men will do a whole lot for $20,000 a year.

From WORLD
Address: New York City
NOV 5 19
Date

BALTIMORE THREAT TO MOB DR. MUCK

Ex-Gov. Warfield Says He Will Lead Patriots' Crowd if German Leads Orchestra.

(Special to The World.)

BALTIMORE, Nov. 4.—If Dr. Karl Muck and the Boston Symphony Orchestra attempt to give the scheduled concert here next Wednesday night, there will be riot instead of a symphony, unless the situation changes in the mean time.

Ex-Gov. Warfield, who notified the Police Board that there would be serious trouble if an attempt was made to give the concert, said to-day he would be willing to lead a mob in breaking it up.

He has arranged for a patriotic mass meeting at the Lyric Tuesday afternoon. It will be attended by a detachment of National Army men from Camp Meade, and the music will be furnished by the Camp Meade band.

The objects of this meeting are to reaffirm the allegiance of the people of Baltimore to the country, its flag and anthem, and "to protest against the insults to the 'Star Spangled Banner' by Dr. Karl Muck of Germany."

s: New York City
NOV 4 - 191

The Case of Doctor Muck, Major Higginson, and "The Star-Spangled Banner."

DR. KARL MUCK conducted "The Star-Spangled Banner" at the concert of the Boston Symphony Orchestra in its home town on Friday, and placed his resignation in the hands of Major Higginson, "that no personal feeling against him may prejudice the welfare of the orchestra." Dr. Muck will continue to conduct till the question of his resignation is settled. "The Star-Spangled Banner" will be played as it should be played.

This appears to be the culmination of an excitement that was unfortunately allowed to be fanned into a lively flame. It should have been foreseen and forestalled. "The Star-Spangled Banner" should have been played at the opening concerts in Boston, and at the opening concerts of the series in other cities. If Dr. Muck did not want to conduct it, the assistant conductor should have done it; or it could have been played at a sign from the concertmaster. We think that Mr. Walter Damrosch is nearer right in saying that he did not wish to hear Dr. Muck conduct our national anthem, feeling as he does and must necessarily feel about the war, than Colonel Roosevelt, who declared that Dr. Muck should be locked up if he refused to.

Dr. Muck declined to follow the example of the New York Sympheny Society and the New York Philharmonic Society, which played "The Star-Spangled Banner" at their first concerts. Major Higginson, the founder and supporter of the orchestra, upholds the conductor in this matter, and threatened, as he has at times threatened before, for other reasons, to disband the orchestra. They both declare that their decision was based on the belief that "The Star-Spangled Banner" is not good enough to have a place in a concert of the highest class of music; that it would disturb the symmetry of the program as planned; that "art is a thing by itself and not related to any particular nation or group"—and art should not be mixed up or connected with patriotism.

Dr. Muck did add to this the statement that he is "not a naturalized American citizen, and naturally no one would expect him to do exactly the same as if he were a citizen of America." This probably had more to do with his refusal to play "The Star-Spangled Banner" than his estimate of its musical value.

***

As everybody, even the most musical, knows, the national anthem stands for much more than what it is as music and verse. It stands for patriotism, for devotion to the country, for all the united effort that we are making to preserve it. Thought of this can never, should never, be wholly absent from the minds of any of us, even when we are spending our time in enjoyment of the arts. It is open to any to think that "The Star-Spangled Banner" is not all that it should be as music or as verse; but whatever its standing in those respects, it is the embodiment for us of feelings that are all-pervasive in a time of immeasurable solemnity—a solemnity that has not yet been brought home to the minds of all, but which is likely soon to be, in increasing measure.

It is therefore appropriate that any series of concerts should be begun with a performance of the national anthem at the present time. Such a practice is one that nobody in this country need be ashamed of, but all may be proud of, no matter how musically sensitive.

There has been, of course, a considerable dodging of the issue in the reasons given for the Boston Orchestra's refusal to play "The Star-Spangled Banner." Dr. Muck is a Prussian; an official of the Prussian Court, as "General Musical Director"; a friend of the Kaiser. He is a German of the Germans, and naturally does not like to conduct the national anthem of a country with which his own is at war. It goes hard against the grain now; it might get him into trouble in Berlin when he returns. Major Higginson correctly regards Dr. Muck as one of the finest conductors his organization has ever had; one who, especially at the present moment, would be quite irreplaceable. He naturally has not wished to force upon him a task so abhorrent that it might be a cause for

Major Higginson's patriotism is, of course, wholly beyond question. His title and the scar upon his face are honorable records of distinguished service in the civil war. And in the fifty years that have passed since he saw that service he has given innumerable proofs of where his heart is. It is almost an insult to recall these things in the record of one who has been so good an American.

***

Dr. Muck has been in a difficult position. He is here because he has been urgently called here; because his qualities as a musician have been so highly valued and so much desired. They have not changed or deteriorated because his country is at war with ours, and is a most malignant, unscrupulous, and dangerous enemy. He has gone about his business, conducting the Boston Orchestra as well as he knows how; and, so far as anybody has sufficient reason to believe, has not worked in any way against the United States.

No doubt he does not like "The Star-Spangled Banner" from a purely mu-

Dr Karl Muck, Resigning Conductor of the Boston Symphony Orchestra

CALENDAR OF CONCERTS.

November.

4—Symphony Society, afternoon, Aeolian Hall.
4—Efrem Zimbalist, violin, afternoon, Carnegie Hall.
4—Hans Barth, afternoon, Princess Theatre.
4—Mary Zentay, violin, evening, Cort Theatre.
5—Carolyn C. Baldwin, piano, afternoon, Aeolian Hall.
5—Mischa Levitzki, piano, evening, Aeolian Hall.
6—Charles Cooper, piano, afternoon, Aeolian Hall.
8—The Friends of Music, afternoon, Punch & Judy Theatre.
8—Louis Graveure, baritone, afternoon, Aeolian Hall.
8—Boston Symphony Orchestra, evening, Carnegie Hall.
9—First of the Morning Musicales, Hotel Biltmore.
9—Luther Festival, evening, Carnegie Hall.
9—Christine Langenhan, soprano, evening, Aeolian Hall.
10—Symphony Concerts for Children, morning, Aeolian Hall.
10—Boston Symphony Orchestra, afternoon, Carnegie Hall.
10—Harold Bauer, piano, afternoon, Aeolian Hall.
10—Symphony Society, evening, Carnegie Hall.
10—Paquita Madriguera, piano, evening, Aeolian Hall.
11—Philharmonic Society, afternoon, Carnegie Hall.
11—Symphony Society, afternoon, Aeolian Hall.
11—Arthur Friedheim, piano, afternoon, Princess Theatre.
11—Eddy Brown, violin, evening, Carnegie Hall.
12—Joseph Bonnet, organ, afternoon, Hotel Astor.
12—Dorothy Berliner, piano, afternoon, Aeolian Hall.
12—Antonio Augenti, tenor, evening, Aeolian Hall.
13—Frances Alda, soprano, afternoon, Carnegie Hall.
13—Moses Boguslawski, piano, afternoon, Aeolian Hall.
13—Mrs. Farrington Smith, songs, afternoon, Princess Theatre.
13—Chamber Music Society, evening, Aeolian Hall.
14—Alice Sovereign, soprano, afternoon, Aeolian Hall.
15—Symphony Society, afternoon, Carnegie Hall.
15—Arthur Alexander, tenor, afternoon, Aeolian Hall.

sical point of view. But if it were as good music, with as unexceptionable a parentage, as "Gott Erhalte Franz den Kaiser," he would not wish to play it, and for the same cause as now—it is the patriotic hymn of a country at war with his own. That, of course, is the real reason why Dr. Muck refused to play "The Star-Spangled Banner," and resigned after he did it under pressure.

So far as Dr. Muck himself is concerned, it is a fairly good reason. He makes no concealment of his feelings, which are quite inevitable. There might be a grim joy for some in forcing him personally to conduct the tune often, or even to put him into a prison for refusing; but to what advantage to this country, and what disadvantage to Germany? Dr. Muck would not be

MORNING TELEGRAPH
ess: New York City
NOV 4 - 1917

DR. MUCK TO LEAD U. S. ANTHEM HERE

German Conductor of Boston Symphony Orchestra Will Appear at Carnegie Next Thursday.

RESIGNATION IS TENTATIVE

Dr. Karl Muck and his Boston Syphony Orchestra will render "The Star-Spangled Banner" at their local concert in Carnegie Hall next Thursday and subsequently in Brooklyn, or the local officials will set the wheels of justice in motion, it developed last night.

In line with the statements of the preceding day, both Commissioner of Licenses Bell and Corporation Counsel Lamar Hardy reiterated their statement to the effect the license of Carnegie Hall depends upon the interpolation of the national anthem into the symphonic program and assurances this will be done have been made by the management of the hall.

At the same time yesterday word was received from Boston to the effect there will be no change in the bookings of the Symphony organization by reason of the resignation tendered by Dr. Muck on Friday, following his leading of "The Star-Spangled Banner" under protest.

Resignation Only Tentative.

This resignation, the advices from Boston state, was only tentative and is contingent entirely upon the reception accorded the German musician on tour. If he is hostily treated, it is declared he will sever his connection with the organization, but otherwise he will remain at its head.

In all of the programs of the orchestra during its tour of the country the national anthem will be included, it is promised. At the same time, it was asserted yesterday, the original selection of German works will also be rendered and if there is any opposition to this plan Dr. Muck states positively he will lay down the baton at once and retire from the symphony.

This course may result in Major Higginson carrying out his threat to disband the organization and music patrons are awaiting with much anxiety the opening program of the orchestra here Thursday. The likelihood of a pronounced opposition to the German music, it was pointed out in music circles yesterday, is heightened by the action of the Metropolitan Opera Company on Friday in announcing a deletion of German works from their repertory this season.

No Jar to Art, He Thinks.

Concerning Dr. Muck's attitude there was much talk among the leaders of music in this city and Brooklyn yesterday, and it was generally agreed the German had drawn a rather fine line of demarkation when he explained his failure to play "The Star Spangled Banner" by the fact his was an organization consecrated to art.

What Sousa Thinks About Muck.

After yesterday's matinee at the Hippodrome, a very German acquaintance of John Philip Sousa saw the famous bandmaster in Mark Luescher's office and took occasion to bring up the Muck muss. The Teuton, defending Herr Doktor Muck, said that it was insulting for the American public to expect the German director to play "The Star Spangled Banner."

"Muck is a German subject," sputtered the Teuton to Sousa. "He is loyal to his Kaiser and his country. What would you think, what would you do, if you happened to be in Berlin and the German people demanded that you, John Philip Sousa, play 'Die Wacht Am Rhein?"

"What would I do?" said the quiet bandmaster of an American Marine Band. "I wouldn't be in Berlin. While my country was at war I wouldn't be making music for her enemies. Professor Muck ought to be in Berlin, where he belongs. If he is so loyal to the Kaiser he should now be with the Kaiser and among Germans."

The vociferous defender of Muck had nothing more to say and departed glowering. Lieutenant Sousa, who gave up $1,000 a week salary to serve his country as a musician-sailor, then went on to say that Muck's artistic objections to our national anthem would not "hold water." Nearly every enduring national anthem, he said, was either derived from or traceable to some classical and wholly artistic composition. The various national anthems, in turn, invariably become the themes for standard symphonic compositions and are recognized as of the highest inspiration to the best com-

(Continued From Page 1.)

MORNING TELEGRAPH
ess: New York City
NOV 4 - 1917

(Continued)

"In view of the present conditions," declared Dr. Charles D. Atkins, director of the Brooklyn Institute, which will sponsor the symphony engagements there, "it would seem that no great jar to the art sense would follow an occasional playing of the national anthem at the concerts in deference to the American sentiment of patriotism. Under ordinary conditions, of course, patriotic music is not symphonic music and it is not particularly appropriate on a symphony program."

Another view of the artistic value of the anthem was expressed by Professor William Starr Myers:

"Dr. Muck's excuse," said he yesterday, "is that it is not up to the same standard of art as the other music. To my sense of things 'The Star Spangled Banner' is good music. It expresses one of the noblest of the human emotions—patriotism, and I feel that is a higher emotion than any that may be expressed in the Ninth Symphony of Beethoven.

From WORLD
Address: New York City
NOV 4 - 1917
Date

MUCK SECOND TIME PLAYS NATIONAL AIR

Whether Boston Conductor's Resignation Will Be Accepted Depends on Public.

(Special to The World.)

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again to-night in "The Star Spangled Banner," and will do so next week at Philadelphia, Baltimore, Washington, New York and Brooklyn. Major Higginson has not yet accepted his resignation as conductor.

If there is public demand for Muck's removal and the elimination of German music from the concerts of the orchestra, both will be done. It is hinted that this would end the orchestra's career. The cities to be visited next week will pronounce the verdict. Boston has demanded nothing further than the playing of the national air.

Muck maintains his position that art is international, and therefore greater than any one nation. He does not refuse to play the anthem, but does not consider it art, and admits his sympathies are with Germany. The orchestra embraces fourteen nationalities.

From TELEGRAM
Address: New York City
NOV 5 - 1917
Date

"Dr. Muck Again Leads Anthem."—Headline. May get to like it. Who knows? Still some men will do a whole lot for $20,000 a year.

From WORLD
Address: New York City
NOV 5 - 19
Date

BALTIMORE THREAT TO MOB DR. MUCK

Ex-Gov. Warfield Says He Will Lead Patriots' Crowd if German Leads Orchestra.

(Special to The World.)

BALTIMORE, Nov. 4.—If Dr. Karl Muck and the Boston Symphony Orchestra attempt to give the scheduled concert here next Wednesday night, there will be riot instead of a symphony, unless the situation changes in the mean time.

Ex-Gov. Warfield, who notified the Police Board that there would be serious trouble if an attempt was made to give the concert, said to-day he would be willing to lead a mob in breaking it up.

He has arranged for a patriotic mass meeting at the Lyric Tuesday afternoon. It will be attended by a detachment of National Army men from Camp Meade, and the music will be furnished by the Camp Meade band.

The objects of this meeting are to reaffirm the allegiance of the people of Baltimore to the country, its flag and anthem, and "to protest against the insults to the 'Star Spangled Banner' by Dr. Karl Muck of Germany."

s: New York City
NOV 4 - 1917

The Case of Doctor Muck, Major Higginson, and "The Star-Spangled Banner."

DR. KARL MUCK conducted "The Star-Spangled Banner" at the concert of the Boston Symphony Orchestra in its home town on Friday, and placed his resignation in the hands of Major Higginson, "that no personal feeling against him may prejudice the welfare of the orchestra." Dr. Muck will continue to conduct till the question of his resignation is settled. "The Star-Spangled Banner" will be played as it should be played.

This appears to be the culmination of an excitement that was unfortunately allowed to be fanned into a lively flame. It should have been foreseen and forestalled. "The Star-Spangled Banner" should have been played at the opening concerts in Boston, and at the opening concerts of the series in other cities. If Dr. Muck did not want to conduct it, the assistant conductor should have done it; or it could have been played at a sign from the concertmaster. We think that Mr. Walter Damrosch is nearer right in saying that he did not wish to hear Dr. Muck conduct our national anthem, feeling as he does and must necessarily feel about the war, than Colonel Roosevelt, who declared that Dr. Muck should be locked up if he refused to.

Dr. Muck declined to follow the example of the New York Symphony Society and the New York Philharmonic Society, which played "The Star-Spangled Banner" at their first concerts. Major Higginson, the founder and supporter of the orchestra, upholds the conductor in this matter, and threatened, as he has at times threatened before, for other reasons, to disband the orchestra. They both declare that their decision was based on the belief that "The Star-Spangled Banner" is not good enough to have a place in a concert of the highest class of music; that it would disturb the symmetry of the program as planned; that "art is a thing by itself and not related to any particular nation or group"—and art should not be mixed up or connected with patriotism.

Dr. Muck did add to this the statement that he is "not a naturalized American citizen, and naturally no one would expect him to do exactly the same as if he were a citizen of America." This probably had more to do with his refusal to play "The Star-Spangled Banner" than his estimate of its musical value.

***

As everybody, even the most musical, knows, the national anthem stands for much more than what it is as music and verse. It stands for patriotism, for devotion to the country, for all the united effort that we are making to preserve it. Thought of this can never, should never, be wholly absent from the minds of any of us, even when we are spending our time in enjoyment of the arts. It is open to any to think that "The Star-Spangled Banner" is not all that it should be as music or as verse; but whatever its standing in those respects, it is the embodiment for us of feelings that are all-pervasive in a time of immeasurable solemnity—a solemnity that has not yet been brought home to the minds of all, but which is likely soon to be, in increasing measure.

It is therefore appropriate that any series of concerts should be begun with a performance of the national anthem at the present time. Such a practice is one that nobody in this country need be ashamed of, but all may be proud of, no matter how musically sensitive.

There has been, of course, a considerable dodging of the issue in the reasons given for the Boston Orchestra's refusal to play "The Star-Spangled Banner." Dr. Muck is a Prussian; an official of the Prussian Court, as "General Musical Director"; a friend of the Kaiser. He is a German of the Germans, and naturally does not like to conduct the national anthem of a country with which his own is at war. It goes hard against the grain now; it might get him into trouble in Berlin when he returns. Major Higginson correctly regards Dr. Muck as one of the finest conductors his organization has ever had; one who, especially at the present moment, would be quite irreplaceable. He naturally has not wished to force upon him a task so abhorrent that it might be a cause for

Major Higginson's patriotism is, of course, wholly beyond question. His title and the scar upon his face are honorable records of distinguished service in the civil war. And in the fifty years that have passed since he saw that service he has given innumerable proofs of where his heart is. It is almost an insult to recall these things in the record of one who has been so good an American.

***

Dr. Muck has been in a difficult position. He is here because he has been urgently called here; because his qualities as a musician have been so highly valued and so much desired. They have not changed or deteriorated because his country is at war with ours, and is a most malignant, unscrupulous, and dangerous enemy. He has gone about his business, conducting the Boston Orchestra as well as he knows how; and, so far as anybody has sufficient reason to believe, has not worked in any way against the United States.

No doubt he does not like "The Star-Spangled Banner" from a purely mu-

Dr Karl Muck, Resigning Conductor of the Boston Symphony Orchestra

CALENDAR OF CONCERTS.

November.

4—Symphony Society, afternoon, Aeolian Hall.
4—Efrem Zimbalist, violin, afternoon, Carnegie Hall.
4—Hans Barth, afternoon, Princess Theatre.
4—Mary Zentay, violin, evening, Cort Theatre.
5—Carolyn C. Baldwin, piano, afternoon, Aeolian Hall.
5—Mischa Levitzki, piano, evening, Aeolian Hall.
6—Charles Cooper, piano, afternoon, Aeolian Hall.
8—The Friends of Music, afternoon, Punch & Judy Theatre.
8—Louis Graveure, baritone, afternoon, Aeolian Hall.
8—Boston Symphony Orchestra, evening, Carnegie Hall.
9—First of the Morning Musicales, Hotel Biltmore.
9—Luther Festival, evening, Carnegie Hall.
9—Christine Langenhan, soprano, evening, Aeolian Hall.
10—Symphony Concerts for Children, morning, Aeolian Hall.
10—Boston Symphony Orchestra, afternoon, Carnegie Hall.
10—Harold Bauer, piano, afternoon, Aeolian Hall.
10—Symphony Society, evening, Carnegie Hall.
10—Paquita Madriguera, piano, evening, Aeolian Hall.
11—Philharmonic Society, afternoon, Carnegie Hall.
11—Symphony Society, afternoon, Aeolian Hall.
11—Arthur Friedheim, piano, afternoon, Princess Theatre.
11—Eddy Brown, violin, evening, Carnegie Hall.
12—Joseph Bonnet, organ, afternoon, Hotel Astor.
12—Dorothy Berliner, piano, afternoon, Aeolian Hall.
12—Antonio Augenti, tenor, evening, Aeolian Hall.
13—Frances Alda, soprano, afternoon, Carnegie Hall.
13—Moses Boguslawski, piano, afternoon, Aeolian Hall.
13—Mrs. Farrington Smith, songs, afternoon, Princess Theatre.
13—Chamber Music Society, evening, Aeolian Hall.
14—Alice Sovereign, soprano, afternoon, Aeolian Hall.
15—Symphony Society, afternoon, Carnegie Hall.
15—Arthur Alexander, tenor, afternoon, Aeolian Hall.

sical point of view. But if it were as good music, with as unexceptionable a parentage, as "Gott Erhalte Franz den Kaiser," he would not wish to play it, and for the same cause as now—it is the patriotic hymn of a country at war with his own. That, of course, is the real reason why Dr. Muck refused to play "The Star-Spangled Banner," and resigned after he did it under pressure.

So far as Dr. Muck himself is concerned, it is a fairly good reason. He makes no concealment of his feelings, which are quite inevitable. There might be a grim joy for some in forcing him personally to conduct the tune often, or even to put him into a prison for refusing; but to what advantage to this country, and what disadvantage to Germany? Dr. Muck would not be

RIBUNE

New York City

American Nov. 7, 1917

Soldiers to Join Baltimore Protest On Muck Concert

Camp Meade Detachment Will Participate in Patriotic Demonstration

[Special Correspondence]

BALTIMORE, Nov. 4.—The indignation of Baltimore citizens over the scheduled appearance of Dr. Karl Muck, German leader of the Boston Symphony Orchestra, at the concert here Wednesday night has spread to the National Army soldiers from this city who are training at Camp Meade.

General Joseph E. Kuhn, commander of the camp, has decided to give an outlet for the indignation by sending to the patriotic mass meeting Tuesday the Camp Meade band and fifty soldiers. General Kuhn notified former Governor Warfield, who is leading in Baltimore's protest, of this to-day. Practically every patriotic society in the city will be represented.

If Dr. Muck is retained as director of the Boston Symphony Orchestra, as it has been announced he will be, there is a possibility that the concert Wednesday night will be forbidden. General Lawrason Riggs, president of the Police Board, said it was the duty of the board to see that no gathering tending to disturb the peace be permitted.

"At present," he said, "it does not appear that there will be any call for action in regard to the Boston Symphony concert, but the board will be guided by developments of the next two days.

"The matter has now grown out of the realm of academic discussion," General Riggs continued, speaking as an individual. "It has become a question of an aroused public feeling. The presence of Dr. Muck necessarily would destroy any pleasure in the music. Personally I would not care to attend the concert if he were to conduct."

Police Marshal Robert D. Carter said to-day he was absolutely opposed to any concert led by Dr. Muck. The marshal said he had received many anonymous postal cards and letters making threats against Dr. Muck, the Boston Symphony Orchestra and the Lyric Theatre. He added that if the sentiment expressed at the patriotic mass meeting Tuesday indicated that there might be trouble at the concert steps would be taken to prevent the concert.

Boston Orchestra Leaves For Baltimore; Dr. Muck To Lead National Anthem

BOSTON, Nov. 4.—The Boston Symphony Orchestra left to-day for Philadelphia, where it will give a concert Wednesday evening, with Dr. Karl Muck conducting. Dr. Muck will lead the orchestra in the final number, "The Star-Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, probably will be at the concert if there are indications that difficulties will arise.

Now that it has been announced that the anthem will be played at every future concert, the question is whether there will be objection to Dr. Muck such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the programme.

Friends of the orchestra point out that the field of symphonic music will be considerably restricted if German works are eliminated. They ask whether under this theory there should not be protests against the bridal chorus from "Lohengrin" and Mendelssohn's wedding march.

There were no developments to-day concerning the resignation of Dr. Muck. Major Higginson adheres to his announced position that Muck's loss would be a disaster, and if the acceptance of his resignation is forced it will mean the end of the orchestra. The major pays Dr. Muck $18,000 a year, or $3,000 more than last year's deficit for the orchestra, despite its great revenue from concerts. Dr. Muck came to Boston on a five-year contract, which expired last spring, and Major Higginson considered him so essential to the success of the organization that he asked him to remain.

Anthem To Be Played at All Milwaukee City Concerts

MILWAUKEE, Nov. 4.—"The Milwaukee City Symphony Orchestra will open every concert this season with the national anthem, and the audience, as well as the musicians, will be required to stand during the music," Joseph C. Grieb, secretary and manager of the Milwaukee City Auditorium, said today. Grieb announced plans for the city's 10-cent popular concerts. He added:

"We will have no repetition of the scandals in other cities over the playing of this hymn. Thus Milwaukee will again show the rest of the country that it is loyal to the core."

Higginson Assumes Blame in Muck Case

Orchestra Sponsor Says He Did Not Tell Director of Demand for Anthem

BOSTON, Nov. 4.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star-Spangled Banner" from their programmes was made to-night by Major Henry L. Higginson, sponsor of the orchestra. Major Higginson took upon himself blame for any mistakes made.

The statement was brought forth by criticism by citizens and certain patriotic organizations in Providence of the omission of the national anthem from the programme of the concert in that city last week.

The orchestra, with Dr. Muck, left to-night for Baltimore, where citizens are preparting a protest against a concert scheduled for Wednesday night.

Major Higginson, in his statement, said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Major Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence "The Star-Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Major Higginson said to-night:

"The first time Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner' they played it, and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist. The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust."

Post Nov. 8

NO WAR TAXES ON SYMPHONY

Season Tickets Bought Before Nov. 1 Not Taxable

Subscribers to the Boston Symphony concerts in Boston, Cambridge, New York, Philadelphia, Washington and other cities who purchased season tickets will not have to pay a 10 per cent war tax.

Internal Revenue Commissioner Ropes at Washington yesterday ruled that theatre and concert tickets purchased prior to Nov. 1 for performances after that date are not subject to the war tax.

A request for a construction of the law was made by the boxholders at the Metropolitan Opera House of New York some time ago, and was supplemented by a like request from C. A. Ellis, manager of the Symphony Orchestra.

Pending a reply Symphony subscribers were told to wait when they proffered the tax or asked what the amount would be, and at Symphony Hall collections on season tickets were not made. In Cambridge, however, in many instances the tax was collected.

The Symphony management last night said the matter in Cambridge would be satisfactorily adjusted as soon as possible.

The war tax applies to single tickets for each concert, and is collected the same as at the other concert halls and theatres.

WANT DR. MUCK TO STAY WITH SYMPHONY

Major Henry L. Higginson, who has the resignation of Dr. Karl Muck as conductor of the Boston Symphony Orchestra under consideration, is receiving numerous letters on the subject, with about 75 per cent. of the writers favoring the retention of Dr. Muck.

Many army and navy officers in uniform were present at two Washington concerts by the Symphony Orchestra, at which Dr. Muck led the playing of "The Star Spangled Banner" at the opening of each program. The audiences applauded.

THREATS OF VIOLENCE.

The Baltimore concert, scheduled for tonight, has been cancelled by order of the police, at request of the Baltimore Grand Jury. Many threats of violence had been made, especially by former-Governor Warfield.

At a patriotic meeting in the Baltimore Lyric, where the orchestra had been billed to appear tonight, Captain Hughes, representing Generals Kuhn and Nicholson at Camp Meade, said:

"Muck's reference to 'The Star Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave."

Captain Hughes added that he hoped Key would arise and haunt Muck. Resolutions condemning Dr. Muck were adopted.

TO PLAY IN NEW YORK.

Concerts are scheduled for Brooklyn and New York tomorrow and Friday nights. Dr. Muck will lead the playing of the national anthem.

Walter Damrosch, conductor of the Symphony Society of New York, now denounces Dr. Muck as hypocritical, considering his German citizenship. He says:

"Dr. Muck naturally does not care to conduct the national hymn at the present time, and I confess that while I always enjoy hearing him conduct a symphony of Beethoven or Brahms I should not at the present time enjoy hearing him conduct the 'Star Spangled Banner,' as, considering his citizenship and feeling regarding this war, this would be an act of hypocrisy. It seems to me that the issue could easily be met by having an assistant conductor lead in the 'Star Spangled Banner.'"

Post Nov. 8, 1917

SLOPPING OVER

The spectacle afforded the country by last Tuesday's mass meeting in Baltimore called for the discussion of patriotic questions was anything but edifying. Dr. Muck was made the chief issue, and we are told that the audience hissed and yelled every time the conductor's name was mentioned, and that one hysterical woman screamed "kill him" when he was referred to by former Governor Warfield.

We are at loss to see how "The Star Spangled Banner" or the cause of the United States gains anything by such exhibitions as that. Dr. Muck is leading the official American anthem at every concert given by the Boston Symphony Orchestra and doing it with perfectly good grace so far as appearances furnish any test. It is time the tempest subsided.

George Washington was a great man, said Artemas Ward, because "he never slopped over." Some of the ardent Baltimoreans should emulate him.

DR. MUCK GETS OVATION FROM N. Y. AUDIENCE

Revised Nov. 9

Metropolis May Secure Symphony Dates from Baltimore

NEW YORK, Nov. 9.—It is an ill wind that blows no good. The trouble in Baltimore over Dr. Muck and the playing of the Star Spangled Banner, which resulted in no performance being given by the Boston Orchestra, may mean additional Boston Symphony Orchestra performances for New York.

For years New York has paid tribute to the Boston Orchestra. Every seat to the all too few concerts are subscribed months—sometimes years—ahead of the performances. The cutting off of the Baltimore concerts leaves a few adidtional open dates and New York managers are trying in every way to secure these openings.

Maj. H. L. Higginson, the patron of the orchestra, is in New York today consulting with local managers about the additional New York performances. Maj. Higginson also conferred today with the Board of Directors of the Brooklyn Institute, under whose auspices the Boston Orchestra is to play.

The Major has signified his willingness to have the Star Spangled Banner played at Brooklyn and itis considered entirely likely that the regular concerts of the Boston band in Brooklyn will be given as usual.

Of last evening's performance of Dr. Muck and his men at Carnegie Hall, the Sun's critic says, today:—

Germans Applaud Muck

"The Boston Symphony Orchestra gave the first concert of its season in Carnegie Hall last evening. The principal number on the program was 'The Star Spangled Banner.' It was not intended originally that it should occupy this conspicuous position, but it attained it by force of circumstances over which the conductor, Dr. Karl Muck, had no control.

"Since Baytimore arose in its patriotic majesty all concerned have seen a great light and have been enabled by it to discern that 'our flag is still there. The house bills last evening said: 'The national anthem will be played as the opening number of the program.'

"Dr. Muck, who is a Prussian, closely affiliated with the Imperial Government and a personal friend of the Kaiser, was received by the audience with prolonged and hearty applause when he appeared on the stage. Germans in the audience within range of the observer's eyes violently beat their hands.

"Dr. Muck personally conducted the national anthem of his country's enemies with dignity. The audience applauded again with energy. The Germans under the Sun's representative's observation did not applaud at all. Dr. Muck did not bow in response to the approval of the playing of the anthem. And that was the termination of the tempest in a Boston tea pot."

RECORD, NOV., 9, 1917

78

KREISLER AS FORMER OFFICER FACES TROUBLE

Pittsburgh Refused Him License—Violinist Respected Here

By J. V. Clark

Fritz Kreisler announces a recital of music for the violin at Symphony Hall on Sunday afternoon, Nov. 18. Mr. Kreisler has played at Symphony Hall many times, both with the Symphony Orchestra and at his own recitals. He has never faced a vacant seat, for he is the most popular living violinist with the Boston audiences. There are those who think Mr. Ysaye, the master violinist; there are those who herald the coming, youthful Heifetz as the violinistic marvel, there are those who are transported by the colorful playing of Mr. Elman, and there are those, less numerous, who think that elegance in fiddling begins and ends with Mr. Thibaud. Each has his following—Mr. Kreisler has the largest.

Before the war Mr. Kreisler was popular. After the war, in which he served for a time as an officer in the Austrian army, he was, if anything, more popular. There was the glamour about him, the excited curiosity that there is about any celebrity who does his bit. Many performers, who have fought, served in the nursing departments of armies or entertained on one side or the other, have that glamour. It has attracted "business," but it has not been paraded. Miss Garden, Mme. Guilbert, Baklanoff, Marcoux—to take a few names at random—are now more interesting than they were before their war days.

Mr. Kreisler did not parade his war activities in cheap press agent yarns. He wrote on his war experiences and wrote intelligently for the small audiences that appreciate serious articles on the great war. He never attempted to turn his martial prowess to dollar getting. After the war, as before, he appeared simply as a violinist. After the war, as before, his simplicity, his dignity and his towering ability, which amount almost to genius, made him admired and respected.

Now all the attitude towards Mr. Kreisler is changing. It is being discovered by some papers (a very tardy discovery and a sad comment on the alterness of certain American journalists) that Mr. Kreisler was an officer in the Austrian army, which is an ally of Germany, an enemy country to the United States. For that reason many well-meaning persons think he should not be allowed to play in this country and that his beautiful art should not be enjoyed by the thousands to whom he has brought refreshment and inspiration.

The attitude of the Boston public towards Mr. Kreisler will be interesting to note. Once they knew him to be an Austrian officer and applauded him—as recently as two weeks ago. Will the news that Pittsburgh has refused a performance license to Mr. Kreisler turn his friends to foes?

It is not the province of a reviewer to discuss questions of government or police policy, but we hope that officials, like the public, will consider that Mr. Kreisler's beautiful playing can certainly lend no aid or comfort to the enemy.

This paper has constantly maintained that every artist of foreign, enemy, birth now in the United States, should be watched most carefully. This, of course, applies to Dr. Muck as fully as any other. The secret service department of our country is "on the job."

We hope every artist, like certain singers in New York, who indulge in alleged seditious talk, will be treated with loss of position and then by the proper authorities. We do hope, however, that great artists, who have long been admired and, what is more, respected, against whose character as men and women there has never been a reproach, will be treated with the consideration with which they have always been treated by the great American public.

Kreisler, "Not Like Muck," Will Be Welcomed in Baltimore

BALTIMORE, Nov. 8.—Baltimore, which has no liking for Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has no quarrel with Fritz Kreisler, the great violinist. Kreisler was recently refused a license to appear in Pittsburgh, because he was at one time an officer in the army of Austria, an ally of Germany, although not an enemy of the United States. Kreisler concerts will be welcomed in Baltimore.

Ex-Gov. Edwin Warfield, head of the anti-Muck leaders, says he will not head any movement to stop Kreisler concerts in Baltimore the first of which is set for Nov. 22.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He has offered no insult to the American people, their national anthem, or their flag. But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country, I have no doubt, to try to help Germany win the war by his association with aliens here.

"With Kreisler all is very different. He is accepted everywhere. He has played at many Red Cross conferences. He will be welcomed in Baltimore."

TRANSCRIPT
– NOV. 9, 1917 –

NEWS OF MUSIC

Dr. Muck and the Boston Orchestra in New York—A Tranquil Concert Quite Without "Incident"—Miss Nikoloric and Miss Young in Newcomers' Recitals—Items and Incidents

AS in Philadelphia last Monday, as in Washington last Tuesday, not an incident," except unusually hearty applause for Dr. Muck, marked the concert of the Boston Orchestra in New York Thursday evening. Evidently the public of the band, in the city next to Boston in importance to it, is disposed, like the similar public here, to make an end of an embroglio that need never have come to recent pass, had those most concerned been wiser and more tactful in the handling of it. The usual audience assembled in Carnegie Hall yesterday; bore itself in the usual manner and heard a concert that, but for the preface of "The Star-Spangled Banner," went the usual way. Whatever the sources of the recent outcry against orchestra and conductor, it is now clear that little of it comes from the public that weekly or monthly sits before them. Indeed only one item of the much anticipated "news" transpired on the outskirts of the concert and that not of the sort expected. Now that the management of the orchestra has naturally cancelled the schedule for Baltimore; spokesmen for the many who cannot buy tickets for its concerts in New York, since for years every place has been taken by subscription, are pressing for a third concert there during the monthly visits. Whether or not it will be arranged remains to be seen. Mr. Aldrich's justly tempered account in The Times of the concert last evening follows:

> There was a very large audience, such as has for years attended these concerts. The heated discussion that has gone on concerning the playing of the national anthem under the baton of Dr. Muck and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way. There were two or three empty boxes and a very few empty seats. The New York audience was affected, however, with a desire to be civil to Dr. Muck. He received an unusually warm greeting when he first came on the stage, and there was demonstrative applause at various points in the programme. Major Higginson was present.
>
> The house bill stated that "the National Anthem will be played as the opening number of the programme." Dr. Muck conducted it. It was a version in which the melody, intoned by the brass, was wreathed on the counterpoint of the strings, till the last part, when all joined in the tune robustly. There was much applause and no fault found apparently with the spirit of the whole thing.
>
> The regular numbers of the programme were Brahms's E minor symphony, Berlioz's "King Lear" overture, Liszt's symphonic poem "Prometheus," and the prelude to Wagner's "Parsifal." Dr. Muck has more than once played Brahms's fourth symphony; and the beautiful version of it that he gives is well remembered; a reading full of life, of sinuous grace in the first movement, of immense vigor in the third and last movements, of lovely sentiment in the andante: everywhere of beautiful color and subtle adjustment of the instrumental voices, of finely turned and pregnant phrasing, of subtle nuancing of tempo. It caused, and very justly, great enthusiasm; Dr. Muck was several times recalled, and made the orchestra rise to share in the applause.
>
> Berlioz's "King Lear" overture is not very exciting. It is difficult to find any interpretation of Shakspeare's hero or of the play in it. There are melodious passages of somewhat more lustre than Berlioz often achieved; there are passages of fine instrumental coloring; but it is not music to touch the imagination. Still less is Liszt's laborious illustration of the fate of Prometheus; one of the least frequently heard of the symphonic poems. The reason why was made plain last evening. The performance of the "Parsifal" prelude was an imposing one.

TRAVELER, FRIDAY, NOVEMBER 9,

New York Comments on Boston Symphony Concert

New York newspapers give varied accounts of the opening concert in that city of the Boston Symphony Orchestra.

The Times:

Providence Journal
NOV. 9, 1917.

The Symphony's Change of Front

Major Higginson says that he received, before the recent Boston Symphony concert in this city, a request from women of Providence unknown to him and not subscribers to the Symphony concerts that the orchestra play "The Star-Spangled Banner" upon its visit here. But the request, as has been stated again and again, was signed by officers and representatives of several responsible local organizations, nearly all of a musical character; and hundreds of the members of these organizations were subscribers to the Symphony concerts. Major Higginson's explanation does not explain.

The founder and promoter of the Boston organization further says that "The first time Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner' they played it, and, moreover, the request has never been refused." Yet Major Higginson declared, after the Providence concert, that the orchestra would never play here again, and Dr. Muck was quoted as saying that the anthem would not be rendered by the organization in New York or anywhere else.

It is worth while remarking that for the first time in the history of the orchestra, the Star-Spangled Banner flew over Symphony Hall in Boston last Friday.

Major Higginson should stop explaining. The farther in he goes the deeper he gets. The people know the facts.

GLOBE. NOV. 9.

MUCK LEADS NATIONAL ANTHEM IN NEW YORK

NEW YORK, Nov 8—The Boston Symphony Orchestra, under the leadership of Dr Karl Muck, played the "Star Spangled Banner," as the opening number in its first concert of the season here tonight in Carnegie Hall.

The audience applauded with energy when Dr Muck appeared on the stage, for the house bills announced that he would play the National anthem. The audience applauded with still greater energy when he concluded the number.

After its exciting experiences of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall. There was a very large audience, such as has for years attended these concerts. The heated discussion that has gone on concerning the playing the national anthem under the baton of Dr. Muck, and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way.

The Sun:

Dr. Muck, who is a Prussian, closely affiliated with the imperial government and a personal friend of the Kaiser, was received by the audience with prolonged and hearty applause when he appeared on the stage. Germans in the audience within range of the Sun observer's eyes violently beat their hands.

Dr. Muck personally conducted the national anthem of his country's enemies with dignity. The audience applauded again with energy. The Germans under the Sun representative's observation did not applaud at all. Dr. Muck did not bow in response to the approval of the playing of the anthem. And that was the termination of the tempest in a Boston teapot.

The Tribune:

Contrary to the expectations of many, there was no disorder whatever. When Dr. Muck appeared on the stage the audience, which filled the house, with the exception of a few boxes, applauded mildly.

Dr. Muck signalled for the musicians to rise and then at the first note the house followed. At the conclusion of the anthem the applause was warmer and heartier.

New York seemed quite ready to forget the leader's first refusal to conduct the national anthem—more ready than Baltimore, which has refused to allow the orchestra to play there this year.

The Herald:

After the national anthem, during which Dr. Muck gave not the slightest indication of pleasure or displeasure at being ordered to conduct it, everything progressed as in the past. Apparently the severe criticism that the orchestra met was forgotten. The whole body of musicians concentrated their minds on the music and any differences were temporarily put out of consideration.

The World:

Dr. Karl Muck led the Boston Symphony orchestra in Carnegie Hall last night when it played "The Star Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

The World:

Baltimore's exhibition of hysteria over the danger to public security in a symphony concert led by an enemy conductor was bad enough. But it has remained for Pittsburgh to discover a new musical menace to the country in a performance by an alien violinist. The police of that city, having suddenly awakened to the fact that Fritz Kreisler is an officer in the Austrian army, have forbidden him to give an entertainment there on the ground that it would be "unpatriotic."

We are still at war with Austria and the violinist's bow is technically no more an enemy weapon now than it has been these many years. But to the supersensitive militarist imagination the magic wand has suddenly become invested with a direful potency. The spell it exercises is a dangerous spell of some sort since we went to war, and all good citizens must avoid imperilling their patriotism and refrain from lending aid and comfort to the enemy by listening to Kreisler!

Is there any further length to which enemy-music-phobia can go? Will the little German bands be allowed to play "Stille Nacht" when Christmas comes? Are we indeed getting ready to sing our own "Hymn of Hate" against all things German, music and musicians most of all?

The parochial attitude of intolerance manifested would be silly if it were not such a reflection on the American spirit of freedom and fair play. Cabinet officers did not hesitate to attend and applaud the Boston Symphony concert in Washington. Why must local officials imagine a vain peril to the nation in a musical performance?

RECORD, NOV., 9, 1917

78

KREISLER AS FORMER OFFICER FACES TROUBLE

Pittsburgh Refused Him License—Violinist Respected Here

By J. V. Clark

Fritz Kreisler announces a recital of music for the violin at Symphony Hall on Sunday afternoon, Nov. 18. Mr. Kreisler has played at Symphony Hall many times, both with the Symphony Orchestra and at his own recitals. He has never faced a vacant seat, for he is the most popular living violinist with the Boston audiences. There are those who think Mr. Ysaye, the master violinist; there are those who herald the coming, youthful Heifetz as the violinistic marvel, there are those who are transported by the colorful playing of Mr. Elman, and there are those, less numerous, who think that elegance in fiddling begins and ends with Mr. Thibaud. Each has his following—Mr. Kreisler has the largest.

Before the war Mr. Kreisler was popular. After the war, in which he served for a time as an officer in the Austrian army, he was, if anything, more popular. There was the glamour about him, the excited curiosity that there is about any celebrity who does his bit. Many performers, who have fought, served in the nursing departments of armies or entertained on one side or the other, have that glamour. It has attracted "business," but it has not been paraded. Miss Garden, Mme. Guilbert, Baklanoff, Marcoux—to take a few names at random—are now more interesting than they were before their war days.

Mr. Kreisler did not parade his war activities in cheap press agent yarns. He wrote on his war experiences and wrote intelligently for the small audiences that appreciate serious articles on the great war. He never attempted to turn his martial prowess to dollar getting. After the war, as before, he appeared simply as a violinist. After the war, as before, his simplicity, his dignity and his towering ability, which amount almost to genius, made him admired and respected.

Now all the attitude towards Mr. Kreisler is changing. It is being discovered by some papers (a very tardy discovery and a sad comment on the alterness of certain American journalists) that Mr. Kreisler was an officer in the Austrian army, which is an ally of Germany, an enemy country to the United States. For that reason many well-meaning persons think he should not be allowed to play in this country and that his beautiful art should not be enjoyed by the thousands to whom he has brought refreshment and inspiration.

The attitude of the Boston public towards Mr. Kreisler will be interesting to note. Once they knew him to be an Austrian officer and applauded him—as recently as two weeks ago. Will the news that Pittsburgh has refused a performance license to Mr. Kreisler turn his friends to foes?

It is not the province of a reviewer to discuss questions of government or police policy, but we hope that officials, like the public, will consider that Mr. Kreisler's beautiful playing can certainly lend no aid or comfort to the enemy.

This paper has constantly maintained that every artist of foreign, enemy, birth now in the United States, should be watched most carefully. This, of course, applies to Dr. Muck as fully as any other. The secret service department of our country is "on the job."

We hope every artist, like certain singers in New York, who indulge in alleged seditious talk, will be treated with loss of position and then by the proper authorities. We do hope, however, that great artists, who have long been admired and, what is more, respected, against whose character as men and women there has never been a reproach, will be treated with the consideration with which they have always been treated by the great American public.

Kreisler, "Not Like Muck," Will Be Welcomed in Baltimore

BALTIMORE, Nov. 8.—Baltimore, which has no liking for Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has no quarrel with Fritz Kreisler, the great violinist. Kreisler was recently refused a license to appear in Pittsburgh, because he was at one time an officer in the army of Austria, an ally of Germany, although not an enemy of the United States. Kreisler concerts will be welcomed in Baltimore.

Ex-Gov. Edwin Warfield, head of the anti-Muck leaders, says he will not head any movement to stop Kreisler concerts in Baltimore the first of which is set for Nov. 22.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He has offered no insult to the American people, their national anthem, or their flag. But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country, I have no doubt, to try to help Germany win the war by his association with aliens here.

"With Kreisler all is very different. He is accepted everywhere. He has played at many Red Cross conferences. He will be welcomed in Baltimore."

TRANSCRIPT
- NOV. 9, 1917 -

NEWS OF MUSIC

Dr. Muck and the Boston Orchestra in New York—A Tranquil Concert Quite Without "Incident"—Miss Nikoloric and Miss Young in Newcomers' Recitals—Items and Incidents

As in Philadelphia last Monday, as in Washington last Tuesday, not an incident," except unusually hearty applause for Dr. Muck, marked the concert of the Boston Orchestra in New York Thursday evening. Evidently the public of the band, in the city next to Boston in importance to it, is disposed, like the similar public here, to make an end of an embroglio that need never have come to recent pass, had those most concerned been wiser and more tactful in the handling of it. The usual audience assembled in Carnegie Hall yesterday; bore itself in the usual manner and heard a concert that, but for the preface of "The Star-Spangled Banner," went the usual way. Whatever the sources of the recent outcry against orchestra and conductor, it is now clear that little of it comes from the public that weekly or monthly sits before them. Indeed only one item of the much anticipated "news" transpired on the outskirts of the concert and that not of the sort expected. Now that the management of the orchestra has naturally cancelled the schedule for Baltimore; spokesmen for the many who cannot buy tickets for its concerts in New York, since for years every place has been taken by subscription, are pressing for a third concert there during the monthly visits. Whether or not it will be arranged remains to be seen. Mr. Aldrich's justly tempered account in The Times of the concert last evening follows:

> There was a very large audience, such as has for years attended these concerts. The heated discussion that has gone on concerning the playing of the national anthem under the baton of Dr. Muck and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way. There were two or three empty boxes and a very few empty seats. The New York audience was affected, however, with a desire to be civil to Dr. Muck. He received an unusually warm greeting when he first came on the stage, and there was demonstrative applause at various points in the programme. Major Higginson was present.
>
> The house bill stated that "the National Anthem will be played as the opening number of the programme." Dr. Muck conducted it. It was a version in which the melody, intoned by the brass, was wreathed on the counterpoint of the strings, till the last part, when all joined in the tune robustly. There was much applause and no fault found apparently with the spirit of the whole thing.
>
> The regular numbers of the programme were Brahms's E minor symphony, Berlioz's "King Lear" overture, Liszt's symphonic poem "Prometheus," and the prelude to Wagner's "Parsifal." Dr. Muck has more than once played Brahms's fourth symphony; and the beautiful version of it that he gives is well remembered; a reading full of life, of sinuous grace in the first movement, of immense vigor in the third and last movements, of lovely sentiment in the andante: everywhere of beautiful color and subtle adjustment of the instrumental voices, of finely turned and pregnant phrasing, of subtle nuancing of tempo. It caused, and very justly, great enthusiasm; Dr. Muck was several times recalled, and made the orchestra rise to share in the applause.
>
> Berlioz's "King Lear" overture is not very exciting. It is difficult to find any interpretation of Shakspeare's hero or of the play in it. There are melodious passages of somewhat more lustre than Berlioz often achieved; there are passages of fine instrumental coloring; but it is not music to touch the imagination. Still less is Liszt's laborious illustration of the fate of Prometheus; one of the least frequently heard of the symphonic poems. The reason why was made plain last evening. The performance of the "Parsifal" prelude was an imposing one.

TRAVELER, FRIDAY, NOVEMBER 9,

New York Comments on Boston Symphony Concert

New York newspapers give varied accounts of the opening concert in that city of the Boston Symphony Orchestra.

The Times:

Providence Journal
NOV. 9, 1917

The Symphony's Change of Front

Major Higginson says that he received, before the recent Boston Symphony concert in this city, a request from women of Providence unknown to him and not subscribers to the Symphony concerts that the orchestra play "The Star-Spangled Banner" upon its visit here. But the request, as has been stated again and again, was signed by officers and representatives of several responsible local organizations, nearly all of a musical character; and hundreds of the members of these organizations were subscribers to the Symphony concerts. Major Higginson's explanation does not explain.

The founder and promoter of the Boston organization further says that "The first time Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner' they played it, and, moreover, the request has never been refused." Yet Major Higginson declared, after the Providence concert, that the orchestra would never play here again, and Dr. Muck was quoted as saying that the anthem would not be rendered by the organization in New York or anywhere else.

It is worth while remarking that for the first time in the history of the orchestra, the Star-Spangled Banner flew over Symphony Hall in Boston last Friday.

Major Higginson should stop explaining. The farther in he goes the deeper he gets. The people know the facts.

GLOBE. NOV. 9.

MUCK LEADS NATIONAL ANTHEM IN NEW YORK

NEW YORK, Nov 8—The Boston Symphony Orchestra, under the leadership of Dr Karl Muck, played the "Star Spangled Banner," as the opening number in its first concert of the season here tonight in Carnegie Hall.

The audience applauded with energy when Dr Muck appeared on the stage, for the house bills announced that he would play the National anthem. The audience applauded with still greater energy when he concluded the number.

After its exciting experiences of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall. There was a very large audience, such as has for years attended these concerts. The heated discussion that has gone on concerning the playing the national anthem under the baton of Dr. Muck, and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way.

The Sun:

Dr. Muck, who is a Prussian, closely affiliated with the imperial government and a personal friend of the Kaiser, was received by the audience with prolonged and hearty applause when he appeared on the stage. Germans in the audience within range of the Sun observer's eyes violently beat their hands.

Dr. Muck personally conducted the national anthem of his country's enemies with dignity. The audience applauded again with energy. The Germans under the Sun representative's observation did not applaud at all. Dr. Muck did not bow in response to the approval of the playing of the anthem. And that was the termination of the tempest in a Boston teapot.

The Tribune:

Contrary to the expectations of many, there was no disorder whatever. When Dr. Muck appeared on the stage the audience, which filled the house, with the exception of a few boxes, applauded mildly.

Dr. Muck signalled for the musicians to rise and then at the first note the house followed. At the conclusion of the anthem the applause was warmer and heartier.

New York seemed quite ready to forget the leader's first refusal to conduct the national anthem—more ready than Baltimore, which has refused to allow the orchestra to play there this year.

The Herald:

After the national anthem, during which Dr. Muck gave not the slightest indication of pleasure or displeasure at being ordered to conduct it, everything progressed as in the past. Apparently the severe criticism that the orchestra met was forgotten. The whole body of musicians concentrated their minds on the music and any differences were temporarily put out of consideration.

The World:

Dr. Karl Muck led the Boston Symphony orchestra in Carnegie Hall last night when it played "The Star Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

The World:

Baltimore's exhibition of hysteria over the danger to public security in a symphony concert led by an enemy conductor was bad enough. But it has remained for Pittsburgh to discover a new musical menace to the country in a performance by an alien violinist. The police of that city, having suddenly awakened to the fact that Fritz Kreisler is an officer in the Austrian army, have forbidden him to give an entertainment there on the ground that it would be "unpatriotic."

We are still at war with Austria and the violinist's bow is technically no more an enemy weapon now than it has been these many years. But to the supersensitive militarist imagination the magic wand has suddenly become invested with a direful potency. The spell it exercises is a dangerous spell of some sort since we went to war, and all good citizens must avoid imperilling their patriotism and refrain from lending aid and comfort to the enemy by listening to Kreisler!

Is there any further length to which enemy-music-phobia can go? Will the little German bands be allowed to play "Stille Nacht" when Christmas comes? Are we indeed getting ready to sing our own "Hymn of Hate" against all things German, music and musicians most of all?

The parochial attitude of intolerance manifested would be silly if it were not such a reflection on the American spirit of freedom and fair play. Cabinet officers did not hesitate to attend and applaud the Boston Symphony concert in Washington. Why must local officials imagine a vain peril to the nation in a musical performance?

APVERTISER
— NOV. 9, 1917 —

Our Letter Box

Walter Damrosch on Dr. Muck

To the Editor:—

As I learn to my astonishment that my interview rearding Doctor Muck and the "Star Spangled Banner" has been entirely misquoted in some of the papers, partly through misleading headlines and because only a very small portion of my interview was printed, I take pleasure herewith in sending you the actual statements which I made at the time and which appeared correctly in most of the New York papers:—

If Doctor Muck had spoken up like an honest man and said, "How can you expect me, as a loyal citizen of Germany, to conduct the 'Star Spangled Banner' when you know that my sentiments in this war are in sympathy with my own country?" fair-minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

But the explanation that he gives is cowardly and evades the real issue. He says, "Why will people be so silly? Art is a thing in itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?"

Does Doctor Muck really believe that the national anthem should be played only by "military bands and ballroom orchestras?" He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty, at a time when our nation is at war, and that, even though he is an "enemy alien," the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the German masters of the past. Witness the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter.

There seems to be every reason why the Boston Symphony Orchestra as an American institution should play our national anthem, but that Doctor Muck, after his extraordinary statements, should not be permitted to conduct it. Walter Damrosch.

New York, Nov. 5.

Where Shall We Fight?

HERALD
— NOV. 9, 1917 —

NEW YORK IS KIND TO MUCK

Gives Him Warm Greeting at Symphony Concert in Carnegie Hall.

NATIONAL ANTHEM PLAYED

[Special Dispatch to Herald and Journal.]

NEW YORK, Nov. 8—After its exciting experience of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall. There was a very large audience, such as has for years attended these concerts. The heated discussion that has gone on concerning the playing the national anthem under the baton of Dr. Muck and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way.

There were two or three empty boxes and a very few empty seats. The New York audience was affected, however, with a desire to be civil to Dr. Karl Muck. He received an unusually warm greeting when he first came on the stage and there was demonstrative applause at various points in the program. Maj. Higginson was present.

The house bill stated that "The national anthem will be played as the opening number of the program." Dr. Muck conducted it. It was a version in which the melody, intoned by the brass, was wreathed in counterpoint by the strings till the last part, when all joined in the tune. There was much applause and no fault found, apparently, with the spirit of the whole thing.

President A. Augustus Healy of the board of directors of the Brooklyn Institute, which runs most of the concerts at the Brooklyn Academy and acts as agent for the Boston Symphony Orchestra's independent series there, was appointed at the regular board meeting today to head a committee to confer with Maj. Henry L. Higginson of Boston with regard to the concert of the orchestra in the neighboring borough tomorrow. It has already been announced that Dr. Karl Muck will conduct "The Star Spangled Banner" over there.

Maj. Higginson, who accompanied his orchestra to New York and was present at its concert in Carnegie Hall this evening, was expected to meet the Brooklyn committee tomorrow. He has found the usual subscription audiences in other cities, except only Providence and Baltimore, favorable to a continuance of the orchestra with its existing personnel and present leader. There was no concert in Baltimore last Wednesday, and a sold-out house was turned away.

A proposal has been made to the Boston management that it shall use several open dates now abandoned in the Maryland city by giving extra concerts on its monthly tours here in New York, where some hundreds of would-be subscribers are yet on the annual waiting list.

POST
— NOV. 9, 1917 —

DR. MUCK PLAYS ANTHEM FIRST

New York Audience Applauds Him Vigorously

NEW YORK, Nov. 8.—The Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, played "The Star Spangled Banner" as the opening number in its first concert of the season here tonight in Carnegie Hall.

The audience applauded with energy when Dr. Muck appeared on the stage, for the house bills announced that he would play the national anthem. The audience applauded with still greater energy when he concluded the number.

HERALD
NOV. 11, 1917.

MAJ. HIGGINSON SAYS DR. MUCK IS NOT A PRUSSIAN

Tells Brooklyn Committee Director Was Born in Bavaria.

[Special Dispatch to Herald and Journal.]

NEW YORK, Nov. 9.—Dr. Karl Muck conducted "The Star Spangled Banner" in Brooklyn tonight at the opening of the Boston Symphony Orchestra's annual series of concerts in that borough, and an academy audience, 3000 strong, rose to the national anthem as enthusiastically as a crowd at Carnegie Hall had done the previous night in New York. The Brooklyn program included music of Tschaikowski, Beethoven, Liszt and Sibelius, and the conductor shared in general applause for the later numbers—German, Russian and Finnish.

President A. Augustus Healy, who, with Frank L. Babbott and a committee of the institute, met Maj. Higginson before the concert, said they had presented the protests of a number of subscribers against Dr. Muck, first as a Prussian, and, second, as having "refused to conduct" the anthem. Mr. Higginson told the committee that Mr. Muck had not refused to lead the American air when so requested, and that he was not a Prussian citizen, having been born in Bavaria.

HERALD
NOV. 10, 1917 -

If Dr. Muck never refused to play the anthem, why did the program formally announce that the anthem would be played? We are curious to know (one flop).

ENQUIRER
Philadelphia, Pa.
NOV 2 - 1917

BOSTON ORCHESTRA WILL NOT PLAY U. S. ANTHEM

Dr. Muck, Conductor, Refuses to Include Number in New York Concert Programme

Special to The Inquirer.

BOSTON, Mass., Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said today that the orchestra would not include "The Star Spangled Banner" in its New York concert repertoire next week.

A letter written by a woman to a New York newspaper, saying New York would not tolerate the omission of the anthem, was shown to Muck. He said:

"Notwithstanding the attitude of this woman, our programme for the New York concerts is all made up, and is not liable to any changes. The American National anthem is not on the programme, and will not be played, so far as I or anybody else knows.

"Our manager, Mr. Ellis, has investigated this letter, and finds that this woman writer is not even a subscriber to the New York concerts, I shall pay no more attention to her letter than it was never written.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainments. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed, we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be, as it has always been, to give the music loving public the most exquisite, artistic compositions, in the best possible manner. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

ORCHESTRA TO PLAY ANTHEM

St. Louis Symphony Directors Order National Hymn at Concerts

ST. LOUIS, Mo., Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert programme; but he was willing that it be played at popular concerts.

99 ADVERTISER — NOV. 9, 1917 —

Our Letter Box

Walter Damrosch on Dr. Muck

To the Editor:—

As I learn to my astonishment that my interview rearding Doctor Muck and the "Star Spangled Banner" has been entirely misquoted in some of the papers, partly through misleading headlines and because only a very small portion of my interview was printed, I take pleasure herewith in sending you the actual statements which I made at the time and which appeared correctly in most of the New York papers:—

If Doctor Muck had spoken up like an honest man and said, "How can you expect me, as a loyal citizen of Germany, to conduct the 'Star Spangled Banner' when you know that my sentiments in this war are in sympathy with my own country?" fair-minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

But the explanation that he gives is cowardly and evades the real issue. He says, "Why will people be so silly? Art is a thing in itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?"

Does Doctor Muck really believe that the national anthem should be played only by "military bands and ballroom orchestras?" He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty, at a time when our nation is at war, and that, even though he is an "enemy alien," the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the German masters of the past. Witness the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter.

There seems to be every reason why the Boston Symphony Orchestra as an American institution should play our national anthem, but that Doctor Muck, after his extraordinary statements, should not be permitted to conduct it. Walter Damrosch.

New York, Nov. 5.

Where Shall We Fight?

HERALD — NOV. 9, 1917 —

NEW YORK IS KIND TO MUCK

Gives Him Warm Greeting at Symphony Concert in Carnegie Hall.

NATIONAL ANTHEM PLAYED

[Special Dispatch to Herald and Journal.]

NEW YORK, Nov. 8—After its exciting experience of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall. There was a very large audience, such as has for years attended these concerts. The heated discussion that has gone on concerning the playing the national anthem under the baton of Dr. Muck and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way.

There were two or three empty boxes and a very few empty seats. The New York audience was affected, however, with a desire to be civil to Dr. Karl Muck. He received an unusually warm greeting when he first came on the stage and there was demonstrative applause at various points in the program. Maj. Higginson was present.

The house bill stated that "The national anthem will be played as the opening number of the program." Dr. Muck conducted it. It was a version in which the melody, intoned by the brass, was wreathed in counterpoint by the strings till the last part, when all joined in the tune. There was much applause and no fault found, apparently, with the spirit of the whole thing.

President A. Augustus Healy of the board of directors of the Brooklyn Institute, which runs most of the concerts at the Brooklyn Academy and acts as agent for the Boston Symphony Orchestra's independent series there, was appointed at the regular board meeting today to head a committee to confer with Maj. Henry L. Higginson of Boston with regard to the concert of the orchestra in the neighboring borough tomorrow. It has already been announced that Dr. Karl Muck will conduct "The Star Spangled Banner" over there.

Maj. Higginson, who accompanied his orchestra to New York and was present at its concert in Carnegie Hall this evening, was expected to meet the Brooklyn committee tomorrow. He has found the usual subscription audiences in other cities, except only Providence and Baltimore, favorable to a continuance of the orchestra with its existing personnel and present leader. There was no concert in Baltimore last Wednesday, and a sold-out house was turned away.

A proposal has been made to the Boston management that it shall use several open dates now abandoned in the Maryland city by giving extra concerts on its monthly tours here in New York, where some hundreds of would-be subscribers are yet on the annual waiting list.

POST — NOV. 9, 1917 —

DR. MUCK PLAYS ANTHEM FIRST

New York Audience Applauds Him Vigorously

NEW YORK, Nov. 8.—The Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, played "The Star Spangled Banner" as the opening number in its first concert of the season here tonight in Carnegie Hall.

The audience applauded with energy when Dr. Muck appeared on the stage, for the house bills announced that he would play the national anthem. The audience applauded with still greater energy when he concluded the number.

HERALD — NOV. 11, 1917 —

MAJ. HIGGINSON SAYS DR. MUCK IS NOT A PRUSSIAN

Tells Brooklyn Committee Director Was Born in Bavaria.

[Special Dispatch to Herald and Journal.]

NEW YORK, Nov. 9—Dr. Karl Muck conducted "The Star Spangled Banner" in Brooklyn tonight at the opening of the Boston Symphony Orchestra's annual series of concerts in that borough, and an academy audience, 3000 strong, rose to the national anthem as enthusiastically as a crowd at Carnegie Hall had done the previous night in New York. The Brooklyn program included music of Tschaikowski, Beethoven, Liszt and Sibelius, and the conductor shared in general applause for the later numbers—German, Russian and Finnish.

President A. Augustus Healy, who, with Frank L. Babbott and a committee of the institute, met Maj. Higginson before the concert, said they had presented the protests of a number of subscribers against Dr. Muck, first as a Prussian, and, second, as having "refused to conduct" the anthem. Mr. Higginson told the committee that Mr. Muck had not refused to lead the American air when so requested, and that he was not a Prussian citizen, having been born in Bavaria.

HERALD — NOV. 10, 1917 —

If Dr. Muck never refused to play the anthem, why did the program formally announce that the anthem would be played? We are curious to know (one flop).

ENQUIRER
Philadelphia, Pa.
NOV 2 - 1917

BOSTON ORCHESTRA WILL NOT PLAY U. S. ANTHEM

Dr. Muck, Conductor, Refuses to Include Number in New York Concert Programme

Special to The Inquirer.

BOSTON, Mass., Nov. 1.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, said today that the orchestra would not include "The Star Spangled Banner" in its New York concert repertoire next week.

A letter written by a woman to a New York newspaper, saying New York would not tolerate the omission of the anthem, was shown to Muck. He said:

"Notwithstanding the attitude of this woman, our programme for the New York concerts is all made up, and is not liable to any changes. The American National anthem is not on the programme, and will not be played, so far as I or anybody else knows.

"Our manager, Mr. Ellis, has investigated this letter, and finds that this woman writer is not even a subscriber to the New York concerts, I shall pay no more attention to her letter than if it was never written.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainments. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"Were we to fail to give the public the kind of music to which it has become accustomed, we would be unworthy of their present gratitude and esteem. My aim, as conductor, will continue to be, as it has always been, to give the music loving public the most exquisite, artistic compositions, in the best possible manner. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

ORCHESTRA TO PLAY ANTHEM

St. Louis Symphony Directors Order National Hymn at Concerts

ST. LOUIS, Mo., Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert programme; but he was willing that it be played at popular concerts.

RECORD
ess: Philadelphia, Pa.

NOV 2 - 19

ORCHESTRA SHOWS FLAG, BUT SHUNS THE ANTHEM

Boston Symphony Conductor Declares He Will Not Play "Star-Spangled Banner."

GOVERNMENT TAKES HAND

Seeking Motive That May Lie Behind the Stubbornness of Dr. Karl Muck.

Special to "The Record."

Boston, Nov. 1.—The management of the Boston Symphony Orchestra bowed slightly today to the public demand that it show a little patriotism. While Major Henry L. Higginson, who maintains the organization, and Dr. Karl Muck, the German director, insisted that it would not play "The Star-Spangled Banner," a large United States flag was raised over the portico of Symphony Hall, the home of the orchestra. This followed criticism by Rev. A. Z. Conrad, pastor of the Park Street Church, that the hall was the only public building in Boston not displaying the Stars and Stripes.

The Symphony gives its regular Friday public rehearsal tomorrow, and the anthem is not on the program. Mayor Curley has been quoted as saying that it must be played or the license of the hall will be revoked. In fact, Director Muck distinctly states that it will not be played at the New York concert of the orchestra next week. In view of his assertions that it has no place in a program of artistic music—an opinion in which Major Higginson agrees—it will not be played in other cities which the orchestra is to visit. Major Higginson has said he will disband the orchestra rather than yield to public interference with the program.

While a demand was made today that Dr. Muck be interned as a dangerous alien enemy, he said when asked in regard to playing the anthem:

"I am not a naturalized citizen of America. Naturally I could not be expected to do as a citizen would do."

In regard to a letter of a New York woman that New York would not tolerate the omission of the anthem, he said:

"Our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program and will not be played so far as I know. Our manager has investigated this letter and finds that this woman is not a subscriber. I shall pay no more attention to this letter than if it never had been written.

"The Boston Symphony Orchestra is a purely artistic organization, and we stand in the public mind for certain very definite musical attainments. The playing of purely national airs or political compositions is not our business. Art is greater than any national considerations. Were we to fail to give the public the kind of music to which it is accustomed from us we would be unworthy of its present gratitude and esteem. My aim has been and will be to give the most artistic compositions in the best manner possible. Beyond that I do not think the Boston Symphony has any excuse for being."

Department of Justice at Work.

Washington, D. C., Nov. 1.—The artistic sensibilities of Dr. Karl Muck may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians of any sort to play the national anthem, the refusal of Dr. Muck to do so is the first case of the kind to be brought to the attention of the Government.

Naturally, the Department of Justice agents who will look into the matter will direct their attention to the real reasons behind the refusal on the part of the orchestra leader. If it could be shown that Dr. Muck is a German sympathizer, he could be dealt with under the Espionage act and placed in a detention camp during the period of the war. The facts in the case, however, yet remain to be developed by the Government's agents.

At any rate officials in Washington consider the action of Dr. Muck disrespectful, to say the least, and do not regard his explanation worthy of much merit.

Damrosch Criticizes Muck.

New York, Nov. 1.—The question whether the Boston Symphony Orchestra will play "The Star-Spangled Banner" at its opening concert here next week was debated further among local patrons of the orchestra today. Walter Damrosch, conductor of the New York Symphony, after his concert in Carnegie Hall, said, in reference to the stand of Dr. Muck, that, while he thought it would be an injustice to Muck to expect him, a loyal citizen of Prussia, to conduct the national anthem now, at the same time he considered his reasons for refusing to do so either foolish or confusing the issue.

"'The Star-Spangled Banner' is not played in our country because it is a work of art," Damrosch added, "but because it is a symbol of the loyalty and the patriotism of our people in time of war. While I do not believe in cheapening this symbol by producing it on every occasion, it is most fitting that a musical season this year should be introduced by a playing of the anthem. The issue in the case of the Boston Orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it."

Baltimore Will Demand It.

Baltimore, Nov. 1. — A storm of protest has arisen here over the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at a concert in Providence. The orchestra will give its first concert here November 14, and, unless the national anthem is played, it will be demanded from the floor.

Concert-goers took the matter in hand, today, and it also was brought to the attention of the Federal and mu-

BULLETIN
ess: Philadelphia, Pa.

NOV 2 - 1

ART OR SHAM PATRIOTISM

Question Vexes Musical Circles as Result of Boston Orchestra's Refusal to Play National Anthem

"Pure artistry versus sham patriotism" has been the chief topic for debate in local musical circles since Dr. Carl Muck, conductor of the Boston Symphony Orchestra, barred the "Star Spangled Banner" from his program. Dr. Muck's refusal to play the national anthem brought a protest from a number of patrons who had purchased tickets for the concert, the organization will give in the Academy of Music on Monday night.

Musicians were divided between their sympathy with Dr. Muck's artistic aims, their sense of patriotism, and the belief that the trouble was due to the conductor's enemies.

Leopold Stokowski, director of the Philadelphia Orchestra, characterized the incident as a "very sad affair."

"The 'Star Spangled Banner' will not be omitted from any concert of the Philadelphia Orchestra," he said.

Mr. Stokowski's statement was corroborated by Alexander Van Rensselaer, president of the Philadelphia Orchestra Association; Andrew Wheeler, secretary for the Orchestra, and Arthur Judson, the business manager.

Thaddeus Rich, concertmeister of the Orchestra, and Camille Zechwer expressed the belief that enemies of the conductor had sought this means to humiliate him. Constantin von Sternberg endorsed the view, adding that although the anthem was "in no sense classical music," he personally would include it in every program.

CUTS OUT GERMAN OPERA

No Wagnerian Compositions on Metropolitan Program This Season

(By Associated Press)

New York, Nov. 2.—German operas will not be heard at the Metropolitan Opera House this season. The management has rescinded its decision to include Wagnerian operas in the program. It is said that as a result, Gadski and Otto Goritz will not be among the singers.

The directors reached the conclusion, it is said, that to continue German opera might enable Germany, by garbling despatches for home consumption, to convey the impression that the United States was not heart and soul in the war.

From BULLETIN
Address: Philadelphia, Pa.

Date

Dr. Muck on "The Star Spangled Banner"

To the Editor of The Bulletin.

Sir: The defiance of public sentiment by the Boston Symphony Orchestra deserves the condemnation of all Americans. Dr. Karl Muck, able leader that he is, is a German, released by his government prior to the war for a period of years, to conduct Boston's magnificent band of musicians. As an enemy alien he is tolerated here, even permitted the same freedom as that enjoyed by Americans. Most of his players are Americans either by birth or naturization, and loyal to this country. But Dr. Muck is still German and now that this country is at war with his, flatly refuses to permit this American orchestra, in American cities, to play the acknowledge National Anthem. And the amazing thing about it is that in this he is backed by Mr. Higginson, the orchestra's virtual owner.

We have no quarrel with German music or German composers. We will hear with as much pleasure as ever the grand operas of Wagner, Weber and Mozart; the symphonies of Beethoven, Brahms and others. We are willing to listen to music by German players and German singers with as much pleasure as in antebellum days. We are even willing that this German conductor shall wield his baton as of yore and forget that he is an enemy; but no American should tolerate for a moment an attitude toward the "Star-Spangled Banner" as that adopted by Messrs. Muck and Higginson.

Stokowski, Damrosch and Stransky this season invariably include in their symphony programs the National Anthem. Why should we, therefore, be considerate of Dr. Muck's feelings? There are other conductors, Americans among them, who are perfectly able to take his place.

Mr. Higginson threatens to disband the Boston Symphony Orchestra rather than to submit to the dictation. Unless the orchestra plays the anthem here it is a safe bet there will be something doing.

St. Louis Orchestra to Play It.

St. Louis, Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons. Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert program; but he was willing that it be played at popular concerts.

phony Orchestra, had refused to play "The Star Spangled Banner" at the symphony concert in that city Tuesday evening.

The Boston Orchestra gives the first of its series of ten concerts here in Carnegie Hall a week from tomorrow night, and letters have already appeared in some of the papers asking whether the German leader of the Boston organization inteds to open his local concerts with the anthem. Both the Philharmonic and New York Symphony Orchestras played it at their concerts last week.

rom RECORD
ddress: Philadelphia, Pa.

ate NOV 2 - 19

If the Boston Symphony Orchestra will not play "The Star-Spangled Banner," would it like to try the experiment of playing "Die Wacht am Rhein?" Even if the national anthem is not art music, it might be played once in an evening as an act of respect to the United States. If Dr. Muck is so exquisitely constituted that he cannot play the national anthem once an evening to an American audience, and if Miss Geraldine Farrar can't sing anything but German songs, we suggest internment or deportation for both of them. The American people are entitled to courtesy in their own country, even from artists.

BULLETIN
ss: Philadelphia, Pa.

- 191

THE BOSTON ORCHESTRA FOLLY

Colonel HIGGINSON, proprietor of the Boston Orchestra, proposes to run it to suit his own ideas of art, and is adamant to all appeals to have the National Anthem played at the opening of every concert when all present must rise. For more than thirty years the Boston banker has kept the organization together, and is credited with having invested more than a million dollars in it without hope of recovering any part of it. No orchestra of the kind has ever paid its way in this country, but Boston has the only one with a single guarantor.

It is a much mixed situation in which art and patriotism seem to be in conflict. As a fact it is only a difference in attitude of mind. Surely if there is no particular reason for playing any American hymn at this time, it seems, on the other hand, rather specious to object to it. It is hard to believe that the American mind is so delicately attuned to musical art that it would be swept from its esthetic moorings by hearing a good orchestra play "The Star Spangled Banner." It is done twice a week by the Philadelphia Orchestra, and, so far, without any reported damage to art, to artists, or to the public.

Doubtless, many of the members of the Boston Orchestra are Germans, and with natural pro-German feelings, and the conduct of their leader in defending himself has been destitute of sense or tact. Now that the issue has been joined it seems likely that the orchestra will play the National Anthem or will go out of business—as Colonel HIGGINSON suggests. That would be a misfortune for the public, but it would probably relieve the pocketbook of the octogenarian impresario. At any rate, his ideas as to the bit of respect which Dr. MUCK and his orchestra should pay to the emblem of this nation in accordance with a fixed custom, are wholly at variance with those of forty-nine-fiftieths of his countrymen.

As for Dr. MUCK, it is to be said at once, that if, according to the latest reports of his intentions, he shall persist in his refusal to honor the American National Anthem, either the Academy of Music in this city should be closed to him on next Monday night, or the entire auditorium should be empty of its customary audience.

NORTH AMERICAN
ess: Philadelphia, Pa.

Major Henry L. Higginson, founder of the Boston Symphony Orchestra, declares that the national anthem is out of place in a purely symphonic program; as Dr. Karl Muck, the German leader of the orchestra, had arranged programs in which the symphony was entirely German, it seems just now to most Americans that Major Higginson is probably right.

If Doctor Muck's program clashes with the "Star-Spangled Banner" it will probably not be the anthem which will go.

Maybe, after all, it's only a misprint. Perhaps his name is Doctor Mucker.

m ENQUIRER
ress: Philadelphia, Pa.

NOV 2 -

—In answer to criticisms of the Boston Symphony Orchestra because it refused to play "The Star Spangled Banner" in Providence, Major Henry L. Higginson, founder of the organization and its leading patron, said, "You ask me why we should not play it; I ask why we should?"

'S enough. Any so-called American who can't answer that question himself will never have it answered to his satisfaction by any one else.

om PRESS
dress: Philadelphia, Pa.

te NOV 2 -

FAIR PLAY.

Those well-meaning ladies and gentlemen of New England who demand that the "Star-Spangled Banner" be played at each concert of the Boston Symphony Orchestra, under penalty of revocation of the orchestra's license would probably be shocked if they were told that they are fostering the same lawless spirit that animated the recent flogging outrage in Kentucky. Yet there is an unpleasant similarity between the two cases. Both are instances of patriotism run amuck. Blind prejudice in the one case, violence in the other, they are equally indefensible.

Because he is a German, Dr. Muck, the conductor of the orchestra, appears to have been singled out as a target for the attacks of over-zealous patriots. If a thoroughly American conductor had declined to play the national anthem on the ground that it had no proper place on a symphony program, we doubt whether the ladies and gentlemen of New England would have attempted to coerce him. In listening to the works of great German masters of music these sensible people have subscribed to the incontestable principle that racial enmity, war, nationality do not exist in the realm of art. Hence this firm insistence upon the "Star-Spangled Banner" is utterly inconsistent, and it has moreover the ugly look of personal prejudice against Dr. Muck.

If that talented gentleman has done anything to warrant the suspicion or dislike of good Americans, then he belongs in a detention camp and is not fit to lead one of the country's greatest orchestras. But if he has behaved circumspectly and is worthy of retaining his baton, it is rank injustice to confront him with the alternative of playing the anthem of a nation with which his country is at war or losing his place. What would the patriots of New England say if Americans in Germany were made under duress to salute the German flag?

ss:

METROPOLITAN DROPS ALL GERMANS' OPERAS

Directors Said to Fear Their Production Would Be Used Politically in Fatherland

Public Ledger Bureau

NEW YORK, Nov. 1.—German opera will not be sung at the Metropolitan this winter. While official announcement to that effect has not yet been made, and, in fact, the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera might have a political effect in Germany as evidence that the United States was divided in sentiment regarding the war. Patriotic motives have induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Otto H. Kahn, chairman of the board of directors, refused tonight to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up by the refusal of Dr. Karl Muck to play the "Star Spangled Banner" at the concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

It was said today, in explanation of the fact that German operas had been included among those announced for a performance during the coming season, that it never has been the custom of the directors to announce any hard and fast programs for the season.

RECORD
ess: Philadelphia, Pa.

19

ORCHESTRA SHOWS FLAG, BUT SHUNS THE ANTHEM

Boston Symphony Conductor Declares He Will Not Play "Star-Spangled Banner."

GOVERNMENT TAKES HAND

Seeking Motive That May Lie Behind the Stubbornness of Dr. Karl Muck.

Special to "The Record."

Boston, Nov. 1.—The management of the Boston Symphony Orchestra bowed slightly today to the public demand that it show a little patriotism. While Major Henry L. Higginson, who maintains the organization, and Dr. Karl Muck, the German director, insisted that it would not play "The Star-Spangled Banner," a large United States flag was raised over the portico of Symphony Hall, the home of the orchestra. This followed criticism by Rev. A. Z. Conrad, pastor of the Park Street Church, that the hall was the only public building in Boston not displaying the Stars and Stripes.

The Symphony gives its regular Friday public rehearsal tomorrow, and the anthem is not on the program. Mayor Curley has been quoted as saying that it must be played or the license of the hall will be revoked. In fact, Director Muck distinctly states that it will not be played at the New York concert of the orchestra next week. In view of his assertions that it has no place in a program of artistic music—an opinion in which Major Higginson agrees—it will not be played in other cities which the orchestra is to visit. Major Higginson has said he will disband the orchestra rather than yield to public interference with the program.

While a demand was made today that Dr. Muck be interned as a dangerous alien enemy, he said when asked in regard to playing the anthem:

"I am not a naturalized citizen of America. Naturally I could not be expected to do as a citizen would do."

In regard to a letter of a New York woman that New York would not tolerate the omission of the anthem, he said:

"Our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program and will not be played so far as I know. Our manager has investigated this letter and finds that this woman is not a subscriber. I shall pay no more attention to this letter than if it never had been written.

"The Boston Symphony Orchestra is a purely artistic organization, and we stand in the public mind for certain very definite musical attainments. The playing of purely national airs or political compositions is not our business. Art is greater than any national considerations. Were we to fail to give the public the kind of music to which it is accustomed from us we would be unworthy of its present gratitude and esteem. My aim has been and will be to give the most artistic compositions in the best manner possible. Beyond that I do not think the Boston Symphony has any excuse for being."

Department of Justice at Work.

Washington, D. C., Nov. 1.—The artistic sensibilities of Dr. Karl Muck may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians of any sort to play the national anthem, the refusal of Dr. Muck [illegible]

unusually large
tion to the cus-
ge of colors to

nes among the
namentation.

Warm
Lambs'-wool-li
or white Japanese
less kind, and $6.8
(Th

Warm Ma
a
The popular "
several styles an
$16.50; junior siz
Other mackina
and $12; junior, $

These
?
by Meredith
a burglar and

lesson of a right begin-
[illegible]hout so much misery,
[illegible]quare deal universally
Better—
de Over
2 to 8 years. 75c, 85c, $1 and
t nightgowns,
sizes. 85c—6 to 12 year sizes.
rd Floor, Chestnut)

BULLETIN
ess: Philadelphia, Pa.

19

ART OR SHAM PATRIOTISM

Question Vexes Musical Circles as Result of Boston Orchestra's Refusal to Play National Anthem

"Pure artistry versus sham patriotism" has been the chief topic for debate in local musical circles since Dr. Carl Muck, conductor of the Boston Symphony Orchestra, barred the "Star Spangled Banner" from his program. Dr. Muck's refusal to play the national anthem brought a protest from a number of patrons who had purchased tickets for the concert, the organization will give in the Academy of Music on Monday night.

Musicians were divided between their sympathy with Dr. Muck's artistic aims, their sense of patriotism, and the belief that the trouble was due to the conductor's enemies.

Leopold Stokowski, director of the Philadelphia Orchestra, characterized the incident as a "very sad affair."

"The 'Star Spangled Banner' will not be omitted from any concert of the Philadelphia Orchestra," he said.

Mr. Stokowski's statement was corroborated by Alexander Van Rensselaer, president of the Philadelphia Orchestra Association; Andrew Wheeler, secretary for the Orchestra, and Arthur Judson, the business manager.

Thaddeus Rich, concertmeister of the Orchestra, and Camille Zechwer expressed the belief that enemies of the conductor had sought this means to humiliate him. Constantin von Sternberg endorsed the view, adding that although the anthem was "in no sense classical music," he personally would include it in every program.

CUTS OUT GERMAN OPERA

No Wagnerian Compositions on Metropolitan Program This Season

(By Associated Press)

New York, Nov. 2.—German operas will not be heard at the Metropolitan Opera House this season. The management has rescinded its decision to include Wagnerian operas in the program. It is said that as a result, Gadski and Otto Goritz will not be among the singers.

The directors reached the conclusion, it is said, that to continue German opera might enable Germany, by garbling despatches for home consumption, to convey the impression that the United States was not heart and soul in the war.

[illegible]SES

From BULLETIN
Address: Philadelphia, Pa.

Date

Dr. Muck on "The Star Spangled Banner"

To the Editor of The Bulletin.

Sir: The defiance of public sentiment by the Boston Symphony Orchestra deserves the condemnation of all Americans. Dr. Karl Muck, able leader that he is, is a German, released by his government prior to the war for a period of years, to conduct Boston's magnificent band of musicians. As an enemy alien he is tolerated here, even permitted the same freedom as that enjoyed by Americans. Most of his players are Americans either by birth or naturization, and loyal to this country. But Dr. Muck is still German and now that this country is at war with his, flatly refuses to permit this American orchestra, in American cities, to play the acknowledge National Anthem. And the amazing thing about it is that in this he is backed by Mr. Higginson, the orchestra's virtual owner.

We have no quarrel with German music or German composers. We will hear with as much pleasure as ever the grand operas of Wagner, Weber and Mozart; the symphonies of Beethoven, Brahms and others. We are willing to listen to music by German players and German singers with as much pleasure as in antebellum days. We are even willing that this German conductor shall wield his baton as of yore and forget that he is an enemy; but no American should tolerate for a moment an attitude toward the "Star-Spangled Banner" as that adopted by Messrs. Muck and Higginson.

Stokowski, Damrosch and Stransky this season invariably include in their symphony programs the National Anthem. Why should we, therefore, be considerate of Dr. Muck's feelings? There are other conductors, Americans among them, who are perfectly able to take his place.

Mr. Higginson threatens to disband the Boston Symphony Orchestra rather than to submit to public demand. This would be regrettable, but there are worse calamities, and to permit Dr. Muck to get away with this would be distinctly humiliating to all Americans.

MUSIQUE.

PRESS
ss: Philadelphia, Pa.

AGOG OVER MUCK'S ACTION IN NEW YORK MUSIC CIRCLES

New York, Oct. 31.—New York music circles were agog today over the report from Providence, R. I., that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, had refused to play "The Star Spangled Banner" at the symphony concert in that city Tuesday evening.

The Boston Orchestra gives the first of its series of ten concerts here in Carnegie Hall a week from tomorrow night, and letters have already appeared in some of the papers asking whether the German leader of the Boston organization inteds to open his local concerts with the anthem. Both the Philharmonic and New York Symphony Orchestras played it at their concerts last week.

rom RECORD
ddress: Philadelphia, Pa.

Date

If the Boston Symphony Orchestra will not play "The Star-Spangled Banner," would it like to try the experiment of playing "Die Wacht am Rhein?" Even if the national anthem is not art music, it might be played once in an evening as an act of respect to the United States. If Dr. Muck is so exquisitely constituted that he cannot play the national anthem once an evening to an American audience, and if Miss Geraldine Farrar can't sing anything but German songs, we suggest internment or deportation for both of them. The American people are entitled to courtesy in their own country, even from artists.

BULLETIN
ss: Philadelphia, Pa.

THE BOSTON ORCHESTRA FOLLY

Colonel HIGGINSON, proprietor of the Boston Orchestra, proposes to run it to suit his own ideas of art, and is adamant to all appeals to have the National Anthem played at the opening of every concert when all present must rise. For more than thirty years the Boston banker has kept the organization together, and is credited with having invested more than a million dollars in it without hope of recovering any part of it. No orchestra of the kind has ever paid its way in this country, but Boston has the only one with a single guarantor.

It is a much mixed situation in which art and patriotism seem to be in conflict. As a fact it is only a difference in attitude of mind. Surely if there is no particular reason for playing any American hymn at this time, it seems, on the other hand, rather specious to object to it. It is hard to believe that the American mind is so delicately attuned to musical art that it would be swept from its esthetic moorings by hearing a good orchestra play "The Star Spangled Banner." It is done twice a week by the Philadelphia Orchestra, and, so far, without any reported damage to art, to artists, or to the public.

Doubtless, many of the members of the Boston Orchestra are Germans, and with natural pro-German feelings, and the conduct of their leader in defending himself has been destitute of sense or tact. Now that the issue has been joined it seems likely that the orchestra will play the National Anthem or will go out of business—as Colonel HIGGINSON suggests. That would be a misfortune for the public, but it would probably relieve the pocketbook of the octogenarian impresario. At any rate, his ideas as to the bit of respect which Dr. MUCK and his orchestra should pay to the emblem of this nation in accordance with a fixed custom, are wholly at variance with those of forty-nine-fiftieths of his countrymen.

As for Dr. MUCK, it is to be said at once, that if, according to the latest reports of his intentions, he shall persist in his refusal to honor the American National Anthem, either the Academy of Music in this city should be closed to him on next Monday night, or the entire auditorium should be empty of its customary audience.

NORTH AMERICAN
ess: Philadelphia, Pa.

Major Henry L. Higginson, founder of the Boston Symphony Orchestra, declares that the national anthem is out of place in a purely symphonic program; as Dr. Karl Muck, the German leader of the orchestra, had arranged programs in which the symphony was entirely German. It seems just now to most Americans that Major Higginson is probably right.

If Doctor Muck's program clashes with the "Star-Spangled Banner" it will probably not be the anthem which will go.

Maybe, after all, it's only a misprint. Perhaps his name is Doctor Mucker.

m ENQUIRER
dress: Philadelphia, Pa.

—In answer to criticisms of the Boston Symphony Orchestra because it refused to play "The Star Spangled Banner" in Providence, Major Henry L. Higginson, founder of the organization and its leading patron, said, "You ask me why we should not play it; I ask why we should?"

'S enough. Any so-called American who can't answer that question himself will never have it answered to his satisfaction by any one else.

om PRESS
dress: Philadelphia, Pa.

80

te

FAIR PLAY.

Those well-meaning ladies and gentlemen of New England who demand that the "Star-Spangled Banner" be played at each concert of the Boston Symphony Orchestra under penalty of revocation of the orchestra's license would probably be shocked if they were told that they are fostering the same lawless spirit that animated the recent flogging outrage in Kentucky. Yet there is an unpleasant similarity between the two cases. Both are instances of patriotism run amuck. Blind prejudice in the one case, violence in the other, they are equally indefensible.

Because he is a German, Dr. Muck, the conductor of the orchestra, appears to have been singled out as a target for the attacks of over-zealous patriots. If a thoroughly American conductor had declined to play the national anthem on the ground that it had no proper place on a symphony program, we doubt whether the ladies and gentlemen of New England would have attempted to coerce him. In listening to the works of great German masters of music these sensible people have subscribed to the incontestable principle that racial enmity, war, nationality do not exist in the realm of art. Hence this firm insistence upon the "Star-Spangled Banner" is utterly inconsistent, and it has moreover the ugly look of personal prejudice against Dr. Muck.

If that talented gentleman has done anything to warrant the suspicion or dislike of good Americans, then he belongs in a detention camp and is not fit to lead one of the country's greatest orchestras. But if he has behaved circumspectly and is worthy of retaining his baton, it is rank injustice to confront him with the alternative of playing the anthem of a nation with which his country is at war or losing his place. What would the patriots of New England say if Americans in Germany were made under duress to salute the German flag?

ss:

METROPOLITAN DROPS ALL GERMANS' OPERAS

Directors Said to Fear Their Production Would Be Used Politically in Fatherland

Public Ledger Bureau

NEW YORK, Nov. 1. German opera will not be sung at the Metropolitan this winter. While official announcement to that effect has not yet been made, and, in fact, the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera might have a political effect in Germany as evidence that the United States was divided in sentiment regarding the war. Patriotic motives have induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Otto H. Kahn, chairman of the board of directors, refused tonight to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up by the refusal of Dr. Karl Muck to play the "Star Spangled Banner" at the concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

It was said today, in explanation of the fact that German operas had been included among those announced for a performance during the coming season, that it never has been the custom of the directors to announce any hard and fast programs for the season.

From PUBLIC NORTH AMERICAN
Address: PHILADELPHIA, Philadelphia, Pa.
NOV 2 - 1917

Current Topics of the Town

IT WAS Philadelphia that first gave a cordial and a stabilizing recognition to the Boston Symphony Orchestra away from its home town.

That is the testimony of Wilhelm Gericke, a predecessor of Karl Muck in the leadership of the orchestra.

Philadelphia is wondering if the Boston Symphony Orchestra on the occasion of its visit here next Monday evening will reward the loyal support of thirty-two years by ignoring its desire to have at least the opening concert of the season prefaced by the performance of the "Star Spangled Banner."

The orchestra insulted Providence—will it insult Philadelphia?

DR. W. W. KEEN, who wears the uniform of a major of the United States army and who nobly served his country in the Civil War, speaks for his city when he says:

"I notice that the Boston Symphony Orchestra, and especially its leader, refused at Providence, R. I., to play the national hymn.

"These are the gravest days we have ever encountered as a nation. It is wartime. The playing of the national hymn is not a question of music, but a question of loyalty, a question of patriotism.

"If the orchestra next Monday night refuses to play it, I trust that the audience will rise en masse and leave the hall at once as a rebuke."

MAJOR HENRY L. HIGGINSON is quoted as saying that "it would be a gross mistake—a violation of artistic taste and principles—for such an organization as ours to play patriotic airs."

Until Major Higginson said that—if he said it—he seemed worthy to be called the Major Keen of Boston. He has been honored for his splendid service to humanity since as a young man he fought in the Civil War.

I have never heard addresses that seemed to me to reflect a deeper, truer devotion to country than those of Major Higginson.

And what does he mean now by declaring that the national anthem has no place on the program of the orchestra of which he is the mainspring?

None among us asks to hear that anthem in season and out of season. There is such a thing as overdoing it. It ought to be saved for occasions. But one of those occasions arises when the people unite to demand it.

PRESS
Philadelphia, Pa.

MAY DEAL WITH MUCK UNDER ESPIONAGE ACT

Washington, Nov. 1.—The artistic sensibilities of Dr. Karl Muck, leader of the Boston Symphony Orchestra, who refuses to play "The Star Spangled Banner," may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians of any sort to play the National Anthem, the refusal to Dr. Muck to do so is the first case of the kind to be brought to the attention of the Government.

Naturally, the Department of Justice agents who will look into the matter will direct their attention to the real reasons behind the refusal on the part of the orchestra leader. If it could be shown that Dr. Muck is a German sympathizer he could be dealt with under the espionage act and placed in a detention camp during the period of the war. The facts in the case, however, remain to be developed by the Government's agents.

At any rate, officials in Washington consider the action of Dr. Muck disrespectful to say the least and regard his explanation as poor.

GERALDINE FARRAR SINGS THE NATIONAL ANTHEM

Special Despatch to "The Press."

Haverhill, Mass., Nov. 1.—Geraldine Farrar, who is under the management of Charles A. Ellis, manager of the Boston Symphony Orchestra, had to add "The Star-Spangled Banner" to her program tonight. It was her all-German program before the Boston Symphony last Sunday that started demands for the anthem to be played by the orchestra. Mayor Morse, of Haverhill, after many protests requested her to sing the anthem and she said she would be pleased to do so.

DAMROSCH WITH DR. MUCK AGAINST PLAYING ANTHEM

Calls It Injustice to Ask Prussian Citizen to Lead 'Star-Spangled Banner'

NEW YORK, Nov. 1.—Walter Damrosch took issue today with those musicians who are criticising Dr. Karl Muck, of the Boston Symphony Orchestra, for refusing to conduct "The Star-Spangled Banner." He expresses the belief that it was unfair to attempt to force Doctor Muck to conduct the national air while the United States is at war with Germany, of which country he is a subject. Mr. Damrosch said:

"It seems to me that it would be an injustice to Doctor Muck to expect him to conduct 'The Star-Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia, and is in this country not by his own desire, but at the request of Major Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty.

"I should think that the issue that has been raised could be met easily if the orchestra would play 'The Star-Spangled Banner' under the direction of an assistant conductor."

Asked whether the national anthem would be played at the Symphony's concert in Carnegie Hall next Thursday night, Doctor Muck, who is now in Boston, announced emphatically that never would his orchestra accede to the public demand in this respect.

"The public has no right to make such a demand on a purely artistic organization. We are simply an artistic organization, and, as such, have nothing to do with merely national and political compositions."

BALTIMORE HINTS AT ROW IF ANTHEM ISN'T HEARD

BALTIMORE, Nov. 1.—A storm of protest has arisen here over the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at a concert in Providence. The orchestra will give its first concert here on November 14, and unless the national anthem is played it will be demanded from the floor of the Lyric.

Concertgoers took the matter in hand today and it was also brought to the attention of the federal and municipal authorities. Baltimore has never needed much excuse for mob action. Unless the orchestra plays the national anthem here it is a safe bet there will be something doing.

SEATHOLDERS FOR CONCERT PROTEST DR. MUCK'S ACTION

Refusal of Doctor Muck, conductor of the Boston Symphony Orchestra, to give "The Star-Spangled Banner" a place in his program yesterday brought a protest from persons who have purchased seats for the concert which the organization is to give at the Academy of Music next Monday night.

Altho all the local agents of the orchestra refused to discuss the situation, it is known that a large number of patrons of the orchestra have protested to the management against Doctor Muck's attitude. It was denied yesterday that any subscriptions to the concerts had been canceled this far.

Neither Leopold Stokowski, conductor of the Philadelphia Orchestra, nor Arthur Judson, manager, would comment on the attitude of Doctor Muck yesterday.

"The affairs of the Boston Symphony Orchestra are no business of ours," said Mr. Judson. "The Philadelphia Orchestra has played 'The Star-Spangled Banner' at every concert this season, and will continue to do so as long as there seems to be any necessity for it.

"I might also point out that the directors of the orchestra have invested $59,000 in Liberty bonds and the members have put all the available cash in their emergency fund in Liberty bonds."

Members of the musical profession were outspoken yesterday as to the effect of Doctor Muck's attitude.

"It makes no difference now," said one man, "whether Doctor Muck and Major Higginson adhere to their refusal to play the hymn or whether they agree to do it. The fact remains that they have refused, and that is enough to change the attitude of the American public toward the organization.

"I have no doubt that the Boston Orchestra will feel the effect of this bit of publicity for many months to come."

The concert at the Academy of Music next Monday night will be the first of a short tour which the Boston Symphony is making as far south as Washington. On Thursday, Friday and Saturday of next week it will play in New York.

In recent seasons Doctor Muck has been under fire repeatedly on account of his attitude with respect to programs. He has been repeatedly criticised for his rigid rules in program making and his consistent refusal to include new works and the works of American composers in his program. "Is the Boston Symphony to be considered merely a museum for the exhibition of the old masterpieces?" was a question asked recently by an important New York critic.

Whether the cities to be visited by the organization on its present tour will insist on the performance of the national hymn is a problem whose solution will be eagerly awaited by musicians the country over.

PRESS
Philadelphia, Pa.

RESOLUTIONS SCORE MUCK FOR FAILING TO PLAY ANTHEM

Boston Symphony Orchestra Leader Arouses Providence People's Ire at Act.

FEDERAL AGENT REPORTS

Manager Ellis Gives Reasons for Ignoring Requests for Song.

Providence, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra, and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play the "Star Spangled Banner," at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defense. The Police Commission was requested by the Council to refuse further permission for concerts here during the war, "when conducted by Dr. Muck."

Members of the commission declined to say what action would be taken. It was announced, however, that Thomas Howick, agent of the Department of Justice, would make a detailed report to Washington with the recommendation that the orchestra be refused permission to play in other cities unless the national anthem is included in its program.

C. A. Ellis, manager of the Orchestra, said today he had received a telegram signed by a number of women of this city, asking that the "Star Spangled Banner" be played but that they were not subscribers to the concert the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received.

The telegram asking that the national anthem be played at the concert was signed by the presidents of nine local societies, all prominent in musical circles, and was supplemented by a similar message from the Liberty Loan Committee, of Rhode Island. The telegram, with the names of club officers signing it, was printed in an afternoon paper yesterday.

ANTHEM AT ALL CONCERTS, ST. LOUIS ORCHESTRA VOTES

ST. LOUIS, Mo., Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts. Max Zach, director, opposed playing the anthem at symphony concerts, because it was not artistically in harmony with the concert program, but he was willing to play it at popular concerts.

From PUBLIC Ledger
PHIA, PA.
Address:
1917

The Boston Teapot Tempest

DR. KARL MUCK, of the Boston Symphony Orchestra, seems to deserve the hauling over the coals—or it might be called the Muck-raking—he is getting for his pertinacious refusal to play the "Star Spangled Banner" at a concert in Providence, wherein he was requested to introduce the air by a number of organizations.

The issue need not have arisen if a sincere desire to pay "a decent respect to the opinions of mankind" had existed in the mind of the conductor of the orchestra instead of a ridiculous obstinacy which adheres to its original intention merely to save the face of a false pride and to defend a fantastic and inflated egotism.

Major Higginson is quoted as saying in behalf of the management, "Certainly it has no place in a program of artistic symphony music."

If the word "it" applied to Doctor Muck's bumptious self-assertion, to his deliberate and cynical defiance of the public that has supported and applauded him, then Major Higginson would be quite correct. Colossal arrogance of this type has no place on the conductor's dais, no place in the temple of art, no place among the exalted and imperishable principles which a symphony orchestra is created to interpret.

But no—Major Higginson refers to the "Star Spangled Banner." The air that is good enough to send our men forward under the flag to die for their country and to inspire us afresh to an unfaltering loyalty at home is not good enough to preface such works as Richard Strauss's "Domestic Symphony," which depicts a baby crying in a bathtub, or Dukas's "Sorcerer's Apprentice," which describes the antics of a crazy broomstick, or "The Merry Pranks of Till Eulenspiegel."

Major Higginson is a patriot—but a patriot may be misguided; he is a public benefactor—but a public benefactor may be woefully mistaken. This country is at war. It is at war with all its resources, and it is the first business of its loyal musicians to sustain and fortify the patriotic disposition of the people. Those of alien origin who even seem to contemn our national anthem have only themselves to blame if they incur the odium they deserve when they stand contemptuously superior to the precious inheritance of the will and the spirit of the people as expressed in a national anthem.

Does Doctor Muck care to place himself on a parity with the Mexicans who refused to salute our flag?

PRESS
— NOV. 2, 1917 —

BOSTON SYMPHONY FORCED TO HOIST U. S. FLAG OVER HALL

Yields to Public Demand in This, But Dr. Muck Declares He Will Not Have "The Star Spangled Banner" Played—Points Out That He Isn't a Citizen.

Special Despatch to "The Press."

Boston, Nov. 1.—While Dr. Karl Muck, German conductor of the Boston Symphony Orchestra, insisted today that he would not have "The Star Spangled Banner" played at the forthcoming concerts of the orchestra in New York or elsewhere in its tour which begins next week, the management of the orchestra yielded to the public demand so far as to have a large flag displayed on Symphony Hall, the home of the orchestra.

There were reports that Mayor Curley had threatened to revoke the licence of the hall unless the anthem were played. The management professed to know nothing of this and the Mayor was in New York.

The Providence "Journal" which exposed many German spies, demanded today that Muck be interned as a dangerous enemy alien, and Muck in an interview said:—

I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of the United States.

Our program for the New York concerts is all made up and is not liable to any change. The American National anthem is not on the program and will not be played so far as I know. The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainments. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

Were we to fail to give the public the kind of music to which it has become accustomed from us we would be unworthy of their present gratitude and esteem. My aim has been and will continue to be to give the music-loving public the most exquisite artistic compositions in the best possible manner. Beyond that I do not think that the Boston symphony has any excuse for being.

ST. LOUIS ORCHESTRA WILL PLAY NATIONAL ANTHEM

St. Louis, Mo., Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons.

Last Spring the national anthem was played at the popular concerts, but it never has ben played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts ,on the ground that it was not artistically in harmony with the concert program; but he was willing that it be played at popular concerts.

rom RECORD

ddress: Philadelphia, Pa.

te.....

FLAYS BOSTON ORCHESTRA

Rhode Island Defense Council Says It Refused National Anthem.

Providence, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Conductor Karl Muck "for his deliberately insulting attitude in failing to play the "Star-Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defense. The police commission was requested by the Council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

Members of the commission declined to say what action would be taken. It was stated, however, that Thomas Howick, agent of the Department of Justice, would make a detailed report to Washington with the recommendation that the orchestra be not permitted to play in other cities unless the national anthem is included in its program.

C. A. Ellis, manager of the orchestra, said today he had received a telegram signed by a number of women of this city, asking that the "Star Spangled Banner" be played, but that as they were not subscribers to the concert, the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received. It was signed by the presidents of nine local societies, all prominent in musical circles, and was supplemented by a similar message from the Liberty Loan Committee of Rhode Island. The telegram, with the names of club officers signing it, was printed in an afternoon paper yesterday.

Founder Opposes Demand.

Boston, Oct. 31.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, today threatened to withdraw his support and cause the orchestra to disband if the demand that it play "The Star-Spangled Banner" at each concert should continue.

"If the public goes too far in this thing," he said, "I will withdraw my support, which will probably mean the orchestra's disorganization. And if it should break up, I don't believe it will ever be reorganized. It mean mean, also, that Symphony Hall would be sold. It is losing $15,000 a year now.

"Now, as to 'The Star-Spangled Banner.' Why should they play it? It has no place in an art concert. Last spring at the 'Pops' we played the anthem and 'America' every night. Another man was leading the orchestra then, but there was no dodging. It was because our contracts have arranged for Dr. Karl Muck to conduct in the winter. Those were popular summer concerts. These are not. People think they will test the loyalty of these men by making them play the anthem. Suppose you were in Germany and got up and cheer-

n ..... PHILADELPHIA

ress: .....

e .....

U. S. AGENT URGES FEDERAL BAN ON BOSTON SYMPHONY

Major H. L. Higginson Won't Force Playing of "Star Spangled Banner"

Special Telegram to Public Ledger

PROVIDENCE, R. I., Oct. 31.—Following the refusal of the Boston Symphony Orchestra, led by Dr. Karl Muck, to play the "Star Spangled Banner" as part of its concert program here last evening, Special Agent Thomas Howick, of the Department of Justice, today telegraphed his superiors in Washington particulars of the case and recommended that the orchestra be prohibited from fulfilling all later engagements unless the anthem be played.

The Rhode Island Council of Defense, at a meeting today, passed resolutions condemning Doctor Muck's attitude and requested the police commission to refuse license of further concerts by the orchestra during the war. The directors of the Musicians' Association adopted similar resolutions.

Previous to the appearance of the orchestra here last evening officers of the nine women's musical clubs of this city and Thomas H. West, Jr., chairman of the local Liberty Loan committee, telegraphed to Boston asking that the national anthem be played as part of the program.

The management not only ignored the request, but, anticipating trouble, refused admission to the hall except to holders of season tickets. It was admitted later that the orchestra had played the anthem at popular concerts in Boston, but that Doctor Muck did not lead on this occasion.

Higginson Is Defiant

Special Telegram to Public Ledger

BOSTON, Oct. 31.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, when asked today concerning the trouble at Providence last night when it was said that Dr. Karl Muck, conductor of the orchestra, refused to play the "Star Spangled Banner," stated that he would abandon the symphony orchestra altogether rather than force it to play the anthem.

"For thirty years," said the major, "I have been selling a certain thing, to wit: High-class music. It is so advertised and everybody knows what to expect.

"My contracts with my players call for a certain number of weeks of art music, after which I say to them there will be popular concerts, in which you may play if you wish. It is all in the contract.

"I could not, without breaking it, have the program changed. As a matter of fact I have nothing to do with the program. It is made up by Doctor Muck during the summer and goes through the winter as it is. Some people in Providence are trying to make trouble. I have almost decided as a result to give up the Providence concerts altogether.

No Request From Subscriber

"Last night we received some requests from people to play the 'Star Spangled Banner' at Providence. We looked up the lists of subscribers and found that none who requested the national anthem was on the list. As a result, we decided not to play the piece. It would have been out of place in the program, which was a purely harmonic one. Doctor Muck had nothing to do with it.

"There are those who accuse Doctor Muck of un-Americanism. I have been to the highest authorities in Washington, to former United States District Attorney Anderson and to the Secret Service concerning stories about Doctor Muck. I find that there is absolutely nothing against him.

"In the matter of the 'Star Spangled Banner'—they ask me why we should not play it. I ask why should we play it? Certainly it has no place in a program of artistic symphony music."

Major Higginson spoke of the obstacles that have beset him in the conduct of an orchestra which embraces musicians of twenty-five nationalities, particularly since the United States entered the war. He made it plain that he has received criticisms from friends and also anonymous letters making false accusations against its members.

"When a man or a woman—for many of them are—sends an anonymous letter like that accusing some man it's like sticking a dirk in a man's back. They've a notion they are going to test my loyalty.

Threatens to Sell Hall

"For several decades I have given my time so that Boston might have this orchestra, but when Doctor Muck goes the orchestra will go, and Symphony Hall, which costs me $13,000 to $18,000 a year to maintain, may be sold.

"Now as to the 'Star Spangled Banner,' why should they play it? It has no place in an art concert. If it did it would be played. Last summer during our summer concerts with the two-thirds orchestra we played that and 'America' every night, and those who went know it. Another man was leading the orchestra, but there was no dodging it, because our contracts have arranged for Doctor Muck to conduct at the winter concerts.

"Suppose you were in Germany and got up and cheered for the Kaiser. Do you suppose they'd believe you were for him? No. They'd say:

"'Put that man in the guard house and watch him.'

"Why will people be so silly? Art is a thing by itself and not related to any par-

NORTH AMERICAN

Philadelphia, Pa.

U. S. ANTHEM BARRED BY BOSTON ORCHESTRA

Higginson Threatens to Disband Players if Outcry Continues

PLEADS ART REASONS

BOSTON, Oct. 31.—Major Higginson threatens to disband the Boston Symphony Orchestra if the outcry caused by its refusal to play the "Star-Spangled Banner" continues. He stated today he ordered the sale of tickets stopped at Providence, where a protest was made, for fear of trouble.

He threatens to sell Symphony Hall. He explains the omission of the anthem in the program on the ground of art and make-up of the numbers far in advance. He says that the German members of the orchestra have been O. K.'d by federal authorities.

RHODE ISLAND DEFENSE COUNCIL REBUKES MUCK

PROVIDENCE, R. I., Oct. 31.—Resolutions condemning the Boston Symphony Orchestra, and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so by prominent women, were adopted today by the Rhode Island council of defense.

The police commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Doctor Muck."

Members of the commission declined to say what action will be taken. It was stated, however, that Thomas Howick, agent of the department of justice, will make a detailed report to Washington, with the recommendation that the orchestra be not permitted to play in other cities unless the national anthem is included in its program.

C. A. Ellis, manager of the orchestra, said today he had received a telegram signed by a number of women of this city, asking that "The Star-Spangled Banner" be played, but that ts they were not subscribers to the concert the request was ignored. Doctor Muck, he said, did not know that such a telegram had been received.

The telegram asking that the national anthem be played at the concert was signed by the presidents of nine local societies, all prominent in musical circles, and was supplemented by a similar message from the Liberty Loan committee of Rhode Island. The telegram, with the names of club officers signing it, was printed in an afternoon paper yesterday.

ENQUIRER

Philadelphia, Pa.

..... 1 - 1917

82

BOSTON SYMPHONY MAY BE DISBANDED

Orchestra's Patron Threatens Action If Clamor for National Anthem Does Not Cease

"Star-Spangled Banner" Out of Place in Harmonic Programmes, Says Major Higginson

Special to The Inquirer.

BOSTON, Mass., Oct. 31.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, announced today that the orchestra would be disbanded and Symphony Hall sold if public clamor for the orchestra to play "The Star-Spangled Banner" continued.

The matter was brought to a head by demands that the anthem be played by the orchestra at a concert in Providence last night. This followed protests over Geraldine Farrar's all-German programme when she was the soloist at the orchestra's pension fund concert in Boston Sunday.

Thomas Howick, special agent of the Department of Justice at Providence, today recommended to Washington that the orchestra be prohibited from giving concerts anywhere unless the anthem should be played.

Major Higginson said the anthem was out of place in purely harmonic programmes. It has no place in a programme of artistic symphony music, he said. He added that Dr. Muck made up the programmes in the summer and that when war was started he addressed the orchestra and asked them to forget their racial differences. More than a dozen nationalities are represented in it. The Major said that the Department of Justice had reported to him that none of the German members, even the conductor, Dr. Karl Muck, was under suspicion.

"They think they will test the loyalty of these men by making them play the anthem," said the Major. "Suppose you were in Germany and got up and cheered the Kaiser. Do you suppose they'd believe any the more that you you were for him? No. They'd say: 'Put that man in the madhouse and watch him.'"

Dr. Muck said:

"Why will people be so silly. Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs."

R. I. DEFENSE COUNCIL CONDEMNS ORCHESTRA

By Associated Press.

PROVIDENCE, Oct. 31.—Resolutions condemning the Boston Symphony Orchestra and Dr. Kark Muck, its conductor, "for his deliberately insulting attitude" in failing to play the "Star Spangled Banner" at a concert last night after being requested to do so by a number of women, were adopted today by the Council of Defense of this State. The police commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

C. A. Ellis, manager of the orchestra, said he had received a telegram signed by a number of women, asking that the "Star-Spangled Banner" be played but that as they were not subscribers to the concert the request was ignored. Dr. Muck, he said, did not know such a telegram had been received.

The telegram asking that the National Anthem be played at the concert was signed by the presidents of nine local societies, all prominent in musical circles. It was supplemented by a similar message from the Liberty Loan Committee of Rhode Island.

From SUN
Address: Baltimore, Md. NOV 3
Date

PLAYS IT AND RESIGNS

Director Muck, Of Boston Symphony, Yields To Pressure.

ANTHEM CLOSES THE PROGRAM

Acceptance Of Resignation By Maj. Higginson Uncertain — Given Ovation By Boston Audience.

Boston, Mass, Nov. 2.—The Boston Symphony Orchestra played "The Star-Spangled Banner" today with Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preusserisher general musik director leading. Dr. Muck has resigned, but the acceptance of his resignation is ucertain. Symphony Hall officials said the playing of the National Anthem would be a feature of all future concerts.

It was the regular Friday afternoon public rehearsal of the archestra, as usual, a society event with the lack of the usual small number of vacant seats. Symphony Hall, above whcih floated an American flog in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoekd unless the anthem was played.

Inserted into each program was a printed sheet reading: "'The Star-Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Maj. Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last spring it was my earnest request of Dr. Muck that he remain in charge, as I ocnsidered it essential to the continued success of these concerts.

Says His Loss Would Be Disaster.

"He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To losehim would be a disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the Major and was given a great ovation. The audience stood up to greet him. After the completion of the anthem as announced he received another great tribute of applause. Thus Major Higginson abandons his announced intention of disbanding the orchestra arther than yield to pubilc interference with its programs. Tomorrow evening it will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only today had been arranged for so far, but that the symphony would abide by the desires of its patrons.

It Will Be Played.

There is no doubt, however, but that the anthem will be played by the symphony on tour. Major Higginson had it given in Boston where there was much minimizing of the issue. Other cities which insist upon it at all undoubtedly will hear it.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous alien, but the Providence Journal, which started the agitation for the playing of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion.

New York Prepared To Bar It.

New York, Nov. 2.—Steps to prevent the Boston Symphony Orchestra from giving its oencert next Thursday unless Dr. Muck agreed to play "The Star-Spangled Banner" had been taken under the direction of Mayor Mitchel, previous to word from Boston of Muck's resignation. The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation and the question had been referred to the Corporation Counsel.

Santelmann Takes Issue.

[From The Sun Bureau.]

Washington, Nov. 2.—Lieut. William H. Santelmann, leader of the famous Marine Band, took sharp issue with Director Muck today over the statement that the national anthem has no rightful place upon a program of artistic symphony music.

"The national anthem could in no sense detract from the beauty of any program of music, no matter how artistic the program might be," said Mr Santelmann. "In these times it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Lieutenant Santelmann's family originally came from Germany. He is a strong supporter of the war against Kaiserism and has a son at Camp Meade.

NEWS
Address: Baltimore, Md. NOV 2 - 1917

DR. MUCK'S STAND CONDEMNED HERE

Leader Refused To Play National Anthem.

The reported attitude of Dr. Karl Muck, director of the Boston Symphony Orchestra, in refusing to grant numerous requests for the performance of "The Star-Spangled Banner" at a concert in Providence, as described in dispatches, has aroused loyal Baltimoreans, especially as the orchestra is scheduled to give its first concert at the Lyric season within a few days.

Not only has the statement concerning Dr. Muck's alleged refusal to play the national anthem created astonishment but it has also stirred up more than a little wrath.

A number of subscribers to the series of five concerts the orchestra will give at the Lyric expressed themselves very forcibly yesterday and angry protests were heard on all sides.

"Our people should insist that the concerts here open with 'The Star-Spangled Banner,'" Edward H. Morrison of Roland Park said in a letter to The News, "and they should not be allowed to proceed unless it be done. Walter Damrosch began his New York season with a patriotic speech and the national anthem and Joseph Stransky did the same thing."

Harold Randolph, director of the Peabody Conservatory, was evidently much concerned over the report of Dr. Muck's coup, but when he was asked to make a statement he said that he had not had time to think the matter over and did not wish to give an interview until he had carefully considered it.

SUN
ss: Baltimore, Md.

The Boston Symphony Orchestra And "The Star-Spangled Banner"—Correspondents Denounce As Disloyal The Refusal To Play The National Hymn.

TO THE EDITOR OF THE SUN—*Sir:* I inclose you a copy of a letter I sent Mr. C. A. Ellis, manager of the Boston Symphony Orchestra:

Mr. C. A. Ellis, Boston Symphony Orchestra:

Dear Mr. Ellis—I have just read the account in THE SUN of the refusal of the orchestra to play the national anthem in Providence and the alleged statement of Mr. Higginson. If the latter is correct, I confess that I have never read a more childish reason assigned for a refusal to do a very obvious and graceful action.

As a long-time subscriber, I make the request that you have "The Star-Spangled Banner" played at the close of the concert next Wednesday night. If the men who compose the orchestra and its conductor refuse to do this, it will be an easy matter to classify them: the organization should be disbanded and the money of the subscribers refunded.

B. MERRILL HOPKINSON, M. D.
Baltimore, Nov. 1.

TO THE EDITOR OF THE SUN—*Sir:* Apropos of the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at Providence, I will say that I do not believe that being a musician should act as a cloak to cover disloyalty. I note that Colonel Higginson says that the national hymn has no place in the program of this high-toned organization. This might be so in ordinary times, but we are not living in ordinary times now, for we are fighting in a death struggle with Germany and Austria, and, to my mind, we have no place in this country for loyal subjects of either of the powers at war with us, and the leader of the Boston Symphony is doubtless a better subject of the Kaiser than of America.

I note that Kreisler is booked for the soloist at one of the Boston Symphony concerts to be given here this winter. He is an Austrian, and, I am told, sends his money to his fatherland, and so our own money is used against us. I think in these times American audiences might give the "go by" to disloyal orchestras and soloists.

R. BROOKE HOPKINS.
Baltimore, Nov. 1.

"The Star-Spangled Banner" Should Come First.

TO THE EDITOR OF THE SUN—*Sir:* "The Star-Spangled Banner" should be played as the first number on the program when the Boston Symphony Orchestra gives its opening concert November 7, and at each subsequent concert, and the patrons of these concerts should rise in their seats, if necessary, and not permit the concert to proceed until this is done. E. H. M.
Roland Park, Oct. 31.

STAR
ress: Baltimore, Md. NOV 1 - 1917

MUCK IS IN U.S. BY CONSENT OF KAISER

Conductor of Boston Symphony Was Titled By Germany's Imperial Head.

THE EMPEROR LIKED AMERICANS

Orchestra Continues to Refuse to Play National Anthem at Concerts.

"Dr. Karl Muck said today that the orchestra would not include The Star-spangled Banner in its New York concert repertoire next week," says a Boston dispatch to The Star.

Tremendous interest has been aroused not only in musical but in all circles, both here and throughout the United States, by the reported refusal of the noted Boston Symphony Orchestra organization, Karl Muck, conductor, to play the Star-spangled Banner at a concert in Providence, R. I., on October 30, when requested. The attitude as reported of Maj. Henry Lee Higginson, of Boston, the orchestra's staunch financial backer for years, is also arresting attention. The orchestra is just beginning its thirty-seventh season.

This circumstance recalls vividly a certain circumstance in Baltimore last spring. The United States declared war upon Germany on April 6, 1917. Following this and since, concert orchestras throughout the United States began playing the Star-spangled Banner or America at their concerts. Immediately previous to this time, as is well-known, national feeling in this country against Germany was bitter and no one knew it any better than the Germans in the United States. Yet, in spite of this, Dr. Karl Muck had the grea indelicacy to present in Baltimor on Wednesday, March 14, less tha a month before the actual declara tion of war was made, an all-Teu tonic program, with a German spe cial soloist (Elena Gerhardt) sing ing in the German language. Atten tion was called to this by The Star at the time.

Belief was expressed in more than one quarter that Dr. Muck's action in doing this under such national circumstances was nothing short of an insult in effect, and, without doubt, it was felt all the more keenly in Baltimore by citizens of the United States who love their country, because of the long and hard efforts which were made here to secure for Baltimore permanent annual series of concerts by this orchestra.

It seems not to be realized by many that Dr. Muck came to the United States by Kaiser Wilhelm's "imperial consent." Due mention of this concession was emphasized throughout the country when Dr. Muck came to Boston in 1906, and also of his later decoration by the Kaiser. It is recorded in a history of the orchestra by M. A. DeWolfe Howe, published November, 1914, under the title The Boston Symphony Orchestra.

This record says:

"The imperial consent to his leaving Berlin had first of all to be obtained."

Immediately following these words is this assertion—most curious in the light of present events:

"In an interview soon after his arrival in America Dr. Muck attributed this consent entirely to the Emperor's regard for Americans, especially for Harvard University, with which Mr. Higginson was known to be closely associated."

In closing, the paragraph says Dr. Muck's engagement resulted from long negotiations.

On another page the book says:

"After the single year of absence from Berlin granted by the Emperor he was induced to grant yet another."

Next in this connection it says of Dr. Muck:

"In January of 1908 it became clear that his absence from Berlin would not be longer extended. Realizing and acknowledging the fact that a director could hardly find himself in a post in which the conditions for artistic satisfaction are so completely met, he resigned his position. When he returned to Germany it was not without the hope—felt also in America—that he would yet again return to Boston."

Dr. Muck's present orchestra engagement began with the season of 1912-13 under contract for a term of five years. The five years, therefore, has expired. Particulars of his reengagement are not known here. It was rumored during the summer just past that his services would not be retained, but evidently they have, as he is advertised conductor of the orchestra this season.

Dr. Muck's decoration by the Kaiser is told by Howe's historical sketch of [illegible] at the same time [illegible]hard Strauss. In the 200 years through which the Royal Orchestra had existed in Berlin, this title had previously been bestowed but three times—to Spontini in 1820, to Meyerbeer in 1842, and to Mendelssohn in 1843. Fortunately, the honor did not carry with it the necessity of remaining permanently in Berlin, though it could hardly have made it easier for Dr. Muck to receive the further release permitting the resumption of his work in Boston. Otherwise the interval between his two terms of service would have been shorter."

A dispatch from San Francisco on January 10 said that a Frederick Greisheimer was found guilty in the Superior Court there that day of having obtained money from Dr. Karl Muck, director of the Boston Symphony Orchestra, under false pretenses and was sentenced to 18 months in San Quentin Penitentiary. The dispatch added:

"Greisheimer is said to have told Dr. Muck the money was to be used in financing a pro-German newspaper."

This, of course, was before the United States' declaration of war against Germany.

A present dispatch quotes C. A. El-

NEWS
Baltimore, Md. NOV 3 - 1917

DR. KARL MUCK RESIGNS FROM BIG ORCHESTRA

Boston Symphony Loses Leader, Who Declined To Play "The Star-Spangled Banner."

EX-GOV. WARFIELD ACTS

Tells Police Commissioners That Patriotic Residents Will Not Allow Appearance Here.

(By the Associated Press.)

Goodbye, Gadski Et Al!

(By the Associated Press.)

New York, Nov. 2.—The board of directors of the Metropolitan Opera Company announced tonight that no performance of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the roll of artists.

Boston, Mass., Nov. 2.—The resignation of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who had been criticised for not playing "The Star-Spangled Banner" at a recent concert in Providence, was an-

[illegible]gginson
lis, manager of the orchestra, as saying he had received a telegram signed by a number of women of Providence asking that The Star-spangled Banner be played, but that as they were not subscribers to the concert the request was ignored. Dr. Muck, he said, did not know such a telegram had been received.

Major Higginson is said to threaten to withdraw his support from the orchestra "if the public goes too far in this thing," and that this probably would mean disorganization of it probably for all time and sale of the Boston Symphony Hall, in Boston, which "is losing $15,000 a year now." He is quoted also as saying, "I do not propose to have the public interfere with the program," and that "this will probably be the last year the symphony will go to Providence, because of last night's affair." He is also reported as saying that Dr. Muck makes the programs, and that he (Major Higginson) not only has "nothing to do with the program," but also could not, without breaking his contract with his players, have the program changed, and to say "I ask why should we play it? Certainly it has no place in a program of artistic symphony music."

Musicians and music lovers in the United States always have regarded Major Higginson highly for his liberal and steadfast support of this orchestra with the highest artistic aims in view. Howe's history says he was born in New York in 1834, of New England stock; that before the end of 1856 he went to Europe for four years, devoting himself chiefly to the study of music in Vienna. He returned home in 1860 and served in the Civil War. In 1868 he entered the Boston banking firm of Lee, Higginson & Co. Since then he devoted his fortune, through the orchestra, in the interests of music of the highest type.

The stand the orchestra has taken regarding not playing the Star-spangled Banner seems worthy of severest criticism. It is unbelievable that "artistic unity" solely—much over-estimated often, anyhow—can be so deliberately tactless under present conditions, when other orchestras of high class in this country are at least practicing tact by having played our national anthem voluntarily. This stand has stigmatized the whole Boston Symphony Orchestra organization.

[illegible]
[illegible]h had
[illegible]r Hig-
[illegible]ment:
[illegible]n.
[illegible]he Or-
[illegible]angled
[illegible]ented.
[illegible]spring
[illegible]k con-
[illegible]of the
[illegible]d him
[illegible]these
[illegible]on in
[illegible]wish
[illegible]d him
[illegible]of the
[illegible]be a
[illegible]osts
[illegible]arnest
[illegible]Week.
[illegible]ignа-
[illegible]more,
[illegible]ap-
[illegible]e the
[illegible]nd in
[illegible]body
[illegible]"Dr.
[illegible]lowed
[illegible]this
[illegible]ment
[illegible]riotic
[illegible]letter
[illegible]l not
[illegible]Muck
[illegible]ouble
[illegible]h his
[illegible]t he
[illegible]this
[illegible]flag
[illegible]to go
[illegible]s his
[illegible]pan-
[illegible]tran-
[illegible]ring
[illegible]ry in
[illegible]ness-
[illegible]pre-
[illegible]ches-

tra, scheduled to play here next Thursday, from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star-Spangled Banner," had been taken under the direction of Mayor Mitchel previous to word from Boston of Muck's resignation. The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation and the question had been referred to the corporation counsel.

From SUN

Address: Baltimore, Md. NOV 3

Date

PLAYS IT AND RESIGNS

Director Muck, Of Boston Symphony, Yields To Pressure.

ANTHEM CLOSES THE PROGRAM

Acceptance Of Resignation By Maj. Higginson Uncertain — Given Ovation By Boston Audience.

Boston, Mass, Nov. 2.—The Boston Symphony Orchestra played "The Star-Spangled Banner" today with Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preusserisher general musik director leading. Dr. Muck has resigned, but the acceptance of his resignation is ucertain. Symphony Hall officials said the playing of the National Anthem would be a feature of all future concerts.

It was the regular Friday afternoon public rehearsal of the archestra, as usual, a society event with the lack of the usual small number of vacant seats. Symphony Hall, above whcih floated an American flog in response to public demand for it, was filled. The audience was curious, as there had been reports that the hall's license was to be revoekd unless the anthem was played.

Inserted into each program was a printed sheet reading: "'The Star-Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Maj. Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner.' They have never refused to play it. Last spring it was my earnest request of Dr. Muck that he remain in charge, as I ocnsidered it essential to the continued success of these concerts.

Says His Loss Would Be Disaster.

"He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To losehim would be a disaster. The matter rests with me. It will have my earnest consideration."

Then Dr. Muck came on to lead. He shook hands with the Major and was given a great ovation. The audience stood up to greet him. After the completion of the anthem as announced he received another great tribute of applause. Thus Major Higginson abandons his announced intention of disbanding the orchestra arther than yield to pubilc interference with its programs. Tomorrow evening it will play its regular weekly concert at Symphony Hall. Next week it goes on tour, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Charles A. Ellis, manager of the orchestra, was asked specifically whether the anthem would be played at future concerts. He said that only today had been arranged for so far, but that the symphony would abide by the desires of its patrons.

It Will Be Played.

There is no doubt, however, but that the anthem will be played by the symphony on tour. Major Higginson had it given in Boston where there was much minimizing of the issue. Other cities which insist upon it at all undoubtedly will hear it.

Dr. Muck came to lead the Boston Symphony in 1906. Major Higginson insists that Federal officials have exonerated him from suspicion as a dangerous alien, but the Providence Journal, which started the agitation for the playing of the anthem, demands that he be interned. Three members of the orchestra are still under Federal suspicion.

New York Prepared To Bar It.

New York, Nov. 2.—Steps to prevent the Boston Symphony Orchestra from giving its oencert next Thursday unless Dr. Muck agreed to play "The Star-Spangled Banner" had been taken under the direction of Mayor Mitchel, previous to word from Boston of Muck's resignation. The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation and the question had been referred to the Corporation Counsel.

Santelmann Takes Issue.

[From The Sun Bureau.]

Washington, Nov. 2.—Lieut. William H. Santelmann, leader of the famous Marine Band, took sharp issue with Director Muck today over the statement that the national anthem has no rightful place upon a program of artistic symphony music.

"The national anthem could in no sense detract from the beauty of any program of music, no matter how artistic the program might be," said Mr Santelmann. "In these times it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Lieutenant Santelmann's family originally came from Germany. He is a strong supporter of the war against Kaiserism and has a son at Camp Meade.

From NEWS

Address: Baltimore, Md. 2 - 1917

DR. MUCK'S STAND CONDEMNED HERE

Leader Refused To Play National Anthem.

The reported attitude of Dr. Karl Muck, director of the Boston Symphony Orchestra, in refusing to grant numerous requests for the performance of "The Star-Spangled Banner" at a concert in Providence, as described in dispatches, has aroused loyal Baltimoreans, especially as the orchestra is scheduled to give its first concert at the Lyric season within a few days.

Not only has the statement concerning Dr. Muck's alleged refusal to play the national anthem created astonishment but it has also stirred up more than a little wrath.

A number of subscribers to the series of five concerts the orchestra will give at the Lyric expressed themselves very forcibly yesterday and angry protests were heard on all sides.

"Our people should insist that the concerts here open with 'The Star-Spangled Banner,'" Edward H. Morrison of Roland Park said in a letter to The News, "and they should not be allowed to proceed unless it be done. Walter Damrosch began his New York season with a patriotic speech and the national anthem and Joseph Stransky did the same thing."

Harold Randolph, director of the Peabody Conservatory, was evidently much concerned over the report of Dr. Muck's coup, but when he was asked to make a statement he said that he had not had time to think the matter over and did not wish to give an interview until he had carefully considered it.

SUN

ss: Baltimore, Md. NOV 4 - 191

The Boston Symphony Orchestra And "The Star-Spangled Banner"—Correspondents Denounce As Disloyal The Refusal To Play The National Hymn.

To the Editor of The Sun—*Sir:* I inclose you a copy of a letter I sent Mr. C. A. Ellis, manager of the Boston Symphony Orchestra:

Mr. C. A. Ellis, Boston Symphony Orchestra:

Dear Mr. Ellis—I have just read the account in The Sun of the refusal of the orchestra to play the national anthem in Providence and the alleged statement of Mr. Higginson. If the latter is correct, I confess that I have never read a more childish reason assigned for a refusal to do a very obvious and graceful action.

As a long-time subscriber, I make the request that you have "The Star-Spangled Banner" played at the close of the concert next Wednesday night. If the men who compose the orchestra and its conductor refuse to do this, it will be an easy matter to classify them; the organization should be disbanded and the money of the subscribers refunded.

B. Merrill Hopkinson, M. D.
Baltimore, Nov. 1.

To the Editor of The Sun—*Sir:* Apropos of the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at Providence, I will say that I do not believe that being a musician should act as a cloak to cover disloyalty. I note that Colonel Higginson says that the national hymn has no place in the program of this high-toned organization. This might be so in ordinary times, but we are not living in ordinary times now, for we are fighting in a death struggle with Germany and Austria, and, to my mind, we have no place in this country for loyal subjects of either of the powers at war with us, and the leader of the Boston Symphony is doubtless a better subject of the Kaiser than of America.

I note that Kreisler is booked for the soloist at one of the Boston Symphony concerts to be given here this winter. He is an Austrian, and, I am told, sends his money to his fatherland, and so our own money is used against us. I think in these times American audiences might give the "go by" to disloyal orchestras and soloists.

R. Brooke Hopkins.
Baltimore, Nov. 1.

"The Star-Spangled Banner" Should Come First.

To the Editor of The Sun—*Sir:* "The Star-Spangled Banner" should be played as the first number on the program when the Boston Symphony Orchestra gives its opening concert November 7, and at each subsequent concert, and the patrons of these concerts should rise in their seats, if necessary, and not permit the concert to proceed until this is done. E. H. M.
Roland Park, Oct. 31.

STAR

ress: Baltimore, Md. NOV 1 - 1917

MUCK IS IN U.S. BY CONSENT OF KAISER

Conductor of Boston Symphony Was Titled By Germany's Imperial Head.

THE EMPEROR LIKED AMERICANS

Orchestra Continues to Refuse to Play National Anthem at Concerts.

"Dr. Karl Muck said today that the orchestra would not include The Star-spangled Banner in its New York concert repertoire next week," says a Boston dispatch to The Star.

Tremendous interest has been aroused not only in musical but in all circles, both here and throughout the United States, by the reported refusal of the noted Boston Symphony Orchestra organization, Karl Muck, conductor, to play the Star-spangled Banner at a concert in Providence, R. I., on October 30, when requested. The attitude as reported of Maj. Henry Lee Higginson, of Boston, the orchestra's staunch financial backer for years, is also arresting attention. The orchestra is just beginning its thirty-seventh season.

This circumstance recalls vividly a certain circumstance in Baltimore last spring. The United States declared war upon Germany on April 6, 1917. Following this and since, concert orchestras throughout the United States began playing the Star-spangled Banner or America at their concerts. Immediately previous to this time, as is well-known, national feeling in this country against Germany was bitter and no one knew it any better than the Germans not without the hope—felt also in America—that he would yet again return to Boston."

Dr. Muck's present orchestra engagement began with the season of 1912-13 under contract for a term of five years. The five years, therefore, has expired. Particulars of his reengagement are not known here. It was rumored during the summer just past that his services would not be retained, but evidently they have, as he is advertised conductor of the orchestra this season.

Dr. Muck's decoration by the Kaiser is told by Fiske's historical sketch of

PAIGE
1916
TOURING CAR
$700; IN EXCELLENT MECHANICAL CONDITION; TIRES ALL GOOD, WITH ONE NEW SPARE TIRE.
USED CAR DEPARTMENT
Lambert Auto Co.
MT. ROYAL AND MARYLAND AVES.

THE AUTO LAUNDRY
Autos Washed and Polished While You Wait.
SIMONIZING A SPECIALTY!
We make your old car look like new.
406 DOLPHIN ST. MADISON 4984-J.
o20-*1m

1918 PATTERSON, 4-passenger.
1915 HUDSON, 7-passenger Touring Car.
1915 STUDEBAKER, 7-Passenger Touring Car.
1916 PAIGE Touring Car.
AUTO OUTING COMPANY,
o26-*6td6tS1t 21 East North Ave.

CADILLAC 5-PASSENGER; TO GO AT A SACRIFICE.
Guaranteed Perfect Running Order; Newly Painted.
CHESAPEAKE GARAGE, 1703-5 W. Balto. St.
n1-*1m

1917 5-PASS. 4-CYL.
LIGHT TOURING CAR
With Winter Top. Owing to financial conditions, owner must sell at once. 1700 N. CHARLES ST.
o13-*1m

GET IT OF ME. S. Wall Strickler *GET IT RIGHT.*
METAL & BRICK GARAGES, 2028 N. Calvert.
o22-*1m

1918 FORD CARS
$100 DOWN AND $25 PER MONTH.
ADDRESS POSTOFFICE BOX 656.
o31-*3td2t

RADIATORS Manufactured and Repaired. Dolphin Radiator and Fender Co., Dolphin St., at Mt. Royal Ave. Ph. Mad. 4344.
WE KNOW HOW. o27-*1m

BARGAINS IN USED FORDS, Touring Runabouts and Trucks. Motor Agency, Inc., 3 S. Eutaw St. St. Paul 3013.
o15-*1m

FORDS OPEN AND CLOSED, $1, $1.50 and $2 hr. Homewood 1666-J.
o10-*tf

FORD 1916; perfect running order; new tires. Be quick. 1929 Walbrook Ave.
o31-d3t*3t

CARBON Cleaned, 25c Per Cylinder. M. H. BOYCE, JR., Cor. Fait and Lakewood Aves.
n1-d6t*6tS1t

FOR SALE—Abbott-Detroit Car, Six Cylinder, 1916 model, seven passenger, four speeds, pantasote top, seat covers; splendid condition; cost $2,400; make offer. A. G. Hancock, 38 South St.
o30-*eod1in

FOR SALE—Late 1917 Ford Touring, Demountable rims, extra tire. 3714 Roland Ave.
o30-d3t*3t

FOR SALE—DODGE TOURING CAR, $575. Paige Roadster, $250. 1917 Ford Touring, $350. EASTWICK MOTOR CO., 122 W. North Ave. o12-*1m

GUILFORD MOTOR CO., York Road, near Arlington Ave. — Brand-new Crow-Elkhart Roadster, Case Touring, Apperson 8, 2 Marion Hanleys. Used Cadillac, Overland, Chalmers Roadster. Office, Homewood 2255; Garage, Tuxedo 632.
tf

OLD AUTOS AND WRECKS BOUGHT; best price given; parts magnetos; tires for sale. 640 S. PACA ST. Phone South 1024.
o30-*1m

YOU CAN OWN A CAR, TOO. See my lot of good Second-hand Ford Cars, '14 to '17, for $175 up. All

---

NEWS

Baltimore, Md. NOV 3 - 1917

DR. KARL MUCK RESIGNS FROM BIGORCHESTRA

Boston Symphony Loses Leader, Who Declined To Play "The Star-Spangled Banner."

EX-GOV. WARFIELD ACTS

Tells Police Commissioners That Patriotic Residents Will Not Allow Appearance Here.

(By the Associated Press.)

Goodbye, Gadski Et Al!

(By the Associated Press.)

New York, Nov. 2.—The board of directors of the Metropolitan Opera Company announced tonight that no performance of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the roll of artists.

Boston, Mass., Nov. 2.—The resignation of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who had been criticised for not playing "The Star-Spangled Banner" at a recent concert in Providence, was announced by Mapor Henry L. Higginson at a concert this afternoon.

It was also announced that the national anthem would be played at the concert and at future concerts given by the organization.

In announcing that Dr. Muck had tendered his resignation, Major Higginson made the following statement:

Consented To Play Anthem.

"I have asked Dr. Muck and the Orchestra to play 'The Star-Spangled Banner,' and they have consented. They have never refused. Last spring at my earnest request, Dr. Muck consented to remain in charge of the Orchestra, because I considered him essential to the continuance of these concerts.

He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the Orchestra. To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

Booked To Appear Here Next Week.

Before news of Dr. Muck's resignation had been received in Baltimore, Ex-Governor Edwin Warfield appeared in person yesterday before the Board of Police Commissioners and in a warm communication to that body expressed the opinion that if "Dr. Muck and his associates are allowed to carry out their program in this city they will meet with resentment in no uncertain way by our patriotic people.

"You can rest assured," the letter continued, "that Marylanders will not tolerate the presence of Dr. Muck in this city and that serious trouble will ensue if he comes here with his orchestra."

The Ex-Governor stated that he felt "deeply outraged by what this man has said in regard to the flag and to the anthem which I love so dearly."

Ex-Governor Warfield noted in his communication that "The Star-Spangled Banner" was composed by Francis Scott Key, a Marylander, during the bombardment of Fort McHenry in 1814, and that the flag was consecrated by Maryland blood.

New York Was Aroused.

New York, Nov. 2.—Steps to prevent the Boston Symphony Orchestra, scheduled to play here next Thursday, from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star-Spangled Banner," had been taken under the direction of Mayor Mitchel previous to word from Boston of Muck's resignation. The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation and the question had been referred to the corporation counsel.

REDUCTION

RATIO

14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

m SUN
ress: Baltimore, Md. NOV 3 - 191
e

Letters To The Editor

Please be concise. As a rule, 200 words should be enough; beyond that the editor reserves the right to blue pencil. Your name and address must accompany each communication—not for publication unless you wish, but as evidence of good faith.

Which Is The More Valuable, Patriotism Or Symphonies?

TO THE EDITOR OF THE SUN—*Sir:* I was astonished to read in your paper of yesterday that the Boston Symphony Orchestra had refused to play "The Star-Spangled Banner" after their concert in Providence, R. I. Their defense was that it has no place on the program of artistic symphonic music and because the names of those persons who had petitioned the orchestral management to play the hymn were not found among their subscribers.

For years the American people were the only race on earth, among the great nations, who sat in their seats at public performances when their national anthem was played or sung, but of recent years, especially since the war in Europe has been in progress, the public have rightly demanded that all persons present on such public occasions shall stand up with heads uncovered when the air is played or sung.

With the present state of mind of the American people I cannot imagine a greater insult than the refusal of the Boston Orchestra to play "The Star-Spangled Banner" when requested to do so by patriotic civic clubs and other prominent organizations. In Great Britain, whether the performance be of an operatic, orchestral or other character, "God Save the King" is always played at the end of the program. We are at war, with our soldiers and sailors at the front, the American flag waving and a great wave of enthusiasm spreading over our land. Is Major Higginson ashamed of our national hymn? Is it to be expected that Karl Muck and his orchestra, containing many Germans in it, would be anxious to perform the national air of a country which is now the victim of explosions, destruction of property, plots, etc., against our Government? But Major Higginson has no such excuse, as he is an American by birth.

It is to be hoped that our citizens shall insist upon the anthem being played here when the Boston Orchestra performs. Such a procedure does not make the hymn a part of the program; it is merely played after the program is finished.

For if, as citizens of the United States, we deeply resent the refusal of any band or musical organization to play our national air, how much more must we feel the offense when it is committed in Maryland, the State in which the noble lines of the anthem were written! And added to the insult is the recent destruction of the railroad piers and storehouses on the city water front. At this time it is rather dangerous for anyone to express opinions or be guilty of acts which are contrary to the war spirit. The way out of this whole question is for the officials at Washington to order, under penalty, that at the conclusion of any meeting or public performance of any kind, musical or otherwise, the national anthem be played or sung with the audience standing.

CIVIS.

Baltimore, Nov. 1.

TO THE EDITOR OF THE SUN—*Sir:* The Boston Symphony Orchestra by refusing to play the national anthem at Providence established the fact to the American people that the majority, if not all of them, are absolutely not only against us, but did not even consider the wishes of their patrons of sufficient importance to be regarded. The loyal citizens of Baltimore have neither the desire nor time to patronize disloyal musicians that come to our city, be they who they may. And if the facts are as stated in THE SUN they should not be permitted to play in Baltimore city under any consideration.

Disloyalty, treason and accursed hellishness, and too much favor and consideration shown to this class of personages by many well-meaning but otherwise misguided persons, are making themselves felt right here in Baltimore. The disastrous fire at Locust Point, for instance. The day has passed for temporizing. The man that is not with us in this cause of justice and right and for the uplifting of the human race forever is against us.

D. M. SHAWEN.

Baltimore, Nov. 2.

TO THE EDITOR OF THE SUN—*Sir:* My attention is called this morning to the stir in New England over the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner." As this orchestra is soon to appear for a concert in Baltimore I am wondering what course it will pursue in this city, where the national anthem was born. Will it play "The Star-Spangled Banner" or not? And if not, will the patriotic people of Baltimore be just as well satisfied to support the Boston Symphony? Which emotion is after all the stronger, love for music or love for country?

Major Henry L. Higginson makes a terrible threat. He says, "If the public goes too far in this thing I will withdraw my support from the Boston Symphony Orchestra, which would probably mean its disorganization. And if it should break up I don't believe it would ever be reorganized. It might also mean Symphony Hall would be sold." Doubtless many of us would feel deep regret to have the Boston Symphony discontinue its concerts, but if it be a question of patriotism or music I am certain that the people of this country, who are now in the midst of a mighty struggle, and who are consecrating their sons and devoting their means to the winning of victory against a merciless foe, will not hesitate long to say that the music must cease sooner than the cause fail of hearty and complete support.

This is no time to temporize. If the patriotism of this orchestra is questioned, let it prove that it has the American spirit by showing a willingness to play the national air. What if it has a program previously prepared, let it add this selection. No concert closes in Great Britain without "God Save the King." Why should we Americans require less show of patriotism from our minstrels? We detest a slacker and a shirker, and we detest more intensely a traitor.

If Dr. Karl Muck and Major Henry L. Higginson are thoroughly true to the flag, they need not hesitate for one moment to play "The Star-Spangled Banner" at the close of their concerts. The musical critics will not find fault with them and the punctilious audience will not object. But if they refuse to play this anthem, now that the point has been raised, they will assuredly lose some of their best support and arouse the indignation of the people.

DE WITT M. BENHAM,
Pastor of Central Presbyterian Church.
Baltimore, Nov. 1.

An Independent Press Is The Safeguard Of Democracy.

TO THE EDITOR OF THE SUN—*Sir:* It was very refreshing to read in your leading editorial this morning THE SUN's spirited reply to Mayor Preston's ill-advised attempt to secure your influence in the quarrel between the city machine and the State machine by an appeal to your pocket nerve.

I think your advertising patrons could hardly have considered what construction could be put upon their signatures to the Mayor's appeal, but signed it merely out of courtesy to his Honor.

If THE SUN will always fight vigorously and aggressively for the public weal, without fear or favor, there seems to me no question but that it will promote its own financial interests, as well as its moral influence in this community in helping to overthrow the disgraceful slavery of our citizens to the party bosses in the city, the counties and the State.

An absolutely independent press is the strongest safeguard of the liberties and welfare of the people in a democracy, and a talented and high-principled editor occupies the place of greatest honor and influence under that form of government.

I trust that annexation will be secured on its merits by an independent nonpartisan vote of the electorate, despite the disgraceful squabbles of the bosses.

LAWRENCE TURNBULL.

Baltimore, Nov. 2.

SUN
ess: Baltimore, Md. NOV 2 - 1917

SYMPHONY STANDS PAT

Director Muck Says Art Is Greater Than Any National Considerations.

Boston, Mass., Nov. 1.—Dr. Carl Muck, conductor of the Boston Symphony Orchestra, said today that the orchestra would not include "The Star Spangled Banner" in its New York repertoire next week. A letter written by a woman to a New York newspaper, saying New York would not tolerate the omission of the anthem, was shown to Dr. Muck. He said:

"Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. Thre American national anthem is not on the program, and will not be played, so far as I or anybody else knows.

"Our manager, Mr. Ellis, has investigated this letter and finds that this woman writer is not even a subscriber to the New York concerts. I shall pay no more attention to her letter than if it was never written. The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

The symphony goes on tour next week and Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit.

Maj. Henry L. Higginson, who maintains the orchestra, did not budge today from the positio nannounced yesterday—that he would disband the symphony rather than yield to a demand for the anthem. However, a mammoth flag has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

St. Louis Orchestra To Play It.

St. Louis, Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons.

Last spring the National Anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert program; but he was willing that it be played at popular concerts.

---

n SUN
ress: Baltimore, Md. NOV 1 - 191
e

BOSTON SYMPHONY IS UNDER HOT FIRE

Refusal To Play "Star-Spangled Banner" When Requested Causes Storm.

HIGGINSON DEFIES PUBLIC

Threatens Dissolution Of Orchestra If Protests Go Too Far—Federal Agent Sends Report And Recommendation To Washington.

Boston, Mass., Oct. 31.—A special report to Washington on the failure of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at a concert in Providence last night, despite the request of responsible persons, was made today by Thomas Howick, Providence special agent of the Department of Justice. He recommends that the orchestra be prohibited by the Government giving concerts anywhere, unless the National Anthem is played at each.

Mr. Howick was deluged with complaints from all parts of Rhode Island because of the refusal of the orchestra officials to play the national air. It is expected patriotic soocieties all oover the State will take action denouncing the refusal.

Resolutions condemning the orchestra and Dr. Karl Muck, director of the orchestra, "for his deliberately insulting attitude,' were adopted today by the Rhode Island Council of Defense. The Police Commision was requested by the Council to refuse further permision for concerts here during the war, "when conducted by Dr. Muck."

Says Public Must Not Interfere.

"If the public goes too far in this thing," declared Major Henry L. Higginson today, "I will withdraw my support from the Boston Symphony Orchestra, which would probably mean its disorganization. And if it should break up I don't believe it would ever be reorganized. It might also mean Symphony Hall would be sold. It is losing $15,000 a year now."

"I do not propose to have the public interfere with the program. These programs were made out in the summer, and I had nothing to do with them. If Dr. Muck goes, the orchestra would probably be broken up. This will probably be the last year the symphony will go to Providence, because of last night's affair.

"For 30 years I have been selling a certain thing, to wit, high class music. It is so advertised, and everybody knows what to expect. My contracts with my players call for a certain number of weeks of art music, after which I say to them there will be popular concerts in which you may play if you wish. It is all in the contract. I could not, without breaking it, have the program changed. As a matter of fact, I have nothing to do with the program. It is made up by Dr. Muck during the summer and goes through the winter asit is.

"Would Have Been Out Of Place."

"Last night we received some requests from people to play 'The Star-Spangled Banner' at Providence. We looked up the lists of the subscribers to the concert and found that none of those who requested the National Anthem weer on the list. As a result we decided not to play the piece. It would have been out of place in the program, which was a purely harmonic one. Dr. Muck had nothing to do with it.

"There are those who accuse Dr. Muck of un-Americanism.

"Would you expect to have him anything else?

"I have been to the highest authorities in Washington, to former United States District Attorney Anderson and Secret Service, concerning stories about Dr.

[Continued from page 1.]

Muck. I find that there is absolutely nothing against him. Mr. Anderson told me something about the card index system in which all suspicious persons of German origin are listed. They had nothing concerning the conductor of the Symphony Orchestra.

"In the matter of 'The Star-Spangled Banner,' they ask me why we shouldn't play it. I ask why should we play it? Certainly it has no place in a program of artistic symphony music."

Sunday Geraldine Farrar sang nine songs at the orchestra's pension fund concert. They were all in German, despite the fact that she is adept in arias of the French and American operas. Many protests were made.

Signed By Nine Club Presidents.

Providence, R. I., Oct. 31.—C. A. Ellis, manager of the Boston Symphony, said today he had received a telegram signed by a number of women of this Banner" be played, but that, as they were not subscribers to the concert, the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received

The telegram asking that the Anthem be played at the concert was signed by the presidents of nine local societies, all prominent in musical circles, and was supplemented by a similar message from the Liberty Loan Committee, of Rhode Island. The telegram with the names of club officers signing it, was printed in an afternoon paper yesterday.

Baltimore, Md.
NOV 2 - 1917

MUCK WILL NOT PLAY ANTHEM HERE

MUCH INTEREST IN BOSTON SYMPHONY CONTROVERSY.

PUBLIC DISLIKES DIRECTOR

His Attitude Toward American Taste In Music Has Antagonized a Great Many People—Baltimore Symphony Orchestra Always Plays The Star-spangled Banner at Its Concerts—Damrosch Says Muck Is Right.

The Star-spangled Banner may not be played when the Boston Symphony Orchestra begins its season at the Lyric next Wednesday.

The refusal of Dr. Karl Muck, the director of the famous orchestra, to play the national anthem at art concerts, despite repeated requests from organizations and individuals in various cities, has brewed a storm which is spreading over the country.

Dr. Muck says a patriotic anthem of any kind is out of place at a symphonic concert. His antagonists retort that the New York Symphony Orchestra, under the direction of the able Walter Damrosch, plays it, and most people in Baltimore know that ever since the Lusitania went down the Baltimore Symphony Orchestra, under the direction of Gustav Strube, invariably closes its concerts with The Star-spangled Banner.

Indeed, it will be recalled that last winter, just after diplomatic relations had been served, Mr. Damrosch had his big band stand and play the air at the outset of a concert, the program of which was most electic.

"LOYAL PRUSSIAN CITIZEN."

A curious paradox is presented in the fact that the patriotic Mr. Damrosch sustains Dr. Muck in his attitude. A dispatch from New York last night stated that Mr. Damrosch had said it was unjust to expect Dr. Muck to lead the orchestra in playing The Star-spangled Banner, because, he declared, Muck was a "loyal citizen of Prussia."

Inquiry yesterday failed to reveal that any requests had yet been made by persons in Baltimore for the orchestra to play it here. Letters have been received by The American, however, demanding that it be included on the program. One Roland Park business man wrote: "Our people here should not permit the concerts here to begin until our national anthem is played as a prelude."

No such requests have been made at the ticket offices, and the sale of seats for the concert is exceptionally heavy.

Dr. Muck's popularity with the American public has never been very large. He did not hold American taste and appreciation in high esteem.

There were some Baltimore musicians who predicted last night that Dr. Muck would be deposed as a leader or that the orchestra—concededly the greatest in America—would be disbanded.

FOUNDER IS INDIGNANT.

A Dispatch to The American last night from Boston stated:

"Major Henry L. Higginson, founder of the Boston Symphony Orchestra and one of New England's wealthiest men, today declared that the National Anthem has no place in an 'art concert" and waxed indignant that so many people are demanding the removal of Dr. Karl Muck, its German leader, because he refused to play The Star-spangled Banner at a Providence concert where Geraldine Farrar was soloist.

"Freida Hempel, soloist at next Saturday's concert, was notified that unless she gives an enthusiastic rendition of The Star-spangled Banner she need not appear. She has agreed to sing it with enthusiasm.

"Dr. Muck said tonight that "The Star-spangled Banner will not be played when the orchestra goes to New York. From this it is assumed it will not be played in Baltimore.

" 'The playing of merely national or political compositions is not our business," said Dr. Muck. 'Art is greater than any national considerations. I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America.'

"Major Higginson said:

" 'For several decades I have given my time so that Boston might have this orchestra, but when Dr. Muck goes the orchestra will go, and Symphony Hall, which it costs me $13,000 to $18,000 a year to maintain, may be sold.

PLAYED AT POP CONCERTS.

" 'Now as to The tSar-spangled Banner, why should they play it? It has no place in an art concert. If it did it would be played. Last summer, with the two-thirds orchestra, we played that and America every night, and those who went there knew it. Another man was leading the orchestra, but there was no dodging it, and because our contracts have arranged for Dr. Muck to conduct at the winter concerts.

" 'Those were popular concerts. These are not—they are art concerts and The Star-spangled Banner has no place at them. They think they will test the loyalty of these men by making them play that anthem. Supposing you were in Germany and got up and cheered for the Kaiser. Do you suppose they'd believe any the more that you were for him? No. They'd say: "Put that man in the guardhouse and watch him."

" 'These people may think that playing the anthem will assist the spirit of patriotism.

" 'I have received assurances from three sources of our government that there are no imputations against any of our musicians.

" 'I am under contract with public and musicians for concerts of a certain kind, arranged for long ago. I have never meddled with the art side. I owe the public something as to the kind of concerts and these men something as to employment. There is nothing against them now—they are earning their bread. If I dismiss them where have they to go? Straight to the enemy's camp and into mischief.' "

m SUN
ress: Baltimore, Md.

Letters To The Editor

Please be concise. As a rule, 200 words should be enough; beyond that the editor reserves the right to blue pencil. Your name and address must accompany each communication—not for publication unless you wish, but as evidence of good faith.

Which Is The More Valuable, Patriotism Or Symphonies?

To the Editor of The Sun—*Sir:* I was astonished to read in your paper of yesterday that the Boston Symphony Orchestra had refused to play "The Star-Spangled Banner" after their concert in Providence, R. I. Their defense was that it has no place on the program of artistic symphonic music and because the names of those persons who had petitioned the orchestral management to play the hymn were not found among their subscribers.

For years the American people were the only race on earth, among the great nations, who sat in their seats at public performances when their national anthem was played or sung, but of recent years, especially since the war in Europe has been in progress, the public have rightly demanded that all persons present on such public occasions shall stand up with heads uncovered when the air is played or sung.

With the present state of mind of the American people I cannot imagine a greater insult than the refusal of the Boston Orchestra to play "The Star-Spangled Banner" when requested to do so by patriotic civic clubs and other prominent organizations. In Great Britain, whether the performance be of an operatic, orchestral or other character, "God Save the King" is always played at the end of the program. We are at war, with our soldiers and sailors at the front, the American flag waving and a great wave of enthusiasm spreading over our land. Is Major Higginson ashamed of our national hymn? Is it to be expected that Karl Muck and his orchestra, containing many Germans in it, would be anxious to perform the national air of a country which is now the victim of explosions, destruction of property, plots, etc., against our Government? But Major Higginson has no such excuse, as he is an American by birth.

It is to be hoped that our citizens shall insist upon the anthem being played here when the Boston Orchestra performs. Such a procedure does not make the hymn a part of the program; it is merely played after the program is finished.

For if, as citizens of the United States, we deeply resent the refusal of any band or musical organization to play our national air, how much more must we feel the offense when it is committed in Maryland, the State in which the noble lines of the anthem were written! And added to the insult is the recent destruction of the railroad piers and storehouses on the city water front. At this time it is rather dangerous for anyone to express opinions or be guilty of acts which are contrary to the war spirit. The way out of this whole question is for the officials at Washington to order, under penalty, that at the conclusion of any meeting or public performance of any kind, musical or otherwise, the national anthem be played or sung with the audience standing.

Civis.

Baltimore, Nov. 1.

To the Editor of The Sun—*Sir:* The Boston Symphony Orchestra by refusing to play the national anthem at Providence established the fact to the American people that the majority, if not all of them, are absolutely not only against us, but did not even consider the wishes of their patrons of sufficient importance to be regarded. The loyal citizens of Baltimore have neither the desire nor time to patronize disloyal musicians that come to our city, be they who they may. And if the facts are as stated in The Sun they should not be permitted to play in Baltimore city under any consideration.

Disloyalty, treason and accursed hellishness, and too much favor and consideration shown to this class of personages by many well-meaning but otherwise misguided persons, are making themselves felt right here in Baltimore. The disastrous fire at Locust Point, for instance. The day has passed for temporizing. The man that is not with us in this cause of justice and right and for the uplifting of the human race forever is against us.

D. M. Shawen.

Baltimore, Nov. 2.

To the Editor of The Sun—*Sir:* My attention is called this morning to the stir in New England over the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner." As this orchestra is soon to appear for a concert in Baltimore I am wondering what course it will pursue in this city, where the national anthem was born. Will it play "The Star-Spangled Banner" or not? And if not, will the patriotic people of Baltimore be just as well satisfied to support the Boston Symphony? Which emotion is after all the stronger, love for music or love for country?

Major Henry L. Higginson makes a terrible threat. He says, "If the public goes too far in this thing I will withdraw my support from the Boston Symphony Orchestra, which would probably mean its disorganization. And if it should break up I don't believe it would ever be reorganized. It might also mean Symphony Hall would be sold." Doubtless many of us would feel deep regret to have the Boston Symphony discontinue its concerts, but if it be a question of patriotism or music I am certain that the people of this country, who are now in the midst of a mighty struggle, and who are consecrating their sons and devoting their means to the winning of victory against a merciless foe, will not hesitate long to say that the music must cease sooner than the cause fail of hearty and complete support.

This is no time to temporize. If the patriotism of this orchestra is questioned, let it prove that it has the American spirit by showing a willingness to play the national air. What if it has a program previously prepared, let it add this selection. No concert closes in Great Britain without "God Save the King." Why should we Americans require less show of patriotism from our minstrels? We detest a slacker and a shirker, and we detest more intensely a traitor.

If Dr. Karl Muck and Major Henry L. Higginson are thoroughly true to the flag, they need not hesitate for one moment to play "The Star-Spangled Banner" at the close of their concerts. The musical critics will not find fault with them and the punctilious audience will not object. But if they refuse to play this anthem, now that the point has been raised, they will assuredly lose some of their best support and arouse the indignation of the people.

De Witt M. Benham,
Pastor of Central Presbyterian Church.
Baltimore, Nov. 1.

An Independent Press Is The Safeguard Of Democracy.

To the Editor of The Sun—*Sir:* It was very refreshing to read in your leading editorial this morning The Sun's spirited reply to Mayor Preston's ill-advised attempt to secure your influence in the quarrel between the city machine and the State machine by an appeal to your pocket nerve.

I think your advertising patrons could hardly have considered what construction could be put upon their signatures to the Mayor's appeal, but signed it merely out of courtesy to his Honor.

If The Sun will always fight vigorously and aggressively for the public weal, without fear or favor, there seems to me no question but that it will promote its own financial interests, as well as its moral influence in this community in helping to overthrow the disgraceful slavery of our citizens to the party bosses in the city, the counties and the State.

An absolutely independent press is the strongest safeguard of the liberties and welfare of the people in a democracy, and a talented and high-principled editor occupies the place of greatest honor and influence under that form of government.

I trust that annexation will be secured on its merits by an independent nonpartisan vote of the electorate, despite the disgraceful squabbles of the bosses.

Lawrence Turnbull.
Baltimore, Nov. 2.

SUN
ess: Baltimore, Md.
NOV 2 - 1917

SYMPHONY STANDS PAT

Director Muck Says Art Is Greater Than Any National Considerations.

Boston, Mass., Nov. 1.—Dr. Carl Muck, conductor of the Boston Symphony Orchestra, said today that the orchestra would not include "The Star Spangled Banner" in its New York repertoire next week. A letter written by a woman to a New York newspaper, saying New York would not tolerate the omission of the anthem, was shown to Dr. Muck. He said:

"Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. Thre American national anthem is not on the program, and will not be played, so far as I or anybody else knows.

"Our manager, Mr. Ellis, has investigated this letter and finds that this woman writer is not even a subscriber to the New York concerts. I shall pay no more attention to her letter than if it was never written. The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

The symphony goes on tour next week and Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit.

Maj. Henry L. Higginson, who maintains the orchestra, did not budge today from the positio nannounced yesterday—that he would disband the symphony rather than yield to a demand for the anthem. However, a mammoth flag has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

St. Louis Orchestra To Play It.

St. Louis, Nov. 1.—The directors of the St. Louis Symphony Orchestra today voted that the "Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season, and also the popular concerts on Sunday afternoons.

Last spring the National Anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max, director of the orchestra, opposed the playing of the anthem at symphony concerts, on the ground that it was not artistically in harmony with the concert program; but he was willing that it be played at popular concerts.

n SUN
ress: Baltimore, Md.
NOV 1 -

BOSTON SYMPHONY IS UNDER HOT FIRE

Refusal To Play "Star-Spangled Banner" When Requested Causes Storm.

HIGGINSON DEFIES PUBLIC

Threatens Dissolution Of Orchestra If Protests Go Too Far—Federal Agent Sends Report And Recommendation To Washington.

Boston, Mass., Oct. 31.—A special report to Washington on the failure of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at a concert in Providence last night, despite the request of responsible persons, was made today by Thomas Howick, Providence special agent of the Department of Justice. He recommends that the orchestra be prohibited by the Government giving concerts anywhere, unless the National Anthem is played at each.

Mr. Howick was deluged with complaints from all parts of Rhode Island because of the refusal of the orchestra officials to play the national air. It is expected patriotic soocieties all over the State will take action denouncing the refusal.

Resolutions condemning the orchestra and Dr. Karl Muck, director of the orchestra, "for his deliberately insulting attitude," were adopted today by the Rhode Island Council of Defense. The Police Commision was requested by the Council to refuse further permision for concerts here during the war, "when conducted by Dr. Muck."

Says Public Must Not Interfere.

"If the public goes too far in this thing," declared Major Henry L. Higginson today, "I will withdraw my support from the Boston Symphony Orchestra, which would probably mean its disorganization. And if it should break up I don't believe it would ever be reorganized. It might also mean Symphony Hall would be sold. It is losing $15,000 a year now."

"I do not propose to have the public interfere with the program. These programs were made out in the summer, and I had nothing to do with them. If Dr. Muck goes, the orchestra would probably be broken up. This will probably be the last year the symphony will go to Providence, because of last night's affair.

"For 30 years I have been selling a certain thing, to wit, high class music. It is so advertised, and everybody knows what to expect. My contracts with my players call for a certain number of weeks of art music, after which I say to them there will be popular concerts in which you may play if you wish. It is all in the contract. I could not, without breaking it, have the program changed. As a matter of fact, I have nothing to do with the program. It is made up by Dr. Muck during the summer and goes through the winter asit is.

"Would Have Been Out Of Place."

"Last night we received some requests from people to play 'The Star-Spangled Banner' at Providence. We looked up the lists of the subscribers to the concert and found that none of those who requested the National Anthem weer on the list. As a result we decided not to play the piece. It would have been out of place in the program, which was a purely harmonic one. Dr. Muck had nothing to do with it.

"There are those who accuse Dr. Muck of un-Americanism.

"Would you expect to have him anything else?

"I have been to the highest authorities in Washington, to former United States District Attorney Anderson and Secret Service, concerning stories about Dr.

[Continued from Page 1.]

Muck. I find that there is absolutely nothing against him. Mr. Anderson told me something about the card index system in which all suspicious persons of German origin are listed. They had nothing concerning the conductor of the Symphony Orchestra.

"In the matter of 'The Star-Spangled Banner,' they ask me why we shouldn't play it. I ask why should we play it? Certainly it has no place in a program of artistic symphony music."

Sunday Geraldine Farrar sang nine songs at the orchestra's pension fund concert. They were all in German, despite the fact that she is adept in arias of the French and American operas. Many protests were made.

Signed By Nine Club Presidents.

Providence, R. I., Oct. 31.—C. A. Ellis, manager of the Boston Symphony, said today he had received a telegram signed by a number of women of this Banner" be played, but that, as they were not subscribers to the concert, the request was ignored. Dr. Muck, he said, did not know that such a telegram had been received.

The telegram asking that the Anthem be played at the concert was signed by the presidents of nine local societies, all prominent in musical circles, and was supplemented by a similar message from the Liberty Loan Committee, of Rhode Island. The telegram with the names of club officers signing it, was printed in an afternoon paper yesterday.

Baltimore, Md.
NOV 2 - 1917

MUCK WILL NOT PLAY ANTHEM HERE

MUCH INTEREST IN BOSTON SYMPHONY CONTROVERSY.

PUBLIC DISLIKES DIRECTOR

His Attitude Toward American Taste in Music Has Antagonized a Great Many People—Baltimore Symphony Orchestra Always Plays The Star-spangled Banner at Its Concerts—Damrosch Says Muck Is Right.

The Star-spangled Banner may not be played when the Boston Symphony Orchestra begins its season at the Lyric next Wednesday.

The refusal of Dr. Karl Muck, the director of the famous orchestra, to play the national anthem at art concerts, despite repeated requests from organizations and individuals in various cities, has brewed a storm which is spreading over the country.

Dr. Muck says a patriotic anthem of any kind is out of place at a symphonic concert. His antagonists retort that the New York Symphony Orchestra, under the direction of the able Walter Damrosch, plays it, and most people in Baltimore know that ever since the Lusitania went down the Baltimore Symphony Orchestra, under the direction of Gustav Strube, invariably closes its concerts with The Star-spangled Banner.

Indeed, it will be recalled that last winter, just after diplomatic relations had been served, Mr. Damrosch had his big band stand and play the air at the outset of a concert, the program of which was most electic.

"LOYAL PRUSSIAN CITIZEN."

A curious paradox is presented in the fact that the patriotic Mr. Damrosch sustains Dr. Muck in his attitude. A dispatch from New York last night stated that Mr. Damrosch had said it was unjust to expect Dr. Muck to lead the orchestra in playing The Star-spangled Banner, because, he declared, Muck was a "loyal citizen of Prussia."

Inquiry yesterday failed to reveal that any requests had yet been made by persons in Baltimore for the orchestra to play it here. Letters have been received by The American, however, demanding that it be included on the program. One Roland Park business man wrote: "Our people here should not permit the concerts here to begin until our national anthem is played as a prelude."

No such requests have been made at the ticket offices, and the sale of seats for the concert is exceptionally heavy.

Dr. Muck's popularity with the American public has never been very large. He did not hold American taste and appreciation in high esteem.

There were some Baltimore musicians who predicted last night that Dr. Muck would be deposed as a leader or that the orchestra—concededly the greatest in America—would be disbanded.

FOUNDER IS INDIGNANT.

A Dispatch to The American last night from Boston stated:

"Major Henry L. Higginson, founder of the Boston Symphony Orchestra and one of New England's wealthiest men, today declared that the National Anthem has no place in an 'art concert" and waxed indignant that so many people are demanding the removal of Dr. Karl Muck, its German leader, because he refused to play The Star-spangled Banner at a Providence concert where Geraldine Farrar was soloist.

"Freida Hempel, soloist at next Saturday's concert, was notified that unless she gives an enthusiastic rendition of The Star-spangled Banner she need not appear. She has agreed to sing it with enthusiasm.

"Dr. Muck said tonight that "The Star-spangled Banner will not be played when the orchestra goes to New York. From this it is assumed it will not be played in Baltimore.

"'The playing of merely national or political compositions is not our business," said Dr. Muck. 'Art is greater than any national considerations. I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America.'

"Major Higginson said:

"'For several decades I have given my time so that Boston might have this orchestra, but when Dr. Muck goes the orchestra will go, and Symphony Hall, which it costs me $13,000 to $18,000 a year to maintain, may be sold.

PLAYED AT POP CONCERTS.

"'Now as to The tSar-spangled Banner, why should they play it? It has no place in an art concert. If it did it would be played. Last summer, with the two-thirds orchestra, we played that and America every night, and those who went there knew it. Another man was leading the orchestra, but there was no dodging it, and because our contracts have arranged for Dr. Muck to conduct at the winter concerts.

"'Those were popular concerts. These are not—they are art concerts and The Star-spangled Banner has no place at them. They think they will test the loyalty of these men by making them play that anthem. Supposing you were in Germany and got up and cheered for the Kaiser. Do you suppose they'd believe any the more that you were for him? No. They'd say: "Put that man in the guardhouse and watch him."

"'These people may think that playing the anthem will assist the spirit of patriotism.

"'I have received assurances from three sources of our government that there are no imputations against any of our musicians.

"'I am under contract with public and musicians for concerts of a certain kind, arranged for long ago. I have never meddled with the art side. I owe the public something as to the kind of concerts and these men something as to employment. There is nothing against them now—they are earning their bread. If I dismiss them where have they to go? Straight to the enemy's camp and into mischief.'"

REDUCTION

RATIO

12x

2.5 mm abcdefghijklmnopqrstuvwxyz 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

AMERICAN
Baltimore, Md. NOV 2 - 1917

CENTER OF NATIONAL ANTHEM FIGHT.

Dr. Karl Muck, director of the Boston Symphony Orchestra, who has refused to play The Star-spangled Banner at his concerts.

EVENING SUN
Baltimore, Md.
NOV 2 - 1917

METROPOLITAN DROPS GERMAN OPERAS

New York Directors Think Presentation Would Be Misconstrued By Berlin.

GORITZ AND MME. GADSKI BARRED FROM ITS CASTS

Walter Damrosch Approves Dr. Muck's Action, Latter Being "Loyal Prussian Citizen."

New York, Nov. 2.—German opera will not be sung at the Metropolitan this winter. While official announcement to that effect has not yet been made, and in fact the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera here might have a bad political effect and be used in Germany as evidence and the United States is divided in sentiment regarding the war.

Patriotic motives induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Decision Not Recent One.

Otto H. Kahn, chairman of the board of directors, refused to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up over the refusal of Dr. Karl Muck to allow "The Star-Spangled Banner" to be played at the recent concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan's singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

Damrosch Supports Dr. Muck.

Walter Damrosch, leader of the New York Symphony Orchestra, is lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia," Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct "The Star-Spangled Banner" in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation."

EVENING SUN
Baltimore, Md.
NOV

The Boston Or The Berlin Symphony Orchestra?

If the musical Dr. Muck had been ordered to play "Die Wacht Am Rhein" at the close of the performance of the Boston Symphony concert, we suspect his delicate musical ear would not have been offended in the least. We imagine also that "The Star-Spangled Banner" following Beethoven is not quite so great an offense to his artistic ear as to his loyalty to his Fatherland.

The claim of the conductor and backers of the Boston Orchestra that to play a few bars of the national anthem at the close of a concert would destroy the effect of the German music given before is too ridiculous to argue about. Whether such a thing were or were not done is not in itself of great importance. What "riles" Americans is that a German conductor who, it is rumored, has not been free of suspicion as a German agent should flatly refuse to play "The Star-Spangled Banner" as music unworthy of reproduction with the kind he plays and that a so-called American backer should agree with him and support his stand.

Walter Damrosch did not find the national anthem of too poor a quality to be played by his orchestra. Why should the German Dr. Karl Muck?

Loyal Americans ought to prevent officially the performance of any such organization as Muck's, and, failing that, they should refuse to attend it under any circumstances. Let the Huns and the "shadow Huns" support their own.

m EVENING SUN
lress: Baltimore, Md.
NOV 1

BOSTON ORCHESTRA'S STAND CAUSES STIR

Patriotic Societies May Take Formal Action Upon Refusal To Play National Anthem.

SHOULD HAVE ACQUIESCED, GEN. A. C. TRIPPE SAYS

Mrs. Arthur Lee Bosley, State Regent Of The D. A. R., Would Have It On Every Program.

In view of the opening in this city next Wednesday of the season of five monthly concerts by the Boston Symphony Orchestra, the action of the orchestra's managemnet in declining the request of persons in Providence, R. I., to include "The Star-Spangled Banner" in its program there Tuesday night, has aroused widespread interest among Baltimore music patrons and much indignation among local leaders of patriotic societies.

Members of these societies characterized the refusal as indefensible, and it is expected to lead to formal condemnation.

The governing body of the Society of Colonial Wars may be the first to make such a move. It will have a meeting at the Hotel Belvedere this evening and, according to some of the members, the attitude taken by Major Henry L. Higginson, of Boston, who subsidizes the orchestra and makes its existence possible, and Dr. Karl Muck, the director of the orchestra, probably will come up for consideration and action.

Gen. A. C. Trippe's Opinion.

Gen. Andrew Cross Trippe, governor of the Society of Colonial Wars, would not comment on the probable outcome of this evening's meeting; but, speaking for himself, he said that "under the circumstances he thought the orchestra should have played the tune."

Dr. Murray Peabody Brush, another member of the society's governing body, said that he could see no reason why any musical organization should refuse to play "The Star-Spangled Banner" and that, in his opinion, there was no excuse for the Boston Symphony refusing to give it at the close of each of its concerts.

Play It Everywhere, She Says.

"No matter what the concert is, no matter who the musicians are, no matter what the program is, there seems to me to be no sane reason why 'The Star-Spangled Banner' should not be played at every musical event in this country as long as the war lasts."

This is the opinion of Mrs. Arthur Lee Bosley, State Regent of the Daughters of the American Revolution, given this morning.

"If it is necessary, I think a law should be passed making the playing of the national anthem an obligatory thing on every program. If Dr. Muck considered the anthem out of harmony with his program, he could easily have given it after the conclusion of the program, when everyone present would have recognized it as a tribute to the nation and not part of his musical offering.

"No matter what musical critics may think of 'The Star-Spangled Banner' as a piece of music, nevertheless the fact remains that it is our national anthem and the only one we've got. The object in singing or playing it is to show our love and loyalty for our country. Surely in time of war this cannot be done too often."

Music Patrons Say Nothing.

While these views were expressed by prominent members of the patriotic societies, leading musicians and musical patrons of the city said they "would not be drawn into any public controversy."

Harold Randolph, director of the Peabody Institute, and, as such, the leader of the musical element in Baltimore, was among those who were asked to express an opinion from the standpoint of the musician and music patron.

"The matter is one of such far-reaching consequences," Mr. Randolph said, "that I must ask to be excused from saying anything for publication."

NEWS
Baltimore, Md.
OV 3 - 1917

In the controversy as to whether the Boston Symphony Orchestra shall play "The Star-Spangled Banner," some persons may seek to analyze the name of its conductor, Dr. Karl Muck. One of the standard dictionaries defines the word "muck" as "an obnoxious mess."

NEWS
Baltimore, Md.
V 3 - 1917

Editorial Comment

Where Our Soldiers Want To Fight.

(From the New York Sun.)

While Congress was in session owl-eyed Senators were continually harping on the cruelty of sending American soldiers to France against their will. Hardwick proposed a law prohibiting compulsory military service abroad. Other statesmen would have had a referendum on the subject. All were obsessed by the idea that the American soldier would greatly prefer to await the invasion of his own land rather than to fight the Boches in France or in the outskirts of Berlin, where the fighting will ultimately be done.

According to the Secretary of War, the soldiers have made their preferences in this matter very clear. "In the camps," he says, "each man is asked: 'What do you want to do?' I have had reports from five or six of the largest camps, and they show the majority answered in effect, 'I don't care what I do just so I get to France among the first.'"

The Boston Teapot Tempest.

(From the Philadelphia Public Ledger.)

Dr. Karl Muck of the Boston Symphony Orchestra seems to deserve the hauling over the coals—or it might be called the Muck-raking—he is getting for his pertinacious refusal to play "The Star-Spangled Banner" at a concert in Providence, wherein he was requested to introduce the air by a number of organizations.

The issue need not have arisen if a sincere desire to pay "a decent respect to the opinions of mankind" had existed in the mind of the conductor of the orchestra instead of a ridiculous obstinacy which adheres to its original intention merely to save the face of a false pride and to defend a fantastic and inflated egotism.

Does Dr. Muck care to place himself of a parity with the Mexicans who refused to salute our flag?

The War At Sea.

(From the New York Times.)

The submarine war has not been mastered. That is plain from Sir Eric Geddes' statement to the Commons yesterday. The Germans are building submarines faster than ever before. But the destruction is increasing as well as the construction. The Germans are building them faster, but the Allies are sinking them faster. That is plain from Sir Eric's statement that "during the last quarter the Germans lost as many submarines as they lost in 1916."

The increasing destructive power of the Allied navies, then, is not a fiction nor an exaggeration. They are dealing much more efficiently than ever before with the submarines. But Germany is doubtless building at least as fast as the Allies can destroy, and there is no time in sight when the submarine terror will be really mastered, when the seas will be safe. Our ability to keep up a long war depends on the navies, especially on the British Navy. With the submarine terror loose and the navies weakened, we could not even transport American troops and supplies to Europe. Theorists who, in face of the fact, would risk the supremacy of the fleets on the toss of a coin by changing the present policy for a more "vigorous" one, by sending them to fight a doubtful battle against mines, would be risking the whole war if their advice were followed.

MAY RUFFLE DR. MUCK

Department Of Justice Investigating Of Conductor's Conduct.

(Special Washington Dispatch in the New York World.)

The artistic sensibilities of Dr. Karl Muck, leader of the Boston Symphony orchestra, who refuses to play "The Star-Spangled Banner," may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians to play the national anthem, the refusal of Dr. Muck to do so is the first case of the kind to be brought to the attention of the Government.

Naturally, the Department of Justice agents who will look into the matter will direct their attention to the real reasons behind the refusal on the part of the orchestra leader. If it could be shown that Dr. Muck is a German sympathizer he could be dealt with under the espionage act and placed in a detention camp during the period of the war. The facts in the case, however, yet remain to be developed by the Government's agents.

AMERICAN
Baltimore, Md. NOV 2 - 1917

CENTER OF NATIONAL ANTHEM FIGHT.

Dr. Karl Muck, director of the Boston Symphony Orchestra, who has refused to play The Star-spangled Banner at his concerts.

EVENING SUN
Baltimore, Md.
NOV 2 - 1917

METROPOLITAN DROPS GERMAN OPERAS

New York Directors Think Presentation Would Be Misconstrued By Berlin.

GORITZ AND MME. GADSKI BARRED FROM ITS CASTS

Walter Damrosch Approves Dr. Muck's Action, Latter Being "Loyal Prussian Citizen."

New York, Nov. 2.—German opera will not be sung at the Metropolitan this winter. While official announcement to that effect has not yet been made, and in fact the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera here might have a bad political effect and be used in Germany as evidence and the United States is divided in sentiment regarding the war.

Patriotic motives induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Decision Not Recent One.

Otto H. Kahn, chairman of the board of directors, refused to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up over the refusal of Dr. Karl Muck to allow "The Star-Spangled Banner" to be played at the recent concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan's singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

Damrosch Supports Dr. Muck.

Walter Damrosch, leader of the New York Symphony Orchestra, is lined up with the supporters of Dr. Muck, whom he characterizes as a "loyal citizen of Prussia," Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct "The Star-Spangled Banner" in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire but at the request of Major Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation."

EVENING SUN
Baltimore, Md.

The Boston Or The Berlin Symphony Orchestra?

If the musical Dr. Muck had been ordered to play "Die Wacht Am Rhein" at the close of the performance of the Boston Symphony concert, we suspect his delicate musical ear would not have been offended in the least. We imagine also that "The Star-Spangled Banner" following Beethoven is not quite so great an offense to his artistic ear as to his loyalty to his Fatherland.

The claim of the conductor and backers of the Boston Orchestra that to play a few bars of the national anthem at the close of a concert would destroy the effect of the German music given before is too ridiculous to argue about. Whether such a thing were or were not done is not in itself of great importance. What "riles" Americans is that a German conductor who, it is rumored, has not been free of suspicion as a German agent should flatly refuse to play "The Star-Spangled Banner" as music unworthy of reproduction with the kind he plays and that a so-called American backer should agree with him and support his stand.

Walter Damrosch did not find the national anthem of too poor a quality to be played by his orchestra. Why should the German Dr. Karl Muck?

Loyal Americans ought to prevent officially the performance of any such organization as Muck's, and, failing that, they should refuse to attend it under any circumstances. Let the Huns and the "shadow Huns" support their own.

m EVENING SUN
lress: Baltimore, Md.
NOV 1 -

BOSTON ORCHESTRA'S STAND CAUSES STIR

Patriotic Societies May Take Formal Action Upon Refusal To Play National Anthem.

SHOULD HAVE ACQUIESCED, GEN. A. C. TRIPPE SAYS

Mrs. Arthur Lee Bosley, State Regent Of The D. A. R., Would Have It On Every Program.

In view of the opening in this city next Wednesday of the season of five monthly concerts by the Boston Symphony Orchestra, the action of the orchestra's managemnet in declining the request of persons in Providence, R. I., to include "The Star-Spangled Banner" in its program there Tuesday night, has aroused widespread interest among Baltimore music patrons and much indignation among local leaders of patriotic societies.

Members of these societies characterized the refusal as indefensible, and it is expected to lead to formal condemnation.

The governing body of the Society of Colonial Wars may be the first to make such a move. It will have a meeting at the Hotel Belvedere this evening and, according to some of the members, the attitude taken by Major Henry L. Higginson, of Boston, who subsidizes the orchestra and makes its existence possible, and Dr. Karl Muck, the director of the orchestra, probably will come up for consideration and action.

Gen. A. C. Trippe's Opinion.

Gen. Andrew Cross Trippe, governor of the Society of Colonial Wars, would not comment on the probable outcome of this evening's meeting; but, speaking for himself, he said that "under the circumstances he thought the orchestra should have played the tune."

Dr. Murray Peabody Brush, another member of the society's governing body, said that he could see no reason why any musical organization should refuse to play "The Star-Spangled Banner" and that, in his opinion, there was no excuse for the Boston Symphony refusing to give it at the close of each of its concerts.

Play It Everywhere, She Says.

"No matter what the concert is, no matter who the musicians are, no matter what the program is, there seems to me to be no sane reason why 'The Star-Spangled Banner' should not be played at every musical event in this country as long as the war lasts."

This is the opinion of Mrs. Arthur Lee Bosley, State Regent of the Daughters of the American Revolution, given this morning.

"If it is necessary, I think a law should be passed making the playing of the national anthem an obligatory thing on every program. If Dr. Muck considered the anthem out of harmony with his program, he could easily have given it after the conclusion of the program, when everyone present would have recognized it as a tribute to the nation and not part of his musical offering.

"No matter what musical critics may think of 'The Star-Spangled Banner' as a piece of music, nevertheless the fact remains that it is our national anthem and the only one we've got. The object in singing or playing it is to show our love and loyalty for our country. Surely in time of war this cannot be done too often."

Music Patrons Say Nothing.

While these views were expressed by prominent members of the patriotic societies, leading musicians and musical patrons of the city said they "would not be drawn into any public controversy."

Harold Randolph, director of the Peabody Institute, and, as such, the leader of the musical element in Baltimore, was among those who were asked to express an opinion from the standpoint of the musician and music patron.

"The matter is one of such far-reaching consequences," Mr. Randolph said, "that I must ask to be excused from saying anything for publication."

NEWS
Baltimore, Md.
NOV 3 - 1917

In the controversy as to whether the Boston Symphony Orchestra shall play "The Star-Spangled Banner," some persons may seek to analyze the name of its conductor, Dr. Karl Muck. One of the standard dictionaries defines the word "muck" as "an obnoxious mess."

NEWS
: Baltimore, Md.
V 2 - 1917

Editorial Comment

Where Our Soldiers Want To Fight.
(From the New York Sun.)

While Congress was in session owl-eyed Senators were continually harping on the cruelty of sending American soldiers to France against their will. Hardwick proposed a law prohibiting compulsory military service abroad. Other statesmen would have had a referendum on the subject. All were obsessed by the idea that the American soldier would greatly prefer to await the invasion of his own land rather than to fight the Boches in France or in the outskirts of Berlin, where the fighting will ultimately be done.

According to the Secretary of War, the soldiers have made their preferences in this matter very clear. "In the camps," he says, "each man is asked: 'What do you want to do?' I have had reports from five or six of the largest camps, and they show the majority answered in effect, 'I don't care what I do just so I get to France among the first.'"

The Boston Teapot Tempest.
(From the Philadelphia Public Ledger.)

Dr. Karl Muck of the Boston Symphony Orchestra seems to deserve the hauling over the coals—or it might be called the Muck-raking—he is getting for his pertinacious refusal to play "The Star-Spangled Banner" at a concert in Providence, wherein he was requested to introduce the air by a number of organizations.

The issue need not have arisen if a sincere desire to pay "a decent respect to the opinions of mankind" had existed in the mind of the conductor of the orchestra instead of a ridiculous obstinacy which adheres to its original intention merely to save the face of a false pride and to defend a fantastic and inflated egotism.

Does Dr. Muck care to place himself of a parity with the Mexicans who refused to salute our flag?

The War At Sea.
(From the New York Times.)

The submarine war has not been mastered. That is plain from Sir Eric Geddes' statement to the Commons yesterday. The Germans are building submarines faster than ever before. But the destruction is increasing as well as the construction. The Germans are building them faster, but the Allies are sinking them faster. That is plain from Sir Eric's statement that "during the last quarter the Germans lost as many submarines as they lost in 1916."

The increasing destructive power of the Allied navies, then, is not a fiction nor an exaggeration. They are dealing much more efficiently than ever before with the submarines. But Germany is doubtless building at least as fast as the Allies can destroy, and there is no time in sight when the submarine terror will be really mastered, when the seas will be safe. Our ability to keep up a long war depends on the navies, especially on the British Navy. With the submarine terror loose and the navies weakened, we could not even transport American troops and supplies to Europe. Theorists who, in face of the fact, would risk the supremacy of the fleets on the toss of a coin by changing the present policy for a more "vigorous" one, by sending them to fight a doubtful battle against mines, would be risking the whole war if their advice were followed.

MAY RUFFLE DR. MUCK

Department Of Justice Investigating Of Conductor's Conduct.

(Special Washington Dispatch in the New York World.)

The artistic sensibilities of Dr. Karl Muck, leader of the Boston Symphony orchestra, who refuses to play "The Star-Spangled Banner," may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians to play the national anthem, the refusal of Dr. Muck to do so is the first case of the kind to be brought to the attention of the Government.

Naturally, the Department of Justice agents who will look into the matter will direct their attention to the real reasons behind the refusal on the part of the orchestra leader. If it could be shown that Dr. Muck is a German sympathizer he could be dealt with under the espionage act and placed in a detention camp during the period of the war. The facts in the case, however, yet remain to be developed by the Government's agents.

From EVENING SUN
Address: Baltimore, Md.
NOV 2 -
Date

DR. MUCK RESIGNS

Plays "The Star-Spangled Banner" At Boston Concert And Then Steps Out.

MUSIC LOVERS ALARMED

Fear Wrangle May Cause Break-Up Of Famous Boston Musical Organization.

A dispatch from Boston today says:

"Dr. Karl Muck, after leading the Boston Symphony Orchestra in playing 'The Star-Spangled Banner' in a concert in Symphony Hall here this afternoon, resigned immediately."

Music lovers who dread the possibility that the Boston Symphony Orchestra may become dissolved through the furor of public opinion which has been aroused by Dr. Karl Muck's refusal to include the playing of "The Star-Spangled Banner" at a recent concert given in Providence, R. I., came forward this morning in passionate appeals that this catastrophe to the music world be avoided.

"We are all now turning more and more eagerly toward music as the one respite from the torturing thoughts of war," said Harold Randolph, director of the Peabody Conservatory of Music. "For God's sake, let us try to preserve to ourselves this haven of refuge or we shall go mad."

Suggests Dr. Muck Retire.

Mr. Randolph suggests the possible solution to the orchestra's difficulty that Dr. Muck, in view of his extreme pro-German sympathies, be discontinued as director of the wonderful orchestra, but that the orchestra itself be preserved.

"Dr. Muck's position has been quite unequivocal from the first," said Mr. Randolph, "and has been definitely understood. He is an ardent German patriot and therefore an 'alien enemy.' If it is maintained that in view of this he should not remain as conductor of the Boston Symphony Orchestra, that at least is a logical argument with which few would disagree. Certainly if he should be guilty of any treasonable act, he should not only be put out of that position, but interned at once.

"As to 'The Star-Spangled Banner,' it may fairly be argued that it has no place in a Symphony Concert. Assuredly, it should not become an invariable feature of such programs. If at a symphony concert, why not at any and every concert and recital? I, for one, passionately patriotic as I am, would deeply deplore it being dragged into every musical affair."

Would Be Sad Blow.

Dr. Henry Barton Jacobs expressed himself not quite so warmly, but very sorrowfully, over the possible dissolution of the famous orchestra.

"Colonel Higginson has produced the most beautiful symphonic orchestra that perhaps exists in the world today," said Dr. Jacobs. "To destroy it, as will certainly be done if this public disapproval continues, will be in a small measure like destroying the Rheims Cathedral. After years and years of labor, this wonder monument of musical art has been achieved. Shall we in one moment of wrath destroy it?

"No one who knows Colonel Higginson can for a moment doubt his loyalty. He fought in the Civil War and has long stood for all that was best in America. His Americanism cannot be questioned. It was his very desire to build up the musical art of the country which has made him labor so long, and at his own financial loss, to produce the Boston Symphony Orchestra. It will mean no personal loss to him if the orchestra is dissolved. But is it not a most unappreciative way to treat his gift to the public?"

Seat Sale Closed.

Because the box office sale of seats for the concert to be given by the Boston Symphony Orchestra in Baltimore next week was closed early in the week, there is no way to tell definitely just how deeply Dr. Muck's refusal to play the national anthem will be felt by the Baltimore public.

"The only way to tell," said Wilbur Kinsey, manager of the Lyric, "is to wait and see how many attend the concert next week."

EVENING SUN
Address: Baltimore, Md.
NOV 1 - 1917

Who Will Attend Concerts At Which The Leader Refuses To Play The National Anthem?

To the Editor of The Evening Sun:

Sir—It has been reported that Dr. Karl Muck refuses to conduct "The Star-Spangled Banner," or to have it given a place at the Boston Symphony concerts.

The New York Symphony concerts conducted by Walter Damrosch opened with this and also a patriotic speech by Mr. Damrosch. Joseph Stransky, of the Philharmonic, followed the same procedure. Note in the following clipping how Providence, R. I., handled this matter in case of Mme. Frieda Hempel.

Providence, R. I., Oct. 30.—The police commission today withheld the granting of a license for a concert here Sunday by Frieda Hempel, pending a promise by the singer that she will sing "The Star-Spangled Banner." While in this city last spring Mme. Hempel refused to include the national anthem in her program, claiming that she did not know it.

"If she does not know it she must learn it by Sunday if she hopes to appear then," the chairman of the commission stated when application was made for a license.

When the Boston Symphony concerts are given here Dr. Muck should be made to understand that the concerts will not be permitted to be given here unless the prelude to each program is the rendition of "The Star-Spangled Banner."

Roland Park.

Baltimore, Oct. 31.

NEWS
Address: Baltimore, Md.
NOV 1 - 1917

BOSTON SYMPHONY MAY BE "INTERNED"

Refusal To Play National Anthem Resented.

(By the Associated Press.)

Providence, R. I., Oct. 31.—Resolutions condemning the Boston Symphony orchestra and Dr. Karl Muck, conductor, "for his deliberately insulting attitude" in failing to play "The Star-Spangled Banner" at a concert here last night after being requested to do so by a number of women, were adopted today by the Rhode Island Council of Defense. The police commission was requested by the council to refuse further permission for concerts here during the war "when conducted by Dr. Muck."

Members of the commission declined to say what action would be taken. It was stated, however, that Thomas Howick, agent of the Department of Justice, would make a detailed report to Washington, with the recommendation that the orchestra be not permitted to play in other cities unless the national anthem is included in its program.

From SUN
Address: Baltimore, Md.
NOV 3 - 1917

AROUSED OVER DR. MUCK

Ex-Gov. Warfield Seeks To Prevent Boston Symphony Concert.

MOVED TO CALL MASSMEETING

Feared Outbreak If Orchestra Refused To Play Anthem Here — Resignation Clears Situation.

The timely resignation of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has in a measure cleared up a situation that threatened to assume serious proportions yesterday afternoon when former Gov. Edwin Warfield appeared before the Police Board with the request that withhold a permit to the organization which is to play at the Lyric next Wednesday, provided all goes well.

Governor Warfield also engaged the Lyric for a massmeeting next Tuesday afternoon to protest against allowing the orchestra to appear in Baltimore. When told last evening of the resignation of Dr. Muck he stated that he had no animus against the personnel of the orchestra and that unless the patriotic societies saw fit to pursue the matter further he was willing to let it drop, provided Dr. Muck was not upheld by Colonel Higginson, of Boston, the backer of the orchestra.

Ex-Governor Indignant.

When seen immediately after his appearance before the Police Board yesterday afternoon, Governor Warfield said the announcement that the Boston Symphony Orchestra would appear in Baltimore following the refusal of its leader to play "The Star-Spangled Banner" at a recent concert in Providence had aroused his unmeasured indignation.

"When I read the remarks of this fellow Muck," he said, "I just couldn't contain myself. He said that the national anthem was not fit to be played on occasions of that kind. 'The Star-Spangled Banner' should have the right of way over every other tune. It is in honor of the flag we are encouraging our boys to fight for and die for if necessary. It is emblematic of the freedom and liberty our country stands for today. Dr. Muck says it isn't good music. It is good enough for our boys in camp, and should be good enough for us at home. I am amazed at the stand of Colonel Higginson. He should hang his head in shame.

Feared Outbreak Of People.

"When I heard that the orchestra would appear here next week," he continued, "I felt that it might be a very serious thing. After the recent outrage and the loss of life and property here in the great fire at Locust Point our people are in no temper to think calmly. In fact, I would have been one of those who would have felt it their duty to protest openly at the Lyric. Our national anthem is particularly dear to Baltimoreans and to Marylanders generally. It is the pride of Baltimore, for it was inspired, composed, printed and first sung here. Men like Muck, who do not realize their obligation to their adopted country, should be interned. Is he not making money here to support his government in fighting our soldiers?

"I was told by the Police Board this afternoon that it has no power to act with regard to issuing a permit, so I have engaged the Lyric for a massmeeting in order to see what are the sentiments of the public in this matter. The meeting will be on election day, a good time for a patriotic gathering, and I am hoping for the co-operation of all our patriotic societies."

At a late hour last evening no word had been received from Boston as to the probable action of Colonel Higginson on Dr. Muck's resignation, and it is therefore doubtful whether the proposed massmeeting will take place.

It was pointed out yesterday afternoon by a music lover, who keenly resented the stand of Dr. Muck, that the orchestra should not suffer from the fact that its leader is un-American.

"Dr. Muck," said this music lover, "has never taken any pains to conceal his open sympathy with his mother country, and it is typical of our American easy going attitude that we have tolerated him so long. A hasty canvass of the names in the orchestra will reveal the fact that at least 33 of them are entirely removed from any suspicion of German origin, and it would probably be found that a large number of those with German names are either naturalized or native born Americans. No doubt a vote taken among the members would be overwhelming in favor of playing the National Anthem whenever it is requested."

NEWS
Address: Baltimore, Md.
NOV 2 - 1917

Where Beethoven Gets Off

Let us concede at once, with Major Henry L. Higginson, that "'The Star - Spangled Banner' has no place in a program of artistic symphony music." If a program of artistic symphony music, advertised as such, were to include "The Star-Spangled Banner," the framers would frankly stand convicted of not knowing what's what in their own field. By the same token we could not imagine Mr. Sothern interrupting the ghost scene in "Hamlet" to give "The Star-Spangled Banner" in recitation—as pertinent to and ostensibly part of the tragedy.

But we doubt whether Mr. Sothern would refuse, for the sake of his art, to recite "The Star-Spangled Banner" on a curtain call. The Boston Symphony Orchestra manifestly thought it could not play the anthem without misleading the public into believing it a symphonic composition. It failed to appreciate that the public was in search of expression of higher harmonies than any one class of music can afford.

Thereby it raised an issue that may work injury to symphonic music but which is certainly capable of only one decision. There is not a city in the United States where any orchestra with the power to sway men's souls as this Orchestra can sway them but which refuses to sway them in patriotic fervor for fear this might mar the artistic effect of symphony, or for any other foolish reason, could hold an orderly concert. Performers with such power, but who refuse to exercise it because their contract calls only for the production of the artistically sublime, are entitled to commiseration but not to indorsement or gate receipts.

For the time being, we can get along better without Beethoven than without the national anthem. If in that choice Beethoven gets bankrupt or disbanded beyond chance of rehabilitation, the more's the pity. It would indeed be a sorry thing if Boston's famous Symphony Hall had to be sold because those who hold forth there refused to let patriotism contaminate its sacred atmosphere of art. It would be a sorry thing because it would make Art's pretense ridiculous. It is not patriotism but Beethoven that the Boston Symphony Orchestra bids fair to hurt.

86

m SUN
lress: Baltimore, Md.
NOV 2 - 1917
e

BEFORE THE WAR.

The Hun always answers with deed The total property loss inflicted by th fire on the Baltimore and Ohio Railroa piers is estimated at $5,500,000. Tha is, it is equal to about one-tenth of the sum contributed by Maryland to the second Liberty Loan. And this blow is the Hun's reply to Maryland's Liberty Loan subscription and follows almost immediately after the close of our campaign.

How much more will it require to arouse in us a real war-mind? Do we yet realize that we are at war? Do we understand what this war means? Do we appreciate the fact that the Huns are not only at our national door, but that they are inside our national structure? Do we know what will happen next if we do not put ourselves on guard?

The old foolish sense of security, the old theory of safety, still lulls us into carelessness and indifference. We think the war is still 3,000 miles away. In a sense it still seems to many to be a European struggle which touches directly only a minority of us, and which does not touch at all our personal safety. We are still viewing things through the old mental media, through old prejudices and old ideas; we are still appealing to traditions and principles and practices that formed our standards in peaceful times, when we were a law unto ourselves.

In a word, millions of us are still living before the war. We have not reacted to the new law which rules the world outside of us, we are still dreaming the old dreams, and still talking as if we were arguing an abstract question before a debating society, instead of being engaged in a struggle for life.

Comparatively few people believe even now that we are engaged in a struggle for life. Most persons, even some of those heartily in favor of an energetic prosecution of the war, regard such a statement as an exaggeration. In their hearts they are inclined to think that even if Germany should succeed in making the war a draw we would not be in any special danger, that we would not stand to lose a great deal. They have not yet reached the point where they see that the supreme issue is life or death, and where they are ready to sacrifice everything temporarily in order to preserve existence.

It is only this failure to comprehend, this absence of a real war-mind, that explains why we continue to "take things so easy," why great incendiary conflagrations like that in this city and those in other cities are possible, why we remain comfortable and unafraid, and go about as if nothing serious menaced us.

That explains also why there should have been a moment's discussion over the propriety of the playing of "The Star-Spangled Banner" by the Boston Symphony Orchestra. Before the war that question might have been raised without suggesting lack of patriotism; four years ago an American citizen like Major Henry L. Higginson, of Boston, might have been heard with patience if he had said the national anthem "was out of place" in the concerts of this musical organization, because its program was purely of a "harmonic" character. But to talk now of violating "harmonies" and customs, when the guns of Prussian barbarism are roaring defiance to liberty from Jerusalem to the British coast and from the vicinity of Petrograd to the neighborhood of Paris, when death has already marked American soldiers in the French trenches as its future victims, and when thousands more over here are scheduled to lay down their lives for what the Star-Spangled Banner represents—we say when in the face of such facts a Bostonian can say the national anthem is out of place anywhere or at any time indicates a mental condition alarming and incomprehensible beyond the power of expression. We wonder that the stones in Bunker Hill monument do not cry out in protest against the talk of this Boston sleep-walker, that the spirits of the embattled farmers do not beat at the door of his mind to wake him up and tell him that a new and dreadful day has dawned, from which old things have passed away. Dr. Karl Muck may or may not be loyal, but we have a right to expect loyalty in a city which has always boasted of its patriotism, and from representative Americans like Major Higginson. That he talks about "The Star-Spangled Banner" being out of place is due, in all probability, to the fact that he, too, is still living before the war.

Another illustration of popular apathy, of popular unconsciousness of appalling realities, is furnished by the New York Mayoralty campaign. If hundreds of thousands of voters in that city were not willfully or thoughtlessly living before the war, the result [illegible] possibly be in doubt.

AMERICAN
Baltimore, Md.
NOV 3 - 1917

BOSTONIANS WILL PLAY ANTHEM HERE

MR. KARL MUCK OF GERMANY, HAS CAPITULATED.

THE DIRECTOR HAS RESIGNED

After Leading the Famous Orchestra in Playing The Star-spangled Banner in Boston Symphony Hall Yesterday He Handed In His Resignation—This Has Not Yet Been Accepted—Governor Warfield Before Police Board.

The Boston Symphony Orchestra will play The Star-spangled Banner at its concert in the Lyric next Wednesday evening.

Dr. Karl Muck, of Germany, the director of the famous band, has resigned. He led his men in playing the national anthem in the Boston Symphony Hall yesterday afternoon. Then he stepped down. Major Higginson, the wealthy patron of the orchestra, is considering the resignation. In a speech he announced his opinion that if Dr. Muck left it would be a disaster.

This being so, it is not certain who will conduct the concert next Wednesday evening. Dr. Muck may do so, if Major Higginson can prevail upon him to stay, as he most assuredly will try to do. Otherwise the concert master of the orchestra, A. Wittike, may conduct.

The information that the anthem will be played here is based on a dispatch from Boston which stated that it would also be played at the concert in Philadelphia next Monday, and probably would be included on programs elsewhere.

Friends of the orchestra are hoping that this decision to bow to the outraged patriotism of the nation will end a most unhappy situation. There are others who feel resentment against Dr. Muck and believe he should be eliminated, despite Major Higginson's high opinion of him.

Dr. Muck's pro-Germanism is not denied. He is an enemy alien. He was born at Hesse-Darmstadt, Germany, and was educated at Heidelberg and Leipsig. He conducted the Kaiser's Opera in Berlin, the Wagner Festival at Bayreuth and other German cities. In 1908 the Kaiser conferred upon him the title, "King's Prussian General Musical Director."

The announcement of Dr. Muck's decision will be soothing news to many Baltimoreans who have been aroused at his attitude. Among these were many warm admirers of the orchestra. Former Governor Warfield yesterday afternoon appeared before the Board of Police Commissioners and demanded that no permit be granted the orchestra for next Wednesday's concert until it agreed to play the anthem. He told the commissioners serious trouble would result at the concert unless the anthem was played. The board declined to act unless it had positive assurance that the peace was menaced. Governor Warfield then called a patriotic public meeting for the Lyric next Tuesday afternoon.

A dispatch to The American last night from Boston stated:

The Star-spangled Banner was played at the conclusion of this afternoon's concert by the Boston Symphony Orchestra in Symphony Hall, with Dr. Karl Muck, the German leader, conducting. He was given a tremendous ovation by the audience, which rose to its feet, applauding him.

Major Henry Lee Higginson appeared on the platform at the opening of the concert and announced that the national anthem would be played at every performance of the orchestra. He also said that Dr. Muck had given him his resignation, but that he would greatly regret accepting it. "It will have my earnest consideration," he said.

Major Higginson also announced that Dr. Muck had never actually refused to play the national anthem, but he did not fix the responsibility for the orchestra's recent refusals to include it in its program. When Dr. Muck stepped to the platform he was given a remarkable reception. The audience rose to its feet, giving him applause such as has been given only to musical stars of the first magnitude who have aroused the audience to a high pitch of enthusiasm.

"Dr. Muck lead the orchestra when it played the anthem.

"That the anthem seems likely to figure in the orchestra's future performances here and elsewhere is borne out by word from Philadelphia to the effect that it will be played at the symphony concert there on Monday.

"An 'underground plan' is said to be on foot there to have as many members of the audience as possible begin singing the anthem the instant Dr. Muck walks up the stage.

"Those who went to the concert here this afternoon saw that the United States flag has made its appearance on the front of Symphony Hall. Following the declaration of the Rev. Dr. Conrad, pastor of Park Street Church, that Symphony Hall was the only public hall in Boston where the United States flag was not displayed, the management draped a large one over the main entrance. The business manager, Charles A. Ellis, said that the flag would remain there permanently. It is believed that the order to display the flag came from Major Higginson, founder and financial backer of the orchestra."

The former governor said:

My blood has been very much stirred by the refusal of this fellow Muck to play The Star-spangled Banner. We, as America n citizens, should arise in protest against the attitude of this orchestra leader who is spoken of by Director Damrosch as a loyal Prussian citizen.

General Riggs said the question has not been officially raised whether the orchestral program should contain The Star-spangled Banner.

Governor Warfield:

It is not a question whether the number appears on the program. It is a question whether recognition shall be given to the song, as is the case on all occasions.

THE GOVERNOR'S PROTEST.

"Dr. Muck's action and utterances are an insult to every Marylander and to the American people, and if this man and his associates, who entertain contempt for our national flag and our loved anthem, are allowed to carry out their program in this city they will, I believe, meet with resentment in no uncertain way by our patriotic people. You can rest assured that Marylanders will not tolerate the presence of Dr. Muck in this city and that serious trouble will ensue if he comes here with his orche stra.

"In the interest of good order and the quiet of our city I request that you use whatever power you have to prohibit this concert on Wednesday next. I am writing to you thus because I feel personally deeply outraged by what this man has said in regard to the flag and anthem which I love so dearly.

POWER OF THE POLICE.

General Rigs:

We have power to stop the concert if assured that there will be disorder. At the same time we know that the most loyal and patriotic citizens of Baltimore have subscribed to the concert. I have no doubt that there will be Germans in the audience. It seems to me that it is a question to be taken up with the orchestra or its business manager. The people who go to the symphony [illegible] do not create disorder.

Governor Warfield:

Could disorderly persons gain admission to the hall?

General Riggs:

I do not think so. It seems to me that Mr. Higginson has so dealt with the question as to add to its irritation.

Commissioner Burke, who appeared in the commissioners' room, said:

Governor, I agree with you.

Governor Warfield:

You will recall what happened in Annapolis when the Peggy Stewart brought tea against the protest of American citizens. I am a peaceful citizen. I think I am patriotic. We should not tolerate this temporizing. We must be either for the government or against it; for the flag or against it. My son and thousands of sons of other loyal Marylanders have gone into this war to protect the American flag which this fellow Muck would destroy.

Mr. Burke:

If the citizens of Baltimore want the concert, of course, they shall have it; however unwise it may be withhold the playing of The Star-spangled Banner. It would be bad enough in times of peace to refuse to play the anthem, let alone war time.

Governor Warfield:

It is treason and the sooner we recognize treason the better off we shall be.

MR. RANDOLPH'S STATEMENT.

Harold Randolph, director of the Peabody, issued a statement yesterday in which he said:

"I am extremely sorry the question should ever have been forced to an issue, and do not quite see why it should have been."

One of these contentions was that the request which was made of the orchestra in Providence, R. I., on Tuesday was ignored because it was not made by subscribers.

Promptly challenging the management of the orchestra on this point, Dr. B. Merrill Hopkinson, a leading Baltimore barytone and dentist, has written a strong letter to C. A. Ellis, the manager, in which he says:

"As a long-time subscriber I make the request that you have The Star-spangled Banner played at the close of the concert next Wednesday night. If the men who compose the orchestra and its conductor refuse to do this it will be an easy matter to classify them; the organization should be disbanded and the money of the subscribers refunded."

Dr. Richard H. Peters, of Baltimore, founder and conductor of the South Atlantic States Music Festival about 25 years ago, as well as former head of the music department of Converse College, Spartanburg, S. C., said:

"It always has been inexplicable to me why so much freedom was shown enemy aliens here with the country at war. If Americans were in Germany at the present time, do you suppose they would be allowed to do the same as the Germans do here? England made the same mistake of over-leniency at the beginning of the war. It led to revolt of her people and changed methods."

n EVENING STAR
ress: Washington, D. C.
NOV 1 191[illegible]

'SING AMERICA' CRUSADE MEETS WITH SUCCESS

Churches, Schools, Department Stores and Government Departments Taking Up Movement, Says Leader.

"Sing 'America,'" an organization formed to stir up enthusiasm and patriotism by having the people sing the national anthem, "The Star Spangled Banner" and "America" every day, is meeting with marked success, it was said last night by Mrs. Harry William Streeter of 1301 K street northwest, president.

Churches, schools, department stores and government departments, she said, are taking up the matter, and already "America" and "The Star Spangled Banner" are being sung regularly.

"Sing 'America' and help make the world free for democracy is our slogan," said Mrs. Streeter. "The proprietors of the printing shops of Washington have promised to print for us a half million pamphlets containing the words of the two songs for distribution here. It is our plan to have the movement taken up throughout the country as well as in Washington. I think that the way in which the department stores are taking up the singing of these patriotic songs is a fitting answer to those who were willing to defend Dr. Carl Muck, director of the Boston Symphony Orchestra, who refused in [illegible] to play The Star-spangled Banner.

"The learning of the words of these songs will be one good result of these daily musical programs, and will be a real benefit in itself, for there are comparatively few persons who really know these words.

"When the employes of these stores assemble in the morning they will sing 'America,' and when the closing hour comes they will sing 'The Star Spangled Banner.'"

W. A. Greer of the customs division in the Treasury Department has written to Mrs. Streeter saying that since the war began the employes in his division have been singing daily "America," and will now begin singing "The Star Spangled Banner."

REDUCTION

RATIO

14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

AMERICAN
ess: Baltimore, Md.
NOV 3 - 1917

ACT OR DESIGN?

Dr. Karl Muck, of the Boston Symphony Orchestra, showed wisdom by resigning and his resignation should be accepted. He had made himself a persona non grata to all true Americans, and there could be no reasonable excuse for his refusal to allow his orchestra to play the national anthem of this country. His orchestra played it yesterday in Boston and played it well.

If Director Muck were influenced merely by the lofty ideals of art, which he says has no associations with the ballads of the nation, he would even in that event have cast the apple of discord into the national arena. People would want to know whether it is really worth while to do homage to a classical musical organization that was careful to hold aside its skirts in passing the flag that flew at dawn upon the eventful bombardment of Fort McHenry. The strong probability is that the national anthem would be given precedence in the affections of the people over any music that the peerless Boston aggregation can dispense. The famous poser of former Attorney General Bonaparte of When is whisky not whisky? might be put up against this one of Dr. Muck of When is music not music? As a moot question it might be abstractly interesting; as a patriotic proposition in regard to the classification of The Star-spangled Banner most Americans are ready to affirm their belief that the national ode has become classic in the affections of the nation. Dr. Muck might very well have sanctioned the sentiment that underlies all other and displayed that quality so rare in cultivated Germans—instinctive courtesy.

One has but to reverse the viewpoint and to ask Dr. Muck whether he would refrain from playing in Berlin, at the most ultra classical of his performances, Deutchsland Uber Alles,' were this requested by the Kaiser, and whether, in fact, he would refrain from playing this or some other national air, whether demanded specifically by the Kaiser or not. Certainly no question of the classical nature of any German national melody would be brought into question. "The letter killeth, the spirit giveth life," says the Good Book.

The fact that Dr. Muck is not an American does not diminish the force of the argument that he is in America and playing for Americans and taking American money. At this particular time, when all other musical organizations without hesitation see the propriety in so doing, it would appear as though Dr. Muck would have had tact enough to play the national ode without request, particularly as there is not the slightest reference in it to Germany, but in fact, in so far as it has such, its animus is directed against Germany's chief foe. Yet when the German mind adopts a thesis it cannot see outside this narrow fringe of persistent purpose and is beyond conviction. Now if Dr. Muck refrained from playing the national ode in deference to the expressed or known desires of his master, the question is not one of art, but design. Dr. Muck then would lose all claim for consideration and would be subject to treatment as an undesirable alien enemy. One is not disposed so to believe.

EVENING STAR
Washington, D. C.
NOV 2 1917

LOVERS OF MUSIC STIRRED BY MUCK

Aroused by Refusal of Boston Symphony Director to Play National Anthem.

STRONG VIEWS ARE VOICED

Washington musical circles today were stirred over the fact that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who refused to permit the orchestra to play "The Star Spangled Banner" in Providence, R. I., Tuesday night when the request was made, is to conduct the concert of that orchestra in this city next Tuesday.

The discussion centered about these questions—should a German citizen, as Dr. Muck is, who has refused to play the national anthem, be given support in the National Capital; or should the music lovers of the capital think only of the artistic side of the matter and give their support to the famous orchestra.

House Has Been Sold Out.

The house has been sold out for the concert next Tuesday, which is to be held at the National Theater, according to a statement made today by Mrs. Katie Wilson Greene, who for eleven years has had charge of the management of the Boston Symphony Orchestra in Washington.

She said that only three persons, so far as she knew, had not taken their season tickets again this year because Dr. Muck, the leader, is a German.

"There isn't a well known orchestra in the country, or an opera company which has not Germans in its ranks," said Mrs. Greene. "I am a patriotic American citizen, but I think that in an artistic matter of this kind we should not be led away from the right conception. It has not been the custom for the symphony orchestra to play 'The Star Spangled Banner' in the past, and I do not know why such a demand should be made now."

However, some of the subscribers to the orchestra seats did not take the view of Mrs. Greene today and were strong in their condemnation of Dr. Muck's stand.

They Demand the Anthem.

Lieut. William H. Santelmann, leader of the Marine Band, today insisted that the national anthem had a right to a place upon any program whatsoever, artistic symphonies not excepted.

"The national anthem," he said, "could in no sense detract from the beauty of any musical program, no matter how artistic the program might be. In these times it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Otto T. Simon, director of the Motet Choral Society and the Washington War Chorus, in regard to the refusal of Dr. Muck to play the national anthem, said today:

"There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the National Capital will permit such an insult to their country and flag. He should be swept from the stage."

Backed by Maj. Higginson.

Mrs. Greene pointed out that Maj. Henry L. Higginson, patron and founder of the orchestra, had supported Dr. Muck in the stand that the "Star Spangled Banner" was not in place in the program of the orchestra and said that no one had questioned Maj. Higginson's loyalty to his country.

Dr. Muck was born at Darmstadt, Germany, educated at Heidelberg and Leipzig universities and has always been markedly German in sympathies and preferences.

He is generally known as the kaiser's favorite conductor. In faot, the kaiser conferred on him in 1908 the honorary title of 'koeniglich Preussischer generalmusik direkdor"—the king's Prussian musical director.

The Department of Justice is quietly investigating Dr. Muck and his activities in this country, it was admitted today. The department's agents, however, are expected to direct their attention to the real reasons behind the refusal of Dr. Muck to play "The Star Spangled Banner."

Washington will hear no German grand opera this winter, it was announced today. Manager Taylor of the Belasco Theater said that grand opera would be produced, but that it would be French or Italian, and not German.

Boston Orchestra Director Firm in Refusal to Play "Star Spangled Banner"

BOSTON, November 2.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, declares that the orchestra will not include "The Star Spangled Banner" in its New York repertoire next week. A letter written by a woman to a New York newspaper, saying New York would not tolerate the omission of the anthem, was shown to Dr. Muck. He said:

"Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program, and will not be played, so far as I or anybody else knows.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

The orchestra goes on tour next week and Dr. Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit.

Maj. Henry L. Higginson, who maintains the orchestra, did not budge from the position announced previously—that he would disband the orchestra rather than yield to a demand for the anthem. However, a mammoth flag has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

Talk of Barring Concert.

NEW YORK, November 2.—The disturbance, which began with the refusal of Dr. Karl Muck to permit the Boston Symphony Orchestra to play the national anthem on Tuesday night at Providence, R. I., has by no means subsided. The apparent intention of Maj. Henry L. Higginson, founder of the orchestra, to back up Dr. Muck and the purported e planations by Dr. Muck himself only heightened the indignation of all Americans.

"It has come to a pretty pass," they said, "when American audiences must be told by a German music master that they can't hear 'The Star Spangled Banner' at this critical time."

At the office of Carnegie Hall it was said that no orders had been received for cancellation of the concert here on Thursday of the Boston orchestra, led by Dr. Muck; that all seats for the season had been sold, and that Dr. Muck's orchestra would play at Washington, Baltimore and Philadelphia before coming here. Many predicted that the mayors of those cities and perhaps of New York might follow the precedent set by Mayor James M. Curley of Boston in forbidding the orchestra to play in the city unless the program was opened with the national anthem.

Damrosch Defends Muck.

Walter Damrosch has taken issue with those musicians who have criticised Dr. Muck for refusing to play "The Star Spangled Banner." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire, but at the request of Maj. Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty, and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation.

"I should think that the issue that has been raised could be met easily if the orchestra would play "The Star Spangled Banner" under the direction of an assistant conductor. I cannot see what purpose could be gained by endeavoring to force Dr. Muck to do so."

The New York Metropolitan Opera Company this year will not produce any German operas, it has been announced. Patriotic motives, it was said, have caused the directors of the opera to put a ban upon German music at this time.

St. Louis Orchestra Yields.

ST. LOUIS, Mo., November 2.—The directors of the St. Louis Symphony Orchestra have voted that "The Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts on the ground that it was not artistically in harmony with the concert program, but he was willing that it be played at popular concerts.

HERALD
Washington, D. C.
NOV 6 19

DR. MUCK MUST PLAY ANTHEM IN THIS CITY

Musicians' Protective Union Will Adopt Resolutions to This Effect.

Washington concertgoers' word will be law if they patronize any of the concerts of the Boston Symphony Orchestra scheduled to be held in this city today.

If they want to hear the "Star Spangled Banner" all they will have to do is to request it through the proper source, and Dr. Karl Muck, who has heaped the coals of America on himself by refusal to play this song, must immediately wield his baton and lead his musicians.

Adopt Resolution.

Anticipative of Dr. Muck's arrival today, the Musicians' Protective Union, of the American Federation of Musicians, last night passed the following resolution, it being signed by George W. Vail, W. F. Ruckert and W. M. Lynch:

"Whereas, During the past week there occurred the spectacle of a large musical organization, known as the Boston Symphony Orchestra, Dr. Karl Muck, conductor, refusing upon public demand to render the national anthem, 'The Star Spangled Banner;' and

"Whereas, The national condition of affairs at this time demands of all persons every public expression of utmost patriotism and loyalty to the United States government and its aims; therefore be it

Resolved by the Musicians' Protective Union, Local 161, American Federation of Musicians, in meeting assembled this 4th day of November, 1917, that every musical organization appearing in this city in concert or other musical production be required to render as a part of its performance the national anthem, 'The Star Spangled Banner;' and be it further

Resolved, That a copy of this resolution be transmitted to the Honorable Commissioners of the District of Columbia and a copy furnished the public press of Washington."

HERALD
Washington, D. C.
NOV 4 1917

88

DR. MUCK PLAYS ANTHEM AGAIN

Boston Symphony Leader's Resignation Not Accepted; Will Appear Here.

Boston, Nov. 3.—"The Star Spangled Banner" was again played tonight by the Boston Symphony Orchestra. Dr. Karl Muck, who resigned as leader of the orchestra, following the criticisms over his failure to play the national anthem, led the musicians. He will also do so at concerts in Philadelphia, Baltimore, Washington, New York, and Brooklyn next week. His resignation has not been accepted. Maj. Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

Maj. Higginson in his decision will be guided by:

1—Whether there is a public demand for Dr. Muck's removal.

2—Whether there is a public demand for the elimination of Wagner and all German music from the progress of the Symphony Orchestra as the Metropolitan Opera House in New York has done.

Want Muck to Remain.

So far there has been no demand in Boston for any further change in the orchestra's plans. Even those who demanded that the orchestra play the national anthem want Dr. Muck to remain as leader.

The cities that the orchestra visits next week therefore will decide the question. Dr. Muck, it is said, will insist that his resignation be accepted if there should be a demand for the elimination of German music. He has stated that art is international and that has been the spirit with which he has selected his program.

Baltimore, Md., Nov. 3.—Former Governor Warfield today called a people's meeting to frame a protest against the appearance here of Dr. Muck and the Boston Symphony Orchestra.

REPUBLICAN
ss: Springfield, Ma
1917

The Flag Waves at Symphony Hall

The "Star Spangled Banner" is to wave henceforth on Symphony hall, Boston, and the tune which bears that name is to be played at regular concerts by the celebrated Boston orchestra. So much has resulted from the agitation which reached its climax on Friday afternoon, when Maj Higginson announced that the conductor, Dr Muck, was ready to resign if the good of the orchestra demanded that step. Dr Muck has been attacked for some time by persons who resented his continuing at the head of the Boston orchestra while our country is at war with his. The demand to have "The Star Spangled Banner" played at symphony concerts was not the beginning of the agitation. Foolish and false statements have been made regarding Dr Muck, but his conduct has been found blameless.

Dr Muck's resignation, in all probability, will not be accepted. The statement that Dr Muck refused to play "The Star Spangled Banner" in Providence or anywhere else is false. The request of the committee of patriots never passed beyond the hands of the orchestra's management, which gave its own answer. "Will Boston deliberately destroy an institution of which it has long been proud?" asks the Boston Herald, which asserts that the eminent conductor has "borne himself with dignity" and "has busied himself only with music." M. A. DeWolfe Howe, who some years ago wrote the history of this greatest of orchestras, writes: "Must the Boston public be taught by bitter experience that irresponsible agitation can pull down in a week what has taken more than a generation to build?" And he adds these forcible words: "There are some of us, desiring with all our hearts a common victory with the allies, who yet take pleasure in the fact that while men of opposing nations are occupied elsewhere solely with killing one another, there remain a few spots on earth where representatives of diverse races, including our own, can still join in uttering the universal, civilizing speech of music."

EVENING STAR
Washington, D. C.
NOV 2 1917

AMERICAN
ess: Baltimore, Md.
NOV 3 - 1917

ACT OR DESIGN?

Dr. Karl Muck, of the Boston Symphony Orchestra, showed wisdom by resigning and his resignation should be accepted. He had made himself a persona non grata to all true Americans, and there could be no reasonable excuse for his refusal to allow his orchestra to play the national anthem of this country. His orchestra played it yesterday in Boston and played it well.

If Director Muck were influenced merely by the lofty ideals of art, which he says has no associations with the ballads of the nation, he would even in that event have cast the apple of discord into the national arena. People would want to know whether it is really worth while to do homage to a classical musical organization that was careful to hold aside its skirts in passing the flag that flew at dawn upon the eventful bombardment of Fort McHenry. The strong probability is that the national anthem would be given precedence in the affections of the people over any music that the peerless Boston aggregation can dispense. The famous poser of former Attorney General Bonaparte of When is whisky not whisky? might be put up against this one of Dr. Muck of When is music not music? As a moot question it might be abstractly interesting; as a patriotic proposition in regard to the classification of The Star-spangled Banner most Americans are ready to affirm their belief that the national ode has become classic in the affections of the nation. Dr. Muck might very well have sanctioned the sentiment that underlies all other and displayed that quality so rare in cultivated Germans—instinctive courtesy.

One has but to reverse the viewpoint and to ask Dr. Muck whether he would refrain from playing in Berlin, at the most ultra classical of his performances, Deutchsland Uber Alles,' were this requested by the Kaiser, and whether, in fact, he would refrain from playing this or some other national air, whether demanded specifically by the Kaiser or not. Certainly no question of the classical nature of any German national melody would be brought into question. "The letter killeth, the spirit giveth life," says the Good Book.

The fact that Dr. Muck is not an American does not diminish the force of the argument that he is in America and playing for Americans and taking American money. At this particular time, when all other musical organizations without hesitation see the propriety in so doing, it would appear as though Dr. Muck would have had tact enough to play the national ode without request, particularly as there is not the slightest reference in it to Germany, but in fact, in so far as it has such, its animus is directed against Germany's chief foe. Yet when the German mind adopts a thesis it cannot see outside this narrow fringe of persistent purpose and is beyond conviction. Now if Dr. Muck refrained from playing the national ode in deference to the expressed or known desires of his master, the question is not one of art, but design. Dr. Muck then would lose all claim for consideration and would be subject to treatment as an undesirable alien enemy. One is not disposed so to believe.

LOVERS OF MUSIC STIRRED BY MUCK

Aroused by Refusal of Boston Symphony Director to Play National Anthem.

STRONG VIEWS ARE VOICED

Washington musical circles today were stirred over the fact that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who refused to permit the orchestra to play "The Star Spangled Banner" in Providence, R. I., Tuesday night when the request was made, is to conduct the concert of that orchestra in this city next Tuesday.

The discussion centered about these questions—should a German citizen, as Dr. Muck is, who has refused to play the national anthem, be given support in the National Capital; or should the music lovers of the capital think only of the artistic side of the matter and give their support to the famous orchestra.

House Has Been Sold Out.

The house has been sold out for the concert next Tuesday, which is to be held at the National Theater, according to a statement made today by Mrs. Katie Wilson Greene, who for eleven years has had charge of the management of the Boston Symphony Orchestra in Washington.

She said that only three persons, so far as she knew, had not taken their season tickets again this year because Dr. Muck, the leader, is a German.

"There isn't a well known orchestra in the country, or an opera company which has not Germans in its ranks," said Mrs. Greene. "I am a patriotic American citizen, but I think that in an artistic matter of this kind we should not be led away from the right conception. It has not been the custom for the symphony orchestra to play 'The Star Spangled Banner' in the past, and I do not know why such a demand should be made now."

However, some of the subscribers to the orchestra seats did not take the view of Mrs. Greene today and were strong in their condemnation of Dr. Muck's stand.

They Demand the Anthem.

Lieut. William H. Santelmann, leader of the Marine Band, today insisted that the national anthem had a right to a place upon any program whatsoever, artistic symphonies not excepted.

"The national anthem," he said, "could in no sense detract from the beauty of any musical program, no matter how artistic the program might be. In these times it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Otto T. Simon, director of the Motet Choral Society and the Washington War Chorus, in regard to the refusal of Dr. Muck to play the national anthem, said today:

"There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the National Capital will permit such an insult to their country and flag. He should be swept from the stage."

Backed by Maj. Higginson.

Mrs. Greene pointed out that Maj. Henry L. Higginson, patron and founder of the orchestra, had supported Dr. Muck in the stand that the "Star Spangled Banner" was not in place in the program of the orchestra and said that no one had questioned Maj. Higginson's loyalty to his country.

Dr. Muck was born at Darmstadt, Germany, educated at Heidelberg and Leipzig universities and has always been markedly German in sympathies and preferences.

He is generally known as the kaiser's favorite conductor. In fact, the kaiser conferred on him in 1908 the honorary title of 'koeniglich Preussischer generalmusik direktor"—the king's Prussian musical director.

The Department of Justice is quietly investigating Dr. Muck and his activities in this country, it was admitted today. The department's agents, however, are expected to direct their attention to the real reasons behind the refusal of Dr. Muck to play "The Star Spangled Banner."

Washington will hear no German grand opera this winter, it was announced today. Manager Taylor of the Belasco Theater said that grand opera would be produced, but that it would be French or Italian, and not German.

Boston Orchestra Director Firm in Refusal to Play "Star Spangled Banner"

BOSTON, November 2.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, declares that the orchestra will not include "The Star Spangled Banner" in its New York repertoire next week. A letter written by a woman to a New York newspaper, saying New York would not tolerate the omission of the anthem, was shown to Dr. Muck. He said:

"Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program, and will not be played, so far as I or anybody else knows.

"The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

"I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were a citizen of America."

The orchestra goes on tour next week and Dr. Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit.

Maj. Henry L. Higginson, who maintains the orchestra, did not budge from the position announced previously—that he would disband the orchestra rather than yield to a demand for the anthem. However, a mammoth flag has appeared over the portico of Symphony Hall, the home of the orchestra. It has been the only Boston public building without a flag.

Talk of Barring Concert.

NEW YORK, November 2.—The disturbance, which began with the refusal of Dr. Karl Muck to permit the Boston Symphony Orchestra to play the national anthem on Tuesday night at Providence, R. I., has by no means subsided. The apparent intention of Maj. Henry L. Higginson, founder of the orchestra, to back up Dr. Muck and the purported e planations by Dr. Muck himself only heightened the indignation of all Americans.

"It has come to a pretty pass," they said, "when American audiences must be told by a German music master that they can't hear 'The Star Spangled Banner' at this critical time."

At the office of Carnegie Hall it was said that no orders had been received for cancellation of the concert here on Thursday of the Boston orchestra, led by Dr. Muck; that all seats for the season had been sold, and that Dr. Muck's orchestra would play at Washington, Baltimore and Philadelphia before coming here. Many predicted that the mayors of those cities and perhaps of New York might follow the precedent set by Mayor James M. Curley of Boston in forbidding the orchestra to play in the city unless the program was opened with the national anthem.

Damrosch Defends Muck.

Walter Damrosch has taken issue with those musicians who have criticised Dr. Muck for refusing to play "The Star Spangled Banner." Mr. Damrosch said:

"It seems to me that it would be an injustice to Dr. Muck to expect him to conduct 'The Star Spangled Banner' in this country at the present time. He is a loyal citizen of Prussia and is in this country not by his own desire, but at the request of Maj. Higginson, patron of the Boston Symphony Orchestra, who is an American of undoubted loyalty, and who certainly would not ask Dr. Muck to act as conductor of the orchestra if he were not absolutely sure of Dr. Muck's personal honor and discretion in this very trying situation.

"I should think that the issue that has been raised could be met easily if the orchestra would play "The Star Spangled Banner" under the direction of an assistant conductor. I cannot see what purpose could be gained by endeavoring to force Dr. Muck to do so."

The New York Metropolitan Opera Company this year will not produce any German operas, it has been announced. Patriotic motives, it was said, have caused the directors of the opera to put a ban upon German music at this time.

St. Louis Orchestra Yields.

ST. LOUIS, Mo., November 2.—The directors of the St. Louis Symphony Orchestra have voted that "The Star Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week during the orchestra season and also the popular concerts on Sunday afternoons.

Last spring the national anthem was played at the popular concerts, but it never has been played at symphony concerts.

Max Zach, director of the orchestra, opposed the playing of the anthem at symphony concerts on the ground that it was not artistically in harmony with the concert program, but he was willing that it be played at popular concerts.

HERALD
:: Washington, D. C.

DR. MUCK MUST PLAY ANTHEM IN THIS CITY

Musicians' Protective Union Will Adopt Resolutions to This Effect.

Washington concertgoers' word will be law if they patronize any of the concerts of the Boston Symphony Orchestra scheduled to be held in this city today.

If they want to hear the "Star Spangled Banner" all they will have to do is to request it through the proper source, and Dr. Karl Muck, who has heaped the coals of America on himself by refusal to play this song, must immediately wield his baton and lead his musicians.

Adopt Resolution.

Anticipative of Dr. Muck's arrival today, the Musicians' Protective Union, of the American Federation of Musicians, last night passed the following resolution, it being signed by George W. Vail, W. F. Ruckert and W. M. Lynch:

"Whereas, During the past week there occurred the spectacle of a large musical organization, known as the Boston Symphony Orchestra, Dr. Karl Muck, conductor, refusing upon public demand to render the national anthem, 'The Star Spangled Banner;' and

"Whereas, The national condition of affairs at this time demands of all persons every public expression of utmost patriotism and loyalty to the United States government and its aims; therefore be it

Resolved by the Musicians' Protective Union, Local 161, American Federation of Musicians, in meeting assembled this 4th day of November, 1917, that every musical organization appearing in this city in concert or other musical production be required to render as a part of its performance the national anthem, 'The Star Spangled Banner;' and be it further

Resolved, That a copy of this resolution be transmitted to the Honorable Commissioners of the District of Columbia and a copy furnished the public press of Washington."

HERALD
Washington, D. C.
NOV 4 1917

88

DR. MUCK PLAYS ANTHEM AGAIN

Boston Symphony Leader's Resignation Not Accepted; Will Appear Here.

Boston, Nov. 3.—"The Star Spangled Banner" was again played tonight by the Boston Symphony Orchestra. Dr. Karl Muck, who resigned as leader of the orchestra, following the criticisms over his failure to play the national anthem, led the musicians. He will also do so at concerts in Philadelphia, Baltimore, Washington, New York, and Brooklyn next week. His resignation has not been accepted. Maj. Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

Maj. Higginson in his decision will be guided by:

1—Whether there is a public demand for Dr. Muck's removal.

2—Whether there is a public demand for the elimination of Wagner and all German music from the progress of the Symphony Orchestra as the Metropolitan Opera House in New York has done.

Want Muck to Remain.

So far there has been no demand in Boston for any further change in the orchestra's plans. Even those who demanded that the orchestra play the national anthem want Dr. Muck to remain as leader.

The cities that the orchestra visits next week therefore will decide the question. Dr. Muck, it is said, will insist that his resignation be accepted if there should be a demand for the elimination of German music. He has stated that art is international and that has been the spirit with which he has selected his program.

Baltimore, Md., Nov. 3.—Former Governor Warfield today called a people's meeting to frame a protest against the appearance here of Dr. Muck and the Boston Symphony Orchestra.

REPUBLICAN
ss: Springfield, Ma

The Flag Waves at Symphony Hall

The "Star Spangled Banner" is to wave henceforth on Symphony hall, Boston, and the tune which bears that name is to be played at regular concerts by the celebrated Boston orchestra. So much has resulted from the agitation which reached its climax on Friday afternoon, when Maj Higginson announced that the conductor, Dr Muck, was ready to resign if the good of the orchestra demanded that step. Dr Muck has been attacked for some time by persons who resented his continuing at the head of the Boston orchestra while our country is at war with his. The demand to have "The Star Spangled Banner" played at symphony concerts was not the beginning of the agitation. Foolish and false statements have been made regarding Dr Muck, but his conduct has been found blameless.

Dr Muck's resignation, in all probability, will not be accepted. The statement that Dr Muck refused to play "The Star Spangled Banner" in Providence or anywhere else is false. The request of the committee of patriots never passed beyond the hands of the orchestra's management, which gave its own answer. "Will Boston deliberately destroy an institution of which it has long been proud?" asks the Boston Herald, which asserts that the eminent conductor has "borne himself with dignity" and "has busied himself only with music." M. A. DeWolfe Howe, who some years ago wrote the history of this greatest of orchestras, writes: "Must the Boston public be taught by bitter experience that irresponsible agitation can pull down in a week what has taken more than a generation to build?" And he adds these forcible words: "There are some of us, desiring with all our hearts a common victory with the allies, who yet take pleasure in the fact that while men of opposing nations are occupied elsewhere solely with killing one another, there remain a few spots on earth where representatives of diverse races, including our own, can still join in uttering the universal, civilizing speech of music."

REDUCTION RATIO 12x

2.5 mm
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

From JOURNAL

Address: PROVIDENCE, R. I.

Date NOV - 1 1917

R. MUCK'S ACTION ROUNDLY ASSAILED

Symphony Orchestra Leader May be Barred Here.

GOVERNMENT AGENT ACTS

Tom Howick Will Make Report of Refusal of Musician to Play National Anthem at Concert at Infantry Hall. — Organizations Adopt Resolutions of Censure.

RESOLUTION PASSED BY PROVIDENCE ART CLUB

The Providence Art Club last evening passed the following resolution:

"Until the Boston Symphony Orchestra and its leader prove to the American people that they are not inimical to what this country stands for, they would better not appear in this city."

Failure of Dr. Karl Muck to lead the Boston Symphony Orchestra in the national anthem at a concert in Infantry Hall Tuesday evening, as he was requested to do, has caused a storm of protest from people in all walks of life in this city. As a result of this failure to honor the request of the representatives of 10 organizations in Providence, events moved swiftly yesterday.

The Rhode Island Council of Defence, at a regular meeting, condemned "the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude," and requested the Police Commission to refuse further licenses for concerts during the war "when conducted by said Karl Muck."

Tom Howick, agent of the Department of Justice, said that he would make a full report of the episode to the officials at Washington and recommend that further concerts by the organization anywhere in the United States be forbidden unless the national anthem is made a part of each programme.

POLICE BOARD'S VIEW.

The Board of Police Commissioners, through Chairman Presbrey, announced yesterday morning that it was too early to anticipate how they would act on Dr. Muck's application for another concert.

"We have reason to believe," he said, "that there will be opposition to such a license, and, if a petition which we understand is being circulated is presented to us, protesting against such a license, we will give it most serious consideration."

Commissioner McCaffrey broke in then and said significantly: "And you might say that this board is made up of three full-fledged Americans."

At the 135th members' night of the Providence Art Club last evening the following resolution was unanimously adopted:

"Until the Boston Symphony Orchestra and its leader prove to the American people that they are not inimical to what this country stands for, they would better not appear in this city."

The resolution adopted by the Rhode Island Council of Defence reads as follows:

"Karl Muck, conductor of the Boston Symphony Orchestra, having refused to play 'The Star Spangled Banner' at a concert given by the Boston Symphony Orchestra in Infantry Hall, Providence, during the evening of Oct. 30, although requested to do so by nine State organizations including the Liberty Loan committee of Rhode Island, the Rhode Island Council of Defence at a regularly called meeting held in the Governor's office of the State House, Providence, Oct. 31, unreservedly condemns the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude and respectfully urges the Police Commission of the city of Providence to refuse permission to the Boston Symphony Orchestra to give concerts in the city of Providence during the present war when conducted by the said Karl Muck."

RESOLUTIONS ADOPTED.

The board of directors of the Musicians' Association here adopted resolutions yesterday, condemning Dr. Muck and the orchestra. It voted to send the resolutions to the Police Commission and to Owen Miller, National Secretary, for publication in the national magazine.

Scores of prominent men and women who went to Infantry Hall Tuesday expecting to buy tickets at the door, were met with a blunt refusal on the part of the management to accommodate them, although there were several vacant rows at the back of the hall. Many of them appealed to Mr. Ellis, only to be met with the statement, "We have sold all the seats we care to sell."

Mr. Ellis repeated in Boston yesterday that he had received a telegram signed by a number of women asking that "The Star Spangled Banner" be played at a concert here Tuesday night, but that as they were not subscribers to the concert the request was ignored.

Dr. Karl Muck, the conductor, did not know such a telegram had been received, he added. "During our popular concerts in Boston we always played 'The Star Spangled Banner,'" said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number, and we could not make any exception for Providence. For these two reasons the num-

SYMPHONY ORCHESTRA MAY BE OBLIGED TO DISBAND

Maj. H. L. Higginson Threatens to Discontinue His Support.

Special to the Journal.

Boston, Mass., Oct. 31.—Maj. Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, to-day threatened to discontinue his support of the organization and cause it to disband if the demand that it play "The Star Spangled Banner" should continue.

In conversation with reporters he said: "If the public goes too far in this thing I will withdraw my support, which would mean the orchestra's disorganization. It might also mean that Symphony Hall would be sold. It is now losing $15,000 a year. I do not propose to have the public interfere with the programme."

Maj. Higginson said he was responsible for the order to sell no more tickets at the concert in Providence last night, although there were vacant seats. He had heard of trouble impending, he said, and felt that if there should be a riot with death and injury he would be personally responsible.

Maj. Higginson permitted to be published a letter he had written to a friend regarding criticisms of the Symphony by its patrons. This was previous to Sunday's protests over Geraldine Farrar's all-German programme. The letter follows

"Let us consider the case. I have contracted with a band of musicians for one year and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract. The tickets were sold as usual, that is very well. Not a seat is to be had in New York, and more are asked for. The orchestra, including Dr. Muck, has been greeted heartily as usual. There are my obligations.

"From the outstart the one object of the orchestra has been only art. Apparently this is satisfactory to the public.

"A very few friends have said some gentle words to me about the orchestra and have stayed away. Sundry brave (?) people have written to me unsigned letters alleging this or that and telling me to dismiss Dr. Muck, who is an integral part of the orchestra.

"From three high sources the assurance has come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra—this in reply to a question about the matter.

"At the beginning of the war I said to the orchestra members that the situation was difficult for them and that the life of the orchestra depended upon their good temper and patience with regard to each other. They have all behaved perfectly, and in this matter Dr. Muck has been of the greatest assistance. In short, all these men have fulfilled their part and the Government says their slate is clean. Shall I fail in my part?

"For 36 years the orchestra has given comfort and pleasure to many people. If it stops it will be for all time, for I can never build it up again.

"Supposing I dismissed all the men. How are they going to live. Somebody must employ them if they can find a place. To-day they are aiding the educational of the community through lessons and through concerts. Are they not doing more good than they can possibly do harm? They know very well that they are being watched. If we in this or any other position, throw out of employ Germans, where can they go and what can they do?

"Let me repeat. There are in the orchestra various nationalities: There are a considerable number who are American citizens and liable to draft; there are a certain number who are not American citizens.

"Once more. I have run down cruel accusations and simply say they are lies.

"Another point. The letter in the New York Times requires that the orchestra should play 'The Star Spangled Banner.' Why should it? The programme is made in the summer as the conductor thinks best, for in many years I have never interfered with the programmes. Supposing that 'The Star Spangled Banner' were played, would it make any difference in the attitude of any of the musicians? If you were living in Berlin or Vienna would you publicly state that you favored the cause of the Germans and if you did do you suppose that anybody would believe you?

"Now you are welcome to repeat any of this to anybody. I do not write it as information for you or anybody else in particular, but because I know you as a gentleman of high standing and a member of a family which I have known since I was a boy. My own opinion is that if I backed out from this work now I would be a sneak."

Dr. Karl Muck, leader of the orchestra, had the following to say after to-day's private rehearsal:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake—a violation of artistic taste and principles—for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band? Or a ballroom orchestra? No. The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperament and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives of 25 different nationalities in my orchestra. All the nations at war are represented. For many months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything which would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost im-

JOURNAL

PROVIDENCE, R. I.

NOV - 1 1917

THE LETTER BOX

AN INDIGNANT CONCERT-GOER

To the Editor of the Journal:

On Tuesday evening, Oct. 30, at Infantry Hall, a large company of Rhode Island people witnessed a spectacle that cannot pass without vigorous protest from patriotic American citizens.

Dr. Muck, the conductor of the Boston Symphony Orchestra, was courteously requested, by the heads of various musical clubs in this city, and by the chairman of the Liberty Bond committee, to play our national anthem, "The Star Spangled Banner." This was an entirely reasonable request, one that should have been anticipated and arranged for before it was made.

This is a time when our national anthem should be played and sung at every public gathering. It is usually done spontaneously. But the German Dr. Muck had not yet played it at any of his concerts, so the patriotic women heading the musical clubs here asked to have our anthem played. The German refused to do it.

He defied his audience, he even endeavored to further insult it by presenting a programme almost entirely German. No one objects to a reasonable amount of German music. However, at this time it would seem in better taste to have music by composers from nations with which we are not at war.

Miss Farrar, an American-born woman, connected with the Boston Orchestra for this occasion, stood boldly up and sang song after song in German—this woman did not even have the excuse of being German-born, afflicted with the German tongue so she could not render the songs in good English, and there sat a Rhode Island audience listening to songs sung in German, a language whose every word is now hateful to our ears, with an orchestra conducted by a rabid German who refused to play the American National Anthem, while our own Rhode Island boys are in the service of our country, fighting against Germany!

It was an unthinkably shameful situation. While we sat there listening to a man play music who refused to play our National Anthem, and listened to a woman sing German songs, our own Rhode Island boys, in that very hour, were actually in the trenches of France, fighting for us! Facing German shot and shell and the hideous cruelties that these fiends will subject them to if possible!

In that audience I saw mothers and fathers, wives, brothers and sisters of American soldiers. Also, good women knitting for our soldiers—I was filled with aching indignation that these relatives and friends, who have given their dearest to their country's service, should be subjected to this infamous German insult.

I am an old citizen of Providence, I have gone to the Boston Symphony concerts for years. I love music. But no power could induce me to ever again sit in any audience where the German Muck, or the German-taught Farrar performed. Nor will any other patriotic Providence citizen.

AN AMERICAN WOMAN.

Providence, Oct. 31.

JOURNAL

ess: PROVIDENCE, R. I.

NOV - 1 1917

The Case of Dr. Karl Muck

Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, is a creature of Germany and a dangerous alien enemy.

He was born in Darmstadt, graduated at the gymnasium in Würzburg, studied at Heidelburg and Leipzig, conducted at Zürich, Salzburg, Brünn, Graz and Prague, and received from the Kaiser the title of "Königlich preusserischer Generalmusikdirektor."

As Conductor of the Boston Symphony Orchestra he has grossly offended every patriotic American by his refusal to render our national anthem. His attitude toward his audience in Providence on Tuesday evening was one of studied contempt.

Mr. Ellis, his manager, moreover, put himself in the same category with Dr. Muck by his pitiful and damnable excuse that the programme had been fixed and could not be changed. What can any reasoning American think of a statement like this?

There is no room for a man like Muck on the concert stage of America. He has no business conducting the Boston Symphony. We are at war with his country and we cannot tolerate his defiance and outrage of American patriotism.

Dr. Muck should be withdrawn at once and forever from the American stage and placed where he belongs,—behind bars in an internment camp.

TRIBUNE

Providence, R. I.

OCT 31 1917

CONCERT SEASON OPENED HERE

Boston Symphony Orchestra Assisted by Geraldine Farrar.

The Boston Symphony Orchestra opened its 37th season in Infantry Hall last evening, playing an interesting program before an audience which nearly filled the auditorium. Dr. Muck, the leader of the orchestra, conducted with his usual skill, and the soloist was Geraldine Farrar, whose appearance lent unusual interest to the concert.

The program was given as follows:

Symphony No. 4, F-minor, Op. 36.... ..... Tschiakowsky
I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andante in modo di canzona.
111. Scherzo; Pizzicato ostinato; Allegro.
IV. Finale; Allegro con fuoco.
Elisabeth's greeting, "Dich, theure Halle," from "Tannhäuser"...Wagner
"Prometheus," Symphonic Poem No. 5, ...Liszt
First time in Providence.
(a) Treibhaus .....
(b) Schmerzen .....
(c) Traume .....Wagner
Three Poems.
Overture to Goethe's "Egmont," Op. 84 .....Beethoven

The chief number, the Tschaikowsky Symphony, a pathetic composition which deals chiefly with the tragic story of fate, was nobly read and played, the implicit obedience and response of the orchestra to Dr. Muck's leadership being a noticeable feature of the concert. The Liszt Symphonic poem was in strong contrast to the symphony and gave the players abundant opportunity to display their virtuosity. The Egmont overture, which ended the program, is always a favorite with Boston Symphony audiences, and it was superbly played.

Mme. Farrar sang her first number with breadth and dramatic power, and in the Wagner songs with the orchestra, she was happier still, the perfection of the accompaniments making each song, notably "Traume," a gem of its kind. The songs were rendered by the singer as only an imaginative artist could sing them, and that Mme. Farrar is a gifted interpreter of the lyric muse none will deny. She received prolonged applause, and was recalled four times after her final number.

From JOURNAL
Address: PROVIDENCE, R. I.
Date NOV - 1 1917

R. MUCK'S ACTION ROUNDLY ASSAILED

Symphony Orchestra Leader May be Barred Here.

GOVERNMENT AGENT ACTS

Tom Howick Will Make Report of Refusal of Musician to Play National Anthem at Concert at Infantry Hall. — Organizations Adopt Resolutions of Censure.

RESOLUTION PASSED BY PROVIDENCE ART CLUB

The Providence Art Club last evening passed the following resolution:

"Until the Boston Symphony Orchestra and its leader prove to the American people that they are not inimical to what this country stands for, they would better not appear in this city."

Failure of Dr. Karl Muck to lead the Boston Symphony Orchestra in the national anthem at a concert in Infantry Hall Tuesday evening, as he was requested to do, has caused a storm of protest from people in all walks of life in this city. As a result of this failure to honor the request of the representatives of 10 organizations in Providence, events moved swiftly yesterday.

The Rhode Island Council of Defence, at a regular meeting, condemned "the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude," and requested the Police Commission to refuse further licenses for concerts during the war "when conducted by said Karl Muck."

Tom Howick, agent of the Department of Justice, said that he would make a full report of the episode to the officials at Washington and recommend that further concerts by the organization anywhere in the United States be forbidden unless the national anthem is made a part of each programme.

POLICE BOARD'S VIEW.

The Board of Police Commissioners, through Chairman Presbrey, announced yesterday morning that it was too early to anticipate how they would act on Dr. Muck's application for another concert.

"We have reason to believe," he said, "that there will be opposition to such a license, and, if a petition which we understand is being circulated is presented to us, protesting against such a license, we will give it most serious consideration."

Commissioner McCaffrey broke in then and said significantly: "And you might say that this board is made up of three full-fledged Americans."

At the 135th members' night of the Providence Art Club last evening the following resolution was unanimously adopted:

"Until the Boston Symphony Orchestra and its leader prove to the American people that they are not inimical to what this country stands for, they would better not appear in this city."

The resolution adopted by the Rhode Island Council of Defence reads as follows:

"Karl Muck, conductor of the Boston Symphony Orchestra, having refused to play 'The Star Spangled Banner' at a concert given by the Boston Symphony Orchestra in Infantry Hall, Providence, during the evening of Oct. 30, although requested to do so by nine State organizations including the Liberty Loan committee of Rhode Island, the Rhode Island Council of Defence at a regularly called meeting held in the Governor's office of the State House, Providence, Oct. 31, unreservedly condemns the conductor of the Boston Symphony Orchestra for his deliberately insulting attitude and respectfully urges the Police Commission of the city of Providence to refuse permission to the Boston Symphony Orchestra to give concerts in the city of Providence during the present war when conducted by the said Karl Muck."

RESOLUTIONS ADOPTED.

The board of directors of the Musicians' Association here adopted resolutions yesterday, condemning Dr. Muck and the orchestra. It voted to send the resolutions to the Police Commission and to Owen Miller, National Secretary, for publication in the national magazine.

Scores of prominent men and women who went to Infantry Hall Tuesday expecting to buy tickets at the door, were met with a blunt refusal on the part of the management to accommodate them, although there were several vacant rows at the back of the hall. Many of them appealed to Mr. Ellis, only to be met with the statement, "We have sold all the seats we care to sell."

Mr. Ellis repeated in Boston yesterday that he had received a telegram signed by a number of women asking that "The Star Spangled Banner" be played at a concert here Tuesday night, but that as they were not subscribers to the concert the request was ignored.

Dr. Karl Muck, the conductor, did not know such a telegram had been received, he added. "During our popular concerts in Boston we always played 'The Star Spangled Banner,'" said Mr. Ellis, "but in a classical concert we have never interpolated any numbers, no matter whether it was 'The Star Spangled Banner' or any other number, and we could not make any exception for Providence. For these two reasons the num-

SYMPHONY ORCHESTRA MAY BE OBLIGED TO DISBAND

Maj. H. L. Higginson Threatens to Discontinue His Support.

Special to the Journal.

Boston, Mass., Oct. 31.—Maj. Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, to-day threatened to discontinue his support of the organization and cause it to disband if the demand that it play "The Star Spangled Banner" should continue.

In conversation with reporters he said: "If the public goes too far in this thing I will withdraw my support, which would mean the orchestra's disorganization. It might also mean that Symphony Hall would be sold. It is now losing $15,000 a year. I do not propose to have the public interfere with the programme."

Maj. Higginson said he was responsible for the order to sell no more tickets at the concert in Providence last night, although there were vacant seats. He had heard of trouble impending, he said, and felt that if there should be a riot with death and injury he would be personally responsible.

Maj. Higginson permitted to be published a letter he had written to a friend regarding criticisms of the Symphony by its patrons. This was previous to Sunday's protests over Geraldine Farrar's all-German programme. The letter follows

"Let us consider the case. I have contracted with a band of musicians for one year and they depend on me for their daily bread. I have contracted with many audiences throughout the country to give them many concerts of a certain quality, played by the Boston Symphony Orchestra, its members and its conductor being well known. That is the contract. The tickets were sold as usual, that is very well. Not a seat is to be had in New York, and more are asked for. The orchestra, including Dr. Muck, has been greeted heartily as usual. There are my obligations.

"From the outstart the one object of the orchestra has been only art. Apparently this is satisfactory to the public.

"A very few friends have said some gentle words to me about the orchestra and have stayed away. Sundry brave (?) people have written to me unsigned letters alleging this or that and telling me to dismiss Dr. Muck, who is an integral part of the orchestra.

"From three high sources the assurance has come to me that nothing disloyal can be truly alleged against any member of the orchestra, which is composed of a dozen nationalities. One high and excellent United States civil officer told me personally that on no account should I dismiss the orchestra—this in reply to a question about the matter.

"At the beginning of the war I said to the orchestra members that the situation was difficult for them and that the life of the orchestra depended upon their good temper and patience with regard to each other. They have all behaved perfectly, and in this matter Dr. Muck has been of the greatest assistance. In short, all these men have fulfilled their part and the Government says their slate is clean. Shall I fail in my part?

"For 36 years the orchestra has given comfort and pleasure to many people. If it stops it will be for all time, for I can never build it up again.

"Supposing I dismissed all the men. How are they going to live. Somebody must employ them if they can find a place. To-day they are aiding the educational of the community through lessons and through concerts. Are they not doing more good than they can possibly do harm? They know very well that they are being watched. If we in this or any other position, throw out of employ Germans, where can they go and what can they do?

"Let me repeat. There are in the orchestra various nationalities: There are a considerable number who are American citizens and liable to draft; there are a certain number who are not American citizens.

"Once more. I have run down cruel accusations and simply say they are lies.

"Another point. The letter in the New York Times requires that the orchestra should play 'The Star Spangled Banner.' Why should it? The programme is made in the summer as the conductor thinks best, for in many years I have never interfered with the programmes. Supposing that 'The Star Spangled Banner' were played, would it make any difference in the attitude of any of the musicians? If you were living in Berlin or Vienna would you publicly state that you favored the cause of the Germans and if you did do you suppose that anybody would believe you?

"Now you are welcome to repeat any of this to anybody. I do not write it as information for you or anybody else in particular, but because I know you as a gentleman of high standing and a member of a family which I have known since I was a boy. My own opinion is that if I backed out from this work now I would be a sneak."

Dr. Karl Muck, leader of the orchestra, had the following to say after to-day's private rehearsal:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake—a violation of artistic taste and principles—for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band? Or a ballroom orchestra? No. The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperament and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives of 25 different nationalities in my orchestra. All the nations at war are represented. For many months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything which would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost im-

JOURNAL
PROVIDENCE, R. I.
NOV - 1 1917

THE LETTER BOX

AN INDIGNANT CONCERT-GOER

To the Editor of the Journal:

On Tuesday evening, Oct. 30, at Infantry Hall, a large company of Rhode Island people witnessed a spectacle that cannot pass without vigorous protest from patriotic American citizens.

Dr. Muck, the conductor of the Boston Symphony Orchestra, was courteously requested, by the heads of various musical clubs in this city, and by the chairman of the Liberty Bond committee, to play our national anthem, "The Star Spangled Banner." This was an entirely reasonable request, one that should have been anticipated and arranged for before it was made.

This is a time when our national anthem should be played and sung at every public gathering. It is usually done spontaneously. But the German Dr. Muck had not yet played it at any of his concerts, so the patriotic women heading the musical clubs here asked to have our anthem played. The German refused to do it.

He defied his audience, he even endeavored to further insult it by presenting a programme almost entirely German. No one objects to a reasonable amount of German music. However, at this time it would seem in better taste to have music by composers from nations with which we are not at war.

Miss Farrar, an American-born woman, connected with the Boston Orchestra for this occasion, stood boldly up and sang song after song in German—this woman did not even have the excuse of being German-born, afflicted with the German tongue so she could not render the songs in good English, and there sat a Rhode Island audience listening to songs sung in German, a language whose every word is now hateful to our ears, with an orchestra conducted by a rabid German who refused to play the American National Anthem, while our own Rhode Island boys are in the service of our country, fighting against Germany!

It was an unthinkably shameful situation. While we sat there listening to a man play music who refused to play our National Anthem, and listened to a woman sing German songs, our own Rhode Island boys, in that very hour, were actually in the trenches of France, fighting for us! Facing German shot and shell and the hideous cruelties that these fiends will subject them to if possible!

In that audience I saw mothers and fathers, wives, brothers and sisters of American soldiers. Also, good women knitting for our soldiers—I was filled with aching indignation that these relatives and friends, who have given their dearest to their country's service, should be subjected to this infamous German insult.

I am an old citizen of Providence, I have gone to the Boston Symphony concerts for years. I love music. But no power could induce me to ever again sit in any audience where the German Muck, or the German-taught Farrar performed. Nor will any other patriotic Providence citizen.

AN AMERICAN WOMAN.

Providence, Oct. 31.

JOURNAL
ess: PROVIDENCE, R. I.
NOV - 1 1917

The Case of Dr. Karl Muck

Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, is a creature of Germany and a dangerous alien enemy.

He was born in Darmstadt, graduated at the gymnasium in Würzburg, studied at Heidelburg and Leipzig, conducted at Zürich, Salzburg, Brünn, Graz and Prague, and received from the Kaiser the title of "Königlich preusserischer Generalmusikdirektor."

As Conductor of the Boston Symphony Orchestra he has grossly offended every patriotic American by his refusal to render our national anthem. His attitude toward his audience in Providence on Tuesday evening was one of studied contempt.

Mr. Ellis, his manager, moreover, put himself in the same category with Dr. Muck by his pitiful and damnable excuse that the programme had been fixed and could not be changed. What can any reasoning American think of a statement like this?

There is no room for a man like Muck on the concert stage of America. He has no business conducting the Boston Symphony. We are at war with his country and we cannot tolerate his defiance and outrage of American patriotism.

Dr. Muck should be withdrawn at once and forever from the American stage and placed where he belongs,—behind bars in an internment camp.

TRIBUNE
Providence, R. I.
OCT 31 1917

CONCERT SEASON OPENED HERE

Boston Symphony Orchestra Assisted by Geraldine Farrar.

The Boston Symphony Orchestra opened its 37th season in Infantry Hall last evening, playing an interesting program before an audience which nearly filled the auditorium. Dr. Muck, the leader of the orchestra, conducted with his usual skill, and the soloist was Geraldine Farrar, whose appearance lent unusual interest to the concert.

The program was given as follows:

Symphony No. 4, F-minor, Op. 36.... ..... Tschiakowsky
I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andante in modo di canzona.
111. Scherzo; Pizzicato ostinato; Allegro.
IV. Finale; Allegro con fuoco.

Elisabeth's greeting, "Dich, theure Halle," from "Tannhäuser"...Wagner

"Prometheus," Symphonic Poem No. 5, ...Liszt

First time in Providence.

(a) Treibhaus .....
(b) Schmerzen .....
(c) Traume .....Wagner

Three Poems.

Overture to Goethe's "Egmont," Op. 84 .....Beethoven

The chief number, the Tschaikowsky Symphony, a pathetic composition which deals chiefly with the tragic story of fate, was nobly read and played, the implicit obedience and response of the orchestra to Dr. Muck's leadership being a noticeable feature of the concert. The Liszt Symphonic poem was in strong contrast to the symphony and gave the players abundant opportunity to display their virtuosity. The Egmont overture, which ended the program, is always a favorite with Boston Symphony audiences, and it was superbly played.

Mme. Farrar sang her first number with breadth and dramatic power, and in the Wagner songs with the orchestra, she was happier still, the perfection of the accompaniments making each song, notably "Traume," a gem of its kind. The songs were rendered by the singer as only an imaginative artist could sing them, and that Mme. Farrar is a gifted interpreter of the lyric muse none will deny. She received prolonged applause, and was recalled four times after her final number.

JOURNAL

PROVIDENCE, R. I.

OCT 31 1917

AMERICAN ANTHEM ENTIRELY IGNORED

Symphony Orchestra Does Not Play "Star Spangled Banner"

TICKETS REFUSED TO MANY

Request Made of Manager of Ellis Concerts by Nine Providence Societies is Not Granted.—Hungarian, Russian and German Selections Are Played.

The Boston Symphony Orchestra did not play "The Star Spangled Banner" at its concert here last evening.

Despite the request of representatives of nine local societies and the Rhode Island Liberty Loan committee, telegraphed to C. A. Ellis, manager of the organization, in Boston, earlier in the day, Dr. Karl Muck conducted his musicians in a programme of Russian, Hungarian and German selections, ignoring the American anthem entirely.

Moreover, scores of prominent men and women who went to Infantry Hall, expecting to buy tickets at the door, were met with a blunt refusal on the part of the management to accommodate them, although there were several vacant rows at the back of the hall. Many of them appealed to Mr. Ellis, only to be met with the statement, "We have sold all the seats we care to sell."

At the Billy Sunday preliminary banquet in the Narragansett Hotel last evening, Rev. A. Z. Conrad, pastor of the Park Street Congregational Church, Boston, in speaking of the work the church had to do in making our army invincible with the spirit of God, said he was glad to see that so many representative societies had petitioned that "The Star Spangled Banner" be played at the Symphony concert. He read the names from a copy of the Evening Bulletin he held in his hand.

"Any man who wields a baton under the Stars and Stripes," he said, "and isn't willing to play it, shouldn't be allowed to live under them. In Boston, Symphony Hall is the only public hall where the Stars and Stripes are not displayed, because Dr. Karl Muck will not permit it."

The orchestra expected trouble last evening. Col. Henry L. Higginson of Lee, Higginson & Co., the patron of the organization, made the trip here with the musicians and returned with them to Boston. Mr. Ellis said that this was "because of the editorial in the Journal and the telegram sent by the women."

Assistant Manager Brennan was in charge at the hall before the concert began. Men and women appealed to him for modification of the "No tickets" rule, but to all requests he said, "You'll have to see Mr. Ellis, he'll he here soon."

Col. Higginson arrived first and Mr. Ellis, with Geraldine Farrar, the soloist, came soon after. This was just as the concert was about to begin, and both went at once to the upper dressing room with Miss Farrar and her party. All attempts to get at them before the concert began were unsuccessful, the doorman refusing to disturb them.

MANAGER INTERVIEWED.

Just as the first notes of the orchestra became audible in the corridor Mr. Ellis appeared at the doorway to the dressing room. A Journal representative immediately asked him for the privilege of purchasing a ticket for the concert, but was refused. He was told that all seats were sold, and, when he suggested that he would willingly pay admission for the privilege of sitting in the dressing room just off the stage, where he could hear what was going on he was told that this was an impossible request.

"Will the orchestra play 'The Star Spangled Banner'?" he asked Mr. Ellis.

"I think not," Mr. Ellis replied. "The Boston Symphony Orchestra played it every night for 10 weeks during the pop concerts in Symphony Hall, Boston, where it was appropriate. We have announced our programme for to-night and people have purchased their tickets to hear this programme, and I think it will be well worth hearing.

"I received the telegrams requesting 'The Star Spangled Banner' this afternoon, signed by Mrs. Emma Winslow Childs, Mrs. Harold J. Gross, Mrs. George S. Mathews, Miss Mary S. Winsor, Miss Virginia Boyd Anderson, Mrs. George Hail, Mrs. James E. McConnell, Mrs. Gilbert C. Carpenter, Dr. Jules Jordan and Thomas H. West, Jr. Not one of these names appears on our list of subscribers for the season."

"You say the orchestra played the national anthem in the pop concerts," the Journal representative continued. "Did Dr. Muck lead that?"

"He does not lead the pop concerts," was the answer.

"Has he ever led 'The Star Spangled Banner'?"

"I do not know."

REFUSED TICKETS.

Mrs. James E. McConnell, President of the Chaminade Club, said that she went to the hall to attend the concert but was met with a refusal to her request for tickets, although there were vacant seats at the back of the hall. She understood that C. A. Ellis, the manager had declared that the women who signed the joint request that "The Star Spangled Banner" be played last evening were not subscribers to the symphony concert course.

"While it is true that we did not subscribe this year," she said, "because of the attitude of Dr. Karl Muck, we have been subscribers for 10 or 12 years. We refrained from subscribing this year

Continued from Page 1, Col. 5.

support until proper recognition for American patriotic spirit should be shown by this organization.

"In the Chaminade Club I can state positively that Mrs. Gilbert C. Carpenter and Mrs. George Hail, Vice Presidents, and Mrs. Beers, secretary, have been regular subscribers to the course up to this time when it seemed necessary for us to insist that if we were to continue to give active support to the Symphony Orchestra that organization should show a proper American spirit.

"Mrs. Harold J. Gross, representing the Monday Morning Club, stated to me that she had been a regular subscriber until a year ago, when she withheld her subscription for no other reason than the attitude of Dr. Karl Muck on this issue which has now been brought to a head. The women of the organizations represented in the joint request that the orchestra should play "The Star Spangled Banner" feel that the Boston Symphony Orchestra should not return to Providence until ready to show a more American spirit."

A joint telegram from nine local societies, many of them prominent in musical circles, and a similar wire from Thomas H. West, Jr., chairman of the State Liberty Loan committee, were sent yesterday morning to Manager Ellis, of the Boston Symphony Orchestra, asking that "The Star Spangled Banner" be played by the orchestra last evening at Infantry Hall.

The joint message was as follows:

"The undersigned earnestly request that "The Star Spangled Banner" be played by the Boston Symphony Orchestra this evening, Oct. 30, at Infantry Hall:

"MRS. EMMA WINSLOW CHILDS, President Chopin Club.

"MRS. HAROLD J. GROSS, President Monday Morning Club.

"MRS. GEORGE S. MATHEWS, Vice President MacDowell Club, and chairman of the music committee of the Rhode Island State Federation of Women's Clubs.

"MISS MARY S. WINSOR, President Schubert Club.

MISS VIRGINIA BOYD ANDERSON, presiding officer, Rhode Island State Federation of Musical Clubs.

"MRS. GEORGE HAIL, President Northeastern District National Federation of Musical Clubs.

"MRS. JAMES E. McCONNELL, President the Chaminade Club.

"MRS. GILBERT C. CARPENTER, First Vice President the Chaminade Club."

Mr. West's telegram read: "The Liberty Loan committee of Rhode Island requests that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at the concert to be given in Providence to-night."

CITIZEN

s: Brooklyn, N. Y.

OCT 4 1917

MUSICAL TREAT FOR BROOKLYN

Dr. Karl Muck Arranges a Popular Programme.

The first of the series of five concerts given annually by the Boston Symphony Orchestra in Brooklyn will take place in the Academy of Music, Friday evening, at 8:15. It is a matter of satisfaction to everybody concerned that the Brooklyn subscription to the Boston Sym-

phony Concerts is even larger than it was last year, and very few seats are left for single sale. The orchestra returns after its seven months' absence, with exactly the same personnel which appeared here at its concert in March. Dr. Muck, naturally, is the conductor and no changes whatever have been made in the ranks of the orchestra itself. This is the first time in the history of the orchestra that the same personnel has been carried over from one season to another.

Dr. Muck has arranged for this first concert a programme essentially popular. The symphony will be the "Pathetic" of Tschaikowsky. Dr. Muck has never played this work here—in fact, it seldom appears on the regular symphony programme of the Boston Symphony Orchestra, but every two years is played in Boston at one of the Pension Fund concerts of the orchestra. It is to-day, as it has been for twenty years, the most popular symphonic work of modern times.

The works which appear in the second part of the programme are the stirring symphonic poem, "Finlandia," of Sibelius; the Fifth Symphonic poem of Liszt, entitled "Prometheus," and the greatest of all overtures, Beethoven's "Leonora" No. 3. The "Prometheus" of Liszt is the least known of the symphonic poems with which he may be said to have revolutionized modern orchestral music. It has all the qualities peculiar to Liszt, and its revival by Dr. Muck has been warmly appreciated by the admirers of the great Hungarian composer.

Recital by Mme. Fatigh

CITIZEN

ess: Brooklyn, N. Y.

OCT 4 1917

ORGANIZE AMERICAN BAND.

Women Start Movement for National Musical Association.

The resignation of Dr. Karl Muck from the Boston Philharmonic Orchestra, as a result of his refusal to assent to the playing of "The Star-Spangled Banner" by that organization, and the storm of resentment which has been aroused over the incident, has led a number of women, prominent in New York society, to plan for the creation of a truly national American musical organization.

The announcement was made last night by Miss Elizabeth Marbury and Mrs. Oliver Harriman that the nucleus for a representative American musical organization had already been formed and that one of the principal reasons for speeding the project was the attitude of Dr. Muck toward the playing of the national anthem at the concerts of that society.

"We must have in this country at this time a musical organization which not only will not refuse to play the national anthem, but will, at all times, place it first in its programme," said Mrs. Oliver Harriman last night. "The ridiculous and puerile attitude of Dr. Muck in ascribing to esthetic musical considerations his failure to include 'The Star-Spangled Banner' in the programme of the Boston Philharmonic Orchestra has proven conclusively to us the immediate and pressing need of an American musical organization from which shall be created innumerable bands for military and other patriotic

CITIZEN

ess: Brooklyn, N. Y.

OCT 4 191

MUSIC AND THE WAR.

The question of the relation of music to the war, which agitated the belligerent countries of Europe, has now reached this country. In France and England it was settled by the elimination of German music and German singers and artists. The refusal of Dr. Muck, conductor of the Boston Symphony Orchestra, an alien German, to play the "Star-Spangled Banner" brought the question, which has been agitated since the war started, to a head. There was never any doubt in the minds of Americans who saw clearly, and whose patriotism was not vitiated by the rarefied air of art, that Dr. Muck had greatly offended the national sensibilities. His rich patron, Colonel Higginson, even went so far as to make apologies for him. But the Colonel and Dr. Muck soon discovered their mistake, for on Friday Dr. Muck permitted his orchestra to play the national hymn, although as a protest handing in his resignation immediately afterward.

In this city the directors of the Metropolitan Opera House, after careful consideration, have decided to prohibit the singing of German operas and have dismissed Madame Gadski and Herr Goritz. No one in his senses questions the high standing of German music and the contributions Germans and Austrians have made to music from Haydn and Handel to Beethoven and Wagner, but to correctly appreciate the hostility to everything German which pervades the allied world, one must consider the offenses of which the German soldiery have been guilty in this war. Germany has made her name infamous by the wanton destruction which marked the track of her armies in Belgium and France.

The world has been shocked by the cruelties of her sailors and aviators in the killing of defenseless men, women and children. It is these things which account for the indignation of the people in the allied countries and their determination to eliminate the fruits of German culture from the repertories of their theatres and opera houses. The German people must be made to realize the evil that their rulers have done them in waging war in the Twentieth Century after the style of Attila and his

EAGLE

s: Brooklyn, N. Y.

MUCK LEADS PLAYING OF NATION'S ANTHEM; "VERY HARD," HE SAYS

"Throw Stones at Me, and Leave Muck Alone," Declares Higginson.

MANY PERSONS INDIGNANT

(Special to The Eagle.)

Boston, November 3—Dr. Karl Muck led the Boston Symphony Orchestra in the playing of the National Anthem at the usual Saturday night concert in Symphony Hall tonight. Before the concert he said: "I hardly know what to think. It has all been very hard. It is all over now. Perhaps I had better say nothing. I have done my best during my year's connection with the orchestra. I did my best last night."

Major Higginson made a plea for the termination of criticism about Dr. Muck.

"If the public wants to throw any stones, let them throw them at me," he said. "I don't care how many they throw at me, but don't throw them at the orchestra or the leader. And now I hope this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play the National Anthem. Above all things, I want him exonerated of that false charge."

Dr. Muck will continue to conduct the Boston Symphony Orchestra when it goes on tour next week and will lead it when it plays the American National Anthem at its concerts at Brooklyn, New York, Philadelphia and Washington, it was announced.

His resignation is still in Major Higginson's hands, but its acceptance or rejection will depend upon the reception accorded Dr. Muck and the orchestra by the public during the tour. If the present difficulty blows over without further ado, Dr. Muck will, in all probability, be retained. But if it is evident that the public generally will not forget or overlook the incident Major Higginson is likely to accept the leader's resignation.

One of the important factors in determining the issue of the present controversy will be the public's attitude toward the inclusion of German compositions in the program of the orchestra. It is generally believed that if the public insists on barring these compositions, Dr. Muck will insist on severing his relations with the orchestra. Dr. Muck's status as a subject of Germany may also have an important bearing on the issue. It has been charged that Dr. Muck is a Prussian reserve officer, and that under international law an officer in an enemy country without uniform in time of war is a spy. No action has yet been taken on the demand for Dr. Muck's internment as an alien enemy.

The present solution of the Dr. Muck-"Star-Spangled Banner" incident, for the time being at least, clears up the situation as far as Brooklyn is concerned. Dr. Muck will conduct the orchestra when it plays its first concert here, and "The Star-Spangled Banner" will have a place on the program. No action by the trustees of the Brooklyn Instiute will be necessary, therefore, to secure the playing of the anthem by the orchestra.

GLAD MUCK RESIGNED, HE HATES AMERICANS, SAYS BROOKLYN WOMAN

Editor Brooklyn Daily Eagle:

As a loyal Brooklyn woman, I am pleased by the news that Dr. Karl Muck has resigned from the leadership of the Boston Symphony Orchestra and will not conduct this organization when it plays in Brooklyn next week. I hope his place will be taken by an American, and, if this should be the case, I shall expect to enjoy the performance more than I did the last time the Boston Symphony was here, with Professor Muck as conductor.

On that occasion I had a seat from which I could see Professor Muck's face during the special numbers in which American artists took part. I was struck by the fact that the Prussian musician was making fun of the American artists. He exchanged glances with members of his orchestra, presumably also loyal Prussians, which clearly told me that he had either contempt or hatred for the American soloists. He did not take the trouble to conceal his feelings and, in fact, his sneers were so open that they forced themselves on my attention.

COLUMBIA HEIGHTS.

Editor Brooklyn Daily Eagle:

What are we coming to! A German leader, Muck by name, making a fortune out of this country, should dare to refuse to play "The Star-Spangled Banner" for an American audience because they are at war with his country. An editorial in this morning's Times gives concisely what might happen to him in his own country under such a provocation—certain imprisonment and possible death—which would be a good suggestion for this long-suffering country to adopt.

We are to have our first concert here on Friday next; let us see to it, as patriotic Americans, that we have it—the house rising.

A PATRIOTIC SUBSCRIBER.

Editor Brooklyn Daily Eagle:

What in peaceful days might pass as petty pedantry in days like these becomes dangerous. We should accept no substitutes, but insist upon Dr. Cassius Muck himself, in person, directing the anthem.

Yon Cassius has a lean and hungry look.
Seldom he smiles, etc.

A truly pathetic Prussian lack of grace and tact—a great musician, but a small man.

HERMAN ADOLPH FISCHER.

2419 Bedford avenue, Brooklyn, November 2, 1917.

CITIZEN

Brooklyn, N. Y.

OCT 5 1917

MUCK TO PLAY ANTHEM.

Director Who Created Storm in Boston Here Friday.

Despite the fact that Dr. Karl Muck, the director of the Boston Symphony Orchestra, was unwilling and at first refused to play "The Star Spangled Banner" in the Hub City, the orchestra will play the National anthem in this borough Friday when it appears in the Academy of Music.

There was such a storm of criticism raised over the neglect of the director to play the anthem on the grounds that it was "inartistic" that Director Muck sent in his resignation. Colonel Roosevelt, when he learned of the incident, said that he was shocked and that Dr. Muck should be interned. Dr. Muck's resignation has not yet been accepted by the founders of the orchestra, and it may be that he will lead the orchestra when the National anthem is played here.

Before sending in his resignation as director of the Boston Symphony Orchestra, Dr. Muck played the National anthem to the delight of a large crowd of music-lovers.

PUBLIC Ledger

PHILADELPHIA, PA.

NOV 5 - 1917

BALTIMORE FEARS TROUBLE OVER MUCK

Talk in Monumental City of Calling Off Orchestra Concert Wednesday

TO PLAY HERE TODAY

Opposed Leader Scheduled to Direct Playing of National Anthem

BALTIMORE, Md., Nov. 4.—If Dr. Karl Muck is retained as director of the Boston Symphony Orchestra there is a possibility that the concert he is scheduled to direct here next Wednesday night will not be allowed to take place.

General Lawrason Riggs, president of the police board, said that it will be the duty of the board to see that no gathering tending to disturb the peace will be permitted.

"At present," he added, "it does not appear that there will be any call for action in regard to the concert, but the board will be guided by developments of the next few days.

"The matter has now grown out of the realm of academic discussion," General Riggs continued. "It has become a question of an aroused public feeling. The presence of Doctor Muck necessarily would destroy any pleasure in the music. Personally, I would not care to attend the concert if he were to conduct."

Police Marshal Robert D. Carter said he is absolutely opposed to the concert if Doctor Muck is going to lead it here. The marshal said he has received during the last few days many anonymous letters making threats against Doctor Muck, the orchestra and the Lyric Theatre, and he added that if the sentiment expressed at the patriotic mass-meeting on Tuesday indicates that there is going to be trouble at the Lyric on Wednesday steps will have to be taken to stop the concert.

Special Telegram to Public Ledger

BOSTON, Mass., Nov. 4.—The Boston Symphony Orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck directing. He will lead the orchestra in the final number, the "Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, will probably be at the concert if there are indications that any difficulties will arise.

Now that it has been announced that the anthem will be played at every concert, the question is whether there will be general objection to Doctor Muck such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the program.

As to the objections against Doctor Muck because he is a German, it is pointed out that in addition to the fact that his presence has been approved by the Department of Justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are forty-one Germans, including Doctor Muck, of whom nineteen are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized.

Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, thirteen of Holland, six of Belgium, six of Russia, twelve of France, five of Great Britain and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans and one Italian and one Frenchman who are naturalized.

CITIZEN

Brooklyn, N. Y.

NOV 6 1917

SOME PERISCOPICS ON TIMELY TOPICS

By striking at Italy in the "weak" spot, which Germany has discovered with the aid of her omnipresent spies, she may have thought that by hitting the trail made for her through the Carnic Alps by the Italians in their great drive into the Bainsizza plain—thus proving the Alps to be, no longer, the traditional barrier they had been supposed to be—she would be able to make a thrust at some vulnerable spot—the heel within the "boot" of Europe—and the Entente, for instance.

And possibly Germany hopes to be able to step out of the back door of Italy into the common back-yard, and sneak through the back door of France to deal her dearest enemy a blow. That would be very pretty, but it is not very likely to happen.

"Is the pun dead?" Not when such a notoriety—as he has made of himself—Dr. Carl Muck runs amuck of the "Star-Spangled Banner" in the way he has. In refusing to sing or play the National Anthem at the concerts of the Boston Symphony Orchestra, "his deliberately insulting attitude" has aroused the hottest indignation.

Dr. Muck, interviewed in Boston, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs."

So? When has it ever been that the National Anthem was a part of a programme, as understod by Dr. Carl Muck. The National Anthem is never a "part" of a programme—it is always a thing apart, in itself, a patriotic prologue, interlude, or epilogue, fitting the occasion and the spirit of the people assembled. It has always the right of way, that none, not even an alien can deny.

But Dr. Muck quickly reconsidered his ultimatum, even though he is leader of the Royal Opera of Berlin and Koeniglicher Preussicher General Musik Direktor, and consented to play it. In this he completely stultified himself, even though he sent in his resignation. There should be no squeamish sympathy for Dr. Muck. What he said may as well be "made part of the record" as above. This is the sort of thing to which it is painful to revert, but it is proper that some notice should be given to it.

Walter Damrosch, conductor of the New York Symphony Orchestra, put the matter right when he says:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me, as a loyal citizen of Germany, to conduct "The Star-Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude."

Col. Roosevelt expressed the spontaneous thought of all upon reading about it—by declaring that he—Muck—ought to be "interned promptly." The incident has shocked the Colonel—and all America.

From EAGLE

Address: Brooklyn, N. Y.

Date.....

DR. MUCK COMING TO BROOKLYN; WILL PLAY NATIONAL AIR

Concerts at the Academy Will Be Given According to Schedule.

NO GERMAN OPERA HERE

(Special to The Eagle.)

Boston, November 3—Dr. Karl Muck, at present, plans to tour with the Boston Symphony Orchestra next week and lead it in the playing of the National anthem and the classical programs arranged for Brooklyn, New York, Philadelphia and Washington.

His resignation, which was tendered yesterday when Major Henry L. Higginson decided that the orchestra which he maintains, should yield to the public demand for the playing of "The Star-Spangled Banner," is merely tentative. Whether he really will cease to conduct the orchestra, for whose merit he is given great credit by Major Higginson and musical critics, depends on his reception on tour and the way his programs are received.

If there should be attempts, for instance, to prevent the orchestra from playing German masterpieces, undoubtedly the doctor will press his resignation. Already German opera has been barred from the Metropolitan, yet it is certain that should any further attempt be made to interfere with Muck's selection of programs, he will cease to conduct and possibly Major Higginson will carry out his threat to disband the orchestra.

Dr. Muck's status as an enemy alien may also have something to do with his connection with the orchestra. Major Higginson said his status is approved by the Department of Justice, but there is a demand by the Providence Journal that he be interned, and there are reports that he is a German reserve officer. Under international law an officer in an enemy country without uniform in time of war is a spy.

No Change in Concerts Here.

Dr. Muck's resignation from the Boston Symphony Orchestra, if it be accepted, will cause no change in the Brooklyn engagements with that organization. Director Charles D. Atkins of the Brooklyn Institute said today that whether Dr. Muck led the orchestra or not, the series of concerts would be given according to schedule.

If Major Higginson disbands the orchestra rather than ask it to play the national anthem, the Brooklyn dates, with all others, will of course be cancelled.

Mr. Atkins took an optimistic view of the situation this morning, and said that things seemed to be smoothing themselves out "quite nicely."

No alterations in Brooklyn's grand opera plans will be caused by the determination of the Metropolitan Opera Company to ban German opera for the season. There will, of course, be no German opera given by the company on its weekly visits to the Academy of Music, but there is not, and never has been, any stipulation that part of the operas given should be German. According to Manager Edsall, the arrangement is only for so many performances of opera from the regular repertory, to be selected by the management of the company.

"We never know ahead what we are going to get. Our information comes to us from week to week," he said.

Anthem "Good Music."

Professor William Starr Myers, speaking at the Academy today, said of Dr. Muck's refusal to play the "Star-Spangled Banner":

"His excuse is that it is not up to the same standard of art as the other music. To my sense of things the "Star-Spangled Banner" is good music, it expresses one of the noblest of the human emotions, patriotism, and I feel that that is a higher emotion than any that may be expressed in the Ninth Symphony of Beethoven."

In conclusion, he urged his audience to be keenly awake and to prove they are real Americans by not helping to make it possible for a man "who is an American citizen but not an American" to be elected mayor of this city.

EVENING JOURNAL

ss: New York

NOV 7 - 1917

Muck Opens Program with U. S. Anthem

Washington, Nov. 7.—Dr. Carl Muck, conductor of the Boston Symphony Orchestra, led his musicians in the playing of "The Star Spangled Banner." More, he led them twice, once in the afternoon and once in the evening performance, opening the programme with the national anthem at each appearance.

At least one holder of tickets, however, resented Dr. Muck's appearance after he had offered his resignation and refused to play the anthem. This ticketholder advertised his tickets for sale, and sold them rather than attend the concert.

CALL

New York City

NOV 6 - 1917

NO MUCK NOR MUSIC, SAYS BALT. GRAND JURY

Baltimore, Nov. 5.—The grand jury of Baltimore this morning decided not only against Dr. Karl Muck leading a concert here Wednesday, but also against the holding of the concert itself. This official body's protest was delivered to the board of police commissioners.

From HERALD

Address: New York City

Date.....

THE DR. MUCK CASE.

To the Editor of the Herald:—

Dr. Muck says:—"Art is greater than mere national compositions and considerations. I live only for my art."

Yes, in Prussia art is greater than the American national anthem, and there, of course, Conductor Muck is still greater than his exquisite art. But here in America, with his manly art of self-defence, Professor Mike Donovan is worth more than a million Mucks. Professor Donovan is training men to fight for the flag, while Dr. Karl Muck sneers at it and refuses to play "The Star Spangled Banner."

Why, then, should this exquisite Muck be allowed to play anything in this country? Although he didn't deride "The Star Spangled Banner," that poor Australian boy, the late Les Darcy, was not permitted to fight here. And now are you going to let this insolent Prussian run amuck?

JOSEPH L. HODGINS.

Brooklyn, N. Y., Nov. 5, 1917.

EVENING GLOBE

ess: New York City

1917 - 1917

BALTIMORE PROTESTS HEARING DR. MUCK CONCERT

BALTIMORE, Nov. 5.—Formal protest against the concert of the Boston Symphony Orchestra here next Wednesday night was filed with the Police Board by the grand jury to-day, after that body has discussed the possibility of trouble because of the refusal of Dr. Muck to play the "Star-Spangled Banner" at Providence last week.

Foreman John S. Bridges stated that the grand jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

CITIZEN

Brooklyn, N. Y.

OCT 5 1917

MUCK TO PLAY ANTHEM.

Director Who Created Storm in Boston Here Friday.

Despite the fact that Dr. Karl Muck, the director of the Boston Symphony Orchestra, was unwilling and at first refused to play "The Star Spangled Banner" in the Hub City, the orchestra will play the National anthem in this borough Friday when it appears in the Academy of Music.

There was such a storm of criticism raised over the neglect of the director to play the anthem on the grounds that it was "inartistic" that Director Muck sent in his resignation. Colonel Roosevelt, when he learned of the incident, said that he was shocked and that Dr. Muck should be interned. Dr. Muck's resignation has not yet been accepted by the founders of the orchestra, and it may be that he will lead the orchestra when the National anthem is played here.

Before sending in his resignation as director of the Boston Symphony Orchestra, Dr. Muck played the National anthem to the delight of a large crowd of music-lovers.

PUBLIC Ledger

PHILADELPHIA, PA.

Nov 5 - 1917

BALTIMORE FEARS TROUBLE OVER MUCK

Talk in Monumental City of Calling Off Orchestra Concert Wednesday

TO PLAY HERE TODAY

Opposed Leader Scheduled to Direct Playing of National Anthem

BALTIMORE, Md., Nov. 4.—If Dr. Karl Muck is retained as director of the Boston Symphony Orchestra there is a possibility that the concert he is scheduled to direct here next Wednesday night will not be allowed to take place.

General Lawrason Riggs, president of the police board, said that it will be the duty of the board to see that no gathering tending to disturb the peace will be permitted.

"At present," he added, "it does not appear that there will be any call for action in regard to the concert, but the board will be guided by developments of the next few days.

"The matter has now grown out of the realm of academic discussion," General Riggs continued. "It has become a question of an aroused public feeling. The presence of Doctor Muck necessarily would destroy any pleasure in the music. Personally, I would not care to attend the concert if he were to conduct."

Police Marshal Robert D. Carter said he is absolutely opposed to the concert if Doctor Muck is going to lead it here. The marshal said he has received during the last few days many anonymous letters making threats against Doctor Muck, the orchestra and the Lyric Theatre, and he added that if the sentiment expressed at the patriotic mass-meeting on Tuesday indicates that there is going to be trouble at the Lyric on Wednesday steps will have to be taken to stop the concert.

Special Telegram to Public Ledger

BOSTON, Mass., Nov. 4.—The Boston Symphony Orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck directing. He will lead the orchestra in the final number, the "Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, will probably be at the concert if there are indications that any difficulties will arise.

Now that it has been announced that the anthem will be played at every concert, the question is whether there will be general objection to Doctor Muck such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the program.

As to the objections against Doctor Muck because he is a German, it is pointed out that in addition to the fact that his presence has been approved by the Department of Justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are forty-one Germans, including Doctor Muck, of whom nineteen are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized.

Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, thirteen of Holland, six of Belgium, six of Russia, twelve of France, five of Great Britain and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans and one Italian and one Frenchman who are naturalized.

CITIZEN

Brooklyn, N. Y.

NOV 6 1917

SOME PERISCOPICS ON TIMELY TOPICS

By striking at Italy in the "weak" spot, which Germany has discovered with the aid of her omnipresent spies, she may have thought that by hitting the trail made for her through the Carnic Alps by the Italians in their great drive into the Bainsizza plain—thus proving the Alps to be, no longer, the traditional barrier they had been supposed to be—she would be able to make a thrust at some vulnerable spot—the heel within the "boot" of Europe—and the Entente, for instance.

And possibly Germany hopes to be able to step out of the back door of Italy into the common back-yard, and sneak through the back door of France to deal her dearest enemy a blow. That would be very pretty, but it is not very likely to happen.

"Is the pun dead?" Not when such a notoriety—as he has made of himself—Dr. Carl Muck runs amuck of the "Star-Spangled Banner" in the way he has. In refusing to sing or play the National Anthem at the concerts of the Boston Symphony Orchestra, "his deliberately insulting attitude" has aroused the hottest indignation.

Dr. Muck, interviewed in Boston, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles for such an organization as ours to play patriotic airs."

So? When has it ever been that the National Anthem was a part of a programme, as understod by Dr. Carl Muck. The National Anthem is never a "part" of a programme—it is always a thing apart, in itself, a patriotic prologue, interlude, or epilogue, fitting the occasion and the spirit of the people assembled. It has always the right of way, that none, not even an alien can deny.

But Dr. Muck quickly reconsidered his ultimatum, even though he is leader of the Royal Opera of Berlin and Koeniglicher Preussicher General Musik Direktor, and consented to play it. In this he completely stultified himself, even though he sent in his resignation. There should be no squeamish sympathy for Dr. Muck. What he said may as well be "made part of the record" as above. This is the sort of thing to which it is painful to revert, but it is proper that some notice should be given to it.

Walter Damrosch, conductor of the New York Symphony Orchestra, put the matter right when he says:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me, as a loyal citizen of Germany, to conduct "The Star-Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair minded Americans would have accepted his attitude."

Col. Roosevelt expressed the spontaneous thought of all upon reading about it—by declaring that he—Muck—ought to be "interned promptly." The incident has shocked the Colonel—and all America.

From EAGLE

Address: Brooklyn, N. Y.

Date.....

DR. MUCK COMING TO BROOKLYN; WILL PLAY NATIONAL AIR

Concerts at the Academy Will Be Given According to Schedule.

NO GERMAN OPERA HERE

(Special to The Eagle.)

Boston, November 3—Dr. Karl Muck, at present, plans to tour with the Boston Symphony Orchestra next week and lead it in the playing of the National anthem and the classical programs arranged for Brooklyn, New York, Philadelphia and Washington.

His resignation, which was tendered yesterday when Major Henry L. Higginson decided that the orchestra which he maintains, should yield to the public demand for the playing of "The Star-Spangled Banner," is merely tentative. Whether he really will cease to conduct the orchestra, for whose merit he is given great credit by Major Higginson and musical critics, depends on his reception on tour and the way his programs are received.

If there should be attempts, for instance, to prevent the orchestra from playing German masterpieces, undoubtedly the doctor will press his resignation. Already German opera has been barred from the Metropolitan, yet it is certain that should any further attempt be made to interfere with Muck's selection of programs, he will cease to conduct and possibly Major Higginson will carry out his threat to disband the orchestra.

Dr. Muck's status as an enemy alien may also have something to do with his connection with the orchestra. Major Higginson said his status is approved by the Department of Justice, but there is a demand by the Providence Journal that he be interned, and there are reports that he is a German reserve officer. Under international law an officer in an enemy country without uniform in time of war is a spy.

No Change in Concerts Here.

Dr. Muck's resignation from the Boston Symphony Orchestra, if it be accepted, will cause no change in the Brooklyn engagements with that organization. Director Charles D. Atkins of the Brooklyn Institute said today that whether Dr. Muck led the orchestra or not, the series of concerts would be given according to schedule.

If Major Higginson disbands the orchestra rather than ask it to play the national anthem, the Brooklyn dates, with all others, will of course be cancelled.

Mr. Atkins took an optimistic view of the situation this morning, and said that things seemed to be smoothing themselves out "quite nicely."

No alterations in Brooklyn's grand opera plans will be caused by the determination of the Metropolitan Opera Company to ban German opera for the season. There will, of course, be no German opera given by the company on its weekly visits to the Academy of Music, but there is not, and never has been, any stipulation that part of the operas given should be German. According to Manager Edsall, the arrangement is only for so many performances of opera from the regular repertory, to be selected by the management of the company.

"We never know ahead what we are going to get. Our information comes to us from week to week," he said.

Anthem "Good Music."

Professor William Starr Myers, speaking at the Academy today, said of Dr. Muck's refusal to play the "Star-Spangled Banner":

"His excuse is that it is not up to the same standard of art as the other music. To my sense of things the "Star-Spangled Banner" is good music, it expresses one of the noblest of the human emotions, patriotism, and I feel that that is a higher emotion than any that may be expressed in the Ninth Symphony of Beethoven."

In conclusion, he urged his audience to be keenly awake and to prove they are real Americans by not helping to make it possible for a man "who is an American citizen but not an American" to be elected mayor of this city.

EVENING JOURNAL

ss: New York.

1917

Muck Opens Program with U. S. Anthem

Washington, Nov. 7.—Dr. Carl Muck, conductor of the Boston Symphony Orchestra, led his musicians in the playing of "The Star Spangled Banner." More, he led them twice, once in the afternoon and once in the evening performance, opening the programme with the national anthem at each appearance.

At least one holder of tickets, however, resented Dr. Muck's appearance after he had offered his resignation and refused to play the anthem. This ticketholder advertised his tickets for sale, and sold them rather than attend the concert.

CALL

New York City

NOV 6 - 1917

NO MUCK NOR MUSIC, SAYS BALT. GRAND JURY

Baltimore, Nov. 5.—The grand jury of Baltimore this morning decided not only against Dr. Karl Muck leading a concert here Wednesday, but also against the holding of the concert itself. This official body's protest was delivered to the board of police commissioners.

From HERALD

Address: New York City

Date.....

THE DR. MUCK CASE.

To the Editor of the Herald:—

Dr. Muck says:—"Art is greater than mere national compositions and considerations. I live only for my art."

Yes, in Prussia art is greater than the American national anthem, and there, of course, Conductor Muck is still greater than his exquisite art. But here in America, with his manly art of self-defence, Professor Mike Donovan is worth more than a million Mucks. Professor Donovan is training men to fight for the flag, while Dr. Karl Muck sneers at it and refuses to play "The Star Spangled Banner."

Why, then, should this exquisite Muck be allowed to play anything in this country? Although he didn't deride "The Star Spangled Banner," that poor Australian boy, the late Les Darcy, was not permitted to fight here. And now are you going to let this insolent Prussian run amuck?

JOSEPH L. HODGINS.

Brooklyn, N. Y., Nov. 5, 1917.

EVENING GLOBE

ess: New York City

1917

BALTIMORE PROTESTS HEARING DR. MUCK CONCERT

BALTIMORE, Nov. 5.—Formal protest against the concert of the Boston Symphony Orchestra here next Wednesday night was filed with the Police Board by the grand jury to-day, after that body has discussed the possibility of trouble because of the refusal of Dr. Muck to play the "Star-Spangled Banner" at Providence last week.

Foreman John S. Bridges stated that the grand jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

MORNING TELEGRAPH
New York City
NOV - 7 1917

MUCK PLAYS AT CAPITAL; DENOUNCED IN BALTIMORE

Washington Bureau,
The Morning Telegraph,
Washington, D. C., Nov. 6.

Led by Dr. Karl Muck, the Boston Symphony Orchestra played the "Star Spangled Banner" before a large audience in the New National Theatre as a prelude to its concert in Washington this afternoon.

There had been some apprehension of a sensational scene owing to the intense feeling in this city, crowded as it is with officers and officials who are devoting all their time and energy to helping this country in the war with Germany. Ample police precautions had therefor been taken. But they proved entirely unnecessary.

When Dr. Muck stepped on the platform he was greeted by applause. Some one in the audience cried out, "Don't applaud him," but the effect was the very reverse. Dr. Muck acknowledged the applause, then turned to his orchestra and the musicians arose, as did the entire audience, while the national anthem was played with splendid feeling and effect. The house applauded vigorously and the tension was over.

Major Higginson was not in Washington, but his representatives refused to make any comment whatever on the action of the Baltimore authorities in forbidding the symphony orchestra to play there to-morrow. The orchestra will remain in Washington to-morrow and not play in Baltimore. The program to-day, which included Tschaikowsky's symphony No. 4, closed with the overture to Tannhauser, which was well applauded.

Mrs. Wilson, wife of the president, was absent from Washington and consequently did not attend the concert, but the cabinet was represented by Mrs. Franklin K. Lane, wife of the Secretary of the Interior.

BALTIMORE CROWD DENOUNCES MUCK

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, Nov. 6.

Dr. Karl Muck was bitterly denounced and "The Star Spangled Banner" eloquently extolled at the most remarkable patriotic mass meeting ever held in Baltimore this afternoon. Four thousand persons crowded the Lyric Theatre. They cheered former Governor Warfield, Judge Henry Stockbridge of the Maryland Court of Appeals, Secretary of State Simmons, Captain Hughes of the National Army and other prominent men, and they hissed and yelled every time Dr. Karl Muck's name was mentioned.

One woman prominent in society, and a leading member of the Daughters of the American Revolution, seated in a box near the stage, shouted "Kill him!" when Governor Warfield mentioned Muck's name.

Resolutions condemning Dr. Muck and reaffirming the loyalty of Baltimore to the anthem were passed by a unanimous and rising vote.

At the beginning of the meeting a letter was read from Cardinal Gibbons in which he stated that he was in hearty accord with the sentiment that "The Star Spangled Banner" should be honored and those punished who refused to do so.

Captain Hughes in his speech said Muck's action was enough to cause Francis Scott Key to turn over in his grave, and he hoped he would rise from his grave and haunt Dr. Muck for the rest of his life.

Alfred J. Carr, a leading lawyer, advocated the shooting of Dr. Muck and all other German aliens and naturalized citizens who criticized the President and the conduct of the war. "That's the way George Washington did," he said.

At the close of the meeting the entire audience stood with bowed heads for one minute in honor of the Americans killed by the Germans two days ago. The meeting ended with the entire audience singing lustily "The Star Spangled Banner."

It was stated by the management of the Lyric to-day that it was not known whether the Boston Symphony Orchestra would play the other concerts of its projected season here. The money paid for tickets for to-morrow night's concert will be returned at the box office to-morrow.

From WORLD
Address: New York City
Date NOV 6 1917

RESPECT FOR THE ANTHEM AND THE FLAG.

The preparations in Baltimore for a patriotic protest on the occasion of the Boston Symphony concert there to-morrow night indicate that the orchestra's fall tour of Eastern cities will serve as the incentive for a popular outburst of American sentiment over "The Star-Spangled Banner." Behold how great a matter a little fire kindleth! Dr. Muck's lack of tact with regard to playing the national anthem has inspired a new demand for it and made its performance by orchestras the musical equivalent of a pledge of loyalty.

When the excitement subsides it is to be hoped that something may be done to enforce a more general respect for the American flag. Most people rise when "The Star-Spangled Banner" is played at a public assemblage, but what proportion of the crowd in the street salutes the flag when it is borne past in procession? Some reverently uncover, but for the most part people stare stolidly at the national colors with no more outward expression of respect than if a sandwichman were passing. Whether the neglect is due only to thoughtlessness, as it mainly is, it is offensive to the instincts of patriotism.

There is too much of this slovenly Americanism, too little frank and open respect on the part of various elements of the population for the symbols of national unity in time of war. If no distinguished alien, preferably of Prussian birth, feels inspired to fill Dr. Muck's rôle and start the movement, some patriotic society should start it, for the dignity of the country and the greater veneration of its colors.

om WORLD
ldress: New York City
ate NOV 7 1917

BALTIMORE RISES AGAINST DR. MUCK

Great Indignation Meeting in Theatre That Barred His Orchestra.

(Special to The World.)

BALTIMORE, Nov. 6.—Former Gov. Warfield denounced Dr. Karl Muck to a big assemblage at a patriotic meeting at the Lyric Theatre this afternoon. It was in this hall that the Boston Symphony Orchestra concert was to be held to-morrow night. Just before the meeting began Manager Kinsey ordered the removal of the posters announcing the concert.

The band from Fort Howard, followed by 100 khaki-clad Marylanders with rifles and fixed bayonets, marched down the aisle soon after 2 o'clock. After a selection by the National Army band from Camp Meade the audience sang patriotic songs.

In the course of his address Gov. Warfield read a letter from Cardinal Gibbons, in which he said:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

"In the first place, the anthem was composed in Baltimore; secondly, it is the national song of the Republic; thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

Capt. Hughes, representing Gen. Kuhn and Gen. Nicholson at Camp Meade, said he was there to voice the protests of his Generals of the army here and the army over there.

He concluded: "Muck's reference to 'The Star Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave, and he hoped that Key would arise in his grave and haunt Muck.

Deafening applause greeted the remarks.

Resolutions were adopted denouncing Dr. Muck for having refused to play the national anthem, thereby showing his contempt.

"We consider he has publicly insulted every patriotic citizen, and especially every citizen of Maryland, the State in which the national anthem had its birth," they say.

Washington Encores Muck for "Star Spangled Banner"

(Special to The World.)

WASHINGTON, Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner," Dr. Muck, the director of the Boston Symphony Orchestra, was encored this afternoon by an audience that filled every available space in the National Theatre. The encore was played at the end of the programme, and the audience refused to leave until Dr. Muck returned to the stage and bowed.

Secretary Lane of the Interior Department and party occupied the

m TIMES
dress: New York City
NOV 6 - 1917

BALTIMORE FORBIDS DR. MUCK'S CONCERT

Boston Symphony Is Barred for Leader's Antipathy to Our National Anthem.

GRAND JURY WARNS POLICE

Public Demonstration Against the Orchestra Feared—Patriotic Protest Today.

Special to The New York Times.

BALTIMORE, Nov. 5.—Dr. Muck and the Boston Symphony Orchestra have been barred from performing in Baltimore Wednesday night. As a result of threats of mob violence and indignant protests in which agitation former Governor Edwin Warfield, descendant of a distinguished Revolutionary family, took a leading part, the Grand Jury today notified the Police Commissioners that, owing to the state of the public mind and the fact that the appearance of Dr. Muck might lead to grave disorder, even bloodshed, the Prussian conductor should not be permitted to appear before the public in Baltimore, and that the concert should be called off. The Police Commissioners accordingly notified the manager of the Lyric that the concert would not be permitted.

Police Marshal Carter said this afternoon that he was opposed to the concert's being given by the Orchestra, whether under the direction of Dr. Muck or not. The Marshal declared that because of the intense feeling that has been aroused he was fearful of a public demonstration should the concert be permitted.

On learning the action of the Police Commissioner former Governor Warfield, who has arranged a big patriotic meeting for tomorrow, said:

"The action of the Commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem.' We were after the man who said our 'Star-Spangled Banner' was not fit to be included in an artistic program.

"The Grand Jury's protest and the Police Commissioner's action will be read from the stage at the meeting tomorrow, and resolutions will be passed for the playing of the anthem in the future."

"The many devotees of music and lovers of the symphony concert are very much disappointed," Director Randolph of the Peabody Conservatory of Music said. "It should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

om AMERICAN
ldress: New York City.
ate AUG 7 1917

Muck Twice Plays National Anthem

By International News Service.

Washington, Nov. 6.—Dr. Carl Muck, conductor of the Boston Symphony Orchestra, led his musicians today in the playing of "The Star Spangled Banner." More, he led them twice, once this afternoon, and once to-night, opening the programme with the national anthem at each appearance.

At least one holder of tickets, however, resented Dr. Muck's appearance after he had offered his resignation and refused to play the anthem. This ticket holder advertised his tickets for sale, and sold them rather than attend the concert.

TIMES
ss: New York City
NOV 7 - 1917

The Providence Protest.

To the Editor of The New York Times:

In a statement made yesterday and published in the papers this morning Major Higginson is reported to have said that he "received a request from some Providence women, unknown to him and not subscribers to the orchestra concerts, to have the anthem included in the Providence concerts." Similar statements have been made by others during the past week, referring to "those women from Providence," as if we were unworthy of notice by the Symphony management and never had been interested in the concerts given by the orchestra.

As the one who asked the officers of the different musical organizations to unite in sending the telegram I desire to state, first of all, that our request was sent to Mr. Ellis as manager of the orchestra and not to Major Higginson.

Concerning the statement that we were unknown "and not subscribers," I submit the following facts: We have all been enthusiastic admirers and supporters of the Boston Symphony Orchestra, and seven of the eight women who signed the telegram have been subscribers; one of our number is a subscriber for the current year and has been a subscriber for fifteen years or more; one has attended the Symphony concerts here and elsewhere for twenty years, having been a subscriber most of the time until the present season; one has the programs from 1887 to 1916, having attended as a subscriber during most of these years; one has been a subscriber (until the present year) since 1906; two were subscribers up to three years ago and have since attended many of the concerts; and I myself have been a subscriber for nine or ten years out of the past thirteen, having decided to give up my seats for the present year because I was not satisfied with the program offered.

As officers of the different musical organizations for the women of Providence, we represent a large number of present as well as past subscribers to the concerts of the Boston Symphony Orchestra. We believe that we have a right to be known as those patriotic, music-loving women of Providence who made a reasonable request when they asked that "The Star-Spangled Banner" be played at the Symphony concert on the evening of Oct. 30. We are lovers of art in the best sense, but we put loyalty to our country first.

MARION E. McCONNELL,
(Mrs. James Eli McConnell,)
President of the Chaminade Club.
Providence, R. I., Nov. 5, 1917.

m MORNING TELEGRAPH
dress: New York City
NOV - 6 1917

WON'T LET MUCK'S ORCHESTRA PLAY

Baltimore Police Board, on Grand Jury's Recommendation, Cancels Boston Symphony Concert.

SAY THEY FEARED A RIOT

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, Nov. 5.

Following the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star Spangled Banner" in Boston, and the subsequent outburst of indignation here, the orchestra will not be permitted to play here on Wednesday night.

Upon the recommendation of the Grand Jury to-day, the police board decided that inasmuch as a riot might be precipitated, it would be unwise to permit the concert to be held. This opposition has been championed by former Governor Edwin Warfield, who had planned to hold an indignation meeting to-morrow, to be attended, among others, by drafted men at Camp Meade and the camp band. This meeting will be held, notwithstanding the action of the police board. Musical devotees to-night are criticizing the police board, asserting that a distinction should have been made between Dr. Muck and the orchestra.

When Dr. Muck reached Philadelphia this afternoon he was carefully guarded by his friends, who conducted him to the Ritz-Carlton, where he remained until 8 P. M., reaching the Academy of Music at 8.05, when the concert started. Muck had a feeble reception and the applause following the rendition of "The Star Spangled Banner" lasted exactly one second.

"The action of the commissioners follows a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said: 'To hell with your flag and your national anthem.' We were after the man who said our star spangled banner was not fit to be included in an artistic program," said a member of the Police Board.

om AMERICAN
ldress: New York City.
ate 1917

Baltimore Forbids Dr. Muck's Concert

Baltimore, Nov. 5.—The Police Commissioners at Baltimore to-day sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night. They acted on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the Grand Jury, after plans had been perfected for a huge mass meeting to-morrow at which leading men of the State were to denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

MORNING TELEGRAPH
New York City
NOV - 7 1917

MUCK PLAYS AT CAPITAL; DENOUNCED IN BALTIMORE

Washington Bureau,
The Morning Telegraph,
Washington, D. C., Nov. 6.

Led by Dr. Karl Muck, the Boston Symphony Orchestra played the "Star Spangled Banner" before a large audience in the New National Theatre as a prelude to its concert in Washington this afternoon.

There had been some apprehension of a sensational scene owing to the intense feeling in this city, crowded as it is with officers and officials who are devoting all their time and energy to helping this country in the war with Germany. Ample police precautions had therefor been taken. But they proved entirely unnecessary.

When Dr. Muck stepped on the platform he was greeted by applause. Some one in the audience cried out, "Don't applaud him," but the effect was the very reverse. Dr. Muck acknowledged the applause, then turned to his orchestra and the musicians arose, as did the entire audience, while the national anthem was played with splendid feeling and effect. The house applauded vigorously and the tension was over.

Major Higginson was not in Washington, but his representatives refused to make any comment whatever on the action of the Baltimore authorities in forbidding the symphony orchestra to play there to-morrow. The orchestra will remain in Washington to-morrow and not play in Baltimore. The program to-day, which included Tschaikowsky's symphony No. 4, closed with the overture to Tannhauser, which was well applauded.

Mrs. Wilson, wife of the president, was absent from Washington and consequently did not attend the concert, but the cabinet was represented by Mrs. Franklin K. Lane, wife of the Secretary of the Interior.

BALTIMORE CROWD DENOUNCES MUCK

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, Nov. 6.

Dr. Karl Muck was bitterly denounced and "The Star Spangled Banner" eloquently extolled at the most remarkable patriotic mass meeting ever held in Baltimore this afternoon. Four thousand persons crowded the Lyric Theatre. They cheered former Governor Warfield, Judge Henry Stockbridge of the Maryland Court of Appeals, Secretary of State Simmons, Captain Hughes of the National Army and other prominent men, and they hissed and yelled every time Dr. Karl Muck's name was mentioned.

One woman prominent in society, and a leading member of the Daughters of the American Revolution, seated in a box near the stage, shouted "Kill him!" when Governor Warfield mentioned Muck's name.

Resolutions condemning Dr. Muck and reaffirming the loyalty of Baltimore to the anthem were passed by a unanimous and rising vote.

At the beginning of the meeting a letter was read from Cardinal Gibbons in which he stated that he was in hearty accord with the sentiment that "The Star Spangled Banner" should be honored and those punished who refused to do so.

Captain Hughes in his speech said Muck's action was enough to cause Francis Scott Key to turn over in his grave, and he hoped he would rise from his grave and haunt Dr. Muck for the rest of his life.

Alfred J. Carr, a leading lawyer, advocated the shooting of Dr. Muck and all other German aliens and naturalized citizens who criticized the President and the conduct of the war. "That's the way George Washington did," he said.

At the close of the meeting the entire audience stood with bowed heads for one minute in honor of the Americans killed by the Germans two days ago. The meeting ended with the entire audience singing lustily "The Star Spangled Banner."

It was stated by the management of the Lyric to-day that it was not known whether the Boston Symphony Orchestra would play the other concerts of its projected season here. The money paid for tickets for to-morrow night's concert will be returned at the box office to-morrow.

From WORLD
Address: New York City
Date NOV 6 1917

RESPECT FOR THE ANTHEM AND THE FLAG.

The preparations in Baltimore for a patriotic protest on the occasion of the Boston Symphony concert there to-morrow night indicate that the orchestra's fall tour of Eastern cities will serve as the incentive for a popular outburst of American sentiment over "The Star-Spangled Banner." Behold how great a matter a little fire kindleth! Dr. Muck's lack of tact with regard to playing the national anthem has inspired a new demand for it and made its performance by orchestras the musical equivalent of a pledge of loyalty.

When the excitement subsides it is to be hoped that something may be done to enforce a more general respect for the American flag. Most people rise when "The Star-Spangled Banner" is played at a public assemblage, but what proportion of the crowd in the street salutes the flag when it is borne past in procession? Some reverently uncover, but for the most part people stare stolidly at the national colors with no more outward expression of respect than if a sandwichman were passing. Whether the neglect is due only to thoughtlessness, as it mainly is, it is offensive to the instincts of patriotism.

There is too much of this slovenly Americanism, too little frank and open respect on the part of various elements of the population for the symbols of national unity in time of war. If no distinguished alien, preferably of Prussian birth, feels inspired to fill Dr. Muck's rôle and start the movement, some patriotic society should start it, for the dignity of the country and the greater veneration of its colors.

om WORLD
ldress: New York City
ate

BALTIMORE RISES AGAINST DR. MUCK

Great Indignation Meeting in Theatre That Barred His Orchestra.

(Special to The World.)

BALTIMORE, Nov. 6.—Former Gov. Warfield denounced Dr. Karl Muck to a big assemblage at a patriotic meeting at the Lyric Theatre this afternoon. It was in this hall that the Boston Symphony Orchestra concert was to be held to-morrow night. Just before the meeting began Manager Kinsey ordered the removal of the posters announcing the concert.

The band from Fort Howard, followed by 100 khaki-clad Marylanders with rifles and fixed bayonets, marched down the aisle soon after 2 o'clock. After a selection by the National Army band from Camp Meade the audience sang patriotic songs.

In the course of his address Gov. Warfield read a letter from Cardinal Gibbons, in which he said:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

"In the first place, the anthem was composed in Baltimore; secondly, it is the national song of the Republic; thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

Capt. Hughes, representing Gen. Kuhn and Gen. Nicholson at Camp Meade, said he was there to voice the protests of his Generals of the army here and the army over there.

He concluded: "Muck's reference to 'The Star Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave, and he hoped that Key would arise in his grave and haunt Muck.

Deafening applause greeted the remarks.

Resolutions were adopted denouncing Dr. Muck for having refused to play the national anthem, thereby showing his contempt.

"We consider he has publicly insulted every patriotic citizen, and especially every citizen of Maryland, the State in which the national anthem had its birth," they say.

Washington Encores Muck for "Star Spangled Banner"

(Special to The World.)

WASHINGTON, Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner," Dr. Muck, the director of the Boston Symphony Orchestra, was encored this afternoon by an audience that filled every available space in the National Theatre. The encore was played at the end of the programme, and the audience refused to leave until Dr. Muck returned to the stage and bowed.

Secretary Lane of the Interior Department and party occupied the

m TIMES
ldress: New York City
e NOV 6 - 191

BALTIMORE FORBIDS DR. MUCK'S CONCERT

Boston Symphony Is Barred for Leader's Antipathy to Our National Anthem.

GRAND JURY WARNS POLICE

Public Demonstration Against the Orchestra Feared—Patriotic Protest Today.

Special to The New York Times.

BALTIMORE, Nov. 5.—Dr. Muck and the Boston Symphony Orchestra have been barred from performing in Baltimore Wednesday night. As a result of threats of mob violence and indignant protests in which agitation former Governor Edwin Warfield, descendant of a distinguished Revolutionary family, took a leading part, the Grand Jury today notified the Police Commissioners that, owing to the state of the public mind and the fact that the appearance of Dr. Muck might lead to grave disorder, even bloodshed, the Prussian conductor should not be permitted to appear before the public in Baltimore, and that the concert should be called off. The Police Commissioners accordingly notified the manager of the Lyric that the concert would not be permitted.

Police Marshal Carter said this afternoon that he was opposed to the concert's being given by the Orchestra, whether under the direction of Dr. Muck or not. The Marshal declared that because of the intense feeling that has been aroused he was fearful of a public demonstration should the concert be permitted.

On learning the action of the Police Commissioner former Governor Warfield, who has arranged a big patriotic meeting for tomorrow, said:

"The action of the Commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem.' We were after the man who said our 'Star-Spangled Banner' was not fit to be included in an artistic program.

"The Grand Jury's protest and the Police Commissioner's action will be read from the stage at the meeting to-morrow, and resolutions will be passed for the playing of the anthem in the future."

"The many devotees of music and lovers of the symphony concert are very much disappointed," Director Randolph of the Peabody Conservatory of Music said. "It should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

om AMERICAN
ldress: New York City.
ate

Muck Twice Plays National Anthem

By International News Service.

Washington, Nov. 6.—Dr. Carl Muck, conductor of the Boston Symphony Orchestra, led his musicians today in the playing of "The Star Spangled Banner." More, he led them twice, once this afternoon, and once to-night, opening the programme with the national anthem at each appearance.

At least one holder of tickets, however, resented Dr. Muck's appearance after he had offered his resignation and refused to play the anthem. This ticket holder advertised his tickets for sale, and sold them rather than attend the concert.

om AMERICAN
ldress: New York City.
ate

Baltimore Forbids Dr. Muck's Concert

Baltimore, Nov. 5.—The Police Commissioners at Baltimore to-day sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night. They acted on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the Grand Jury, after plans had been perfected for a huge mass meeting to-morrow at which leading men of the State were to denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

TIMES
ss: New York City

The Providence Protest.

To the Editor of The New York Times:

In a statement made yesterday and published in the papers this morning Major Higginson is reported to have said that he "received a request from some Providence women, unknown to him and not subscribers to the orchestra concerts, to have the anthem included in the Providence concerts." Similar statements have been made by others during the past week, referring to "those women from Providence," as if we were unworthy of notice by the Symphony management and never had been interested in the concerts given by the orchestra.

As the one who asked the officers of the different musical organizations to unite in sending the telegram I desire to state, first of all, that our request was sent to Mr. Ellis as manager of the orchestra and not to Major Higginson.

Concerning the statement that we were unknown "and not subscribers," I submit the following facts: We have all been enthusiastic admirers and supporters of the Boston Symphony Orchestra, and seven of the eight women who signed the telegram have been subscribers; one of our number is a subscriber for the current year and has been a subscriber for fifteen years or more; one has attended the Symphony concerts here and elsewhere for twenty years, having been a subscriber most of the time until the present season; one has the programs from 1887 to 1916, having attended as a subscriber during most of these years; one has been a subscriber (until the present year) since 1906; two were subscribers up to three years ago and have since attended many of the concerts; and I myself have been a subscriber for nine or ten years out of the past thirteen, having decided to give up my seats for the present year because I was not satisfied with the program offered.

As officers of the different musical organizations for the women of Providence, we represent a large number of present as well as past subscribers to the concerts of the Boston Symphony Orchestra. We believe that we have a right to be known as those patriotic, music-loving women of Providence who made a reasonable request when they asked that "The Star-Spangled Banner" be played at the Symphony concert on the evening of Oct. 30. We are lovers of art in the best sense, but we put loyalty to our country first.

MARION E. McCONNELL,
(Mrs. James Ell McConnell,)
President of the Chaminade Club.
Providence, R. I., Nov. 5, 1917.

m MORNING TELEGRAPH
ldress: New York City
NOV - 6 1917

WON'T LET MUCK'S ORCHESTRA PLAY

Baltimore Police Board, on Grand Jury's Recommendation, Cancels Boston Symphony Concert.

SAY THEY FEARED A RIOT

(Special Dispatch to The Morning Telegraph.)

BALTIMORE, Nov. 5.

Following the refusal of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play "The Star Spangled Banner" in Boston, and the subsequent outburst of indignation here, the orchestra will not be permitted to play here on Wednesday night.

Upon the recommendation of the Grand Jury to-day, the police board decided that inasmuch as a riot might be precipitated, it would be unwise to permit the concert to be held. This opposition has been championed by former Governor Edwin Warfield, who had planned to hold an indignation meeting to-morrow, to be attended, among others, by drafted men at Camp Meade and the camp band. This meeting will be held, notwithstanding the action of the police board. Musical devotees to-night are criticizing the police board, asserting that a distinction should have been made between Dr. Muck and the orchestra.

When Dr. Muck reached Philadelphia this afternoon he was carefully guarded by his friends, who conducted him to the Ritz-Carlton, where he remained until 8 P. M., reaching the Academy of Music at 8.05, when the concert started. Muck had a feeble reception and the applause following the rendition of "The Star Spangled Banner" lasted exactly one second.

"The action of the commissioners follows a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said: 'To hell with your flag and your national anthem.' We were after the man who said our star spangled banner was not fit to be included in an artistic program," said a member of the Police Board.

EVENING SUN

s: New York City

317

NO MUCK FOR BALTIMORE.

Decides Key and Wagner Don't Mix Well.

BALTIMORE, Nov. 6.—Baltimore likes music as well as oysters, and German opera was its hobby before President Wilson laid down the pen and picked up the sword for future dealings with the Kaiser. The city has no set objections against German opera now, although it has become provincial in its taste for American tunes. "The Star Spangled Banner' is its favorite. Consequently, when it foresaw an attempt to mix Wagner with Key by an orchestra leader with a Teuton name and self-professed pro-Prussian sympathies, it rose in a wrath.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, was known in Baltimore. The city had heard of his refusal last week to play the national anthem and his aspersive remarks of its musical qualities. The townspeople were righteously indignant and there was a rumbling in certain circles that portended little good for Dr. Muck when it was learned he was to appear here to-morrow night.

The agitation against Dr. Muck took such force that the Grand Jury, fearing disorder, yesterday told police commissioners that it would be better to call off the concert. The commissioners in turn notified the management of the Lyric, where Dr. Muck was to have appeared, that the concert would not be permitted.

Commenting on the action of the Grand Jury, ex-Gov. Warfield, who has arranged a big patriotic demonstration for to-night, declared: "We never had any objection to the orchestra or German opera. We would have been willing to have the concert take place if some one other than Dr. Muck would have conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem.'"

STAATSZEITUNG

New York City.

NOV 4 - 1917

Musikalische Genüsse für Musikfreunde.

Drei hervorragende Orchester konzertieren in der Academy.

Im Mittelpunkt der diesjährigen musikalischen Saison in Brooklyn stehen die Konzerte von drei der bedeutendsten Künstler-Orchester, die in regelmäßigen Abständen die Kirchenstadt besuchen. Es sind das Boston Symphonie Orchester, die New Yorker Symphonie Gesellschaft und die New Yorker Philharmonische Gesellschaft. Eingeleitet wurde die musikalische Saison in der Academy of Music mit dem gestrigen Nachmittagskonzert der New Yorker Symphonie Gesellschaft unter der Leitung von Herrn Walter Damrosch und unter Mitwirkung des Geigenvirtuosen Mischa Elman. Die weitern Konzerte dieser Vereinigung sind für 8. Dezember mit Louise Homer als Solistin, 26. Januar mit der Pianistin Leginska, für den 16. Februar mit einem Wagner-Programm und für 16. März mit der Tänzerin Roshanara gebucht.

Das Boston Symphonie Orchester konzertiert am nächsten Freitag zum erstenmale in Brooklyn und zwar werden die Künstler neben anderen Tonstücken mit Tschaikowskys „Pathetic", der 5. Symphonie von Liszt, der Ouvertüre zu Beethovens „Leonore" und dem symphonischen Poem „Finlandia" von Sibelius aufwarten. Am 6. Dezember spielt das Orchester unter Mitwirkung der Sopranistin Melba, am 11. Januar ist Fritz Kreisler der gefeierte Solist, am 15. Februar spielt mit den Künstlern der Pianist Winifred Christie. Am 15. März findet das letzte Konzert der Bostoner statt.

Fünf Konzerte veranstaltet die Philharmonische Gesellschaft von New York unter Herrn Josef Stransky. Die Konzerte finden am 18. November, 9. Dezember, 13. Januar, 10. Februar, und 10. März statt. Als Solisten wirken bei den einzelnen Veranstaltungen die Sopranistin Julia Culp, der Cellist Pablo Casals, der Bariton Louis Graveure, die Pianistin Guiomar und der russische Geigenvirtuose Jascha Heifetz mit.

Neuer Justizdempel im Bau.

om STAATSZEITUNG

dress: New York City.

NOV 4 - 191

te

In einem Artikel über Dr. Karl Muck erklärt die hiesige „Times", daß der Genannte sich zwar für einen Preußen ausgebe, von rechtswegen aber Bayer sei, da er in Darmstadt das Licht der Welt erblickt habe. Also doch! Die Bayern haben nicht nur den Kanzlerposten annektiert, sondern das ganze Großherzogtum Hessen mitsamt der Hauptstadt Darmstadt verschluckt.

*

NEW YORKER

ess: New York City. HERALD

NOV 4 - 1917

Bleibt Dr. Muck oder geht er?

Die nächsten Tage werden über die Krisis im Boston Symphonie-Orchester Klarheit bringen.

Boston, 3. November. Dr. Muck wird mit dem Boston Symphonie-Orchester eine Konzerttour in der nächsten Woche unternehmen und Brooklyn, New York, Philadelphia und Washington besuchen, wo das vorbereitete Programm mit der Nationalhymne als Einleitung gespielt werden soll. Die von Dr. Muck unterbreitete Resignation als Dirigent schwebt vorläufig noch, da die Aufnahme, die er und das Orchester auf ihrer Konzertreise finden werden, schließlich auch in dieser Hinsicht ausschlaggebend sein wird. Sollten jedoch Versuche gemacht werden, Dr. Muck zu zwingen, deutsche Meisterwerke von seinem vorbereiteten Programm zu streichen, so dürfte er wahrscheinlich auf seiner Resignation bestehen, und Major Higginson wird dann vermutlich das Orchester auflösen. Dr. Mucks Status als feindlicher Ausländer dürfte wahrscheinlich bei der Konzerttour in Frage kommen, wiewohl das Justiz-Departement nichts dagegen einzuwenden hat. Das „Providence Journal" fordert jedoch seine Internierung als feindlicher Ausländer.

Später: Beim Konzert heute abend dirigierte Dr. Muck wieder das „Star Spangled Banner" und wird dies auch nächste Woche in den Konzerten von New York, Brooklyn und Washington tun.

Auch wenn Dr. Muck resignieren sollte, so wird in dem Brooklyner Konzertplan keine Aenderung eintreten, wie Direktor Charles D. Atkin vom Brooklyn Institute gestern erklärte. Nur durch eine Auflösung des Orchesters würden die Pläne natürlich über den Haufen geworfen werden.

om WORLD

dress: New York City

ate NOV

THE PEOPLE'S FORUM.

Symphony Music and National Anthems.

To the Editor of The World:

Is it not surprising that the Boston Symphony Orchestra, one of the best organizations in the world, founded and supported by an American, patronized to a large extent by music-loving Americans, when honored at a time like this by a request to play our national hymn should object on the ground that it does not constitute the highest form of art?

It was not beneath a musical creator like Anton Dvorak to write a symphon founded on American negro melodies and to go a step further, Brahms has written a symphony from German college tunes, a very admirable work. Josef Haydn wrote the Austrian national hymn.

If great creators like these have turned out such wonderful work from the expression of the people, is it not unreasonable for a man who is supported and honored in every way to refuse a request which should be deemed an honor at this time? It certainly is a pity to make an issue of such a trivial thing and cause its founder and the music-loving people the anxiety of losing one of the highest organizations of its kind in existence.

Should not the present conductor consider the old adage, "The bread I eat, the song I sing"?

JOSEPH GOLDSTEIN.

Brooklyn, N. Y., Nov. 3.

n STAATSZEITUNG

ess: New York City.

NOV 4 - 191

Symphonie-Orchester.

Die Mitglieder des Philharmonischen Orchesters haben, wie die Leitung der Gesellschaft uns mitteilt, obgleich die Musiker gewöhnlich nicht zu den begüterten Menschenklassen gerechnet werden können, zur Freiheits-Anleihe nicht weniger als $12,000 gezeichnet. Entgegen der allgemeinen Annahme, daß die amerikanischen Symphonie-Orchester größtenteils aus deutschen Musikern bestehen, konstatiert die Gesellschaft, daß das gegenwärtige Philharmonische Orchester durchweg aus amerikanischen Bürgern besteht, von denen 42 hier geboren sind. Von den naturalisierten Bürgern, welche 11 Nationen umfassen, Rußland, Italien, Holland, Ungarn, Böhmen, Oesterreich-Ungarn, Frankreich, Polen, Norwegen, Deutschland und Belgien, kamen nur 14 aus Deutschland oder Oesterreich hierher, und deren Beiträge-Anmeldungen zur Freiheits-Anleihe kann als genügender Beweis ihres unbedingten Amerikanismus gelten.

Im Konzert des Damrosch'schen Orchesters am kommenden Samstag abend in Carnegie Hall bildet die „Symphonie Française" von Dubois, dem französischen Meister, der vor Kurzem sein 80. Lebensjahr vollendet hat, die Hauptdarbietung. Das Werk ist typisch französisch im Charakter und seinen emotionellen Eigenschaften. Im dritten Satze, einem Allegro con fuoco, wird die Marseillaise jedoch in drei Viertel statt im originalen vier Viertel-Takt zu einer martialischen Klimax emporgearbeitet. Eine weitere Novität ist ein Lied „The Red Cross Spirit Speaks" von Horatio Parker, Worte von John M. Finley, welches Frau Louise Homer, die Solistin, nebst der berühmten Alt-Arie aus Gluck's „Orfeo" und César Franck's „The Procession" vortragen wird. Ein „Adagio" für Streicher von Lekau und Mackenzie's „Britannia", welches „Eine nautische Ouverture" genannt wird, vervollständigen das Programm.

Dieses Programm wird mit Ausnahme der „Symphonie Française", an deren Stelle die Zweite Symphonie von Brahms gesetzt wurde, in Aeolian Hall am nächsten Sonntag nachmittag wiederholt.

Die „Symphonie-Konzerte für Kinder", die neueste Gründung von Herrn Walter Damrosch, beginnen am nächsten Samstag vormittag 11 Uhr in Aeolian Hall, welchem Konzert drei weitere am 1. Dezember, 12. Januar und 16. Februar folgen werden. Hrrr Damrosch wird in diesen vier Vorführungen seinem jugendlichen Auditorium das Wesen der verschiedenen Instrumentgruppen des Orchesters in Wort und Ton vorführen. Das Programm des kommenden Samstag-Konzertes, welches den Kleinen die Streichinstrumente erläutern soll, lautet wie folgt: Weber, „Oberon"-Ouverture; Händel, „Largo"; Beethoven, Allegretto aus der Achten Symphonie und „Der Tanz der Sylphiden" und „Rakoczy-Marsch" aus Berlioz' „Faust's Verdammnis".

Diese vier Konzerte sind wohl zu unterscheiden von den Damrosch'schen sechs „Symphoniekonzerten für junge Leute", welche in Carnegie Hall nunmehr in ihrer zwanzigsten Saison stehen.

Am kommenden Donnerstag abend, resp. Samstag nachmittag finden die zwei ersten hiesigen Konzerte des Bostoner Symphonie-Orchesters in Carnegie Hall unter Leitung von Dr. Carl Muck statt. Das Donnerstag-Programm lautet: Brahms' Vierte Symphonie in E-Moll; Berlioz' Ouvertüre zu „König Lear", Liszt, symphonisches Poem „Prometheus" und Wagner, Vorspiel zum „Parsifal". Die Dauer des Konzertes wird 1 Stunde und 50 Minuten betragen.

Für den Samstag nachmittag hat Dr. Muck das folgende Programm zusammengestellt: Beethoven, Fünfte Symphonie; Sibelius, „Finlandia", Rachmanninoff, symphonisches Poem „Die Toteninsel", und Enesco, „Rumänische Rhapsodie" in A-Dur. Das Konzert wird 1 Stunde und 40 Minuten in Anspruch nehmen.

Herr Modest Altschuler kündigt fünf Symphoniekonzerte seines Russischen Symphonie-Orchesters für folgende Samstagnachmittage an: 17. November, 19. Januar, 16. Februar, 2. und 23. März. Näheres über das Programm und die Solisten wird in Bälde mitgeteilt werden.

Im ersten dieser Konzerte wird Herr Altschuler dem Publikum eine neue russische Pianistin, Frl. Tamara Lubimova, vorführen, welche ein neues Pianokonzert in E-Moll von Liapunoff vortragen wird.

Das Programm wird mehrere Novitäten enthalten, darunter „The Dance of the Goat-footed Sylvans" von Ilya Satz, „Hyrcus Nocturnus" von Vassilenko und Paraphrase über die Alliierten-Hymnen von Glazounow.

n NEW YORKER

ress: New York City. HERALD

NOV 4 - 1917

Mucks Resignation.

Seine Resignation hat Dr. Muck, der verdienstvolle Leiter des Bostoner Symphonie-Orchesters eingereicht, nachdem er am Ende des Symphoniekonzertes in Boston — auf den Wunsch der dortigen Behörden — das „Star Spangled Banner" dirigiert hatte.

Eine häßliche Kontroverse war diesem Entschluß des berühmten Musikers vorhergegangen. Er hatte sich nämlich zuerst geweigert, als loyaler Deutscher die amerikanische Nationalhymne zu dirigieren. Und es verlautete auch aus Boston, daß Major Higginson, der Gründer und Finanzier des dortigen Symphonie-Orchesters, seinen Kapellmeister in jeder Weise unterstützen wolle.

Einen Ausweg hatte Walter Damrosch vorgeschlagen, der sich auf den Standpunkt gestellt hatte, daß es unrecht wäre, einen deutschen Staatsbürger zu zwingen, die amerikanische Nationalhymne zu dirigieren. Herr Damrosch hat geraten, das „Star Spangled Banner" von einem Hilfs-Dirigenten dirigieren zu lassen.

Es ist ungemein bedauerlich, daß Dr. Muck nicht diesen gewiß vernünftigen Ratschlag angenommen hat. Denn so wäre aufs leichteste ein heikles Problem aus der Welt geschafft und allen Parteien Rechnung getragen worden.

Die Resignation Dr. Mucks ist für das Bostoner Orchester und für die Musikwelt Amerikas ein schwerer Schlag.

Es steht zu hoffen, daß Major Higginson das Entlassungsgesuch Dr. Mucks nicht annehmen wird. Denn das Wirken des deutschen Kapellmeisters ist für die Bostoner Symphonie von großem Segen gewesen.

* * *

Das „Star Spangled Banner" ist aber auch für ein kommendes Konzert Frieda Hempel's in Providence, R. I., zu einer Lebensfrage geworden. Denn der dortige Polizei-Kommissär hat beschlossen, der Künstlerin keine Erlaubnis, ihr Konzert abzuhalten, gegeben, wenn sie nicht die National-Hymne zum Vortrage bringen würde. Sie hatte bei ihrem letzten Auftreten in Providence das „Star Spangled Banner" singen sollen, aber erklärt, daß sie den Text der Hymne noch nicht kenne. In der Zwischenzeit aber hat, so erzählt der Manager der deutschen Sängerin, Frl. Hempel das Versäumte nachgeholt. Und die guten Providencler werden also das „Star Spangled Banner" aus dem Munde der schönen Sängerin zu hören bekommen. Der Polizei-Kommissär wird keinen Grund zum behördlichen Einschreiten haben. Ueberhaupt Frl. Hempel: Wie lange wird sie noch deutscher Nationalität sein? Erzählt man sich doch in Künstlerkreisen, daß die prächtige Diva ihr Herz an einen Amerikaner verloren habe. Und schon in Bälde soll der Hochzeitsmarsch gespielt werden.

* * *

STAATSZEITUNG

ess: New York City.

*

Wie Major Higginson, der Gründer des Boston-Symphonie-Orchesters, erklärt, hat sich Dr. Muck keinen Augenblick geweigert, das „Star Spangled Banner" zu spielen. „Wozu der Lärm, was steht den Herr'n zu Diensten?"

*

om EVENING SUN

dress: New York City

te

The Boston Symphony Squabble.

Dr. MUCK and Colonel HIGGINSON both seemed to be in the position of saying the right thing at the wrong time. Both are elderly men, somewhat "set" in their ideas, both inspired with a love of true art. But at this moment, even the obeisance due art should not be so profound as the reverence paid to the spirit of faithful devotion to country, to obedience and to the sense of responsibility which should fill the breasts of all good men whose reverence for right and liberty and the welfare of mankind outweigh every minor consideration whatever.

94

om TIMES

dress: New York City

NOV 5 -

e.....

TOPICS OF THE TIMES.

All's Well That Ends Well.

It is a safe prophecy that the terrible tempest that has been raging around the Boston Symphony Orchestra, with Dr. MUCK as the pivot of cyclonic revolution, will now die away and that visitors to the scene of disturbance will find that it caused neither loss of life nor destruction of property.

The eminent conductor, having discovered many indications that the American nation faced with composure his warning that for him to order, or even to ask, his musicians to play "The Star-Spangled Banner" would cause the instant dissolution of the admirable organization built up by the toil of years, evidently came to the conclusion that the danger to the orchestra was as great from the outside as from the inside. Whether it was a request or a command that he issued to his aids is not for common folk to know, but—the anthem was played, with Dr. MUCK as leader, and nothing at all happened except that his auditors applauded with vigor. His Prussian heart did not break, the musicians did not revolt, and musical art, so far as has yet been reported, seems likely to survive for some time this granting by one group of its votaries of a slight concession to public sentiment as it exists in time of war.

That the doctor thus promptly and gracefully descended to earth from a horse of notable altitude is highly creditable to his common sense, and even if it was a little surprising in one of such iron rigidity as men of Prussian birth are supposed to be, we are all ready to accept as satisfactory his assurance that he loves us as much as—and no more than—he did before.

No great apprehensions will be excited by the news that coincidentally, or contemporaneously, with his coming down from the steed aforementioned Dr. MUCK placed his resignation in the hands of Major HIGGINSON. Everybody knows that between the action meant by that dear old phrase and the real resigning of anything there is a difference so large that between the two there is practically no relation at all.

As the end, if end it be, of an episode promising many agreeable excitements, this is a bit disappointing to sincere sportsmen, but there is enough of war going on elsewhere than in symphony orchestras to satisfy the demands of all except the morbidly militant, and about the best of advice that could be given to all concerned can be condensed into the inelegant but perspicuous locution, "Forget it!"

WORLD

s: New York City

NOV 6 1917

BALTIMORE FORBIDS DR. MUCK'S CONCERT

Police Feared Riot if Boston Symphony Were Allowed to Play.

BALTIMORE, Nov. 5.—The Police Commissioners of Baltimore to-day sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the Grand Jury and after plans had been perfected for a huge mass-meeting to-morrow at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star-Spangled Banner."

John S. Bridges, foreman of the Grand Jury, stated that the Grand Jury felt that the concert should not be held, as it was feared a patriotic demonstration and possibly a riot might ensue.

om EVENING POST

ldress: New York City

ate.....

Courtesy at the Concert.

TO THE EDITOR OF THE EVENING POST:

SIR: It is seldom that we are called upon to teach manners to a sister city. If there is still to be a Boston Symphony concert here next Thursday, let us have enough humility to extend to the strangers within our gates the courtesy which our tried benefactor, Mr. Higginson, has wished to extend to them.

JOHN H. BENNETT.

New York, November 5.

EVENING SUN

New York City

BALTIMORE OUT AGAINST MUCK

City Threatens Trouble if German Leads at Concert.

EX-GOVERNOR GIVES WARNING

Warfield Promises Warm Reception to Prussian Conductor.

BALTIMORE, Nov. 5.—Despite a statement by Major H. L. Higginson, backer of the Boston Symphony Orchestra, exonerating Dr. Karl Muck of the charge of refusing to play "The Star Spangled Banner," residents of this city are threatening serious disorder if the orchestra with the German as its leader attempts to give a scheduled concert here on Wednesday.

Some of Baltimore's most prominent citizens are determined that Dr. Muck shall not appear here. If he makes so bold as to appear, it was said to-day, there will be a riot instead of music. Ex-Gov. Edwin Warfield is one of those bitterly opposed to the German's appearance. He has notified the Police Board that there will be serious trouble if any attempt is made to give a concert. The former Governor said he would be willing to lead a mob in breaking up the concert.

Mass Meeting Arranged.

As a protest against what are regarded as insults to "The Star Spangled Banner," ex-Gov. Warfield has arranged a patriotic mass meeting to be held to-morrow afternoon. Soldiers from Camp Meade will attend the meeting and Baltimore's allegiance to the flag and the country will be reaffirmed. Resolutions are also to be passed, it was reported, denouncing "the Kaiser's own Muck."

BOSTON, Nov. 5.—Asserting that Dr. Karl Muck had never refused to play "The Star Spangled Banner" and exonerating all members of the Boston Symphony Orchestra of any disloyal intent, Major Henry L. Higginson, in a statement, has taken upon himself the blame for the omission of the anthem from the orchestra's programme.

Major Higginson explains that some Providence women, who were unknown to him and not subscribers to the orchestra concerts, requested that the anthem be made a part of the programme while the orchestra was in that city. Dr. Muck was never told of the request, Major Higginson says, and knew nothing of it until the orchestra returned to Boston. After criticism had been directed at the orchestra, the statement adds, "The Star Spangled Banner" was made a feature of the regular public rehearsal.

Says Request Wasn't Refused.

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused," said Major Higginson.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist: The orchestra under Dr. Muck has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust."

The Symphony Orchestra will give a concert in Philadelphia to-day, and it is expected that Dr. Muck will lead in the rendition of "The Star Spangled Banner." It was pointed out to-day that there are forty-one Germans, including Dr. Muck, in the orchestra. Nineteen of that number are naturalized Americans. There are also subjects of Austria, Holland, Belgium, Russia, France and Great Britain in the organization.

SUN

ess: New York City.

NOV 19

HIGGINSON TAKES BLAME OFF MUCK

Major Says He Is Responsible for Failure to Play National Anthem.

DIRECTOR NEVER REFUSED

Request for "Star Spangled Banner" Ignored by Orchestra's Backer.

BOSTON, Nov. 4.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star Spangled Banner" from their programmes was made to-night by Major Henry L. Higginson, sponsor for the orchestra. Major Higginson took upon himself blame for any mistakes made. The statement was brought forth by criticism from citizens and certain patriotic organizations in Providence of the omission of the national anthem from the programme of the concert in that city last week.

Major Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Major Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been, "as usual, quiet and well received."

Muck Never Refused.

After the publicity given the criticism of the orchestra in Providence "The Star Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Major Higginson said to-night:

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist: The orchestra under Dr. Muck has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust."

The Symphony Orchestra left to-day for Philadelphia, where it will give a concert to-morrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, will probably be at the concert if there are indications that any difficulties will arise.

All Nations Represented.

As to the objections against Dr. Muck because he is a German it is pointed out that the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are forty-one Germans, including Dr. Muck, of whom nineteen are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, thirteen of Holland, six of Belgium, six of Russia, twelve of France, five of Great Britain and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

Muck was obtained for the Boston Symphony by Charles A. Ellis, the manager. He was then conducting the Royal Opera in Berlin, and had to get the Kaiser's permission to come here in 1906, when he made such a success that his leave was extended for the next season. In 1912 he resigned from the Berlin opera to come to Boston, apparently much to the displeasure of royal circles. The question was raised whether the artistic temperament of the conductor had not rebelled against the imperial dominance which restricts the scope of any conductor at the Berlin Opera. The matter was discussed in the Prussian Diet and the German Reichstag. The *Lokal Anzeiger*, inspired court newspaper, hinted that Muck had let American gold lure him from a position of honor in the fatherland. But Representative Kopsch arose in the German House in his defence. He criticised "that despotic authority of Prussian militarism which extends even to the temples of the Muses," and accused Count von Huelsen-Haeslen, intendant of the Royal Opera House, for attaining "bureaucratic domination at the cost of artistic merit."

BALTIMORE PLANS RIOT.

Threats Made Against Muck by Irate Patriots.

Special Despatch to THE SUN.

BALTIMORE, Nov. 4.—There is every indication that if Karl Muck comes to Baltimore to lead the Boston Symphony on Wednesday night according to schedule there will be a riot instead of music.

Former Gov. Warfield, who notified the Police Board that there would be serious trouble if an attempt was made to give the concert, to-day said he would be willing to lead the mob in breaking up the concert, and said there would be several thousands behind him. The Police Board said they would take no action unless convinced there would be a breach of the peace.

Former Gov. Warfield has arranged for a patriotic mass meeting at the Lyric on Tuesday afternoon. It will be attended by a detachment of National Army men from Camp Meade and the music will be furnished by the Camp Meade band.

The objects of this meeting are to reaffirm the allegiance of the people of Baltimore to the country, its flag and anthem, and to protest against the insults to the Star Spangled Banner by Dr. Karl Muck of Germany.

As a climax, a resolution will be introduced expressing the outraged sentiments of Baltimore against the "Kaiser's own Muck."

Detective William A. Pinkerton said: "If I had my way he would be on his way back to Germany or somewhere else."

When asked where the "somewhere else" was, Mr. Pinkerton said: "If any American citizen had dared to do in Germany what Dr. Muck has done in this country the German Government would have ordered him shot. No American living would have dared to refuse to play the German national anthem when requested to do so in Germany and lived. That's all I have to say about Dr. Muck."

TRIBUNE

New York City

Baltimore Bars Boston Symphony And Dr. Muck

Police Order Issued to Prohibit Concert in Any Event

Violence Is Feared

City Angered Over the Issue Raised in Refusal to Play National Anthem

BALTIMORE, Nov. 5.—Dr. Muck or no Dr. Muck, the Boston Symphony Orchestra will be prohibited from giving its scheduled concert at the Lyric here Wednesday night. An order to this effect was embodied this evening by the Board of Police Commissioners in a letter to Manager Wilbur Kinsey, of the Lyric, drafted after a protracted session.

The action was precipitated by a notification to the Police Board by the grand jury that the members of the inquest considered it "unwise, if not physically dangerous" to permit the concert.

Foreman John S. Bridges was sent to the Police Board early to-day as the representative of the jury to carry this message.

Mr. Kinsey received the letter tonight. He stated that he will get in touch with the managers of the orchestra to find out if they will give the concert here Wednesday and the concerts scheduled for the rest of the season without Dr. Muck. If they so agree, said Mr. Kinsey, this may change the situation and he will ask the Police Board to rescind their prohibitory order. However, it does not appear probable that the order will be rescinded for Wednesday's concert.

The grand jury and the police board seem to have taken the stand that the anger of the people of Baltimore is so unmistakable that, even if Dr. Muck is taken from the orchestra before Wednesday, it may be impos-

CALL

ss: New York City

NOV 5 - 1917

MUCK YIELDS ON ANTHEM ISSUE

BOSTON SYMPHONY CONDUCTOR WILL LEAD IN AMERICA'S HYMN AT PHILADELPHIA CONCERT

BOSTON, Nov. 4.—The Boston Symphony orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, probably will be at the concert, if there are indications that any difficulties will arise.

Now that it has been announced that the anthem will be played at every future concert, the question is whether there will be objections to Dr. Muck such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the program.

As to the objections against Dr. Muck because he is a German it is pointed out that in addition to the fact that his presence has been approved by the department of justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the central powers. There are 41 Germans, including Dr. Muck, of whom 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, 13 of Holland, six of Belgium, six of Russia, 12 of France, six of Great Britain, and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

Major Higginson pays Muck $8,000 a year, or $3,000 more than last year's deficit for the orchestra, despite its great revenue from concerts. He came to Boston on a five-year contract which expired last spring, and the major considered him so essential to the success of the symphony that he asked him to remain.

In 1912 Dr. Muck resigned from the Berlin opera to come to Boston.

HERALD

New York City

"Kill Dr. Muck!" Cries D.A.R. Member at Mass Meeting

Baltimore Gathering Hisses Name of German Musician and Cheers National Anthem.

[SPECIAL DESPATCH TO THE HERALD.]

BALTIMORE, Md., Tuesday.—Dr. Karl Muck was bitterly denounced and the "Star Spangled Banner" eloquently extolled at one of the most remarkable patriotic mass meetings ever held in Baltimore, this afternoon. Four thousand persons crowded the Lyric. They cheered for the one-time Governor, Mr. Warfield; Judge Henry Stockbridge, of the Maryland Court of Appeals; the Secretary of State, Mr. Simmons; Captain Hughes, of the National Army, and other prominent men, and they hissed and yelled every time Dr. Karl Muck's name was mentioned.

One prominent woman of society and a leader of the Daughters of the American Revolution, seated in a box near the stage, yelled:—"Kill him," when Governor Warfield mentioned Muck's name. Resolutions condemning Dr. Muck and re affirming the loyalty of Baltimore to the anthem were passed by a unanimous and rising vote.

At the beginning of the meeting a letter was read from Cardinal Gibbons in which he stated that he was in hearty accord with the sentiment that "The Star Spangled Banner" should be honored and those punished who refused to do so.

Dr. Muck Plays Anthem at Capital

HERALD BUREAU, No. 1,502 H STREET, N. W., WASHINGTON, D. C., Tuesday.

Dr. Karl Muck, director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted nationwide condemnation, appeared at two concerts this afternoon and to-night at the National Theatre. The audiences included many army and navy officers in uniform.

Dr. Muck played "The Star Spangled Banner" at the opening of both concerts.

TIMES

s: New York City

NOV 5 - 1917

MUCK BLAMELESS, HIGGINSON INSISTS

Sponsor Shoulders All Responsibility in Controversy Over National Anthem.

REQUEST NOT TRANSMITTED

Director and Boston Symphony Men Never Were Asked to Play Air, Major Says.

BOSTON, Nov. 4.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star-Spangled Banner" from their programs was made tonight by Major Henry L. Higginson, sponsor for the orchestra. Major Higginson took upon himself blame for any mistakes made. The statement was brought forth by statements of citizens and certain patriotic organizations in Providence, who criticised the omission of the national anthem from the program of the concert in that city last week.

Major Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Major Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been, "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence the "Star-Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Major Higginson said tonight:

"The first time Dr. Muck and the orchestra were asked to play the 'Star-Spangled Banner' they played it, and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks, not in words, but in deeds and in trust."

EX-GOV. WARFIELD WOULD MOB MUCK

Volunteers to Lead Baltimore Citizens to Prevent Concert Conducted by German.

Special to The New York Times.

BALTIMORE, Md., Nov. 4.—Ex-Governor Edwin Warfield, President of the Fidelity Trust Company and one of Baltimore's foremost citizens and financiers, who has arranged for a big patriotic meeting at the Lyric Theatre Tuesday afternoon to protest against Dr. Karl Muck leading the Symphony Orchestra at its concert here Wednesday evening, said today:

"Karl Muck shall not lead an orchestra in Baltimore. I told the Police Board members that this man would not be allowed to insult the people of the birthplace of 'The Star-Spangled Banner.' I told them that mob violence would prevent it, if necessary, and that I would gladly lead the mob to prevent the insult to my country and my flag. I told them that I knew of a thousand others who would gladly aid in leading the throng.

"This is a time when our Government must stand indorsed. We should not and will not tolerate any dictation as to the patriotic feeling for our flag. Our people have only contempt for the man who utters a criticism of the demand to play our national anthem. We consider it a symphony incomparable at a time like this, greater than anything ever composed in Germany, more glorious and befitting the hearing of true Americans than the works of any composer living or dead. We deny that our anthem jars with any harmony or symphony to which the American people should listen. 'The Star-Spangled Banner' will be sung when the others are long forgotten."

A band from Camp Meade with a guard of honor composed of 150 drafted men from Baltimore will participate in the patriotic demonstration, which will take place in the same hall in which the Symphony Orchestra is scheduled to play the following night.

concert gave them up at the last minute, and there was talk that they did not wish to hear Dr. Muck. Mrs. Katie Wilson-Greene, local manager of the organization, said she did not believe the tickets were given up because of this, but rather the inability of the holders to attend.

NEW PUBLICATIONS.

Old and Rare French Books

IMPORTATIONS JUST RECEIVED

Send for catalogue

E. P. DUTTON & CO., 681 Fifth Ave

TIMES

ss: New York City

NOV 7 - 1917

DR. MUCK PLAYS ANTHEM AT CAPITOL

Boston Symphony Conductor Warmly Greeted Before Playing "Star-Spangled Banner."

Special to The New York Times.

WASHINGTON, Nov. 6.—The reception accorded the Boston Symphony Orchestra by official and social Washington this afternoon was only a little less gratifying than in former seasons, while the applause greeting the much-discussed leader, Dr. Carl Muck, as he stepped on the stage at the National Theatre was long and earnest, with special emphasis from the music-loving gallery.

Although not named on the program, "The Star-Spangled Banner" opened the performance, with Dr. Muck leading and the entire orchestra standing.

This was followed by Tschaikowsky's symphony No. 4. The program closed with the overture to Tannhäuser, which received the applause of the entire house.

Only one box remained empty and less than fifty seats, although some former patrons of the orchestra have relinquished their tickets since the controversy arose over the inclusion of the National anthem in the performance.

The diplomatic attendance was smaller than usual, which, with the absence from town of President and Mrs. Wilson, robbed the opening performance of some of its interest. Secretary of the Interior and Mrs. Lane, General and Mrs. William Crozier, Mrs. Marshall Field, Mrs. Richard Townsend, and Mrs. Calderon Carlisle were among the box holders.

DENOUNCE MUCK AT RALLY.

Big Crowd at Baltimore Indorses Protest—Gibbons Sends Letter.

Special to The New York Times.

BALTIMORE, Nov. 6.—A big crowd turned out this afternoon to attend the meeting called by ex-Governor Warfield to protest against Dr. Muck's being allowed to lead the Boston Symphony Orchestra. A regimental band from Camp Meade was present and fifty men from Company I marched into the hall.

When the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played "The Star-Spangled Banner" willingly or unwillingly, the applause was deafening. When ex-Governor Warfield, in referring to the musician, said "he should be in an internment camp," the applause lasted almost a minute. At its end a woman who had been waving a flag from a box near the stage shouted: "Muck should have been shot when he said that."

After the anthem was sung Mr. Warfield shouted: "The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art—what does art amount to when it is in competition with patriotism?"

"This isn't Philadelphia," shouted a man in the front row.

"Thank God, no," shouted the ex-Governor.

Then Mr. Warfield read a few out of a sheaf of letters written to him, commending his stand. He read this communication from Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star-Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the Republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the old covenant, he who touches it with profane hands shall suffer."

PITTSBURGH MAY BAR MUCK.

Patriotic Societies Also Object to Kreisler's Appearance There.

Special to The New York Times.

PITTSBURGH, Nov. 6.—Trouble is brewing for the promoters of the Ellis series of concerts here, patriotic societies objecting to the appearance of Fritz Kreisler and Dr. Karl Muck, leader of the Boston Symphony Orchestra. Kreisler is booked for Carnegie Hall on Thursday night and the Union Arcade Auditorium on Saturday afternoon.

Protests are pouring in to the Director of Public Safety asking him to cancel the license for the Kreisler concert, the latest one being from the Daughters of 1812, who call him an alien enemy. They also called on ticket buyers to stay away from the Kreisler concert if the Director of Public Safety did not stop it. Mrs. William Ralston Crabbe, President of the Dolly Madison Chapter, Daughters of 1812, and Mrs. John B. Heron, President of the local chapter of Daughters of the American Revolution, are leading the fight.

EAGLE

s: Brooklyn, N. Y.

PATRIOTISM VANQUISHES ART.

"The Star-Spangled Banner" will be played at every concert by the Boston Symphony Orchestra this winter. It took Major Higginson about twenty-four hours to realize that patriotism is more vital and fundamental than art, and it took Dr. Muck just about as long to discover that his sensibilities are less important than his salary. For the Prussian director resigned first and then led the anthem of his enemies—which may be taken as an indication that the resignation might be withdrawn under pressure.

Both for the credit of Dr. Muck and the future of the orchestra the resignation should be accepted. If Dr. Muck should go home—it should be possible to permit that for an artist past the age of military service—and lead a military band on the firing line, as Toscanini has been doing, he would be entitled to the world's respect as a man who was doing his bit for his own country. If he stays here and leads the anthem of his enemies he will be under suspicion as a man whose loyalty to his Kaiser is not proof against the seduction of a good salary. To have our national anthem led by an alien enemy, who has sneered at it, will create an atmosphere of insincerity which will not act favorably on the future of the Boston orchestra. There are American conductors to be found, and although the beautiful finish of this orchestra might suffer under the change, none of these leaders could devise more stupid programs than Dr. Muck frequently contrived. That is not war criticism. It has been made many times in the notices of the concerts in The Eagle and other journals and by correspondents of this paper. Whatever the orchestra might suffer through the loss of Dr. Muck would be made up by a good program maker and by popular respect for a leader who played "The Star-Spangled Banner" from choice and not by compulsion.

Patriotism will play far greater havoc with the opera season than it need to do with the Boston Symphony concerts. No operas will be sung in the German language, which will bar Wagner, whose works have furnished about one-third of the repertory and at least half the enthusiasm of other seasons. That trouble might be obviated if the singers knew English texts for these works. Then Wagner could be given in New York in English just as Shakespeare is given in Berlin in German. It would be a toss up as to which master suffered the more by translation. There is a competent English text for "Tristan and Isolde" and there are hopes that Olive Fremstad may be able to learn that text in time to save that mighty work. Also, Mr. Savage gave "Parsifal" acceptably in English, and that ought to be possible at the Metropolitan. If war should drive us into a real respect and liking for our own tongue in opera, it would do more for art than any injury it inflicts through barring enemy aliens from our stages.

CALL

ss: New York City

NOV 5 - 1917

MUCK YIELDS ON ANTHEM ISSUE

BOSTON SYMPHONY CONDUCTOR WILL LEAD IN AMERICA'S HYMN AT PHILADELPHIA CONCERT

BOSTON, Nov. 4.—The Boston Symphony orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, probably will be at the concert, if there are indications that any difficulties will arise.

Now that it has been announced that the anthem will be played at every future concert, the question is whether there will be objections to Dr. Muck such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the program.

As to the objections against Dr. Muck because he is a German it is pointed out that in addition to the fact that his presence has been approved by the department of justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the central powers. There are 41 Germans, including Dr. Muck, of whom 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, 13 of Holland, six of Belgium, six of Russia, 12 of France, six of Great Britain, and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

Major Higginson pays Muck $8,000 a year, or $3,000 more than last year's deficit for the orchestra, despite its great revenue from concerts. He came to Boston on a five-year contract which expired last spring, and the major considered him so essential to the success of the symphony that he asked him to remain.

In 1912 Dr. Muck resigned from the Berlin opera to come to Boston.

HERALD

New York City

"Kill Dr. Muck!" Cries D.A.R. Member at Mass Meeting

Baltimore Gathering Hisses Name of German Musician and Cheers National Anthem.

[SPECIAL DESPATCH TO THE HERALD.]

BALTIMORE, Md., Tuesday.—Dr. Karl Muck was bitterly denounced and the "Star Spangled Banner" eloquently extolled at one of the most remarkable patriotic mass meetings ever held in Baltimore, this afternoon. Four thousand persons crowded the Lyric. They cheered for the one-time Governor, Mr. Warfield; Judge Henry Stockbridge, of the Maryland Court of Appeals; the Secretary of State, Mr. Simmons; Captain Hughes, of the National Army, and other prominent men, and they hissed and yelled every time Dr. Karl Muck's name was mentioned.

One prominent woman of society and a leader of the Daughters of the American Revolution, seated in a box near the stage, yelled:—"Kill him," when Governor Warfield mentioned Muck's name. Resolutions condemning Dr. Muck and re affirming the loyalty of Baltimore to the anthem were passed by a unanimous and rising vote.

At the beginning of the meeting a letter was read from Cardinal Gibbons in which he stated that he was in hearty accord with the sentiment that "The Star Spangled Banner" should be honored and those punished who refused to do so.

Dr. Muck Plays Anthem at Capital

HERALD BUREAU.
No. 1,502 H STREET, N. W.,
WASHINGTON, D. C., Tuesday.

Dr. Karl Muck, director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted nationwide condemnation, appeared at two concerts this afternoon and to-night at the National Theatre. The audiences included many army and navy officers in uniform.

Dr. Muck played "The Star Spangled Banner" at the opening of both concerts. [illegible] applauded.

TIMES

s: New York City

NOV 5 - 1917

MUCK BLAMELESS, HIGGINSON INSISTS

Sponsor Shoulders All Responsibility in Controversy Over National Anthem.

REQUEST NOT TRANSMITTED

Director and Boston Symphony Men Never Were Asked to Play Air, Major Says.

BOSTON, Nov. 4.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star-Spangled Banner" from their programs was made tonight by Major Henry L. Higginson, sponsor for the orchestra. Major Higginson took upon himself blame for any mistakes made. The statement was brought forth by statements of citizens and certain patriotic organizations in Providence, who criticised the omission of the national anthem from the program of the concert in that city last week.

Major Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Major Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been, "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence the "Star-Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Major Higginson said tonight:

"The first time Dr. Muck and the orchestra were asked to play the 'Star-Spangled Banner' they played it, and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks, not in words, but in deeds and in trust."

EX-GOV. WARFIELD WOULD MOB MUCK

Volunteers to Lead Baltimore Citizens to Prevent Concert Conducted by German.

Special to The New York Times.

BALTIMORE, Md., Nov. 4.—Ex-Governor Edwin Warfield, President of the Fidelity Trust Company and one of Baltimore's foremost citizens and financiers, who has arranged for a big patriotic meeting at the Lyric Theatre Tuesday afternoon to protest against Dr. Karl Muck leading the Symphony Orchestra at its concert here Wednesday evening, said today:

"Karl Muck shall not lead an orchestra in Baltimore. I told the Police Board members that this man would not be allowed to insult the people of the birthplace of 'The Star-Spangled Banner.' I told them that mob violence would prevent it, if necessary, and that I would gladly lead the mob to prevent the insult to my country and my flag. I told them that I knew of a thousand others who would gladly aid in leading the throng.

"This is a time when our Government must stand indorsed. We should not and will not tolerate any dictation as to the patriotic feeling for our flag. Our people have only contempt for the man who utters a criticism of the demand to play our national anthem. We consider it a symphony incomparable at a time like this, greater than anything ever composed in Germany, more glorious and befitting the hearing of true Americans than the works of any composer living or dead. We deny that our anthem jars with any harmony or symphony to which the American people should listen. 'The Star-Spangled Banner' will be sung when the others are long forgotten."

A band from Camp Meade with a guard of honor composed of 150 drafted men from Baltimore will participate in the patriotic demonstration, which will take place in the same hall in which the Symphony Orchestra is scheduled to play the following night.

TIMES

ss: New York City

NOV 7 - 1917

DR. MUCK PLAYS ANTHEM AT CAPITOL

Boston Symphony Conductor Warmly Greeted Before Playing "Star-Spangled Banner."

Special to The New York Times.

WASHINGTON, Nov. 6.—The reception accorded the Boston Symphony Orchestra by official and social Washington this afternoon was only a little less gratifying than in former seasons, while the applause greeting the much-discussed leader, Dr. Carl Muck, as he stepped on the stage at the National Theatre was long and earnest, with special emphasis from the music-loving gallery.

Although not named on the program, "The Star-Spangled Banner" opened the performance, with Dr. Muck leading and the entire orchestra standing.

This was followed by Tschaikowsky's symphony No. 4. The program closed with the overture to Tannhauser, which received the applause of the entire house.

Only one box remained empty and less than fifty seats, although some former patrons of the orchestra have relinquished their tickets since the controversy arose over the inclusion of the National anthem in the performance.

The diplomatic attendance was smaller than usual, which, with the absence from town of President and Mrs. Wilson, robbed the opening performance of some of its interest. Secretary of the Interior and Mrs. Lane, General and Mrs. William Crozier, Mrs. Marshall Field, Mrs. Richard Townsend, and Mrs. Calderon Carlisle were among the box holders.

DENOUNCE MUCK AT RALLY.

Big Crowd at Baltimore Indorses Protest—Gibbons Sends Letter.

Special to The New York Times.

BALTIMORE, Nov. 6.—A big crowd turned out this afternoon to attend the meeting called by ex-Governor Warfield to protest against Dr. Muck's being allowed to lead the Boston Symphony Orchestra. A regimental band from Camp Meade was present and fifty men from Company I marched into the hall.

When the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played "The Star-Spangled Banner" willingly or unwillingly, the applause was deafening. When ex-Governor Warfield, in referring to the musician, said "he should be in an internment camp," the applause lasted almost a minute. At its end a woman who had been waving a flag from a box near the stage shouted: "Muck should have been shot when he said that."

After the anthem was sung Mr. Warfield shouted: "The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art—what does art amount to when it is in competition with patriotism?"

"This isn't Philadelphia," shouted a man in the front row.

"Thank God, no," shouted the ex-Governor.

Then Mr. Warfield read a few out of a sheaf of letters written to him, commending his stand. He read this communication from Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star-Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the Republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the old covenant, he who touches it with profane hands shall suffer."

PITTSBURGH MAY BAR MUCK.

Patriotic Societies Also Object to Kreisler's Appearance There.

Special to The New York Times.

PITTSBURGH, Nov. 6.—Trouble is brewing for the promoters of the Ellis series of concerts here, patriotic societies objecting to the appearance of Fritz Kreisler and Dr. Karl Muck, leader of the Boston Symphony Orchestra. Kreisler is booked for Carnegie Hall on Thursday night and the Union Arcade Auditorium on Saturday afternoon.

Protests are pouring in to the Director of Public Safety asking him to cancel the license for the Kreisler concert, the latest one being from the Daughters of 1812, who call him an alien enemy. They also called on ticket buyers to stay away from the Kreisler concert if the Director of Public Safety did not stop it. Mrs. William Ralston Crabbe, President of the Dolly Madison Chapter, Daughters of 1812, and Mrs. John B. Heron, President of the local chapter of Daughters of the American Revolution, are leading the fight.

concert gave them up at the last minute, and there was talk that they did not wish to hear Dr. Muck. Mrs. Katie Wilson-Greene, local manager of the organization, said she did not believe the tickets were given up because of this, but rather the inability of the holders to attend.

NEW PUBLICATIONS.

Old and Rare French Books

IMPORTATIONS JUST RECEIVED

Send for catalogue

E. P. DUTTON & CO., 681 Fifth Ave

EAGLE

s: Brooklyn, N. Y.

PATRIOTISM VANQUISHES ART.

"The Star-Spangled Banner" will be played at every concert by the Boston Symphony Orchestra this winter. It took Major Higginson about twenty-four hours to realize that patriotism is more vital and fundamental than art, and it took Dr. Muck just about as long to discover that his sensibilities are less important than his salary. For the Prussian director resigned first and then led the anthem of his enemies—which may be taken as an indication that the resignation might be withdrawn under pressure.

Both for the credit of Dr. Muck and the future of the orchestra the resignation should be accepted. If Dr. Muck should go home—it should be possible to permit that for an artist past the age of military service—and lead a military band on the firing line, as Toscanini has been doing, he would be entitled to the world's respect as a man who was doing his bit for his own country. If he stays here and leads the anthem of his enemies he will be under suspicion as a man whose loyalty to his Kaiser is not proof against the seduction of a good salary. To have our national anthem led by an alien enemy, who has sneered at it, will create an atmosphere of insincerity which will not act favorably on the future of the Boston orchestra. There are American conductors to be found, and although the beautiful finish of this orchestra might suffer under the change, none of these leaders could devise more stupid programs than Dr. Muck frequently contrived. That is not war criticism. It has been made many times in the notices of the concerts in The Eagle and other journals and by correspondents of this paper. Whatever the orchestra might suffer through the loss of Dr. Muck would be made up by a good program maker and by popular respect for a leader who played "The Star-Spangled Banner" from choice and not by compulsion.

Patriotism will play far greater havoc with the opera season than it need to do with the Boston Symphony concerts. No operas will be sung in the German language, which will bar Wagner, whose works have furnished about one-third of the repertory and at least half the enthusiasm of other seasons. That trouble might be obviated if the singers knew English texts for these works. Then Wagner could be given in New York in English just as Shakespeare is given in Berlin in German. It would be a toss up as to which master suffered the more by translation. There is a competent English text for "Tristan and Isolde" and there are hopes that Olive Fremstad may be able to learn that text in time to save that mighty work. Also, Mr. Savage gave "Parsifal" acceptably in English, and that ought to be possible at the Metropolitan. If war should drive us into a real respect and liking for our own tongue in opera, it would do more for art than any injury it inflicts through barring enemy aliens from our stages.

HERALD
New York City

Baltimore Forbids Concert by Dr. Muck and Orchestra

Police Board Informs Theatre That Entertainment Will Not Be Permitted—Leader of Opposition Says German Director Would "Never Have Reached Playhouse."

[SPECIAL DESPATCH TO THE HERALD.]

BALTIMORE, Md., Monday.—Dr. Karl Muck and the Boston Symphony Orchestra will not be permitted to appear in a concert in Baltimore on Wednesday night. Following the wave of indignation in Baltimore as a result of Dr. Muck's failure to play the "Star Spangled Banner" in Boston, the Police Board to-day, acting on the suggestion of the Grand Jury, decided not to permit the concert, and the manager of the Lyric was so informed.

Opposition to Dr. Muck was championed by Mr. Warfield, formerly Governor, who had arranged a big meeting for to-morrow afternoon to perfect arrangements for preventing Dr. Muck from conducting the orchestra. The meeting will be held despite the action of the Police Board. Mr. Warfield said to-night:—

"The action of the Police Board follows, of course, upon a tremendous wave of popular sentiment against Dr. Muck and is in the interest of peace and order. Whether the Board had acted or not Dr. Muck would never have conducted the concert in Baltimore. He never would have reached the theatre and he will never conduct another concert here.

"We never had any objection to the orchestra and we would have been willing for the concert to have taken place if somebody else had conducted. The man we were after was the Prussian who said:—'To hell with your flag and your national anthem.' We were after the man who said our 'Star Spangled Banner' was not fit to be included in an artistic programme."

Musical devotees are not in accord with the decision of the Police Board. They contend that some distinction should have been made between Dr. Muck and the orchestra.

At a meeting of the School Board this afternoon it was decided to eliminate German from the curriculum of the Polytechnic Institute and to substitute the teaching of French. There was a split vote, but when the decision was reached Colonel Clarence Deems, one of the commissioners, remarked:—

"Thank God, Americans are still in control of the Star Spangled Banner city, and not the Dutch."

German will be dropped in the first year classes at "Poly," but those in the higher grades will be permitted to continue the study in order to give them an opportunity to make passing marks as required by graduation.

Union Musicians Here Are Only Passively Interested.

Members of the musicians unions affiliated with the American Federation of Labor are more than passively interested in the troubles of Dr. Karl Muck, who, they say, conducts one of the few non-union classical orchestras in the country. C. C. Halle, financial secretary of the Musical Mutual Protective Union, the musicians' local, said last night that probably no action would be taken by the union if Dr. Muck plays here Thursday.

Mr. Halle said that all of the New York operatic and concert orchestras were unionized, but that the Boston Symphony Orchestra had not been. He said several members of the local union had been expelled for joining it and that some had been fined when they returned to the union fold.

It was said yesterday at Carnegie Hall that no change had been made in the Boston Symphony engagements here. Dr. Muck and the orchestra are to play in Carnegie Hall Thursday night and Saturday afternoon.

Head of Federation of Musicians Criticises Dr. Muck.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Monday.—Dr. Karl Muck was criticised to-day in a letter by J. N. Weber, president of the American Federation of Musicians, to Mayor Curley.

"The American Federaation of Musicians," says Mr. Weber, "feels it is its duty to take notice of your patriotic action in insisting that "The Star Spangled Banner" should be played by the Boston Symphony Orchestra. The position taken by Dr. Muck is, in the opinion of the 85,000 musicians belonging to the American Federation, untenable, as the national anthem expresses love of country, respect for our flag, as well as true patriotism, and thereby gives to any programme a distinction far outweighing in nobility of sentiment and descriptive powers any number ever composed during all times by any composer, no atter homw illustrious he may be."

DENIES EXEMPTION CLAIM.

Judge Mayer Rules on Court's Limitations in Considering Such Matters.

Judge Julius M. Mayer, in the United States Court, yesterday made a decision which may affect other cases where exemption from military service is claimed because of alien citizenship. He dismissed a writ of habeas corpus obtained for Joseph Koopowitz or Jacob Koopowitz, a Russian, who made no exemption claim when drafted. In his opinion Judge Mayer said:—"Those who claim exemption shall affirmatively present their claim. It is quite plain that Congress had in mind that some of those exempted by the act might not claim exemption and might be willing to serve in accordance with the draft. It is, of course, not strange that some who would have been entitled to claim exemption have failed to claim exemption, but the remedy, if any, in such case, does not lie with the courts."

HERALD
New York City

Dr. Muck Again Leads Anthem

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Saturday.—Led by Dr. Karl Muck, the Boston Symphony Orchestra again played "The Star Spangled Banner" at the close of its concert to-night. Dr. Muck, who was applauded at the end of the anthem, turned to the audience, bowed and retired.

His resignation, which was placed in the hands of Major Henry L. Higginson yesterday, has not been accepted. Pending an investigation said to have been started by the federal authorities, no action will be taken by Major Higginson. He is satisfied that nothing will be discovered detrimental to Dr. Muck, and he hopes to keep the German leader at the head of the orchestra.

The orchestra will leave Boston to-morrow night for Philadelphia, where a concert will be given on Monday.

EVENING WORLD
ess: New York City.
NOV 6 1917.

CONCERT BY DR. MUCK FORBIDDEN IN BALTIMORE

Police Feared Riot if Boston Symphony Were Alowed to Play There.

BALTIMORE, Nov. 6.—The Police Commissioners of Baltimore have sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the Grand Jury and after plans had been perfected for a huge mass-meeting to-night at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star-Spangled Banner."

Higginson Too Busy to Comment on Baltimore's Action.

BOSTON, Nov. 6.—Major Henry L. Higginson, patron of the Boston Symphony Orchestra, when informed today of the action of the Baltimore police, said he was too busy to comment on it.

EVENING JOURNAL
ddress: New York.
ate

Boston Symphony to Play in Philadelphia

Boston, Nov. 5.—The Boston Symphony Orchestra is to-day in Philadelphia, where it will give a concert this evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner."

Major Henry L. Higginson, who maintains the orchestra, probably will be at the concert.

SUN
New York City.
NOV 6 - 1917

BALTIMORE BANS DR. MUCK CONCERT

Grand Jury Fears Riot and Police Board Orders Lyric Theatre Closed.

BALTIMORE, Nov. 5.—The Police Commissioners of Baltimore to-day sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night on the ground that the public safety of the community would be endangered.

The action was taken on the recommendation of the Grand Jury and after plans had been perfected for a huge mass meeting to-morrow at which leading men of the State will denounce the attitude of Dr. Karl Muck in relation to playing "The Star Spangled Banner."

Foreman John S. Bridges stated that the Grand Jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the Grand Jury to former Governor Warfield expressing the views of the members of that body, which would be read at the mass meeting of protest which Mr. Warfield has organized for to-morrow.

PHILADELPHIA CORDIAL.

Audience of 3,000 Applauds Dr. Muck at Concert.

Special Despatch to THE SUN.

PHILADELPHIA, Nov. 5.—Dr. Karl Muck played the national anthem of the United States as the prelude to the concert given by the Boston Symphony Orchestra to-night in the Academy of Music. When the conductor appeared he was greeted by the spontaneous applause of 3,000 persons who attended. Only one parquet box was vacant, and his reception following the playing of the Beethoven Fifth Symphony and remaining numbers was cordial in the extreme. The conductor after his recall at the close of the symphony had the musicians rise and acknowledge the handclapping.

Dr. Muck evaded interviews, remaining in his dressing room until late and leaving later with Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra. There was no evidence of indignation here.

W. H. Brennan, assistant business manager, said the Baltimore concert had been cancelled, but declined to comment further on the stand taken by Major Henry L. Higginson or Dr. Muck on "The Star Spangled Banner" question. Mr. Brennan said they would probably return from the Washington engagement to-morrow night direct to New York to give concerts there.

om HERALD
ddress: New York City
ite

No German Opera.

With true Teutonic diplomacy, Dr. Karl Muck, of Darmstadt, Germany, erstwhile conductor of Boston's revered Symphony Orchestra, exclaimed:—"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult." Whereupon Mayor James M. Curley, of Boston, said:—"Play it or lose the license of Symphony Hall." And Dr. Muck played it and then placed his resignation in the hands of Henry L. Higginson, the orchestra's backer, who says that to lose the Doctor would be a disaster.

Patriotic indignation over this incident seemed to crystallize the rapidly growing sentiment against German opera at the Metropolitan and no doubt led to the directors' decision to exclude German opera from the repertoire. That they acted wisely most persons will agree. Music by dead German masters now passes unchallenged on nearly every concert programme, but German words spoken or sung by Germans on the opera stage is another matter.

It is all right to talk about art having no country, but there are some millions of Americans who cannot forget what Germany did for the art of Louvain and Rheims and need no reminder from the Metropolitan Opera House.

PUBLIC Ledger
ress: PHILADELPHIA, PA.
te NOV 5 - 1917

96

COMMENT ON BOSTON INTELLECTUALS' VIEW OF DR. MUCK'S STAND

Writer Asks if Spirit of "Tea Party" Has Quite Disappeared

By SALLIE WISTAR

WHAT is the matter with intellectual Boston? Has the spirit that expressed itself in the "Boston Tea Party" quite disappeared, drowned in German music? Has love of harmony quite obliterated in its musical ranks all sense of national dignity and propriety?

Such were the questions which I asked myself on Saturday morning when I read in the daily papers that the intellectuals assembled at the Boston Symphony concert on Friday afternoon actually rose and stood on its feet and actually accorded an ovation to Doctor Muck, Koeniglicher Preussrischer general-musikdirektor, who—after pressure had been put upon him—had consented to play the "Star Spangled Banner"! Please remember that Doctor Muck, besides having demurred at playing our national anthem, is generally considered, rightly or wrongly—let us hope wrongly—to be suspiciously antagonistic to the land of his employment.

While one cannot wonder at a German being a German nor blame him for loving his Fatherland, it seems to me that a Germanizing German at such a time as this is scarcely the man whom decently intelligent Americans should select for the object of "a great ovation." One might accept his apology for having objected to playing the national anthem in time of war—although even this, to my mind, would be stretching a point, for it is not so much making the national feeling subsidiary to musical nicety—or patriotism secondary to art—but it is the bare fact that Doctor Muck has shown himself none of us. And in war times one does not care to harbor and support one's declared enemies in one's midst—let alone make heroes of them.

Try as I may, I cannot get out of my mind's eye that great audience of Bostonians—of descendants of the good patriots who helped to make this nation, of the grandchildren of the men who thought themselves the hub of the universe, and had cause for their consciousness of intellectual superiority, if ever any man can be said to have cause for foolish vanity—actually standing up before a musical director who had just revealed his lack of sympathy with what should be the most sacred feelings of our people.

I trust that his Philadelphia audience this evening will remember that it is the custodian for the American nation of Independence Hall, the cradle of the best Americanism, and of its voice, the old Liberty Bell, sadly cracked, I feel today; and that it will receive Doctor Muck with the decorous silence which alone is the possible way for Americans of good breeding to show their loyalty to their flag and their attitude toward those who would, in time of war, belittle its dignity by making it second to any consideration whatsoever.

VERILY, this is no time for the prettinesses of life. Important as they are in times of peace, today we need sterner values. Those whose soul cannot rise to the heroic sacrifices demanded of them should fall to the rear. They cumber the way and have no place in the front ranks of the nation in the hour of its supreme ordeal. The poet will not be read unless he strike the virile note of power. The painter will find no comprehension unless his brush can trace heroic deeds. The American spirit, sluggish though it has been, is now slowly awakening. When it thunders forth in its great flight to action it will brush aside all that is not real, noble and strong. It will scorn the men and the women who find it in their hearts to rise and crown with their highest emotional approval a man who, great artist as he undoubtedly is, represents a nation which seems to have lost its humanity at the moment when our boys, the very pick of our race, are about to grapple with it in mortal combat and die for their—our flag.

POST

ess: Washington, D. C.

NOV 1 1917

CONCERTS AND RECITALS

The first of the series of five concerts given annual by the Boston Symphony Orchestra in Washington will take place in the New National Theater Tuesday afternoon, at 4:30. The orchestra returns after its seven months' absence, with exactly the same personnel as that which appeared here at its last concert in March. Dr. Muck, naturally, is the conductor. This is the first time in the history of the organization that the same personnel has been maintained from one season to another.

The program which Dr. Muck has arranged for the first concert is one of unusual attraction and brilliancy. The symphony which heads the list of works to be performed is Tschaikowsky's Fourth in F-minor. The other three numbers on the program will be the immortal "Egmont" overture of Beethoven; the brillian Roumanian rhapsody in A-minor of Enesco and the "Tannhauser" overture of Wagner.

TIMES

ss: Washington, D. C.

NOV 3 1917

BOSTON CONCERT HERE WILL GIVE NATIONAL HYMN

"The Star-Spangled Banner" will be played by the Boston Symphony Orchestra at its concert in the National Theater here Tuesday afternoon.

Word was received from Boston today that the orchestra will play the national anthem at all of its concerts.

Announcement that "The Star-Spangled Banner" would be played by the orchestra here greatly relieved the minds of a number of prominent Washingtonians, who were much wrought up over the refusal of Dr. Karl Muck, the German conductor of the orchestra, to have anything to do with it.

From the best information available today, it is understood that Major Henry L. Higginson, of Boston, who is sponsor for the orchestra, has not yet accepted the resignation of Dr. Muck as leader. Dr. Muck laid down his baton and resigned yesterday after playing the national anthem at athe Boston concert.

It is apparent that there is no intention to disband the famous organization, and that it will play out its scheduled winter tour.

Department of Justice agents are investigating the case of Dr. Muck. If he is found to be actually an enemy of the United States he will be interned, officials of the department said today. The fact that Dr. Muck directed the playing of the National Anthem yesterday has not halted the investigation. But if it proves that his action really was the result of artistic rather than disloyal motives, no further move will be made by the Department of Justice.

POST

ess: Washington, D. C.

NOV 3 1917

MUCK RENDERS ANTHEM

His Resignation Announced; Not Yet Accepted.

DEPORT HIM, SAYS ROOSEVELT

Col. Higginson Declares Retirment of Boston Symphony Director Would Be a Disaster—Steps Taken in New York to Halt Concert Unless Anthem Was on Program.

Boston, Nov. 2.—"The Star-Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concere here today.

In announcing at the opening of the concert that the national anthem would be added to the program, Maj. Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr. Muck would be a disaster.

Demonstration Follows Anthem.

The action of Dr. Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star-Spangled Banner" at a recent concert in Providence. In his brief address to the audience today Maj. Higginson said that Mr. Muck and the orchestra had never refused to play the anthem, and that they had now complied with his request to make it a part of the program.

Dr. Muck was applauded liberally as he appeared on the stage, and when "The Star-Spangled Banner" was rendered at the closing number the audience manifested its approval with a prolonged demonstration.

Symphony Hall officials said the anthem would be a feature of all future concerts.

Steps Taken in New York.

New York, Nov. 2.—Steps to prevent the Boston Symphony Orchestra, scheduled to play here next Thursday, from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star-Spangled Banner," had been taken under the direction of Mayor Mitchel previous to word from Boston of Muck's resignation. The mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation and the question had been referred to the corporation counsel.

Denounced by Roosevelt.

Col. Theodore Roosevelt this afternoon expressed himself concerning the refusal of Dr. Muck to permit the Boston Symphony orchestra toplay "The Star-Spangled Banner."

"Muck ought not be allowed at large in the country," the Colonel declared. "I am shocked, simply shocked, that any one can apologize for him on the ground that it is an artistic, not a patriotic work."

HERALD

Washington, D. C.

NOV 3 1917

Doctor Muck Resigns; Plays U. S. Anthem

German Leader of Boston Symphony Orchestra Quits Organization for Kaiser—May Be Interned as Enemy Alien.

Boston, Nov. 2.—Dr. Karl Muck conducted the Boston Symphony Orchestra in the playing of "The Star Spangled Banner" this afternoon. Then he laid down his baton and resigned.

PROMINENT MUSICIAN.

The world-famous musician, former leader of the Royal Opera House at Berlin and successor of Nikisch as leader of America's greatest musical organization, laid aside his artistic scruples for a moment to play the national anthem of America. As a subject of the Kaiser his course had been predetermined.

Boston Is Aflame.

He would conduct the playing of "The Star Spangled Banner" once, and then leave the orchestra forever. He would participate in the playing of an "enemy anthem," in recognition of the many honors he has received in the United States. That was the course he decided upon, and he carried it through.

Boston is aflame with excitement tonight, asking whether his resignation will be accepted. The aristocratic musical element of the city are firm for insisting that Dr. Muck remain as conductor and ridicule the idea he should be treated as an "enemy alien," possibly subject to internment.

At the regular Friday afternoon public rehearsal of the orchestra in this city, Symphony Hall was filled

KARL MUCK RESIGNS

CONTINUED FROM PAGE ONE.

with a huge audience. In each program was a printed sheet, reading: "The Star Spangled Banner will be played as the closing number."

Asked Them to Play.

The buzz of comment over this had not died down before Maj. Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage and said:

"I have asked Dr. Muck and the orchestra to play 'The Star Spangled

POST

Washington, D. C.

NOV 4 1917

Denies Refusal to Play Anthem.

The following telegram was received yesterday by the manager of the Boston symphony concerts in this city in response to an inquiry:

"Boston, Mass., Nov. 3.

"Katie Wilson Greene, 2601 Connecticut avenue, Washington, D. C.:

"Dr. Muck and the members of the Boston Symphony Orchestra were asked by Maj. Higginson to play the national anthem at the concert in Symphony Hall, Boston, yesterday.

"They performed it as the closing number of the program and will do the same in Washington and elsewhere. They never refused to play it, all newspaper statements to the contrary notwithstanding.

"C. A. ELLIS, Manager."

STAR

s: Baltimore, Md.

MUSIC AND PATRIOTISM

No matter how the musical world may feel on the question of just how artistically appropriate it might be for the Boston Symphony Orchestra, led by Dr. Karl Muck, a German, to inject the Star-spangled Banner at a performance, there can be but one answer from patriotic America at a time like the present. The refusal of the orchestra to play the national anthem at request of a responsible group of persons, the declaration of Dr. Muck that it will not play the patriotic piece at its New York concert, and the declaration of its financial backer, Major Higginson, who received part of his musical education in four years' study in Vienna, that "if the public goes too far," the orchestra will be disorganized and the Boston Symphony Hall in Boston sold, is worthy of more than passing attention. Dr. Muck came to America "with the Kaiser's imperial consent," and remained here under a second and thifd such leaves of absence from Germany. In refusing to give the Star-spangled Banner on direct request, under such history, he is, in our opinion, playing with fire. A patriotic nation is being aroused to meet great sacrifices in order to defeat Kaiserdom, and when the casualty lists pour in the people will look at the red of their glorious banner as symbolic of the blood that is shed to bring it triumph. We have faith in the patriotism of Boston men and women in the face of the threat of the financial backer of the orchestra that he will withdraw financial support before he allows this German-directed group to play the national anthem under pressure. We believe that the spirit of Lexington still lives, that even artistic desires can be put behind the shadow of Bunker Hill, and that the people of Boston will tell Major Higginson that, if he "goes to far," they will gladly assist him in sending his Symphony Hall to Hades along with the spirit of Hohenzollernism.

m SUN

lress: Baltimore, Md.

- 101

One Whose Patriotism Is Not To Be Questioned Upholds Dr. Muck.

TO THE EDITOR OF THE SUN—*Sir:* I beg to say a few words concerning Dr. Muck's refusal to play the national anthem in connection with the concert of his orchestra at Providence. In the beginning, I assert that no one can doubt my individual attitude in this war; if any reader of THE SUN wishes the evidence I shall be glad to furnish what I regard as such.

I think Dr. Muck was right in his refusal and I regret that Mr. Higginson has yielded to what he must have felt was convincing argument. I see no reason why the national anthem should be played at the end of church services or of concerts. Surely, the anthem as such has no part either in worship or in the effect which music produces in us.

What is the purpose of insisting upon the public playing of this anthem in churches and elsewhere? I do not know. It cannot be to test the so-called patriotism of the priest, the organist or the orchestra; nor does it prove anything in regard to the congregation or audience. It must be, I suppose, in order to produce some effect upon the latter. I sincerely doubt if this desired end is accomplished. The spirit in which one goes to a church service, and the spirit with which he is prepared to leave at the end of the service, is not such as to be intensified by this anthem; rather the contrary. The same thing is true in regard to such concerts as those in question. I maintain that the spirit felt in church service and that felt in listening to a fine concert are infinitely more valuable to us all at this time than any effect produced by listening to the national anthem.

I earnestly suggest that those people who are insisting so strongly upon the floating of our flag and the playing of our anthem should recognize the fact that there are other sides to our minds —most important sides—which are not stimulated by the emotions stirred by seeing our flag and hearing our anthem.

JOSEPH S. AMES.

Baltimore, Nov. 3.

SUN
Baltimore, Md.
- 1917

SOLDIERS OPPOSE MUCK

Detachment From Meade To Attend Protest Meeting At Lyric.

CAMP BAND TO GIVE CONCERT

Patriotic Gathering Tomorrow To Attract Great Crowd — Threats Against Boston Orchestra Leader

The indignation of Baltimore citizens over the attempt to force Dr. Karl Muck, the German leader of the Boston Symphony Orchestra, on the Baltimore public at the concert scheduled here for Wednesday night, has spread to the National Army boys from this city training at Camp Meade.

Gen. Joseph E. Kuhn, commander at the camp, has decided to give an outlet for this indignation by sending to Baltimore for the patriotic massmeeting to be held at the Lyric at 2 o'clock tomorrow afternoon the Camp Meade Band and half a hundred Baltimore boys who are getting ready to fight for the flag which Dr. Muck insulted by refusing to play the national anthem.

General Kuhn notified former Gov. Edwin Warfield, who is leading in Baltimore's protest, to this effect yesterday. The band, composed entirely of Baltimore and Maryland soldiers selected for the National Army, will give a patriotic concert on the plaza in front of the Lyric an hour before the meeting. The escort of honor, composed of Baltimore soldiers training at Camp Meade, may drill on the plaza to show Baltimoreans how quickly they are learning the war game under General Kuhn.

Other Responses Received.

The response from Camp Meade was only one of the many enthusiastic indorsements which Governor Warfield received yesterday. The meeting promises to attract an even bigger crowd than at first expected and an overflow gathering will probably have to be arranged. There will be other bands on hand—which won't refuse to play "The Star-Spangled Banner," Governor Warfield remarked—and these will play both inside and outside of the theatre.

Marshal of Police Robert D. Carter stated yesterday afternoon that he is absolutely opposed to the concert if Dr. Muck is going to lead it here. The Marshal said he has received in the last two days several anonymous postal cards and letters making dire threats against Dr. Muck, the orchestra and the Lyric in the event Major Higginson doesn't see fit to withdraw the German director before Wednesday. The Marshal added that he is going to attend tomorrow's patriotic massmeeting, and if the sentiment expressed there indicates that there is going to be trouble at the Lyric Wednesday night in the event of Dr. Muck daring to appear steps to stop the concert will have to be taken.

No Police Permit Necessary.

Gen. Lawrason Riggs, president of the Police Board, pointed out that no permit for the concert is necessary, as the Lyric is a theatre licensed for such performances. The only thing the Police Board can do, said General Riggs, is to await developments, and if the board is convinced that public sentiment is such that public order would be jeopardized by the appearance of Muck the concert will have to be stopped.

With all of these developments there appeared but little chance that a concert will be given, or, if there is, that Dr. Muck will lead in Baltimore. But, whether there is a concert or not, and whether Dr. Muck's resignation is finally accepted by Major Higginson before Wednesday, Baltimore's patriotic massmeeting will be held just the same. As ex-Governor Warfield pointed out, it will afford an excellent chance for this city to place itself on record, not only against such insults as that offered by Muck, but against all of the Muck ilk who may attempt to follow his footsteps. It will be, too, a chance for the reaffirmation of allegiance to the flag and country by Baltimoreans—an opportunity to renew the vows of patriotism by which every American is bound to support the flag he loves.

Ample provision will be made for overflow meetings if the Lyric is overcrowded. There will be no reserved seats in the hall and no program of speechmaking. Everybody is going to say just what he or she thinks; there will undoubtedly be a lot of cheering; there will be music, and there is little doubt that Baltimoreans who leave the hall won't feel at all kindly toward Karl Muck or any other German who flaunts his Prussianism in the face of an American public.

Troops Great Feature.

The Camp Meade boys, of course, will be a great feature, and will form a supplement to the patriotic impulses of Baltimoreans as an attraction to the meeting of thousands of mothers and fathers of the Baltimore boys at camp who may see their own sons on parade in their home city. It will be the second official appearance of Camp Meade soldiers in Baltimore, the first having been in the Liberty Loan parade.

Practically every patriotic society in the city, entire memberships of some will be present and will be heard from on the platform. Governor Warfield will call the meeting to order and will introduce the speakers.

Dr. B. Merrill Hopkinson has been asked by Governor Warfield to assist with the musical program, and is anxious for all Baltimore singers to report to him on the stage at 2 o'clock or earlier.

His Attitude To Be Denounced At Massmeeting

AMERICAN
Baltimore, Md.
ess:

WILL PROTEST AGAINST MUCK

ALL READY FOR THE BIG MASS-MEETING IN LYRIC.

GREAT CROWD IS EXPECTED

Plans for Demonstration Tomorrow Afternoon Have Practically Been Completed—Every Man, Woman and Child In Baltimore Is Invited. Resolution Condemning Muck Will Be Adopted—Conductor Engages Hotel Rooms.

"REMEMBER 1774!"--WARFIELD

Former Governor Warfield said last night:

"From over the hills of Anne Arundel county, Prince Georges county and others the Maryland patriots trooped to Annapolis in 1774. They were led by Dr. Charles Alexander Warfield. They were not content with an apology for the presence of the Peggy Stewart, laden with her tea, in Annapolis harbor. They burned the Peggy Stewart. Dr. Muck's tardy playing of The Star-spangled Banner does not satisfy us. Dr. Muck does not satisfy us. He must not lead an orchestra in Baltimore. Remember 1774!"

A band from Camp Meade, with a guard of honor composed of 150 of Baltimore drafted boys, will participate.

The objects of this meeting are clearly defined. They are to reaffirm the allegiance of the people of Baltimore to the country, its flag and anthem and to protest against the insults to The Star-spangled Banner by Dr. Karl Muck, of Germany.

Every man, woman and child in Baltimore is invited to the meeting. The exercises will be thoroughly interesting, first to last. Former Governor Warfield will call the meeting to order. Presidents of the various patriotic societies and others will be called upon for brief addresses. In their remarks it is certain the Kaiser's favorite musician, who permitted the men of the Boston Symphony Orchestra to play The Star

om SUN
dress: Baltimore, Md.
te NOV 5 - 1917

98

Dr. B. Merrill Hopkinson Says Muck Should Be Sent To Prussia Or Interned—And He Offers To Lead The Audience Next Wednesday Night In Singing "The Star-Spangled Banner."

TO THE EDITOR OF THE SUN—*Sir:* The indications, for the present moment, seem to point to the fact that if the Boston Symphony Orchestra plays in Baltimore on Wednesday next, with or without the man who has tendered his resignation, that our national anthem will be played. Would that all our victories might be achieved with as little bloodshed!

Karl Muck's disappearance from the conductor's desk will not be an occasion for sorrow. His programs for several years have left much to be desired, and it has been generally acknowledged that at least one orchestral conductor who visits the city each season is his superior from many points of view. I have continued to be an annual subscriber, under protest on the part of my family, more from reasons of sentiment than because of the one-time joy I received from the orchestra's performances.

So let the "loyal citizen of Prussia" return at once to his fatherland, or be placed in an alien zone, where he belongs.

It may not be generally known, indeed I am sure it is not, that the music used in connection with "The Star-Spangled Banner" is an old German college song. The range of the song is so great that it cannot be sung comfortably by the average singers. For this reason, and because of its origin, I propose to ask Congressman Linthicum to introduce a bill in the coming Congress appropriating a suitable sum of money for a competition among American-born composers to the end that we may have a suitable setting for our glorious, inspired national poem—and this to be one step further in divorcing ourselves from the unspeakable Hun!

Until we do get another appropriate and Americanized setting the present one should be sung at every public gathering of every description, at least during the term of the present war. I shall be glad to lead the audience next Wednesday night in singing "The Star-Spangled Banner," in the event of the concert being given, and I should hope the tone would be of sufficient volume to be readily heard in Berlin!

B. MERRILL HOPKINSON, M. D.
Baltimore, Nov. 3.

Let Us Hooverize On Hun Music.

TO THE EDITOR OF THE SUN—*Sir:* "The Star-Spangled Banner' has no place in a symphony" smacks of musical Kaiserism, of the sublimated egotism of musical kultur. The hymn of the nation is the nation's vocal flag: the flag is America, and if there is no place in the symphony for America there should be no place in America for the symphony.

Without music, sans patriotism, some one says "we should go mad." Men have gone to madness—to death—to no music at all, or to both with that song on their lips: the holy lyric of a soul timed to shot and shell, but sublimer than all the orchestrated mechanism of Muck & Co.

Everyone is expected to sacrifice something for the war, and if we cannot have music, except by aiding our enemies through the salaries of her loyal citizens, then let us Hooverize on music.

A LOVER OF AMERICA AND MUSIC.
Baltimore county, Maryland, Nov. 3.

STAR

ress: Baltimore, Md.

1917

HOPKINSON DEMANDS ANTHEM BE PLAYED

Boston Symphony Action Challenged By Baltimore Dentist and Singer.

CALLS THE BAND ENEMY ALIENS

Harold Randolph, of Peabody, Sorry Question Is Forced to Issue.

Wrath in this city against the powers that be of the Boston Symphony Orchestra is not only growing, but in some quarters already has grown, because of the organization's refusal to play The Star-spangled Banner and of the contentions with which it is trying to uphold its position.

Harold Randolph, director of the Peabody, issued a statement today in which he said:

"I am extremely sorry the question should ever have been forced to an issue, and do not quite see why it should have been."

One of these contentions was that the request which was made of the orchestra in Providence, R. I., on Tuesday was ignored because it was not made by subscribers.

Promptly challenging the management of the orchestra on this point, Dr. B. Merrill Hopkinson, a leading Baltimore barytone and dentist, has written a strong letter to C. A. Ellis, the manager, in which he says:

"As a long-time subscriber I make the request that you have The Star-spangled Banner played at the close of the concert next Wednesday night. If the men who compose the orchestra and its conductor refuse to do this it will be an easy matter to classify them; the organization should be disbanded and the money of the subscribers refunded."

Band of Enemy Aliens.

When The Star asked his further views today Dr. Hopkinson said:

"This letter was written in a dispassionate attitude, with the intention to indicate that the orchestra had missed an opportunity to do a decent and sensible thing.

"My feelings today, after reading Dr. Muck's statement in the newspapers (which I assume to be correct)— that "Art is greater than any national considerations"—are that there should be started at once in this city a movement to prohibit the appearance in this city of Dr. Muck—"a loyal citizen of Prussia"—and his band of enemy aliens.

"It has always been a mystery to me that they restrict the movements in this country of some Germans, some of whom are doubtless innocent and others of whom have not sufficient intelligence to do evil, and permit this band to travel through the country—the conductor and owner of which have, now, certainly proven themselves unfriendly, to say the least, by refusing to play our national anthem.

"Is there not some way by which the patriotic authorities of this city could combine and prohibit the appearance of this orchestra in the event of its continued refusal to comply with this request?

"I have talked with many of Baltimore's subscribers of the orchestra and they say they are sorry they bought their tickets and wish they had their money back.

"My real feelings when I wrote the letter to Mr. Ellis were that I would like to head a group of enthusiastic, patriotic citizens, who would either compel the 'loyal citizen of Prussia' and his band to play our national anthem or else drive them out of the country."

Randolph's Statement.

Mr. Randolph, in his prepared statement sent out today through the Peabody Publicity Bureau, which is directed by Frederick R. Huber, followed requests from some newspapers for interviews on the subject which were not granted at the time. The statement is as follows:

"I am extremely sorry the question should ever have been forced to an issue, and do not quite see why it need have been.

"Dr. Muck's position has been quite unequivocal from the first, and quite definitely understood. He is an ardent German patriot and, therefore, an 'adien enemy.' If it is maintained that, in view of this, he should not remain as conductor of the Boston Symphony Orchestra, that, at least, is a logical argument with which few would disagree. Certainly, if he should be guilty of any treasonable act, he should not only be put out of that position, but interned at once. So long, however, as our government prefers no charge against him, we have only left the alternative of staying away from his con- if we wish to emphasize our

99

"As to The Star-spangled Banner, it may certainly be fairly argued that it has no place in a symphony concert. Assuredly, it should not become an invariable feature of such programs. If at a symphony concert, why not at any and every concert or recital? I for one, passionately patriotic as I am, would deeply deplore having it dragged into every musical affair.

"We are all now turning more and more eagerly toward music as the one respite from the torturing thoughts of war. For God's sake, let us try and preserve to ourselves this haven of refuge or we shall go mad!"

Aliens' Freedom Strange.

Dr. Richard H. Peters, of Baltimore, founder and conductor of the South Atlantic States Music Festival about 25 years ago, as well as former head of the music department of Converse College, Spartanburg, S. C., said:

"It always has been inexplicable to me why so much freedom was shown enemy aliens here with the country at war. If Americans were in Germany at the present time, do you suppose they would be allowed to do the same as the Germans do here? England made the same mistake of over-leniency at the beginning of the war. It led to revolt of her people and changed methods."

rom SUN

ddress: Baltimore, Md.

NOV 1 - 19

Date

TO RESENT MUCK'S SLUR

Patriots' Meeting To Protest Boston Orchestra Leader's Action.

CONSIDERED INSULT TO FLAG

Enemy-Alien Musician's Refusal To Play "The Star-Spangled Banner" Arouses Great Indignation.

DR. MUCK TO LEAD ORCHESTRA HERE WEDNESDAY NIGHT.

Boston, Mass., Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on two things—first, whether there is public demand for the removal of Muck, and, second, whether there is public demand for the elimination of Wagner and other German music from the programs of the symphony, as the Metropolitan has done.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck will insist on his resignation being accepted if there should be a demand for the elimination of German music.

Whether Dr. Karl Muck or some other musician whose patriotism is less questionable holds the baton at the Boston Symphony Orchestra concert scheduled for the Lyric Wednesday night Baltimore is going to give no uncertain voice to her indignation over Muck's refusal to play "The Star Spangled Banner" and his slurring of the American national anthem.

Former Gov. Edwin Warfield, who has taken the lead in giving voice to the protest of the city wherein the national anthem was given birth, announced yesterday that the patriotic massmeeting which he suggested before the German orchestra leader tendered his resignation is going to be held whether that resignation is accepted or not. The meeting will be held at 2 o'clock Tuesday afternoon, at the Lyric. It is going to be an "afternoon of patriotism," said Governor Warfield, and every red-blooded American in Baltimore who feels the slur cast by an enemy alien on the song which honors the flag and which Americans honor, is invited to be present.

It is goir- to be a chance, said the former Governor, for Baltimoreans to reaffirm their patriotism, to renew their allegiance to the flag which inspired a Baltimorean to write America's national anthem at a time when the city was under fire from enemy guns. It is, too, he said, going to be a chance for the Baltimore men and women who have sons, husbands, br thers, preparing to give their lives for that flag "over there," to "send the word" that the folks back home aren't going to sit idly by while a German, no matter how great an artist, insults that flag by slurring the one song in which all Americans join to honor it. "'The Star-Spangled Banner' was born in B 'timore," said Governor Warfield, "and it is up to Baltimore to take the lead in a patriotic protest against any man who insults it and, through it, the flag."

(Sun continued)

No Set Speeches.

There are going to be no reserved seats, no special boxes or platform chairs at the Lyric meeting. The hall is going to be turned over to Americans who love their flag and their country. There are going to be no set speeches, for it is expected that those who talk will be inspired by the expression of patriotism and Americanism which the meeting will represent. Governor Warfield, as the leader in Baltimore's protest, will call the meeting to order. Representatives, in some instances almost entire memberships, of local patriotic societies have already indicated to the former Governor that they are going to be present and are going to let the people of the country and Dr. Muck and those who may stand with him know how they feel about it.

There is going to be little attempt to guide or give formal lines to the expression of patriotism and to the renewal of allegiance to the flag by American citizens. Governor Warfield remarked that true expression of patriotism knows no formal lines and needs no guide, and, as it is planned to make the Lyric meeting Tuesday afternoon one of the most rousing patriotic demonstrations ever held here, program makers will be "hands off."

In the event that the unexpected—and now highly improbable—happens, and Dr. Muck dares to stick to the schedule which provides for him to face a Baltimore audience Wednesday, and the police permit the concert, with Muck as the leader, the stand which the citizens of Baltimore are going to take Tuesday will certainly, it is felt, prove to Major Higginson and other backers of the orchestra that Americans aren't going to stand for Muck, and the concert will most probably be called off at the last minute.

Might Be Serious Thing.

Governor Warfield stated Friday, after he had appealed to the Board of Police Commissioners to deny a permit for the concert if Muck continued as leader, that after the Locust Point fire "the people of Baltimore are in no temper to think calmly," and he felt that a concert under an un-American leader "might be a very serious thing."

Governor Warfield reiterated yesterday that he, and those patriotic Baltimoreans with whom he has spoken on the matter, have no feeling or animosity against the individual musicians, all of whom may be highly patriotic. There has been no evidence, or even hint, that their sentiments are of the Muck variety and, until and unless such evidence is produced, there should be no criticism of the individual musicians. If, however, said Governor Warfield, the orchestra as an organization continues in an unpatriotic and really seditious stand, the people of America, and of Baltimore in particular, should voice their protest in no uncertain terms.

J. B. Noel Wyatt, the Baltimore architect, who has been a box holder at the Boston Symphony concerts for 10 years, but who withdrew his subscription early this year because he had heard of Muck's un-American sentiments, yesterday wrote a letter to C. A. Ellis, business manager of the Boston organization, stating that he could not even listen to a concert by the Bostonians now while Dr. Muck continued as leader.

Mr. Wyatt's Letter.

Mr. Wyatt's letter in part follows:

"*Dear Sir:* The writer has always been an ardent admirer of the work of the Boston Symphony Orchestra and its national value to the musician, the student and the amateur public, and he has subscribed to a box at the Lyric for the last 10 or more seasons of the symphony concerts in Baltimore.

"Of late, however, the compilation of the programs has produced very general adverse comment and the frequent discourteous attitude of the leader also toward his audience has been noticeably unpleasant. In addition to this, having heard from very reliable authority of the discourteous and insulting attitude of the leader for sometime past and his openly expressed opinions in regard to America, the writer decided that he would no longer obtain the same benefit or pleasure from the concerts of the Boston orchestra and, therefore, declined to renew the subscription this year to his box as usual.

"He feels entirely justified in this action by the recent extraordinary conditions that have arisen in regard to the national anthem and the attitude of Dr. Muck and Mr. Higginson seems entirely unjustifiable and illogical, for under present circumstances it seems absurd to them to consider the patriotic introduction of the national anthem on such occasions as forming part of any musical program, artistic or otherwise.

BULLETIN

om

ddress: PROVIDENCE, R. I.

ate OCT 30 1917

ASK THAT ORCHESTRA PLAY "STAR SPANGLED BANNER"

Ten Local Organizations Telegraph Symphony Manager.

A joint telegram from nine local societies, many of them prominent in musical circles, and a similar wire from Thomas H. West, Jr., chairman of the State Liberty Loan committee, were sent this morning to C. A. Ellis, manager of the Boston Symphony Orchestra, asking that "The Star Spangled Banner" be played by the orchestra this evening at Infantry Hall.

The joint message was as follows:

"The undersigned earnestly request that "The Star Spangled Banner" be played by the Boston Symphony Orchestra this evening, Oct. 30, at Infantry Hall:

"MRS. EMMA WINSLOW CHILDS, President Chopin Club.

"MRS. HAROLD J. GROSS, President Monday Morning Club.

"MRS. GEORGE S. MATTHEWS, Vice President MacDowell Club, and chairman of the music committee of the Rhode Island State Federation of Women's Clubs.

"MISS MARY S. WINSOR, President Schubert Club.

MISS VIRGINIA BOYD ANDERSON presiding officer, Rhode Island State Federation of Musical Clubs.

"MRS. GEORGE HAIL, President Northeastern District National Federation of Musical Clubs.

"MRS. JAMES E. McCONNELL, President the Chaminade Club.

"MRS. GILBERT C. CARPENTER First Vice President the Chaminade Club."

Mr. West's telegram read: "The Liberty Loan committee of Rhode Island requests that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at the concert to be given in Providence to-night."

NEWS.

Providence, R. I.

OCT 27 1917

GERALDINE FARRAR OPENS ELLIS CONCERT SERIES

Next Tuesday evening, October 30th, brings in Infantry Hall the first of the five subscription concerts arranged for Providence by Charles A. Ellis of Boston. This concert will be given by the Boston Symphony Orchestra, under Dr. Karl Muck and the soloist will be Geraldine Farrar, whose only appearance in Providence it will be, for the following Monday Miss Farrar begins her work with the Metropolitan Opera Company in New York and there she will be with the company until the end of the season in April.

The program arranged for this concert is one of unusual attractiveness. The Symphony will be the Fourth of Tschaikowsky. During the past few years there has been a gradual change of opinion regarding Tschaikowsky's symphonies. For a long time the sixth, or "Pathetic" was practically the only one played and its drawing power with the public was equal to that of Wagner's music. Gradually, however, as they became more familiar the fourth and fifth increased in popularity and today it seems to be the general opinion of connoisseurs that Tschaikowsky reached the highest point of his genius in the fourth Symphony in F-Minor. In spirit it is thoroughly Russian which cannot be said of the other symphonies, and, moreover, its scherze, in which the composer has turned the string sections of the Orchestra into, so-to-say, a huge mandolin, is one of the most brilliant pieces of writing in symphonic literature.

The other two orchestral numbers will be the comparatively unknown Symphonic Poem of Liszt entitled "Prometheus" and the ever wonderful "Egmont" Overture of Beethoven. The "Prometheus" is the fifth of the Symphonic Poems with which Liszt practically revolutonized writing for the modern orchestra. It has all the salient characteristcs of the composer. It has the brilliant orchestration, the pomp, circumstance and magniloquence found in all his poems, and, if critics are to be believed, has fewer weak and uninteresting moments than all other compositions of its class. It is one of the curious things in musical history that every now and then some great composition lies neglected for years. Until the first concert of the Boston Symphony Orchestra this season it had never played the "Prometheus."

Miss Farrar will sing twice. Her first number will be the Entrance aria of Elizabeth in the second act of "Tannhauser," in which the heroine estatically sees her ancestral halls seen in a new light now that Tannhauser is released from the fatal spell of Horselberg.

For her second number she will sing three of the famous songs which Wagner wrote in the '50's while he was a resident of Zurich; the words by that remarkable woman Mathilde Wesendonck. These songs are "Im Treibhaus" (In a Greenhouse); "Schmerzen" (Griefs) and "Traume" (Dreams). The first and third may be regarded as preliminary studies for the third and second acts respectively of "Tristan and Isolde." These will be sung with orchestral accompaniment

STAR

ress: Baltimore, Md.

1917

HOPKINSON DEMANDS ANTHEM BE PLAYED

Boston Symphony Action Challenged By Baltimore Dentist and Singer.

CALLS THE BAND ENEMY ALIENS

Harold Randolph, of Peabody, Sorry Question Is Forced to Issue.

Wrath in this city against the powers that be of the Boston Symphony Orchestra is not only growing, but in some quarters already has grown, because of the organization's refusal to play The Star-spangled Banner and of the contentions with which it is trying to uphold its position.

Harold Randolph, director of the Peabody, issued a statement today in which he said:

"I am extremely sorry the question should ever have been forced to an issue, and do not quite see why it should have been."

One of these contentions was that the request which was made of the orchestra in Providence, R. I., on Tuesday was ignored because it was not made by subscribers.

Promptly challenging the management of the orchestra on this point, Dr. B. Merrill Hopkinson, a leading Baltimore barytone and dentist, has written a strong letter to C. A. Ellis, the manager, in which he says:

"As a long-time subscriber I make the request that you have The Star-spangled Banner played at the close of the concert next Wednesday night. If the men who compose the orchestra and its conductor refuse to do this it will be an easy matter to classify them; the organization should be disbanded and the money of the subscribers refunded."

Band of Enemy Aliens.

When The Star asked his further views today Dr. Hopkinson said:

"This letter was written in a dispassionate attitude, with the intention to indicate that the orchestra had missed an opportunity to do a decent and sensible thing.

"My feelings today, after reading Dr. Muck's statement in the newspapers (which I assume to be correct)— that "Art is greater than any national considerations"—are that there should be started at once in this city a movement to prohibit the appearance in this city of Dr. Muck—"a loyal citizen of Prussia"—and his band of enemy aliens.

"It has always been a mystery to me that they restrict the movements in this country of some Germans, some of whom are doubtless innocent and others of whom have not sufficient intelligence to do evil, and permit this band to travel through the country—the conductor and owner of which have, now, certainly proven themselves unfriendly, to say the least, by refusing to play our national anthem.

"Is there not some way by which the patriotic authorities of this city could combine and prohibit the appearance of this orchestra in the event of its continued refusal to comply with this request?

"I have talked with many of Baltimore's subscribers of the orchestra and they say they are sorry they bought their tickets and wish they had their money back.

"My real feelings when I wrote the letter to Mr. Ellis were that I would like to head a group of enthusiastic, patriotic citizens, who would either compel the 'loyal citizen of Prussia' and his band to play our national anthem or else drive them out of the country."

Randolph's Statement.

Mr. Randolph, in his prepared statement sent out today through the Peabody Publicity Bureau, which is directed by Frederick R. Huber, followed requests from some newspapers for interviews on the subject which were not granted at the time. The statement is as follows:

"I am extremely sorry the question should ever have been forced to an issue, and do not quite see why it need have been.

"Dr. Muck's position has been quite unequivocal from the first, and quite definitely understood. He is an ardent German patriot and, therefore, an 'adien enemy.' If it is maintained that, in view of this, he should not remain as conductor of the Boston Symphony Orchestra, that, at least, is a logical argument with which few would disagree. Certainly, if he should be guilty of any treasonable act, he should not only be put out of that position, but interned at once. So long, however, as our government prefers no charge against him, we have only left the alternative of staying away from his con-

"As to The Star-spangled Banner, it may certainly be fairly argued that it has no place in a symphony concert. Assuredly, it should not become an invariable feature of such programs. If at a symphony concert, why not at any and every concert or recital? I for one, passionately patriotic as I am, would deeply deplore having it dragged into every musical affair.

"We are all now turning more and more eagerly toward music as the one respite from the torturing thoughts of war. For God's sake, let us try and preserve to ourselves this haven of refuge or we shall go mad!"

Aliens' Freedom Strange.

Dr. Richard H. Peters, of Baltimore, founder and conductor of the South Atlantic States Music Festival about 25 years ago, as well as former head of the music department of Converse College, Spartanburg, S. C., said:

"It always has been inexplicable to me why so much freedom was shown enemy aliens here with the country at war. If Americans were in Germany at the present time, do you suppose they would be allowed to do the same as the Germans do here? England made the same mistake of over-leniency at the beginning of the war. It led to revolt of her people and changed methods."

rom SUN

ddress: Baltimore, Md.

TO RESENT MUCK'S SLUR

Patriots' Meeting To Protest Boston Orchestra Leader's Action.

CONSIDERED INSULT TO FLAG

Enemy-Alien Musician's Refusal To Play "The Star-Spangled Banner" Arouses Great Indignation.

DR. MUCK TO LEAD ORCHESTRA HERE WEDNESDAY NIGHT.

Boston, Mass., Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on two things—first, whether there is public demand for the removal of Muck, and, second, whether there is public demand for the elimination of Wagner and other German music from the programs of the symphony, as the Metropolitan has done.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck will insist on his resignation being accepted if there should be a demand for the elimination of German music.

Whether Dr. Karl Muck or some other musician whose patriotism is less questionable holds the baton at the Boston Symphony Orchestra concert scheduled for the Lyric Wednesday night Baltimore is going to give no uncertain voice to her indignation over Muck's refusal to play "The Star Spangled Banner" and his slurring of the American national anthem.

Former Gov. Edwin Warfield, who has taken the lead in giving voice to the protest of the city wherein the national anthem was given birth, announced yesterday that the patriotic massmeeting which he suggested before the German orchestra leader tendered his resignation is going to be held whether that resignation is accepted or not. The meeting will be held at 2 o'clock Tuesday afternoon, at the Lyric. It is going to be an "afternoon of patriotism," said Governor Warfield, and every red-blooded American in Baltimore who feels the slur cast by an enemy alien on the song which honors the flag and which Americans honor, is invited to be present.

It is goir- to be a chance, said the former Governor, for Baltimoreans to reaffirm their patriotism, to renew their allegiance to the flag which inspired a Baltimorean to write America's national anthem at a time when the city was under fire from enemy guns. It is, too, he said, going to be a chance for the Baltimore men and women who have sons, husbands, br thers, preparing to give their lives for that flag "over there," to "send the word" that the folks back home aren't going to sit idly by while a German, no matter how great an artist, insults that flag by slurring the one song in which all Americans join to honor it. "'The Star-Spangled Banner' was born in B. timore," said Governor Warfield, "and it is up to Baltimore to take the lead in a patriotic protest against any man who insults it and, through it, the flag."

(Sun continued)

No Set Speeches.

There are going to be no reserved seats, no special boxes or platform chairs at the Lyric meeting. The hall is going to be turned over to Americans who love their flag and their country. There are going to be no set speeches, for it is expected that those who talk will be inspired by the expression of patriotism and Americanism which the meeting will represent. Governor Warfield, as the leader in Baltimore's protest, will call the meeting to order. Representatives, in some instances almost entire memberships, of local patriotic societies have already indicated to the former Governor that they are going to be present and are going to let the people of the country and Dr. Muck and those who may stand with him know how they feel about it.

There is going to be little attempt to guide or give formal lines to the expression of patriotism and to the renewal of allegiance to the flag by American citizens. Governor Warfield remarked that true expression of patriotism knows no formal lines and needs no guide, and, as it is planned to make the Lyric meeting Tuesday afternoon one of the most rousing patriotic demonstrations ever held here, program makers will be "hands off."

In the event that the unexpected—and now highly improbable—happens, and Dr. Muck dares to stick to the schedule which provides for him to face a Baltimore audience Wednesday, and the police permit the concert, with Muck as the leader, the stand which the citizens of Baltimore are going to take Tuesday will certainly, it is felt, prove to Major Higginson and other backers of the orchestra that Americans aren't going to stand for Muck, and the concert will most probably be called off at the last minute.

Might Be Serious Thing.

Governor Warfield stated Friday, after he had appealed to the Board of Police Commissioners to deny a permit for the concert if Muck continued as leader, that after the Locust Point fire "the people of Baltimore are in no temper to think calmly," and he felt that a concert under an un-American leader "might be a very serious thing."

Governor Warfield reiterated yesterday that he, and those patriotic Baltimoreans with whom he has spoken on the matter, have no feeling or animosity against the individual musicians, all of whom may be highly patriotic. There has been no evidence, or even hint, that their sentiments are of the Muck variety and, until and unless such evidence is produced, there should be no criticism of the individual musicians. If, however, said Governor Warfield, the orchestra as an organization continues in an unpatriotic and really seditious stand, the people of America, and of Baltimore in particular, should voice their protest in no uncertain terms.

J. B. Noel Wyatt, the Baltimore architect, who has been a box holder at the Boston Symphony concerts for 10 years, but who withdrew his subscription early this year because he had heard of Muck's un-American sentiments, yesterday wrote a letter to C. A. Ellis, business manager of the Boston organization, stating that he could not even listen to a concert by the Bostonians now while Dr. Muck continued as leader.

Mr. Wyatt's Letter.

Mr. Wyatt's letter in part follows:

"*Dear Sir:* The writer has always been an ardent admirer of the work of the Boston Symphony Orchestra and its national value to the musician, the student and the amateur public, and he has subscribed to a box at the Lyric for the last 10 or more seasons of the symphony concerts in Baltimore.

"Of late, however, the compilation of the programs has produced very general adverse comment and the frequent discourteous attitude of the leader also toward his audience has been noticeably unpleasant. In addition to this, having heard from very reliable authority of the discourteous and insulting attitude of the leader for sometime past and his openly expressed opinions in regard to America, the writer decided that he would no longer obtain the same benefit or pleasure from the concerts of the Boston orchestra and, therefore, declined to renew the subscription this year to his box as usual.

"He feels entirely justified in this action by the recent extraordinary conditions that have arisen in regard to the national anthem and the attitude of Dr. Muck and Mr. Higginson seems entirely unjustifiable and illogical, for under present circumstances it seems absurd to them to consider the patriotic introduction of the national anthem or such occasions as forming part of any musical program, artistic or otherwise.

BULLETIN

om

ddress: PROVIDENCE, R. I.

ate OCT 30 1917

ASK THAT ORCHESTRA PLAY "STAR SPANGLED BANNER"

Ten Local Organizations Telegraph Symphony Manager.

A joint telegram from nine local societies, many of them prominent in musical circles, and a similar wire from Thomas H. West, Jr., chairman of the State Liberty Loan committee, were sent this morning to C. A. Ellis, manager of the Boston Symphony Orchestra, asking that "The Star Spangled Banner" be played by the orchestra this evening at Infantry Hall.

The joint message was as follows:

"The undersigned earnestly request that "The Star Spangled Banner" be played by the Boston Symphony Orchestra this evening, Oct. 30, at Infantry Hall:

"MRS. EMMA WINSLOW CHILDS, President Chopin Club.

"MRS. HAROLD J. GROSS, President Monday Morning Club.

"MRS. GEORGE S. MATTHEWS, Vice President MacDowell Club, and chairman of the music committee of the Rhode Island State Federation of Women's Clubs.

"MISS MARY S. WINSOR, President Schubert Club.

MISS VIRGINIA BOYD ANDERSON presiding officer, Rhode Island State Federation of Musical Clubs.

"MRS. GEORGE HAIL, President Northeastern District National Federation of Musical Clubs.

"MRS. JAMES E. McCONNELL, President the Chaminade Club.

"MRS. GILBERT C. CARPENTER First Vice President the Chaminade Club."

Mr. West's telegram read: "The Liberty Loan committee of Rhode Island requests that 'The Star Spangled Banner' be played by the Boston Symphony Orchestra at the concert to be given in Providence to-night."

NEWS.

Providence, R. I.

OCT 27 1917

GERALDINE FARRAR OPENS ELLIS CONCERT SERIES

Next Tuesday evening, October 30th, brings in Infantry Hall the first of the five subscription concerts arranged for Providence by Charles A. Ellis of Boston. This concert will be given by the Boston Symphony Orchestra, under Dr. Karl Muck and the soloist will be Geraldine Farrar, whose only appearance in Providence it will be, for the following Monday Miss Farrar begins her work with the Metropolitan Opera Company in New York and there she will be with the company until the end of the season in April.

The program arranged for this concert is one of unusual attractiveness. The Symphony will be the Fourth of Tschaikowsky. During the past few years there has been a gradual change of opinion regarding Tschaikowsky's symphonies. For a long time the sixth, or "Pathetic" was practically the only one played and its drawing power with the public was equal to that of Wagner's music. Gradually, however, as they became more familiar the fourth and fifth increased in popularity and today it seems to be the general opinion of connoisseurs that Tschaikowsky reached the highest point of his genius in the fourth Symphony in F-Minor. In spirit it is thoroughly Russian which cannot be said of the other symphonies, and, moreover, its scherze, in which the composer has turned the string sections of the Orchestra into, so-to-say, a huge mandolin, is one of the most brilliant pieces of writing in symphonic literature.

The other two orchestral numbers will be the comparatively unknown Symphonic Poem of Liszt entitled "Prometheus" and the ever wonderful "Egmont" Overture of Beethoven. The "Prometheus" is the fifth of the Symphonic Poems with which Liszt practically revolutonized writing for the modern orchestra. It has all the salient characteristcs of the composer. It has the brilliant orchestration, the pomp, circumstance and magniloquence found in all his poems, and, if critics are to be believed, has fewer weak and uninteresting moments than all other compositions of its class. It is one of the curious things in musical history that every now and then some great composition lies neglected for years. Until the first concert of the Boston Symphony Orchestra this season it had never played the "Prometheus."

Miss Farrar will sing twice. Her first number will be the Entrance aria of Elizabeth in the second act of "Tannhauser," in which the heroine estatically greets her ancestral halls seen in a new light now that Tannhauser is released from the fatal spell of Horselberg.

For her second number she will sing three of the famous songs which Wagner wrote in the '50's while he was a resident of Zurich; the words by that remarkable woman Mathilde Wesendonck. These songs are "Im Treibhaus" (In a Greenhouse); "Schmerzen" (Griefs) and "Traume" (Dreams). The first and third may be regarded as preliminary studies for the third and second acts respectively of "Tristan and Isolde." These will be sung with orchestral accompaniment.

m EAGLE

ress: Brooklyn, N. Y.

e

SHALL MUCK OR HIGGINSON GO?

Major Higginson, the proprietor of the Boston Symphony Orchestra, insists that it was he, and not Dr. Muck, who refused to have "The Star-Spangled Banner" played in Providence, and insists that if stones are to be thrown they shall be thrown at him, and not at Dr. Muck.

Unfortunately, in spite of Major Higginson's long and eminent service to good music, stones will be thrown fast enough if he fails to accept Dr. Muck's resignation, which offers an easy way out of the distressing muddle. The question should never have been allowed to come up at all, and it would not have arisen if Major Higginson had announced that the national anthem would be played at all concerts before any request had been received. The New York conductors followed that course, the public is behind them and they will play as much German music as fits the schemes of their programs without question. But Major Higginson, in his tenderness for the sensibilities of his Prussian conductor, has allowed a hornet's nest to start buzzing about his superb orchestra. The buzzing has been made louder by some tactless comments from Dr. Muck and now apparently the question of Dr. Muck's retention is to be settled by his reception at his series of concerts this week.

That is practically an invitation for hostile demonstrations by those subscribers who do not relish hearing their national air led by a Prussian who ought to, and no doubt does, hate it. There is already gossip about "a silent treatment" to be given to the Prussian at the Academy on Friday night, and if the Germans in the audience undertake to acclaim him there is pretty certain to be a counter demonstration and a row. The way to avoid the risk of such an unseemly collision is to announce at once that Dr. Muck's resignation will be accepted as soon as a new conductor can be found. Then he will be allowed to lead the concerts immediately ahead in peace. Obviously, the orchestra must have a leader and reasonable time must be allowed to find one. But to invite good Americans to storm at Dr. Muck when he appears in order to get rid of him is simply an incitement to disorder, and that is what Major Higginson's present plan amounts to.

EAGLE

s: Brooklyn, N. Y.

* * *

Caruso kisses the soil of the United States and waves a kiss to the Stars and Stripes. On his trip South he realized $200,000 at concerts for war charities, including the Red Cross and orphan funds. Caruso more than offsets Muck.

* * *

Freie Presse

Brooklyn, N Y.

NOV 2 1917

Heimathlos

Boston Symphonie - Kapelle wird Hallen-Licens verlieren.

Boston, 2. November. Durch das amtliche Eingreifen des Mayors Curley hat nunmehr die Kontroverse über die Weigerung des Dr. Karl Muck bei den Konzerten des Symphonie-Orchesters die Nationalhymne spielen zu lassen, ihren kritischen Höhepunkt erlangt und zur Stunde sieht es aus, als ob die einen Weltruf genießende bedeutendste Kapelle Amerikas aufgelöst werden wird. Mayor Curley verständigte Henry L. Higginson, den Bankier und Begründer des Orchesters, daß er die Licenz für die Symphonie-Hall, das Domizil der Kapelle, annullire, für den Fall, daß Dr. Muck bei seiner Weigerung verbleibe.

Higginson erklärte, daß die Programme für die diesjährigen Konzerte im Sommer fertiggestellt und darin keine Aenderung vorgenommen werden würde.

Er würde wahrscheinlich infolge der Lage seine finanzielle Unterstützung des Orchesters zurückziehen und die Kapelle auflösen.

Es bleibt abzuwarten, ob die Direktoren der Carnegie Hall und des Brooklyner Instituts für Künste und Wissenschaften, woselbst die Kapelle in nächster Woche spielt, in irgend einer Weise einschreiten werden, wenn Dr. Muck bei seiner Weigerung verharrt.

Das heute in Umlauf befindliche Gerücht, daß infolge der Kontroverse in diesem Winter keine deutsche Opern gegeben werden, dürfte nicht den Thatsachen entsprechen, zumal der General-Direktor Gatti Casazza eine gegentheilige Erklärung abgegeben hat.

Freie Presse

n

ress: Brooklyn, N Y

NOV 3 1917

Muck tritt zurück

Boston Symphonie - Orchester spielt Nationalhymne.

Bann über deutsche Oper

Boston, 3. Nov. Voll dramatischer Momente war das gestrige Nachmittags-Konzert des hiesigen Symphonie-Orchesters, ohne daß hierbei die Musik in Betracht kam. Infolge der Kontroverse betreffs der Weigerung des deutschen Kapellmeisters Dr. Carl Muck, die National-Hymne spielen zu lassen, war Symphony Hall bis zur Fassungskraft gefüllt und alles harrte gespannt der kommenden Ereignisse. Man blieb nicht lange im Ungewissen, denn Dr. Muck ließ das „Star Spangled Banner" spielen und darob erhob sich natürlich gewaltiger Applaus.

Nach diesem patriotischen Vorspiel trat Major Henry Lee Higginson, der Gründer und Patron des Orchesters, vor die Rampe und gab bekannt, daß Dr. Muck ihm seine Resignation unterbreitet hätte mit der Begründung, daß es sein Wunsch sei, daß das Orchester nicht unter einem gegen ihn persönlich bestehenden Vorurtheil leiden sollte. Dr. Muck zu verlieren, würde eine Kalamität sein. Die Angelegenheit läge in seinen Händen und würde von ihm in reifliche Erwägung gezogen werden.

Vom Direktorenrath des Metropolitan Opernhauses wurde gestern beschlossen, in der neuen Saison keine deutschen Opern zu geben und Wagner, Beethoven und Mozart werden daher nicht zu Gehör kommen. Schon vorher hatte man sich darauf geeinigt, daß Richard Strauß als lebender Komponist vom Repertoire zu verschwinden hätte. Die bestehenden Kontrakte mit Madame Ober, Selma Kurt, Johannes Sembach und Carl Braun werden gelöst werden, doch Frau Frieda Hempel und Frau Matzenauer, deren Repertoire viele italienische und französische Opern umfaßt, dürften im Ensemble bleiben.

EVENING PUBLIC Ledger

ess: PHILADELPHIA, PA.

NOV 2 - 1917

DR. KARL MUCK AND U. S. ANTHEM

Boston Symphony Leader's Attitude Revives Question of Musical Prussianism

PLAIN, ordinary American citizens who rise reverently when "The Star Spangled Banner" is played have hitherto been innocent of the fact that they were suffering an embarrassment of their artistic sensibilities. Nationals of other countries who have stood during the playing of the anthem, paying courtesy to the land in which they were staying and following the conventional code of international amenities, were not aware that the performance was insulting to them. Musicians of whatever nationality in the personnel of bands or orchestras have played the American national hymn at concerts without the menacing consciousness that they were doing something destructive of musical art. Conductors have placed "The Star Spangled Banner" on their concert schedules minus the sense that they were ruining the harmonic contour and studied integral character of their programs.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, has discovered—and uncovered—all these items. He refused to put "The Star Spangled Banner" on his program earlier in the week at Providence, R. I. He has indicated that he will not put it on his opening program for the New York season. His initial Philadelphia concert is too far in the future to make the performance of the American anthem on the program a momentous issue, although its inspiring strains would be highly appropriate in the city of the Declaration of Independence. The precedents of his refusals indicate that he will maintain the harmonic values and artistic unity of his program by a palpable omission—and a disregard of the legitimately patriotic feelings of the people among which he is a guest.

Doctor Muck's Standpoint

Here is Doctor Muck's standpoint—and his defense:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or groups. Therefore it would be a gross mistake—a violation of the artistic taste and principles—for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band? Or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. All the nations at war are represented.

"We want no consciousness of national differences in the orchestra. To introduce such a thing would disrupt an organization which has been thirty-six years in the making.

"To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the Symphony stands for—musical art. The public has no right to demand it."

In a Difficult Position

Doctor Muck's attitude and defense of it revive the question of Prussianism in music during the period of the war. He is alleged to be pronouncedly pro-German in his sympathy. His private views he has a right to have and hold. He is, however, a public character by virtue of his direction of one of the oldest and greatest American orchestras. His private views need not necessarily cleave to those of the country in which he is placed, but certainly his opinions as an individual should not contravene the public opinion of that nation, stubbornly and gratuitously. He owes both responsibility and courtesy to those who make possible both the existence of the orchestra which he heads and his own opportunity for artistic expression of his musical soul.

The Boston Symphony chief's position is a difficult one. Certain sedate Hub citizens awake each morning fearful that during the night he has blown up the Harvard bridge or twiddled his thumbs to his nose at the Sacred Codfish. At time of going to press the bridge still spanned the Charles River. But Doctor Muck is metaphorically in the position of twiddling his thumb. Even though his policy is countenanced by Major Henry L. Higginson, founder and Maecenas of the Boston Symphony, apparently it has not occurred to either that his refusal to comply with an established custom is insulting to the American audiences for which the band plays, that it is embarrassing to their patriotic sensibilities to patronize concerts in the consciousness that their national hymn is tabooed and that good manners and the sense of decency should surmount a personal objection, no matter how deep-seated, no matter though it is cloaked in the guise of art.

Good Breeding and Good Art

Art camouflages many abuses. In this case it apparently is the last defense for a pure antipathy and a Teutonic will to domineer. Doctor Muck rightly says that art is international. It really should be supernational. Did he so regard it broadly and widely his artistic sensibilities would not be outraged by inclusion of "The Star Spangled Banner" on any program, however symphonically perfected. Despite Doctor Muck, the public has a right to demand its performance. It has a right to dictate to its artistic servants, of whom Doctor Muck is one—with the choice of returning to Ber-n if he does not care to abide by its ...hes. There were conductors before Doc-Muck—both broad-minded and good-...ed, and Germans at that.

...now Mr. Damrosch, of the New ...phony Society; Mr. Stock, of the ...phony; Mr. Stransky, of the ...all Teutonic racially by birth ...anage to play the Ameri- ...t embarrassment to their ...or destruction of the ...ir program making. ...les by a venerable ...it nor substance ...paired by due ...public. ...quarrel with ...lessened ...of Bee- ...have

EVENING PUBLIC Ledger

rom

ddress: PHILADELPHIA, PA. 00

ate NOV 2 - 1917

MUCK'S ATTITUDE 'TEMPERAMENTAL'

Justice Department's View on His Refusal to Play National Anthem

NO DISLOYALTY CHARGE

Expected to Maintain His Stand on "Star Spangled Banner" in Philadelphia

BOSTON, Nov. 2.

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, declared that the orchestra would not include the "Star Spangled Banner" in its New York concert repertoire next week. It is supposed the same attitude will be taken toward the program in Philadelphia on Monday night. In his statement Doctor Muck made the following remarks:

I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America.

A letter written by a woman and published in a New York newspaper says:

No doubt the Boston Orchestra is as loyal as our musicians, but it is persistently said that Doctor Muck refuses to conduct the national anthem. That sort of a thing may be accepted without question in other places, but not in New York.

Doctor Muck was shown this letter. He said:

Notwithstanding the attitude of this woman, our program for the New York concerts is all made up and is not liable to any changes. The American national anthem is not on the program and will not be played so far as I or anybody else knows.

Our manager, Mr. Ellis, has investigated this letter and finds that this woman is not even a subscriber to the New York concerts. I shall pay no more attention to her letter than if it was never written.

The Boston Symphony Orchestra is a purely artistic organization. We stand in the public mind for certain very definite musical attainment. The playing of merely national or political compositions is not our business. Art is greater than any national considerations.

Were we to fail to give the public the kind of music to which it has become accustomed we would be unworthy of their present gratitude and esteem. My aim as conductor will continue to be, as it has always been, to give the music-loving public the most exquisite artistic compositions in the best possible manner. Beyond that I do not think the Boston Symphony Orchestra has any excuse for being.

Doctor Muck then made the citizenship statement referred to.

The orchestra goes on tour next week, and Doctor Muck's assertion as to the omission of the anthem at New York applies also to the other cities the orchestra will visit. In a previous statement he has said it would be almost an "insult, embarrassing and impertinent" to insist that the anthem be played. To one inquirer he said, "It's not my affair."

Major Henry L. Higginson, who maintains the orchestra, did not budge from the position announced Wednesday that he would disband the symphony rather than yield to a demand for the anthem—yet there are signs that he will bow to the inevitable and have the orchestra play the "Star Spangled Banner," even if he and Muck do consider that it has no place in an art concert. For instance, a mammoth flag has appeared over the portico of Symphony Hall, the home of the orchestra.

EVENING TELEGRAPH NOV. 2, 1917

DEMAND DR. MUCK PLAY STAR SPANGLED BANNER OR CANCEL CONCERT HERE

Men and Women Protest Against Boston Symphony Director's Attitude.

MAYOR REFUSES TO GO

Declares He Cannot Force Patriotism on Part of Director of Organization.

RED CROSS ACTS

Bankers, Congressmen and Patriotic Women Urge Boycott.

MAYOR WOULD STAY AWAY FROM UNPATRIOTIC CONCERT

Mayor Thomas B. Smith, explaining that he could not stop Dr. Muck from giving his concert, said that it seemed to him that patriotic persons should show their disapproval by refusing to attend the concert. Such would be his attitude, he explained, toward any concert which did not include the national air on the program.

"So far as I am concerned, this director has a right to give a concert, but patriotic people will probably stay away from it," the Mayor said. "I would feel that I was unpatriotic if I attended a concert at which 'The Star-Spangled Banner' was not among the numbers on the program."

An uprising of protest against allowing Dr. Karl Muck to conduct the scheduled concert of the Boston Symphony Orchestra in the Academy of Music next Monday night unless he includes the "Star-Spangled Banner" in the program was poured out from every quarter of the city today from men prominent in all walks of life.

The stubborn refusal of Dr. Muck, a German, to yield to the patriotic demands of his American audiences and render the national anthem at his concerts has aroused resentment here as well as in other cities.

Men of national prominence urged today that Dr. Muck be prohibited from appearing here unless he accedes to the popular clamor.

The question of police interference with the concern was put up to Director of Public Safety Wilson by a number of indignaont citizens.

For awile Director Wilson considered forbidding the concert, but decided that it was not within his province to do so unless he had reason to believe disorder would follow the refusal of Dr. Muck to render the Star Spangled Banner on Monday night.

In Baltimore threats of mob violence have been made against Dr. Muck if he refuses the Star Spangled Banner a place on the program the Boston Symphony Orchestra is scheduled to render there net week.

Mayor Smith has declined to take any official action. He has the authority to revoke the permit for the concert, but he said today that he did not deem it wise to interfere.

"Patriotic citizens will not attend," he said. "I for one think I would be lacking in patriotism if I attended a concert where the conductor of the orchestra refused to play the Star Spangled Banner."

Mayor Curley, of Boston, has taken steps to compel the orchestra to play the national anthem at any concert in that city. He has threatened to break up the organization if Dr. Muck persists in his stubbornness.

CONGRESSMAN EMPHATIC.

Congressman William S. Vare stated unqualifiedly that if he were Director of Public Safety he would not allow any orchestra to play in this city if its director refused to play the Star Spangled Banner on request.

Similar statements were given by many other prominent Philadelphians. Included in those who denounced Dr. Muck's refusal to play the Star Spangled Banner were a number of German-Americans.

Refuses to Play National Anthem

DR. KARL MUCK

Whose refusal to play "The Star-Spangled Banner" at his symphony concerts has aroused indignation here. Many persons insist that he not be allowed to play in Philadelphia Monday night.

Gustav Meyer, proprietor of the German Gazette, and one of the most influential German-Americans in the city, said that in his opinion, Dr. Muck should not be allowed to play here at all unless consented to place the Star Spangled Banner on the programme.

"I most certainly do think that Dr. Muck should play the Star Spangled Banner," Mr. Meyer said. "There is no excuse in God's world why he shouldn't. He should play it here or not be allowed to play at all."

No steps will be taken by the officials of the Academy of Music to cancel the lease of the building for the concert next Monday night. Colonel Sylvester Bonifan, who has charge of the leasing of the Academy of Music, has taken the attitude that the controversy is one that does not affect the management of the Academy of Music, and has declined to take any part in it.

"All I have to say is that we expect the Boston Symphony Orchestra here next Monday night," Mr. Bonifan said. "We have no thought of cancelling the lease and have no intention of interfering in any manner with Dr. Muck's program."

MUCK'S ATTITUDE.

While Dr. Muck has not definitely committed himself to a refusal to include the Star Spangled Banner in his Philadelphia program he has intimated that he will refuse to do so.

In musical circles in this city, where Dr. Muck's attainments are recognized and admired, there was a disposition to believe that his refusal to play the Star Spangled Banner in his orchestra may have been due to an artistic dislike to have a purely patriotic air on a classical program.

RED CROSS WOMEN DENOUNCE DR. MUCK

Demand Boston Symphony Leader Be Compelled to Play National Air or Quit Country.

WOULD BOYCOTT CONCERT

Twenty-five women in the workrooms of the American Red Cross, 1427 Walnut street, many of whom have sons and brothers fighting under "The Star Spangled Banner" in France, paused in their bandage-making today to hear the question read to them.

At the conclusion—"is it your opinion that Dr. Muck should be permitted to give a concert unless he first agrees to play the 'Star Spangled Banner?'"—they voted unanimously that the concert should not be permitted to be held in the face of the conductor's refusal. Their spokesman explained their attitude.

"We do not believe the Boston Symphony Orchestra should be allowed to hold its concert unless it agrees to play the national air," she said. "Dr. Muck should be compelled to play the 'Star Spangled Banner' as long as he is in this country. If the concert cannot be stopped then the persistent refusal on the part of the conductor should be met by a refusal on the part of every man and woman, who had planned to listen to the concert, to attend it."

From EVENING TELEGRAPH

Address: 1827 Filbert, Phila., Pa.

Date 1917

Art vs. Patriotism

THE refusal of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, to play the "Star-Spangled Banner" at a Providence concert, promises further developments. In musical circles there will probably be a controversy over artistic issues as interesting to the layman as the one which arose concerning Barnard's statue of Lincoln.

Dr. Muck takes refuge in the trite and in some respects fallacious remark that "art is international." So is war international, if it comes to that. The "Watch on the Rhine" may be better music than the "Star-Spangled Banner," but since we Americans have a strange national bias just now, we have a decided preference for the "Star-Spangled Banner," and long may it wave! It happens to be our national hymn. We should certainly expect Dr. Karl Muck to stand up if he heard it played by a common, low-brow brass band.

Dr. Muck says the thing is not classical or artistic. Anyway, it offends him even to think of playing it. It is possible that Dr. Karl Muck and the Boston Symphony Orchestra cannot play the "Star-Spangled Banner" and get any music out of it, but Mr. Stokowski and the Philadelphia Orchestra can play the same selection and make music that reaches every heart. Nobody so far has discovered that our orchestra is deteriorating in musical taste or nicety of execution through the vulgarizing influence of the people's patriotic hymn.

Patriotism cannot always be artistic in expression, but art can be patriotic.

EVENING TELEGRAPH NOV. 2, 1917

DEMAND DR. MUCK PLAY STAR SPANGLED BANNER OR CANCEL CONCERT HERE

Men and Women Protest Against Boston Symphony Director's Attitude.

MAYOR REFUSES TO GO

Declares He Cannot Force Patriotism on Part of Director of Organization.

RED CROSS ACTS

Bankers, Congressmen and Patriotic Women Urge Boycott.

MAYOR WOULD STAY AWAY FROM UNPATRIOTIC CONCERT

Mayor Thomas B. Smith, explaining that he could not stop Dr. Muck from giving his concert, said that it seemed to him that patriotic persons should show their disapproval by refusing to attend the concert. Such would be his attitude, he explained, toward any concert which did not include the national air on the program.

"So far as I am concerned, this director has a right to give a concert, but patriotic people will probably stay away from it," the Mayor said. "I would feel that I was unpatriotic if I attended a concert at which 'The Star-Spangled Banner' was not among the numbers on the program."

An uprising of protest against allowing Dr. Karl Muck to conduct the scheduled concert of the Boston Symphony Orchestra in the Academy of Music next Monday night unless he includes the "Star-Spangled Banner" in the program was poured out from every quarter of the city today from men prominent in all walks of life.

The stubborn refusal of Dr. Muck, a German, to yield to the patriotic demands of his American audiences and render the national anthem at his concerts has aroused resentment here as well as in other cities.

Men of national prominence urged today that Dr. Muck be prohibited from appearing here unless he accedes to the popular clamor.

The question of police interference with the concern was put up to Director of Public Safety Wilson by a number of indignaont citizens.

For awile Director Wilson considered forbidding the concert, but decided that it was not within his province to do so unless he had reason to believe disorder would follow the refusal of Dr. Muck to render the Star Spangled Banner on Monday night.

In Baltimore threats of mob violence have been made against Dr. Muck if he refuses the Star Spangled Banner a place on the program the Boston Synphony Orchestra is scheduled to render there net week.

Mayor Smith has declined to take any official action. He has the authority to revoke the permit for the concert, but he said today that he did not deem it wise to interfere.

"Patriotic citizens will not attend," he said. "I for one think I would be lacking in patriotism if I attended a concert where the conductor of the orchestra refused to play the Star Spangled Banner."

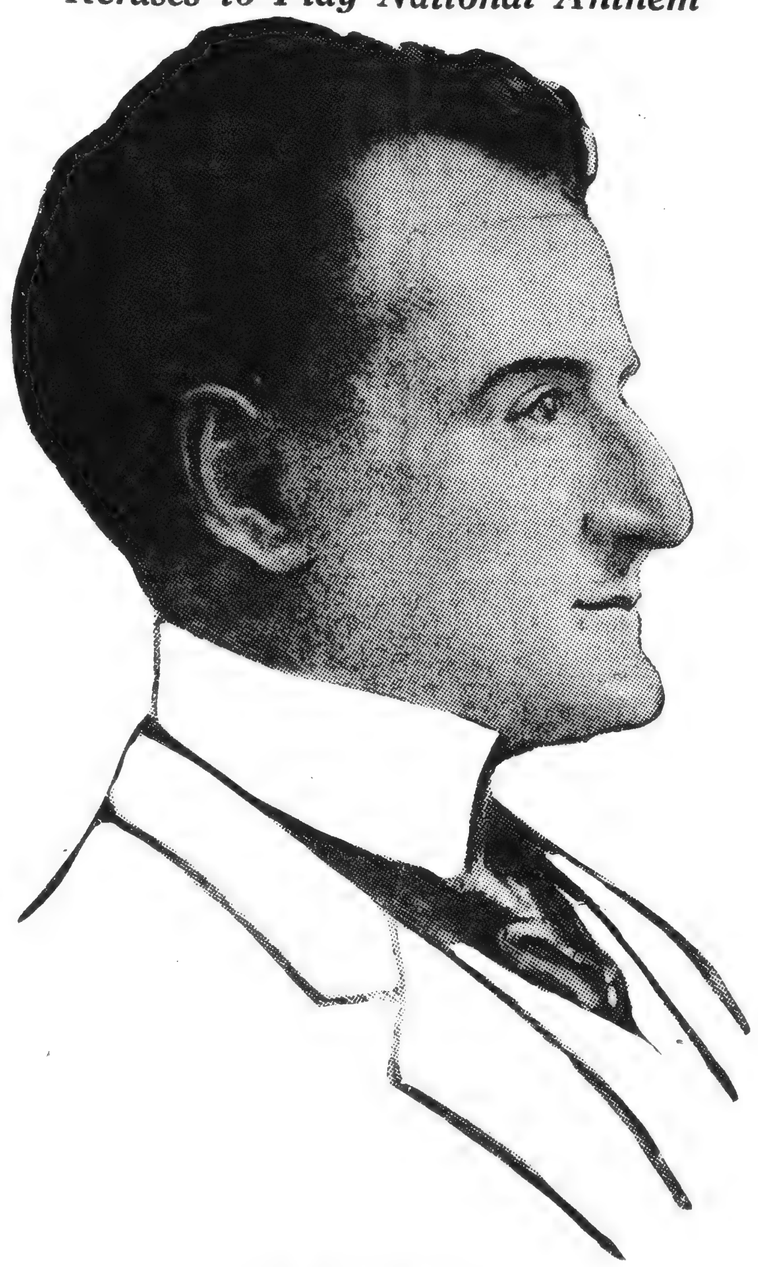
Mayor Curley, of Boston, has taken steps to compel the orchestra to play the national anthem at any concert in that city. He has threatened to break up the organization if Dr. Muck persists in his stubbornness.

CONGRESSMAN EMPHATIC.

Congressman William S. Vare stated unqualifiedly that if he were Director of Public Safety he would not allow any orchestra to play in this city if its director refused to play the Star Spangled Banner on request.

Similar statements were given by many other prominent Philadelphians. Included in those who denounced Dr. Muck's refusal to play the Star Spangled Banner were a number of German-Americans.

Refuses to Play National Anthem



DR. KARL MUCK

Whose refusal to play "The Star-Spangled Banner" at his symphony concerts has aroused indignation here. Many persons insist that he not be allowed to play in Philadelphia Monday night.

Gustav Meyer, proprietor of the German Gazette, and one of the most influential German-Americans in the city, said that in his opinion, Dr. Muck should not be allowed to play here at all unless consented to place the Star Spangled Banner on the programme.

"I most certainly do think that Dr. Muck should play the Star Spangled Banner," Mr. Meyer said. "There is no excuse in God's world why he shouldn't. He should play it here or not be allowed to play at all."

No steps will be taken by the officials of the Academy of Music to cancel the lease of the building for the concert next Monday night. Colonel Sylvester Bonifan, who has charge of the leasing of the Academy of Music, has taken the attitude that the controversy is one that does not affect the management of the Academy of Music, and has declined to take any part in it.

"All I have to say is that we expect the Boston Symphony Orchestra here next Monday night," Mr. Bonifan said. "We have no thought of cancelling the lease and have no intention of interfering in any manner with Dr. Muck's program."

MUCK'S ATTITUDE.

While Dr. Muck has not definitely committed himself to a refusal to include the Star Spangled Banner in his Philadelphia program he has intimated that he will refuse to do so.

In musical circles in this city, where Dr. Muck's attainments are recognized and admired, there was a disposition to believe that his refusal to play the Star Spangled Banner in his orchestra may have been due to an artistic dislike to have a purely patriotic air on a classical program.

RED CROSS WOMEN DENOUNCE DR. MUCK

Demand Boston Symphony Leader Be Compelled to Play National Air or Quit Country.

WOULD BOYCOTT CONCERT

Twenty-five women in the workrooms of the American Red Cross, 1427 Walnut street, many of whom have sons and brothers fighting under "The Star Spangled Banner" in France, paused in their bandage-making today to hear the question read to them.

At the conclusion—"is it your opinion that Dr. Muck should be permitted to give a concert unless he first agrees to play the 'Star Spangled Banner?'"—they voted unanimously that the concert should not be permitted to be held in the face of the conductor's refusal. Their spokesman explained their attitude.

"We do not believe the Boston Symphony Orchestra should be allowed to hold its concert unless it agrees to play the national air," she said. "Dr. Muck should be compelled to play the 'Star Spangled Banner' as long as he is in this country. If the concert cannot be stopped then the persistent refusal on the part of the conductor should be met by a refusal on the part of every man and woman, who had planned to listen to the concert, to attend it."

From _____

Address: _____

Date _____

Art vs. Patriotism

THE refusal of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, to play the "Star-Spangled Banner" at a Providence concert, promises further developments. In musical circles there will probably be a controversy over artistic issues as interesting to the layman as the one which arose concerning Barnard's statue of Lincoln.

Dr. Muck takes refuge in the trite and in some respects fallacious remark that "art is international." So is war international, if it comes to that. The "Watch on the Rhine" may be better music than the "Star-Spangled Banner," but since we Americans have a strange national bias just now, we have a decided preference for the "Star-Spangled Banner," and long may it wave! It happens to be our national hymn. We should certainly expect Dr. Karl Muck to stand up if he heard it played by a common, low-brow brass band.

Dr. Muck says the thing is not classical or artistic. Anyway, it offends him even to think of playing it. It is possible that Dr. Karl Muck and the Boston Symphony Orchestra cannot play the "Star-Spangled Banner" and get any music out of it, but Mr. Stokowski and the Philadelphia Orchestra can play the same selection and make music that reaches every heart. Nobody so far has discovered that our orchestra is deteriorating in musical taste or nicety of execution through the vulgarizing influence of the people's patriotic hymn.

Patriotism cannot always be artistic in expression, but art can be patriotic.

From
Address: PHILADELPHIA, PA.
Date NOV 2 1917

ALL GERMAN OPERAS ARE EXCLUDED FROM NEW YORK PROGRAM

Metropolitan Directors Decide on Change to Avoid Encouraging Enemy Sentiment.

DR. MUCK STILL DEFIANT

NEW YORK, Nov. 2.—German opera will not be sung at the Metropolitan this winter.

While official announcement to that effect has not yet been made, and, in fact, the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera might have a political effect in Germany as evidence that the United States was divided in sentiment regarding the war. Patriotic motives have induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Otto H. Kahn, chairman of the board of directors, refused to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up by the refusal of Dr. Karl Muck to play the "Star Spangled Banner" at the concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

It was said today, in explanation of the fact that German operas had been included among those announced for a performance during the coming season, that it never has been the custom of the directors to announce any hard and fast programs for the season.

DAMROSCH PATRIOTIC.

The question whether the Boston Symphony Orchestra will play "The Star-Spangled Banner" at its opening concert here next week was debated further among local patrons of the orchestra yesterday. Walter Damrosch, conductor of the New York Symphony, after his concert in Carnegie Hall, said, in reference to the stand of Dr. Muck, that while he thought it would be an injustice to Muck to expect him, a loyal citizen of Prussia, to conduct the national anthem now, at the same time he considered his reasons for refusing to do so either foolish or confusing the issue.

"'The Star-Spangled Banner' is not played in our country because it is a work of art," Damrosch added, "but because it is a symbol of the loyalty and the patriotism of our people in time of war. While I do not believe in cheapening this symbol by producing it on every occasion, it is most fitting that a musical season this year should be introduced by a playing of the anthem. The issue in the case of the Boston Orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it."

Washington Investigating.

WASHINGTON, Nov. 2.—The artistic sensibilities of Dr. Karl Muck may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians of any sort to play the national anthem, the refusal of Dr. Muck to do so is the first case of the kind to be brought to the attention of the Government.

Naturally the Department of Justice agents who will look into the matter will direct their attention to the real reasons behind the refusal on the part of the orchestra leader. If it could be shown that Dr. Muck is a German sympathizer he could be dealt with under the espionage act and placed in a detention camp during the period of the war. The facts in the case, however, yet remain to be developed by the Government agents.

At any rate officials in Washington consider the action of Dr. Muck disrespectful, to say the least, and do not regard his explanation worthy of much merit.

Baltimore Will Demand It.

BALTIMORE, Nov. 2.—A storm of protest has arisen here over the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at a concert in Providence. The orchestra will give its first concert here November 14, and unless the national anthem is played it will be demanded from the floor.

Concertgoers took the matter in hand yesterday, and it also was brought to the attention of the Federal and municipal authorities. Baltimore never has needed much excuse for mob action. Unless the orchestra plays the anthem here it is a safe bet there will be something doing.

St. Louis Orchestra to Play It.

ST. LOUIS, Nov. 2.—The directors of the St. Louis Symphony Orchestra yesterday voted that the "Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week dur-

From TELEGRAM
dress: New York City.
te NOV 5 - 1917

PROTEST AGAINST DR. MUCK'S CONCERT IN BALTIMORE.

BALTIMORE, Monday.—Formal protest against the concert of the Boston Symphony Orchestra here, next Wednesday night, was filed with the Police Board by the Grand Jury to-day. This action was taken after the jury had discussed the possibility of trouble because of the refusal of Dr. Muck to play the "Star Spangled Banner," at Providence, last week. The foreman, John S. Bridges, stated that the Grand Jury felt that Dr. Muck should not be alowed to appear in Baltimore, and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

SUN
ss: New York City.
NOV 7 - 1917

Washington Applauds Muck.

WASHINGTON, Nov. 6.—An ovation was given the Boston Symphony Orchestra and Dr. Karl Muck, its director, when thy appeared to-day at a local theatre and played "The Star Spangled Banner."

TELEGRAM
New York City.

HERALD
ss: New York City

WOULD INTERN DR. MUCK.

TO THE EDITOR OF THE HERALD:—

After Dr. Karl Muck refused to play our national anthem surely he will not be permitted to desecrate it by allowing him to play it. He and ever yother dirty German should be interned at once. Why hesitate? Do them before they do us, should be the American maxim.

CLAUDE TRAUGOTT.
New York City, Nov. 3, 1917.

Baltimore Police Forbid Concert by Dr. Karl Muck

Wave of Indignation Over Refusal of German Musician to Play "Star Spangled Banner" Leads to Prompt Action by City Authorities.

BALTIMORE, Md., Tuesday. Baltimore will have none of Dr. Karl Muck and the Boston Symphony Orchestra, and the Police Board, following a suggestion by the Grand Jury, has issued an order forbidding their appearance in a concert here tomorrow night. This is the direct result of the wave of indignation which followed the refusal of Dr. Muck to play "The Star Spangled Banner."

A large mass meeting had been arranged for this afternoon to discuss ar- [illegible] Symphony Hall, the home of the orchestra. This followed criticism by Rev. A. Z. Conrad, pastor of the Park Street Church, that the hall was the only public building in Boston not displaying the Stars and Stripes.

The Symphony gives its regular Friday public rehearsal today, and the anthem is not on the program. Mayor Curley has been quoted as saying that it must be played or the license of the hall will be revoked.

[illegible] onled the on— ss, of ad r. r. ie- t- duct another concert here.

"We never had any objection to the orchestra and we would have been willing for the concert to have taken place if somebody else had conducted. The man we were after was the Prussian who said:—'To hell with your flag and your national anthem.' We were after the man who said our 'Star Spangled Banner' was not fit to be included in an artistic programme."

Musical devotees are not in accord with the decision of the Police Board. They contend that some distinction should have been made between Dr. Muck and the orchestra.

Dr. Muck's Orchestra Non-Union Organization.

Members of the musicians' unions affiliated with the American Federation of Labor are only passively interested in the troubles of Dr. Karl Muck, who, they say, conducts one of the few non-union classical orchestras in the country. C. C. Halle, financial secretary of the Musical Mutual Protective Union, the musicians' local, said that probably no action would be taken by the union if Dr. Muck plays here Thursday.

Mr. Halle said that all of the New York operatic and concert orchestras were unionized, but that the Boston Symphony Orchestra had not been. He said several members of the local union had been expelled for joining it and that some had been fined when they returned to the union fold.

It was said at Carnegie Hall that no change had been made in the Boston Symphony engagements here. Dr. Muck and the orchestra are to play in Carnegie Hall Thursday night and Saturday afternoon.

From EVENING WORLD
Address: New York City.
Date

HERALD
s: New York City
NOV 8 - 1917

CAPITAL CHEERS MUCK FOR PLAYING ANTHEM

German Orchestra Leader Repeats "Star Spangled Banner" in Washington Concert.

WASHINGTON, Nov. 7.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner," Dr. Muck, the director of the Boston Symphony Orchestra, was encored yesterday by an audience that filled every available space in the National Theatre. The encore was played at the end of the programme, and the audience refused to leave until Dr. Muck returned to the stage and bowed.

Secretary Lane of the Interior Department and party occupied the White House box.

Says Dr. Muck Aids Cause of Germany

PROVIDENCE, R. I., Wednesday.—The Providence Journal will say to-morrow morning:—

Dr. Karl Muck, now posing as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most violent and rabid supporter of Germany's cause.

Ever since the United States entered the war Dr. Muck has been one of the active heads of German propaganda in Boston

By his own statement to the San Francisco courts in cases he was interested in there he has made it apparent that at least a considerable part of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character.

EVENING SUN
: New York City

102

PITTSBURG WOMEN TURN ON KREISLER

Consider His Appearance in Recital as Unpatriotic.

PITTSBURG, Nov. 7.—Now it's Fritz Kreisler who is drawing the fire that loyalist music lovers are directing at avowed or suspected anti-American artists. Kreisler, who is an officer in the Austrian army, was to have given a recital at Carnegie Hall on Thursday night and one at the Union Arcade Auditorium on Saturday. Whether he will or not is now in doubt.

The Daughters of 1812 met yesterday and vigorously condemned the appearance of the violinist as an unpatriotic thing at this time, with the United States virtually at war with Austria, of which country he is a subject. The matter was brought up by Mrs. William Ralston Crabbe, regent of Dolly Madison Chapter, and she soon won the support of her fellow members.

Mrs. John B. Heron, regent of Pittsburg Chapter of the Daughters of the American Revolution, has thrown her support to the movement to have the recitals either cancelled or boycotted. The patriotic women are conducting a vigorous campaign and there is little doubt that if the recitals are held they will be failures.

BALTIMORE, Nov. 7.—This city is aroused to the highest pitch of patriotic fervor as a result of the movement to bar Dr. Karl Muck and thus to show disapproval of his refusal to direct the Boston Symphony Orchestra when it rendered "The Star Spangled Banner." At a big meeting held yesterday at the Lyric Theatre hundreds of men and women rose to a height of almost religious fervor when the following letter from Cardinal Gibbons was read by ex-Gov. Warfield, who presided:

"I regret that I cannot attend the

deutsche **Journal**
New York City.
NOV 7 1917

Boston Symphonie Orchester mag aufgelöst werden.

Musiker kamen der Aufforderung, die Nationalhymne zu spielen, nicht nach.

True translation filed with the Postmaster of New York on November 1, 1917, as required by the act of October 6, 1917.

Boston, 31. Okt. — Major Higgison droht, das Boston Symphonie Orchester aufzulösen, wenn die Empörung wegen der Weigerung, die Hymne „Star Spangled Banner" zu spielen, anhält. Er erklärte heute, daß er angeordnet hätte, den Verkauf der Einlaßkarten für das Konzert in Providence zu suspendieren, weil er Unruhen befürchtet. Er erklärte, daß die Fortlassung im Programm auf Rücksicht auf die Kunst und die Schwierigkeit des Zusammenstellens der Nummern weit im voraus zurückzuführen sei und daß die deutschen Mitglieder des Orchesters durch die Bundes-Behörden gebilligt worden seien.

Resolutionen wurden vom Nationalen Verteidigungs-Rat von Rhode Island angenommen, in welchen das Symphonie-Orchester verurteilt wurde, wegen seiner Weigerung, das „Star Spangled Banner" zu spielen, nachdem in dem Konzerte gestern Abend darum ersucht worden sei. Schritte werden getan, so heißt es, dem Orchester unmöglich zu machen, in anderen Städten zu spielen; es sei denn, die National-Hymne werde in das Programm mitaufgenommen.

TELEGRAM
New York City.

It is even now being recalled that at the outbreak of the war Dr. Muck—somewhat in the public eye to-day—bitterly arraigned the brutal Belgians for lopping off the hands and plucking out the eyes of gentle Germans.

From PHILADELPHIA, PA.
Address:
Date 1917

ALL GERMAN OPERAS ARE EXCLUDED FROM NEW YORK PROGRAM

Metropolitan Directors Decide on Change to Avoid Encouraging Enemy Sentiment.

DR. MUCK STILL DEFIANT

NEW YORK, Nov. 2.—German opera will not be sung at the Metropolitan this winter.

While official announcement to that effect has not yet been made, and, in fact, the list of operas already announced for the coming season includes the works of German composers, the directors of the Metropolitan have reached the conclusion that the performance of German opera might have a political effect in Germany as evidence that the United States was divided in sentiment regarding the war. Patriotic motives have induced the directors to avoid anything which might give abroad the slightest appearance of sympathy for an enemy cause.

Otto H. Kahn, chairman of the board of directors, refused to make any statement in regard to the matter, but it is thought the decision of the directors is not a recent one and that it had no connection with the controversy stirred up by the refusal of Dr. Karl Muck to play the "Star Spangled Banner" at the concert of the Boston Symphony Orchestra in Providence.

The services of at least two of the Metropolitan singers have been dispensed with because of their avowedly pro-German attitude. The contract of Mme. Gadski was not renewed when it expired at the close of last season, and Otto Goritz will not be heard at the Metropolitan this season, although his contract had some time to run.

It was said today, in explanation of the fact that German operas had been included among those announced for a performance during the coming season, that it never has been the custom of the directors to announce any hard and fast programs for the season.

DAMROSCH PATRIOTIC.

The question whether the Boston Symphony Orchestra will play "The Star-Spangled Banner" at its opening concert here next week was debated further among local patrons of the orchestra yesterday. Walter Damrosch, conductor of the New York Symphony, after his concert in Carnegie Hall, said, in reference to the stand of Dr. Muck, that while he thought it would be an injustice to Muck to expect him, a loyal citizen of Prussia, to conduct the national anthem now, at [illegible] time he considers [illegible] using the [illegible] not [illegible] ESTATE [illegible] of the Boston [illegible] could be met by having [illegible] assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it."

Washington Investigating.

WASHINGTON, Nov. 2.—The artistic sensibilities of Dr. Karl Muck may become somewhat ruffled as the result of a quiet investigation which has been ordered by the Department of Justice. While there is no Federal law requiring orchestra leaders or musicians of any sort to play the national anthem, the refusal of Dr. Muck to do so is the first case of the kind to be brought to the attention of the Government.

Naturally the Department of Justice agents who will look into the matter will direct their attention to the real reasons behind the refusal on the part of the orchestra leader. If it could be shown that Dr. Muck is a German sympathizer he could be dealt with under the espionage act and placed in a detention camp during the period of the war. The facts in the case, however, yet remain to be developed by the Government agents.

At any rate officials in Washington consider the action of Dr. Muck disrespectful, to say the least, and do not regard his explanation worthy of much merit.

Baltimore Will Demand It.

BALTIMORE, Nov. 2.—A storm of protest has arisen here over the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner" at a concert in Providence. The orchestra will give its first concert here November 14, and unless the national anthem is played it will be demanded from the floor.

Concertgoers took the matter in hand yesterday, and it also was brought to the attention of the Federal and municipal authorities. Baltimore never has needed much excuse for mob action. Unless the orchestra plays the anthem here it is a safe bet there will be something doing.

St. Louis Orchestra to Play It.

ST. LOUIS, Nov. 2.—The directors of the St. Louis Symphony Orchestra yesterday voted that the "Star-Spangled Banner" shall be played at every concert. This includes the symphony concerts that are given twice a week dur-

m TELEGRAM
dress: New York City.
te NOV 5 - 1917

PROTEST AGAINST DR. MUCK'S CONCERT IN BALTIMORE.

BALTIMORE, Monday.—Formal protest against the concert of the Boston Symphony Orchestra here, next Wednesday night, was filed with the Police Board by the Grand Jury to-day. This action was taken after the jury had discussed the possibility of trouble because of the refusal of Dr. Muck to play the "Star Spangled Banner," at Providence, last week. The foreman, John C. Bridges, stated that the Grand Jury felt that Dr. Muck should not be alowed to appear in Baltimore, and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

SUN
ss: New York City.
NOV 7 - 1917

Washington Applands Muck.

WASHINGTON, Nov. 6.—An ovation was given the Boston Symphony Orchestra and Dr. Karl Muck, its director, when thy appeared to-day at a local theatre and played "The Star Spangled Banner."

HERALD
ss: New York City

WOULD INTERN DR. MUCK.

TO THE EDITOR OF THE HERALD:—

After Dr. Karl Muck refused to play our national anthem surely he will not be permitted to desecrate it by allowing him to play it. He and ever yother dirty German should be interned at once. Why hesitate? Do them before they do us, should be the American maxim.

CLAUDE TRAUGOTT.
New York City, Nov. 3, 1917.

TELEGRAM
New York City.

Baltimore Police Forbid Concert by Dr. Karl Muck

Wave of Indignation Over Refusal of German Musician to Play "Star Spangled Banner" Leads to Prompt Action by City Authorities.

BALTIMORE, Md., Tuesday. Baltimore will have none of Dr. Karl Muck and the Boston Symphony Orchestra, and the Police Board, following a suggestion by the Grand Jury, has issued an order forbidding their appearance in a concert here tomorrow night. This is the direct result of the wave of indignation which followed the refusal of Dr. Muck to play "The Star Spangled Banner."

A large mass meeting had been arranged for this afternoon to discuss arrangements to prevent Dr. Muck from conducting a concert. The movement is led by Dr. Warfield, formerly Governor. The meeting will be held in spite of the action of the Police Board. Mr. Warfield said:—

"The action of the Police Board follows, of course, upon a tremendous wave of popular sentiment against Dr. Muck and is in the interest of peace and order. Whether the Board had acted or not Dr. Muck would never have conducted the concert in Baltimore. He never would have reached the theatre and he will never conduct another concert here.

"We never had any objection to the orchestra and we would have been willing for the concert to have taken place if somebody else had conducted. The man we were after was the Prussian who said:—'To hell with your flag and your national anthem.' We were after the man who said our 'Star Spangled Banner' was not fit to be included in an artistic programme."

Musical devotees are not in accord with the decision of the Police Board. They contend that some distinction should have been made between Dr. Muck and the orchestra.

Dr. Muck's Orchestra Non-Union Organization.

Members of the musicians' unions affiliated with the American Federation of Labor are only passively interested in the troubles of Dr. Karl Muck, who, they say, conducts one of the few non-union classical orchestras in the country. C. C. Halle, financial secretary of the Musical Mutual Protective Union, the musicians' local, said that probably no action would be taken by the union if Dr. Muck plays here Thursday.

Mr. Halle said that all of the New York operatic and concert orchestras were unionized, but that the Boston Symphony Orchestra had not been. He said several members of the local union had been expelled for joining it and that some had been fined when they returned to the union fold.

It was said at Carnegie Hall that no change had been made in the Boston Symphony engagements here. Dr. Muck and the orchestra are to play in Carnegie Hall Thursday night and Saturday afternoon.

From EVENING WORLD
Address: New York City.
Date

CAPITAL CHEERS MUCK FOR PLAYING ANTHEM

German Orchestra Leader Repeats "Star Spangled Banner" in Washington Concert.

WASHINGTON, Nov. 7.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner," Dr. Muck, the director of the Boston Symphony Orchestra, was encored yesterday by an audience that filled every available space in the National Theatre. The encore was played at the end of the programme, and the audience refused to leave until Dr. Muck returned to the stage and bowed.

Secretary Lane of the Interior Department and party occupied the White House box.

HERALD
s: New York City
NOV 8 - 1917

Says Dr. Muck Aids Cause of Germany

PROVIDENCE, R. I., Wednesday.—The Providence Journal will say to-morrow morning:—

Dr. Karl Muck, now posing as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most violent and rabid supporter of Germany's cause.

Ever since the United States entered the war Dr. Muck has been one of the active heads of German propaganda in Boston.

By his own statement to the San Francisco courts in cases he was interested in there he has made it apparent that at least a considerable part of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character.

EVENING SUN
: New York City

102

PITTSBURG WOMEN TURN ON KREISLER

Consider His Appearance in Recital as Unpatriotic.

PITTSBURG, Nov. 7.—Now it's Fritz Kreisler who is drawing the fire that loyalist music lovers are directing at avowed or suspected anti-American artists. Kreisler, who is an officer in the Austrian army, was to have given a recital at Carnegie Hall on Thursday night and one at the Union Arcade Auditorium on Saturday. Whether he will or not is now in doubt.

The Daughters of 1812 met yesterday and vigorously condemned the appearance of the violinist as an unpatriotic thing at this time, with the United States virtually at war with Austria, of which country he is a subject. The matter was brought up by Mrs. William Ralston Crabbe, regent of Dolly Madison Chapter, and she soon won the support of her fellow members.

Mrs. John B. Heron, regent of Pittsburg Chapter of the Daughters of the American Revolution, has thrown her support to the movement to have the recitals either cancelled or boycotted. The patriotic women are conducting a vigorous campaign and there is little doubt that if the recitals are held they will be failures.

BALTIMORE, Nov. 7.—This city is aroused to the highest pitch of patriotic fervor as a result of the movement to bar Dr. Karl Muck and thus to show disapproval of his refusal to direct the Boston Symphony Orchestra when it rendered "The Star Spangled Banner." At a big meeting held yesterday at the Lyric Theatre hundreds of men and women rose to a height of almost religious fervor when the following letter from Cardinal Gibbons was read by ex-Gov. Warfield, who presided:

"I regret that I cannot attend the

deutsche Journal
New York City.
NOV 7 1917

Boston Symphonie Orchester mag aufgelöst werden.

Musiker kamen der Aufforderung, die Nationalhymne zu spielen, nicht nach.

True translation filed with the Postmaster of New York on November 1, 1917, as required by the act of October 6, 1917.

Boston, 31. Okt. — Major Higgison droht, das Boston Symphonie Orchester aufzulösen, wenn die Empörung wegen der Weigerung, die Hymne „Star Spangled Banner" zu spielen, anhält. Er erklärte heute, daß er angeordnet hätte, den Verkauf der Einlaßkarten für das Konzert in Providence zu suspendieren, weil er Unruhen befürchtet. Er erklärte, daß die Fortlassung im Programm auf Rücksicht auf die Kunst und die Schwierigkeit des Zusammenstellens der Nummern weit im voraus zurückzuführen sei und daß die deutschen Mitglieder des Orchesters durch die Bundes-Behörden gebilligt worden seien.

Resolutionen wurden vom Nationalen Verteidigungs-Rat von Rhode Island angenommen, in welchen das Symphonie-Orchester verurteilt wurde, wegen seiner Weigerung, das „Star Spangled Banner" zu spielen, nachdem in dem Konzerte gestern Abend darum ersucht worden sei. Schritte werden getan, so heißt es, dem Orchester unmöglich zu machen, in anderen Städten zu spielen; es sei denn, die National-Hymne werde in das Programm mitaufgenommen.

TELEGRAM
New York City.

It is even now being recalled that at the outbreak of the war Dr. Muck—somewhat in the public eye to-day—bitterly arraigned the brutal Belgians for lopping off the hands and plucking out the eyes of gentle Germans.

om TELEGRAM
dress: New York City.
NOV 7 - 1917

4,000 CHEER FOR NATIONAL ANTHEM DR. MUCK HISSED

BALTIMORE, Md., Wednesday.—Four thousand persons crowded the Lyric Theatre at one of the most remarkable patriotic mass meetings in the history of this city, cheered wildly as "The Star Spangled Banner" was extolled in eloquent speeches, and denounced Dr. Karl Muck, leader of the Boston Symphony Orchestra, for his refusalto play it at his concerts.

The crowd gave ovations to the onetime Governor, Mr. Warfield; Judge Henry Stockbridge, of the Maryland Court of Appeals; Mr. Simmons, the Secretary of State; Captain Hughes, of the National Army, and other prominent speakers, but hissed and jeered the name of Dr. Muck whenever it was mentioned.

One prominent woman of society and a leader of the Daughters of the American Revolution, seated in a box near the stage, yelled:—"Kill him," when Governor Warfield mentioned Dr. Muck's name. Resolutions condemning Dr. Muck and reaffirming the loyalty of Baltimore to the anthem were passed by a unanimous and rising vote.

At the beginning of the meeting a letter was read from Cardinal Gibbons in which he stated that he was in hearty accord with the sentiment that "The Star Spangled Banner" should be honored and those punished who refused to do so.

PLAYS ANTHEM AT CAPITAL CONCERT

WASHINGTON, D. C., Wednesday.—Dr. Karl Muck, director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted nationwide condemnation, appeared at two concerts at the National Theatre here. The audiences included many army and navy officers in uniform.

Volkszeitung
New York City.
NOV 7 1917

Mucks Rücktritt nicht angenommen.

True translation filed with the postmaster at New York on Nov. 4. 1917, as required by the act of Oct. 6. 1917.

Boston, 3. Nov. Das Bostoner Symphonie-Orchester wird einer heutigen Ankündigung der Leitung zufolge in Zukunft in allen seinen Konzerten „The Star Spangled Banner" spielen. Den besten Informationen ist heute zu entnehmen, daß Major Henry L. Higginson die Resignation des Direktors Karl Muck noch nicht angenommen hat. Die Erklärung, daß die Nationalhymne künftin in die Konzerten des Orchesters eingeschlossen werden wird, scheint anzudeuten, daß die Absicht, die berühmte Organisation aufzulösen, nicht besteht.

Dr. Muck kann, wie Major Higginson heute erklärte, nicht dafür verantwortlich gemacht werden, daß die Konzerte nicht die National-Hymne enthielten. „Dr. Muck hat sich durchaus als ein Ehrenmann benommen," sagte er. „Wenn ich ihn ersuchte, „The Star Spangled Banner" zu spielen, tat er es."

STAATSZEITUNG
ss: New York City.
NOV 6 - 1917

Dr. Mucks Konzert polizeilich verboten.

Baltimores Sicherheit würde durch Auftreten des Deutschen gefährdet werden, erklären Behörden.

(Associated Press.)

Baltimore, Md., 5. November. Die hiesigen Polizeikommissare haben dem Manager des Lyric Theaters eine Verfügung zugehen lassen, durch welche das für Mittwoch abend angesetzte Konzert des Bostoner Sinfonie-Orchesters verboten wird.

Das Verbot, das auf eine Empfehlung der Grand Jury hin erlassen wurde, wird mit der Erklärung begründet, daß die öffentliche Sicherheit durch das Konzert gefährdet werden würde. Morgen soll eine große Massenversammlung, für welche bereits Vorkehrungen getroffen sind, abgehalten werden, um führenden Männern Gelegenheit zu geben, das Verhalten Dr. Karl Mucks zu kritisieren.

NEW YORKER
ress: New York City.
NOV 5 - 1917

Dr. Muck gerechtfertigt

Boston, 4. Nov. Major Henry L. Higginson, der bekannte Förderer des Bostoner Symphonie-Orchesters, hat in einer heutigen Erklärung Dr. Karl Muck, den Dirigenten des Orchesters, von jeglicher Schuld in der Providencer Affäre des „Star Spangled Banner" entlastet und alle Schuld auf sich selbst genommen. Herr Higginson erklärt, das Ersuchen, in Providence die Nationalhymne zu spielen, sei ihm von einigen unbekannten und nicht zu den Subskribenten gehörenden Damen gestellt worden. Dr. Muck habe aber erst davon erfahren, als das Orchester Providence bereits verlassen hatte.

Boston, Mass., 4. November. Das Bostoner Symphonie-Orchester ist heute nach Philadelphia abgefahren, wo es morgen abend unter Dr. Karl Mucks Leitung konzertieren wird. Letzterer wird auch bei der letzten Nummer, dem „Star Spangled Banner", den Taktstock schwingen.

Newspaper Cutting Bureau in ...

om NEW YORKER HERALD
dress: New York City. 1917
te

Beifall für Dr. Muck.

Washington, 7. Nov. Ein das National Theater bis auf den letzten Platz füllendes Publikum bereitete gestern nachmittag Dr. Karl Muck eine große Ovation, als er mit seinem Boston Symphonie-Orchester zum Schluß des Konzertes die bereits beim Beginn des Konzertes gespielte Nationalhymne „Star Spangled Banner" noch einmal wiederholte. Das Publikum verließ nicht das Theater, bis Dr. Muck auf der Bühne erschienen war und sich als Dank für die Beifallsbezeigungen verbeugt hatte. Sekretär des Innern Lane und Gesellschaft befanden sich in der Loge des Weißen Hauses.

Baltimore, 7. Nov. In einer stark besuchten Massenversammlung im Lyric Theater, in welchem heute das Boston Symphonie-Orchester unter Dr. Mucks Leitung spielen sollte, wurde gestern nachmittag Dr. Muck, der sich geweigert hatte, die Nationalhymne in sein Programm aufzunehmen, von Ex-Gouverneur Warfield durch die Hechel gezogen. Unter großem Beifall wurden Resolutionen angenommen, in welchen es heißt:

„Wir erwägen, daß er jeden patriotischen Bürger öffentlich beleidigt hat und besonders jeden Bürger Marylands, des Staates, in welchem die Nationalhymne ihren Ursprung hat."

884

From TELEGRAM
Address: New York City.
Date NOV 7 - 1917

Joining with Boston, Baltimore protests against Dr. Muck's appearance there. "Maryland, My Maryland" draws the line. There are wars and wars. The country is united.

84

EVENING NEW YORKER HERALD
ress: New York City.
NOV 7 - 1917

Dr. Muck geehrt.

Washingtoner Audienz enthusiasmiert. Baltimorer verurteilen ihn.

Washington, 7. Nov. Ein das National Theater bis auf den letzten Platz füllendes Publikum bereitete gestern nachmittag Dr. Karl Muck eine große Ovation, als er mit seinem Boston Symphonie-Orchester zum Schluß des Konzertes die bereits beim Beginn des Konzertes gespielte Nationalhymne „Star Spangled Banner" noch einmal wiederholte. Das Publikum verließ nicht das Theater, bis Dr. Muck auf der Bühne erschienen war und sich als Dank für die Beifallsbezeigungen verbeugt hatte. Sekretär des Innern Lane und Gesellschaft befanden sich in der Loge des Weißen Hauses.

Baltimore, 7. Nov. In einer stark besuchten Massenversammlung im Lyric Theater, in welchem heute das Boston Symphonie-Orchester unter Dr. Mucks Leitung spielen sollte, wurde gestern nachmittag Dr. Muck, der sich geweigert hatte, die Nationalhymne in sein Programm aufzunehmen, von Ex-Gouverneur Warfield durch die Hechel gezogen. Unter großem Beifall wurden Resolutionen angenommen, in welchen es heißt:

„Wir erwägen, daß er jeden patriotischen Bürger öffentlich beleidigt hat und besonders jeden Bürger Marylands, des Staates, in welchem die Nationalhymne ihren Ursprung hat."

Pittsburg, 7. Nov. Eine Kampagne, die besonders von den Mitgliedern der „Daughters of 1812" und „Daughters of the American Revolution" geführt wird, ist gegen die angesagten Konzerte von Frik Kreisler und gegen Dr. Karl Muck, Leiter des Boston Symphonie-Orchesters, in die Wege geleitet. Kreisler wurde hier für Donnerstag und Samstag gebucht. Kreisler wird von den Agitatoren als feindlicher Ausländer bezeichnet.

om SUN
ddress: New York City.
ate NOV 7 -

PITTSBURG WOMEN PROTEST KREISLER

Austrian Violinist Condemned as "Alien Enemy of the United States."

MUCK ALSO UNDER BAN

Daughters of 1812 and Regent of the D. A. R. Go Firmly on Record.

Special Despatch to THE SUN.

PITTSBURG, Nov. 6.—Patriotic Pittsburg women joined their voices to-day to the storm of protest that has arisen over the proposed appearance of Fritz Kreisler, the Austrian army officer and violinist, who is scheduled to give a concert at Carnegie Hall on Thursday night and play at the Union Arcade Auditorium Saturday afternoon.

Emphatic condemnation of his engagement as unpatriotic and inconsistent with a loyal policy of wholehearted support of the Government's war prosecution was voiced by the members of the Daughters of 1812 at their meeting to-day. The subject was brought up by Mrs. William Ralston Crabbe, regent of the Dolly Madison Chapter, who asserted that Kreisler was an open enemy of the United States and was sending American money to the succor of an ally of the country with which we are at war. Resolutions were then unanimously adopted protesting against the appearance of Kreisler and Dr. Karl Muck, also billed here for later in the month, and termed in the resolutions "an alien enemy of the United States."

Mrs. John B. Heron, regent of the Pittsburg Chapter of the Daughters of the American Revolution, also added the indignation of that body to the protest that has arisen here against Kreisler and Muck, and while the tickets for the former have sold freely she called upon the buyers to stay away from the concerts to show their loyalty to their own country.

Walter Damrosch of New York, who had been represented in the press here as supporting Dr. Muck in his stand regarding the playing of "The Star Spangled Banner," flooded the local papers to-day with extracts from the New York newspapers showing that he had condemned Muck for his attitude.

CRIES OUT 'SHOOT MUCK.'

Woman Stirs Applause at Baltimore Meeting.

BALTIMORE, Nov. 6.—The big demonstration at the Lyric this afternoon would have sufficed to show that, had the police board not forbidden it, it would have been unsafe for Dr. Karl Muck to have led the Boston Symphony Orchestra here to-morrow night. With the band of the 313th Regiment from Camp Meade playing patriotic airs and fifty men from Company I of the regiment marching into the hall with fixed bayonets and with big American flags waving from every box the spirit of the people was definitely warlike.

As the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played "The Star Spangled Banner" willingly or unwillingly, there was great applause. When former Governor Warfield, in referring to the musician, said, "he should be in an internment camp," the applause lasted almost a full minute. At its end a woman who had been waving a great American flag from the box nearest the stage on the right shouted "Muck should have been shot!" There were shouts of approval.

A letter from Cardinal Gibbons in which he said that he regretted that he could not attend the meeting and that he who profaned the flag should not go unharmed was greeted with a storm of handclapping.

The Cardinal's letter follows: "I regret that I cannot attend the meeting arranged in honor of the Star Spangled Banner, but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

om TELEGRAM

dress: New York City.

NOV 7 - 1917

e

4,000 CHEER FOR NATIONAL ANTHEM DR. MUCK HISSED

BALTIMORE, Md., Wednesday.—Four thousand persons crowded the Lyric Theatre at one of the most remarkable patriotic mass meetings in the history of this city, cheered wildly as "The Star Spangled Banner" was extolled in eloquent speeches, and denounced Dr. Karl Muck, leader of the Boston Symphony Orchestra, for his refusalto play it at his concerts.

The crowd gave ovations to the onetime Governor, Mr. Warfield; Judge Henry Stockbridge, of the Maryland Court of Appeals; Mr. Simmons, the Secretary of State; Captain Hughes, of the National Army, and other prominent speakers, but hissed and jeered the name of Dr. Muck whenever it was mentioned.

One prominent woman of society and a leader of the Daughters of the American Revolution, seated in a box near the stage, yelled:—"Kill him," when Governor Warfield mentioned Dr. Muck's name. Resolutions condemning Dr. Muck and reaffirming the loyalty of Baltimore to the anthem were passed by a unanimous and rising vote.

At the beginning of the meeting a letter was read from Cardinal Gibbons in which he stated that he was in hearty accord with the sentiment that "The Star Spangled Banner" should be honored and those punished who refused to do so.

PLAYS ANTHEM AT CAPITAL CONCERT

WASHINGTON, D. C., Wednesday.—Dr. Karl Muck, director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted nationwide condemnation, appeared at two concerts at the National Theatre here. The audiences included many army and navy officers in uniform.

Volkszeitung

New York City.

NOV 4 1917

Mucks Rücktritt nicht angenommen.

True translation filed with the postmaster at New York on Nov. 4. 1917, as required by the act of Oct. 6. 1917.

Boston, 3. Nov. Das Bostoner Symphonie-Orchester wird einer heutigen Ankündigung der Leitung zufolge in Zukunft in allen seinen Konzerten „The Star Spangled Banner" spielen. Den besten Informationen ist heute zu entnehmen, daß Major Henry L. Higginson die Resignation des Direktors Karl Muck noch nicht angenommen hat. Die Erklärung, daß die Nationalhymne künftin in die Konzerten des Orchesters eingeschlossen werden wird, scheint anzudeuten, daß die Absicht, die berühmte Organisation aufzulösen, nicht besteht.

Dr. Muck kann, wie Major Higginson heute erklärte, nicht dafür verantwortlich gemacht werden, daß die Konzerte nicht die National-Hymne enthielten. „Dr. Muck hat sich durchaus als ein Ehrenmann benommen," sagte er. „Wenn ich ihn ersuchte, „The Star Spangled Banner" zu spielen, tat er es."

STAATSZEITUNG

ss: New York City.

NOV 6 - 1917

Dr. Mucks Konzert polizeilich verboten.

Baltimores Sicherheit würde durch Auftreten des Deutschen gefährdet werden, erklären Behörden.

(Associated Preß.)

Baltimore, Md., 5. November. Die hiesigen Polizeikommissare haben dem Manager des Lyric Theaters eine Verfügung zugehen lassen, durch welche das für Mittwoch abend angesetzte Konzert des Bostoner Sinfonie-Orchesters verboten wird.

Das Verbot, das auf eine Empfehlung der Grand Jury hin erlassen wurde, wird mit der Erklärung begründet, daß die öffentliche Sicherheit durch das Konzert gefährdet werden würde. Morgen soll eine große Massenversammlung, für welche bereits Vorkehrungen getroffen sind, abgehalten werden, um führenden Männern Gelegenheit zu geben, das Verhalten Dr. Karl Mucks zu kritisieren.

NEW YORKER

ress: New York City.

e

NOV 6 - 1917

Dr. Muck gerechtfertigt

Boston, 4. Nov. Major Henry L. Higginson, der bekannte Förderer des Bostoner Symphonie-Orchesters, hat in einer heutigen Erklärung Dr. Karl Muck, den Dirigenten des Orchesters, von jeglicher Schuld in der Providencer Affäre des „Star Spangled Banner" entlastet und alle Schuld auf sich selbst genommen. Herr Higginson erklärt, das Ersuchen, in Providence die Nationalhymne zu spielen, sei ihm von einigen unbekannten und nicht zu den Subskribenten gehörenden Damen gestellt worden. Dr. Muck habe aber erst dann erfahren, als das Orchester Providence bereits verlassen hatte.

Boston, Mass., 4. November. Das Bostoner Symphonie-Orchester ist heute nach Philadelphia abgefahren, wo es morgen abend unter Dr. Karl Mucks Leitung konzertieren wird. Letzteres wird auch bei der letzten Nummer, dem „Star Spangled Banner", den Taktstock schwingen.

Newspaper Cutting Bureau in ...

om NEW YORKER HERALD

dress: New York City. 1917

te

Beifall für Dr. Muck.

384

Washington, 7. Nov. Ein das National Theater bis auf den letzten Platz füllendes Publikum bereitete gestern nachmittag Dr. Karl Muck eine große Ovation, als er mit seinem Boston Symphonie-Orchester zum Schluß des Konzertes die bereits beim Beginn des Konzertes gespielte Nationalhymne „Star Spangled Banner" noch einmal wiederholte. Das Publikum verließ nicht das Theater, bis Dr. Muck auf der Bühne erschienen war und sich als Dank für die Beifallsbezeigungen verbeugt hatte. Sekretär des Innern Lane und Gesellschaft befanden sich in der Loge des Weißen Hauses.

Baltimore, 7. Nov. In einer stark besuchten Massenversammlung im Lyric Theater, in welchem heute das Boston Symphonie-Orchester unter Dr. Mucks Leitung spielen sollte, wurde gestern nachmittag Dr. Muck, der sich geweigert hatte, die Nationalhymne in sein Programm aufzunehmen, von Ex-Gouverneur Warfield durch die Hechel gezogen. Unter großem Beifall wurden Resolutionen angenommen, in welchen es heißt:

„Wir erwägen, daß er jeden patriotischen Bürger öffentlich beleidigt hat und besonders jeden Bürger Marylands, des Staates, in welchem die Nationalhymne ihren Ursprung hat."

EVENING NEW YORKER HERALD

ress: New York City.

NOV 7 - 1917

Dr. Muck geehrt.

Washingtoner Audienz enthusiasmiert. Baltimorer verurteilen ihn.

Washington, 7. Nov. Ein das National Theater bis auf den letzten Platz füllendes Publikum bereitete gestern nachmittag Dr. Karl Muck eine große Ovation, als er mit seinem Boston Symphonie-Orchester zum Schluß des Konzertes die bereits beim Beginn des Konzertes gespielte Nationalhymne „Star Spangled Banner" noch einmal wiederholte. Das Publikum verließ nicht das Theater, bis Dr. Muck auf der Bühne erschienen war und sich als Dank für die Beifallsbezeigungen verbeugt hatte. Sekretär des Innern Lane und Gesellschaft befanden sich in der Loge des Weißen Hauses.

Baltimore, 7. Nov. In einer stark besuchten Massenversammlung im Lyric Theater, in welchem heute das Boston Symphonie-Orchester unter Dr. Mucks Leitung spielen sollte, wurde gestern nachmittag Dr. Muck, der sich geweigert hatte, die Nationalhymne in sein Programm aufzunehmen, von Ex-Gouverneur Warfield durch die Hechel gezogen. Unter großem Beifall wurden Resolutionen angenommen, in welchen es heißt:

„Wir erwägen, daß er jeden patriotischen Bürger öffentlich beleidigt hat und besonders jeden Bürger Marylands, des Staates, in welchem die Nationalhymne ihren Ursprung hat."

Pittsburg, 7. Nov. Eine Kampagne, die besonders von den Mitgliedern der „Daughters of 1812" und „Daughters of the American Revolution" geführt wird, ist gegen die angesagten Konzerte von Fritz Kreisler und gegen Dr. Karl Muck, Leiter des Boston Symphonie-Orchesters, in die Wege geleitet. Kreisler wurde hier für Donnerstag und Samstag gebucht. Kreisler wird von den Agitatoren als feindlicher Ausländer bezeichnet.

From TELEGRAM

Address: New York City.

Date NOV 7 - 1917

Joining with Boston, Baltimore protests against Dr. Muck's appearance there. "Maryland, My Maryland" draws the line. There are wars and wars. The country is united.

384

om SUN

ddress: New York City.

ate NOV 7 -

PITTSBURG WOMEN PROTEST KREISLER

Austrian Violinist Condemned as "Alien Enemy of the United States."

MUCK ALSO UNDER BAN

Daughters of 1812 and Regent of the D. A. R. Go Firmly on Record.

Special Despatch to THE SUN.

PITTSBURG, Nov. 6.—Patriotic Pittsburg women joined their voices to-day to the storm of protest that has arisen over the proposed appearance of Fritz Kreisler, the Austrian army officer and violinist, who is scheduled to give a concert at Carnegie Hall on Thursday night and play at the Union Arcade Auditorium Saturday afternoon.

Emphatic condemnation of his engagement as unpatriotic and inconsistent with a loyal policy of wholehearted support of the Government's war prosecution was voiced by the members of the Daughters of 1812 at their meeting to-day. The subject was brought up by Mrs. William Ralston Crabbe, regent of the Dolly Madison Chapter, who asserted that Kreisler was an open enemy of the United States and was sending American money to the succor of an ally of the country with which we are at war. Resolutions were then unanimously adopted protesting against the appearance of Kreisler and Dr. Karl Muck, also billed here for later in the month, and termed in the resolutions "an alien enemy of the United States."

Mrs. John B. Heron, regent of the Pittsburg Chapter of the Daughters of the American Revolution, also added the indignation of that body to the protest that has arisen here against Kreisler and Muck, and while the tickets for the former have sold freely she called upon the buyers to stay away from the concerts to show their loyalty to their own country.

Walter Damrosch of New York, who had been represented in the press here as supporting Dr. Muck in his stand regarding the playing of "The Star Spangled Banner," flooded the local papers to-day with extracts from the New York newspapers showing that he had condemned Muck for his attitude.

CRIES OUT 'SHOOT MUCK.'

Woman Stirs Applause at Baltimore Meeting.

BALTIMORE, Nov. 6.—The big demonstration at the Lyric this afternoon would have sufficed to show that, had the police board not forbidden it, it would have been unsafe for Dr. Karl Muck to have led the Boston Symphony Orchestra here to-morrow night. With the band of the 313th Regiment from Camp Meade playing patriotic airs and fifty men from Company I of the regiment marching into the hall with fixed bayonets and with big American flags waving from every box the spirit of the people was definitely warlike.

As the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played "The Star Spangled Banner" willingly or unwillingly, there was great applause. When former Governor Warfield, in referring to the musician, said, "he should be in an internment camp," the applause lasted almost a full minute. At its end a woman who had been waving a great American flag from the box nearest the stage on the right shouted "Muck should have been shot!" There were shouts of approval.

A letter from Cardinal Gibbons in which he said that he regretted that he could not attend the meeting and that he who profaned the flag should not go unharmed was greeted with a storm of handclapping.

The Cardinal's letter follows: "I regret that I cannot attend the meeting arranged in honor of the Star Spangled Banner, but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

From FINANCIAL AMERICA
Address: New York City

Date

MUSIC UNDER SUSPICION

Baltimore, the birthplace of the "Star Spangled Banner," will not listen to a Boston Symphony performance led by a German, even though the professor has yielded to the demand in Providence for the national anthem. Baltimore's peace was so threatened by a similar program that the police forbade it. Washington, where German diplomacy long inflicted a strain on courtesy, has tolerated the grotesque spectacle—for such it may be described.

A subject of the Kaiser rendering "The Star Spangled Banner" in the circumstances that have attended the Boston Symphony performance must remind the witnesses of the unfortunate muzzled and leashed bear going through the two-step under the shadow of his master's long club. The bear feels compelled to dance and the maestro in these concerts has yielded to the public demand for a raising of the colors. Unfortunately for Dr. Carl Muck and his orchestra, no one believes that there is any sincerity in the performance. So the expression of patriotic sentiments contained in the air verges on a concealment of profanity.

Though rendered by musicians of the first rank, there is something unsatisfying in "The Star Spangled Banner" led or played by a Teuton. The hearer must find himself listening for a subdued, mocking, half-hidden note, in the volume of harmony that would betray the real sentiment of the musician—"Deutschland Ueber Alles."

Such a number may rank well in the realm of Teutonic acrobatics, but as a patriotic demonstration it fails of conviction. The controversy as to the artistic merit of the composition also seems unlikely to be settled by placing it in hands of those unfriendly or of doubtful attachment.

---

n TIMES
lress: Washington, D. C.
NOV 4 191

MUCK WILL PLAY NATIONAL ANTHEM IN CONCERT HERE

That Dr. Karl Muck will direct the Boston Symphony Orchestra while it plays "The Star-Spangled Banner" in Tuesday's concert in Washington was made certain by a telegram sent to Mrs. Katie Wilson-Greene, local representative of the orchestra, by Charles A. Ellis, manager of the orchestra, who is in Boston now with the orchestra.

The telegram, sent in response to a query by Mrs. Wilson-Greene, read:

"Dr. Muck and the members of the Boston Symphony Orchestra were asked by Major Henry L. Higginson, sponsor of the orchestra, to play the national anthem at the concert in Symphony Hall, Boston, Friday. They performed it as the closing number of the program and will do the same in Washington and elsewhere."

Mrs. Wilson-Greene announced last night that nearly all seats for the symphony concert to be given Tuesday at the New National Theater have been sold and that she does not expect the reports concerning Dr. Muck to affect the popularity of the orchestra in Washington.

BULLETIN

ss: Philadelphia, Pa.

NOV 3 -

DR. MUCK PLAYS ANTHEM

Boston Symphony Will Give "Star Spangled Banner" at Every Concert Hereafter, it is Announced

Boston, Nov. 3.—The Boston Symphony Orchestra played "The Star Spangled Banner" yesterday. Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preussrisher Genral Musik Direktor, was leader. Dr. Muck has resigned, but acceptance of his resignation is uncertain.

nserted into each program was a printed sheet reading, "'The Star Spangled Banner' will be played as the closing number."

When Dr. Muck appeared on the stage he shook hands with the Major, Henry Lee Higginson, founder and chief patron of the orchestra. The audience applauding, stood up to greet him. After the completion of the anthem, he received another round of applause.

The management of the orchestra announced after the concert that the national anthem would be played at every future concert of the symphony, and that

n PRESS
ess: Philadelphia, Pa.

NOV 3 - 191

Muck Plays National Anthem

Conductor of the Boston Symphony Orchestra, who said he would not play "The Star Spangled Banner," but who did play it yesterday, has resigned his post. Major Henry L. Higginson, financial backer of the orchestra, says the resignation is under consideration.

DR. MUCK RESIGNS, AND THEN PLAYS NATIONAL ANTHEM

Boston Symphony to Give the "Star Spangled Banner" from Now on.

AUDIENCE CHEERS LEADER

Major Higginson Does Not Know What He Will Do About the Resignation.

Special Despatch to "The Press."

Boston, Nov. 2.—"The Star Spangled Banner" was played at the conclusion of this afternoon's concert by the Boston Symphony Orchestra in Symphony Hall, with Dr. Karl Muck, the German leader, conducting. The conductor was given a tremendous ovation by the audience, which rose to its feet, applauding him.

Major Henry Lee Higginson appeared on the platform at the opening of the concert and announced that the National Anthem would be played at every performance of the orchestra. He also said that Dr. Muck had given him his resignation, but that he (Major Higginson) would greatly regret accepting it.

"It will have my earnest consideration," he said.

Major Higginson also announced that Dr. Muck never had actually refused to play the National Anthem, but he did not fix the responsibility for the orchestra's recent refusal to include it in its program.

When Dr. Muck stepped to the platform he got a remarkable reception. The audience rose to its feet, giving him applause such as has been given only to musical stars of the first magnitude, who have aroused the audience to a high pitch of enthusiasm.

Dr. Muck led the orchestra when it played the anthem. Those who went to the concert saw that the United States flag has made its appearance on the front of Symphony Hall.

Following the declaration of Rev. Dr. Conrad, pastor of Park Street Church, that Symphony Hall was the only public hall in Boston where the United States flag was not displayed, the management draped a large one over the main entrance. Charles A. Ellis, business manager, said that the flag would remain there permanently.

It is believed that the order to display the flag came from Major Higginson, founder and financial backer of the orchestra.

Mr. Ellis said there had been a United States flag at the hall during the Summer, but he could not recall where it was. There is no flagstaff on the building.

(continued)

NO GERMAN OPERA IN N. Y., SINGERS TO BE DROPPED

New York, Nov. 2.—The Board of Directors of the Metropolitan Opera Company announced tonight that no performances of opera in the German language would be given during the present season. This means that a number of German singers will be eliminated from the role of artists.

Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Selma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer, who, although their names are German, are said to be thoroughly loyal in their Americanism, will, it was said, appear in French and English opera.

The action taken by the board was announced as responsible to a growing sentiment against the use of the German language, and means that Wagner and Beethoven will be eliminated from the repertoire.

NORTH AMERICAN
Philadelphia, Pa.

STOKOWSKI SUPPLIES MUCK WITH 'ARTISTIC UNITY' TIP

Demonstrates Playing of Anthem at Concert Here Does Not Upset Program

By Harold P. Quicksall

When Leopold Stokowski beckoned the members of the Philadelphia Orchestra to their feet to play "The Star-Spangled Banner" at the beginning of the concert in the Academy of Music yesterday afternoon the big audience figuratively seized the nation's emblem and waved it with vim in the direction of Dr. Karl Muck and the Boston music lovers who have supported his refusal to play the national anthem.

The 3000 persons in the house stood silently thru the anthem, and when it was over applauded in a fashion which might have done Major Higginson some good, even if it had given his pet conductor a pain.

"Dr. Karl Muck notwithstanding," murmured the eminent justice in front, as he resumed his seat.

"They ought to play it whether it's artistic or not," added Mrs. Justice.

But why, madam, allow Doctor Muck even that. For the last few days he has been busily throwing a Prussian barrage fire, establishing what your husband would call an alibi, and Brother Ed Vare a frame-up. What is it he says? "Art has nothing to do with politics and nationalism." A clever reversal. Art has little to do with politics, but politics and nationalism have a great deal to do with art. How else can we account for the plaintive note developed by the negro folk song during the long years of negro oppression, the barbaric melancholia of the Russians, or the pompous nothingness of some latter-day German music? It isn't all a matter of geography.

Emerson you remember, defined an artist as a man who can express what his fellows feel. Politics is very close to life and feeling. Any one in the fifth ward will vouch for that. So Prussian militarism is not without its musical expression. But it happens that art flourishes only in great intellects and is possessed of a great humanity. So it became a weak sister to politics. If it cannot speak well it runs far afield, grows abstract, or revels in the sorrows of its people.

Because art so easily grows abstract and international. Doctor Muck is at perfect liberty to play scores of properly-selected German compositions at his concerts, and the Matinee Musical Club is foolish to attempt a season of all-American music. The American public sees that or it would not have applauded Mozart, Schubert and Wagner so vociferously yesterday. But Doctor Muck should be reasonable.

Then there is Doctor Muck's assertion that performance of "The Star-Spangled Banner" interfers with the 'artistic unity" of a program. It is a pleasure to recall that we always insisted Doctor Muck was ignorant of the principals of program-making. He has been under fire on this point in New York for several seasons.

When the symphonic conductor starts to build a program he becomes just as surely and purely an entertainer as the next vaudeville artist. He lays aside his role of musician to become a psychologist. How will my audience react if I give them this, that and the other thing in an hour a half?—that's his question. And he never forgets "popular ignorance"—that's what they call it—as he goes about his task.

The chief principles involved are that the human mind easily dulls under monotony and delights in contrast. And what is the test? The effect on the audience. Ordinary conductors will always aim to please; daring conductors will occasionally aim to puzzle; but wise and sincere conductors will never aim to stupify their audiences.

Now is there any sound psychological reason why, if an audience gets pleasure out of a dirge, a dance and a song in one program, it should not get pleasure out of a dirge, a dance, a song and a passing swell of patriotism? Is there any violation of art so long as the patriotic stimulus is effective?

As a matter of fact the playing of the national anthem at concerts is even thus early in the war a recognized prelude—it is completely detached in the mind of the audience from the formal program. It affects what follows neither one way or another. So the program was never built in which "The Star-Spangled Banner" could not be fitted without musical disaster to American audiences.

No informed musician will claim pure musical merit for "The Star-Spangled Banner." Neither would he for the German national anthem. Of all the great nations, only Russia and France have really adequate national hymns. These things grow. They can't be made. America can afford to wait and meantime play "The Star-Spangled Banner" assiduously. That's what Doctor Muck would do in Germany. But Prussian-like, he has resigned. The kaiser will doubtless think it was cleverly done.

At yesterday's concert Mr. Stokowski played the Cherubini overture, "Abenceragen," the Schubert unfinished symphony, and Strawinsky's "L' oiseau de Feu" for the orchestral portion of the program. All three numbers were magnificently done.

Margarete Matzenauer, contralto from the Metropolitan Opera Company, loosed her glorious voice in the "Parto" aria from "Titus" and three opera-like Wagner songs. The audience was enthusiastic over everything.

104

From FINANCIAL AMERICA
Address: New York City

Date

MUSIC UNDER SUSPICION

Baltimore, the birthplace of the "Star Spangled Banner," will not listen to a Boston Symphony performance led by a German, even though the professor has yielded to the demand in Providence for the national anthem. Baltimore's peace was so threatened by a similar program that the police forbade it. Washington, where German diplomacy long inflicted a strain on courtesy, has tolerated the grotesque spectacle—for such it may be described.

A subject of the Kaiser rendering "The Star Spangled Banner" in the circumstances that have attended the Boston Symphony performance must remind the witnesses of the unfortunate muzzled and leashed bear going through the two-step under the shadow of his master's long club. The bear feels compelled to dance and the maestro in these concerts has yielded to the public demand for a raising of the colors. Unfortunately for Dr. Carl Muck and his orchestra, no one believes that there is any sincerity in the performance. So the expression of patriotic sentiments contained in the air verges on a concealment of profanity.

Though rendered by musicians of the first rank, there is something unsatisfying in "The Star Spangled Banner" led or played by a Teuton. The hearer must find himself listening for a subdued, mocking, half-hidden note, in the volume of harmony that would betray the real sentiment of the musician—"Deutschland Ueber Alles."

Such a number may rank well in the realm of Teutonic acrobatics, but as a patriotic demonstration it fails of conviction. The controversy as to the artistic merit of the composition also seems unlikely to be settled by placing it in hands of those unfriendly or of doubtful attachment.

n TIMES
lress: Washington, D. C.

NOV 4 191

MUCK WILL PLAY NATIONAL ANTHEM IN CONCERT HERE

That Dr. Karl Muck will direct the Boston Symphony Orchestra while it plays "The Star-Spangled Banner" in Tuesday's concert in Washington was made certain by a telegram sent to Mrs. Katie Wilson-Greene, local representative of the orchestra, by Charles A. Ellis, manager of the orchestra, who is in Boston now with the orchestra.

The telegram, sent in response to a query by Mrs. Wilson-Greene, read:

"Dr. Muck and the members of the Boston Symphony Orchestra were asked by Major Henry L. Higginson, sponsor of the orchestra, to play the national anthem at the concert in Symphony Hall, Boston, Friday. They performed it as the closing number of the program and will do the same in Washington and elsewhere."

Mrs. Wilson-Greene announced last night that nearly all seats for the symphony concert to be given Tuesday at the New National Theater have been sold and that she does not expect the reports concerning Dr. Muck to affect the popularity of the orchestra in Washington.

BULLETIN

ss: Philadelphia, Pa.

NOV 3

DR. MUCK PLAYS ANTHEM

Boston Symphony Will Give "Star Spangled Banner" at Every Concert Hereafter, it is Announced

Boston, Nov. 3.—The Boston Symphony Orchestra played "The Star Spangled Banner" yesterday. Dr. Karl Muck, director of the Royal Opera of Berlin and Koeniglicher Preussrisher Genral Musik Direktor, was leader. Dr. Muck has resigned, but acceptance of his resignation is uncertain.

Inserted into each program was a printed sheet reading, "'The Star Spangled Banner' will be played as the closing number."

When Dr. Muck appeared on the stage he shook hands with the Major, Henry Lee Higginson, founder and chief patron of the orchestra. The audience applauding, stood up to greet him. After the completion of the anthem, he received another round of applause.

The management of the orchestra announced after the concert that the national anthem would be played at every future concert of the symphony, and that

n PRESS
ress: Philadelphia, Pa.

(continued)

104

Muck Plays National Anthem

Conductor of the Boston Symphony Orchestra, who said he would not play "The Star Spangled Banner," but who did play it yesterday, has resigned his post. Major Henry L. Higginson, financial backer of the orchestra, says the resignation is under consideration.

DR. MUCK RESIGNS, AND THEN PLAYS NATIONAL ANTHEM

Boston Symphony to Give the "Star Spangled Banner" from Now on.

AUDIENCE CHEERS LEADER

Major Higginson Does Not Know What He Will Do About the Resignation.

Special Despatch to "The Press."

Boston, Nov. 2.—"The Star Spangled Banner" was played at the conclusion of this afternoon's concert by the Boston Symphony Orchestra in Symphony Hall, with Dr. Karl Muck, the German leader, conducting. The conductor was given a tremendous ovation by the audience, which rose to its feet, applauding him.

Major Henry Lee Higginson appeared on the platform at the opening of the concert and announced that the National Anthem would be played at every performance of the orchestra. He also said that Dr. Muck had given him his resignation, but that he (Major Higginson) would greatly regret accepting it.

"It will have my earnest consideration," he said.

Major Higginson also announced that Dr. Muck never had actually refused to play the National Anthem, but he did not fix the responsibility for the orchestra's recent refusal to include it in its program.

When Dr. Muck stepped to the platform he got a remarkable reception. The audience rose to its feet, giving him applause such as has been given only to musical stars of the first magnitude, who have aroused the audience to a high pitch of enthusiasm.

Dr. Muck led the orchestra when it played the anthem. Those who went to the concert saw that the United States flag has made its appearance on the front of Symphony Hall.

Following the declaration of Rev. Dr. Conrad, pastor of Park Street Church, that Symphony Hall was the only public hall in Boston where the United States flag was not displayed, the management draped a large one over the main entrance. Charles A. Ellis, business manager, said that the flag would remain there permanently.

It is believed that the order to display the flag came from Major Higginson, founder and financial backer of the orchestra.

Mr. Ellis said there had been a United States flag at the hall during the Summer, but he could not recall where it was. There is no flagstaff on the building.

NO GERMAN OPERA IN N. Y., SINGERS TO BE DROPPED

New York, Nov. 2.—The Board of Directors of the Metropolitan Opera Company announced tonight that no performances of opera in the German language would be given during the present season. This means that a number of German singers will be eliminated from the role of artists.

Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Selma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer, who, although their names are German, are said to be thoroughly loyal in their Americanism, will, it was said, appear in French and English opera.

The action taken by the board was announced as responsible to a growing sentiment against the use of the German language, and means that Wagner and Beethoven will be eliminated from the repertoire.

NORTH AMERICAN
Philadelphia, Pa.

STOKOWSKI SUPPLIES MUCK WITH 'ARTISTIC UNITY' TIP

Demonstrates Playing of Anthem at Concert Here Does Not Upset Program

By Harold P. Quicksall

When Leopold Stokowski beckoned the members of the Philadelphia Orchestra to their feet to play "The Star-Spangled Banner" at the beginning of the concert in the Academy of Music yesterday afternoon the big audience figuratively seized the nation's emblem and waved it with vim in the direction of Dr. Karl Muck and the Boston music lovers who have supported his refusal to play the national anthem.

The 3000 persons in the house stood silently thru the anthem, and when it was over applauded in a fashion which might have done Major Higginson some good, even if it had given his pet conductor a pain.

"Dr. Karl Muck notwithstanding," murmured the eminent justice in front, as he resumed his seat.

"They ought to play it whether it's artistic or not," added Mrs. Justice.

But why, madam, allow Doctor Muck even that. For the last few days he has been busily throwing a Prussian barrage fire, establishing what your husband would call an alibi, and Brother Ed Vare a frame-up. What is it he says? "Art has nothing to do with politics and nationalism." A clever reversal. Art has little to do with politics, but politics and nationalism have a great deal to do with art. How else can we account for the plaintive note developed by the negro folk song during the long years of negro oppression, the barbaric melancholia of the Russians, or the pompous nothingness of some latter-day German music? It isn't all a matter of geography.

Emerson you remember, defined an artist as a man who can express what his fellows feel. Politics is very close to life and feeling. Any one in the fifth ward will vouch for that. So Prussian militarism is not without its musical expression. But it happens that art flourishes only in great intellects and is possessed of a great humanity. So it became a weak sister to politics. If it cannot speak well it runs far afield, grows abstract, or revels in the sorrows of its people.

Because art so easily grows abstract and international, Doctor Muck is at perfect liberty to play scores of properly-selected German compositions at his concerts, and the Matinee Musical Club is foolish to attempt a season of all-American music. The American public sees that or it would not have applauded Mozart, Schubert and Wagner so vociferously yesterday. But Doctor Muck should be reasonable.

Then there is Doctor Muck's assertion that performance of "The Star-Spangled Banner" interfers with the 'artistic unity" of a program. It is a pleasure to recall that we always insisted Doctor Muck was ignorant of the principals of program-making. He has been under fire on this point in New York for several seasons.

When the symphonic conductor starts to build a program he becomes just as surely and purely an entertainer as the next vaudeville artist. He lays aside his role of musician to become a psychologist. How will my audience react if I give them this, that and the other thing in an hour a half?—that's his question. And he never forgets "popular ignorance"—that's what they call it—as he goes about his task.

The chief principles involved are that the human mind easily dulls under monotony and delights in contrast. And what is the test? The effect on the audience. Ordinary conductors will always aim to please; daring conductors will occasionally aim to puzzle; but wise and sincere conductors will never aim to stupify their audiences.

Now is there any sound psychological reason why, if an audience gets pleasure out of a dirge, a dance and a song in one program, it should not get pleasure out of a dirge, a dance, a song and a passing swell of patriotism? Is there any violation of art so long as the patriotic stimulus is effective?

As a matter of fact the playing of the national anthem at concerts is even thus early in the war a recognized prelude—it is completely detached in the mind of the audience from the formal program. It affects what follows neither one way or another. So the program was never built in which "The Star-Spangled Banner" could not be fitted without musical disaster to American audiences.

No informed musician will claim pure musical merit for "The Star-Spangled Banner." Neither would he for the German national anthem. Of all the great nations, only Russia and France have really adequate national hymns. These things grow. They can't be made. America can afford to wait and meantime play "The Star-Spangled Banner" assiduously. That's what Doctor Muck would do in Germany. But Prussian-like, he has resigned. The kaiser will doubtless think it was cleverly done.

At yesterday's concert Mr. Stokowski played the Cherubini overture, "Abenceragen," the Schubert unfinished symphony, and Strawinsky's "L' oiseau de Feu" for the orchestral portion of the program. All three numbers were magnificently done.

Margarete Matzenauer, contralto from the Metropolitan Opera Company, loosed her glorious voice in the "Parto" aria from "Titus" and three opera-like Wagner songs. The audience was enthusiastic over everything.

105

PUBLIC LEDGER
PHILADELPHIA, PA.
NOV 4 - 1917

MUCK'S RETENTION DEPENDS ON PUBLIC

Will Stay With Orchestra if German Music Is Not Forced From Programs

MUSICIANS ARE GLOOMY

Artists of Boston Orchestra Fear That Leader Will Go and Institution Come to End

Special Telegram to Public Ledger

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of the "Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. Major Higginson, who maintains the orchestra, has not decided whether to accept Doctor Muck's resignation.

It depends on two things; first, whether there is public demand for the removal of Doctor Muck; and, second, whether there is public demand for the elimination of Wagner and all German music from the programs, as the Metropolitan Opera in New York has done. There is no demand in Boston for any further change in the symphony's plans. Even the small portion of the Boston press that wanted the symphony to play the anthem wishes Doctor Muck retained. The cities that the orchestra visits next week, therefore, will decide.

Doctor Muck will insist on his resignation being accepted should there be a demand for the elimination of German music.

As to Doctor Muck's international status, Major Higginson's position is that though the director is a German he registered as provided and his presence in Boston was approved by the Department of Justice. He gives Doctor Muck credit for the success of the orchestra, and if the public demands the leader's removal the Major will carry out contracts under an assistant conductor, but disband next year.

The symphony embraces men of fourteen nationalities, equally divided among men born in the Central and Entente Powers, Belgians, Frenchmen and Italians being included. Most of them have become naturalized. The Boston Symphony is their career. They have families and all were in a gloomy mood today. So was the Major. He fears the greatest monument of his lifetime of eighty-three years, one of the greatest orchestra in the world, will be no more.

CANCEL KREISLER CONCERT, AS VIOLINIST IS AUSTRIAN

Sewickley and Edgeworth Society Folk Take Stand for Patriotism

Special Telegram to Public Ledger

PITTSBURGH, Nov. 3.—Aroused by the fact that Fritz Kreisler, violinist, is an officer in the Austrian army and reports that he is sending funds obtained through American concerts back to Austria, the ally of Germany, society folk of Sewickley and Edgeworth have canceled his engagement to appear before the Women's Club of Sewickley Valley and the Edgeworth Club. Kreisler has seen active service, receiving a wound which resulted in his present furlough.

Those opposing the Austrian's appearance contend that any support given an ally of our enemy at this time would be indicative of a lack of whole-hearted support to the Government in its war prosecution. Edward A. Woods, one of the chief backers of the concert, said:

"Can any one imagine Kreisler being engaged in Canada, England or France? Are we less in earnest than those countries, or have we failed to learn from their experience? We must, as a whole people, utterly abhor and detect all that Germany and her allies stand for, whether Austrian, Bulgarian or Turk."

KEEP MUCK AT LARGE, IF HE WON'T PLAY," SAYS T. R.

Colonel Roosevelt Emphatic in Comment on Leader's Remarks

Public Ledger Bureau

NEW YORK, Nov. 2.—Before word came late today of the changed attitude of the Boston Symphony Orchestra and Dr. Karl Muck, with respect to playing the "Star Spangled Banner," Colonel Roosevelt said:

"No Prussian who refuses to play the 'Star Spangled Banner' at this time ought to be permitted to have his liberty in America. Muck ought not to be allowed at large in this country. I am shocked, simply shocked, that any one can apologize for him on the ground it is not an artistic but a patriotic work. At this time no man has any right to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it ought to be made to shut up."

The Colonel's remarks came in the course of a visit to Public School No. 45, in the Bronx, where he heard its Gary School's Orchestra play "America."

IN THE ORCHESTRA ROW

Major Higginson

Dr. Karl Muck

MUCK LEADS ORCHESTRA PLAYING NATIONAL AIR

Boston Symphony Conductor Meets Request of Patron and Then Resigns Post.

GETS LIBERAL APPLAUSE

Audience Expresses Approval at Rendition of "Star-Spangled Banner."

Boston, Nov. 2.—"The Star-Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concert here today.

In announcing at the opening of the concert that the national anthem would be added to the program, Major Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr. Muck would be a disaster.

The action of Dr. Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star-Spangled Banner" at a recent concert in Providence. In his brief address to the audience today Major Higginson said that Dr. Muck and the orchestra had never refused to play the anthem, and that they had now complied with his request to make it a part of the program.

Dr. Muck was applauded liberally as he appeared on the stage, and when "The Star-Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony Hall officials said the anthem would be a feature of all future concerts.

In announcing that Dr. Muck had tendered his resignation, Major Higginson made the following statement:

Never Refused to Play.

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner,' and they have consented. They have never refused. Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts. He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore the matter rests with me and will have my earnest consideration."

The Boston Symphony Orchestra makes its first Southern trip next week, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Dr. Muck will play Beethoven's C Minor Symphony in Philadelphia, Tschaikowsky's Fourth in Washington, Brahms' Fourth in Baltimore, Brahms' Fourth and Beethoven's Fifth in New York and Tschaikowsky's "Pathetic" in Brooklyn. The other numbers on the program are chosen from the shorter pieces played at the first four concerts in Boston.

With the exception of a short overture by Hector Berlioz, the New York program is devoted entirely to German composers.

Muck Leads Orchestra Playing National Air

Continued From First Page.

Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Dr. Muck will play Beethoven's C Minor Symphony in Philadelphia, Tschaikowsky's Fourth in Washington, Brahms' Fourth in Baltimore, Brahms' Fourth and Beethoven's Fifth in New York and Tschaikowsky's "Pathetic" in Brooklyn. The other numbers on the program are chosen from the shorter pieces played at the first four concerts in Boston.

With the exception of a short overture by Hector Berlioz, the New York program is devoted entirely to German composers.

Germanic Operas Barred.

New York, Nov. 2.—The board of directors of the Metropolitan Opera Company announced tonight that no performance of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the roll of artists.

Official announcement that the ban has been placed on German music confirmed earlier information that the directors had virtually decided upon this action.

Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Melma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer, who although their names are German, are said to be thoroughly loyal in their Americanism, will, it was said, appear in French and English opera.

The action taken by the Board was announced as responsible to a growing sentiment against the use of the German language. It means that Wagner and Beethoven will be eliminated from the repertoire. There was no intention at any time, it was said, to put on operas this year by Richard Strauss, a living German composer.

Steps to prevent the Boston Symphony Orchestra, scheduled to play here next Thursday, from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star-Spangled Banner" had been taken under the direction of Mayor Mitchel previous to word from Boston of Muck's resignation. The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation, and the question had been referred to the corporation counsel.

Colonel Scores Muck.

Theodore Roosevelt declared today that Dr. Karl Muck ought not to be at large in this country. The statement was made when the Colonel was visiting Public School No. 45, in the Bronx. The school orchestra played "The Star-Spangled Banner" and some one suggested that the children might teach Muck how to play it.

"I am shocked, simply shocked," Roosevelt said, "that any one can apologize for him on the ground that the music is not an artistic, but a patriotic work. No man has any business to be engaged in anything that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play 'The Star-Spangled Banner' it ought to be made to shut up."

May Intern Conductor.

Washington, D. C., Nov. 2.—While officials of the Department of Justice had not been informed today of the action of Dr. Karl Muck in resigning as leader of the Boston Symphony Orchestra, the investigation ordered by them when Dr. Muck refused to play "The Star-Spangled Banner" has not been discontinued, although no report has reached the Department of Justice on the incident thus far. What the Government officials are endeavoring to find out is whether or not Dr. Muck has been guilty of disloyalty, even though he may claim citizenship in Germany. Should the facts warrant it, it is probable that Dr. Muck will be interned at one of the detention camps during the period of the war.

Lieutenant Williams Santelmann, leader of the United States Marine Band, said today that "The Star-Spangled Banner" is good enough for any musical program. "The National Anthem," he declared, "has a rightful place upon any program whatsoever, artistic symphonies not excepted."

This is his answer to Dr. Karl Muck's refusal to permit the orchestra to play the "Star-Spangled Banner" in Providence, when the audience called for it. Lieutenant Santelmann was born in Germany. He said: "The national anthem could in no sense detract from the beauty of any program of music, no matter how artistic the program might be. In these times it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Musical Circles Incensed.

Washington musical circles are incensed over the action of Muck. Mrs. Katie Wilson Greene, 11 years in charge of the management of the Boston Symphony Orchestra in Washington, defended his course and said it had not been the custom in the past to play the "Star-Spangled Banner," and she did not know "why such a demand should be made now." The orchestra is booked here for next Tuesday night.

Otto T. Simon, director of the Motet Choral Society and the Washington Chorus, said: "There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the national capital will permit such an insult to their country and flag. He should be swept from the stage."

President Wilson, Attorney General Gregory, Postmaster General Burleson, Secretary Daniels and Secretary Baker and members of Congress now in Washington are being urged by mail and by wire by people from all parts of the United States to take action against

The Department of Justice is told in communications from various States that if such people are not suppressed there is serious danger of mob punishment.

The tendency to summarily deal with persons who are hindering the Government in its preparations for vigorous war against Germany is giving the President and Department of Justice officials much concern. In some communities there is constant fear of patriotic outbreaks against pro-Germans. Many persons demand that Senator La-Follette, Senator Gronna and others prominent in public affairs be dealt with. Some violent protestants go so far as to even urge that willful offenders be hanged.

The white-capping incident near Cincinnati, several days ago, is cited as an instance of what could happen in many localities. It was freely predicted here today that if Senator La-Follette becomes very active in his demands that those who took the Socialist from Cincinnati into Kentucky and whipped him be run down and punished, the feeling among lawless elements against him will be so great that it will be dangerous for him to travel.

The Department of Justice, it is understood, is preparing to take definite action against all suspicious persons. Those who are actively in sympathy with Germany will be restrained. Citizens of Germany who are considered dangerous will be interned.

PUBLIC LEDGER

from

Address:

Date

DR. MUCK DIRECTS ANTHEM; RESIGNS

Boston Symphony Members Play "Star Spangled" Banner" at Concert

PROBABLY WILL REMAIN LEADER OF ORCHESTRA

Higginson Not Expected to Release Leader — Patriotic Hymn on All Programs

Special Telegram to Public Ledger

BOSTON, Nov. 2.—The Boston Symphony Orchestra played the "Star Spangled Banner" today, with Dr. Karl Muck, former director of the Royal Opera of Berlin and Koeniglicher Preussrischer Generalmusikdirektor, leading. Doctor Muck has resigned, but acceptance is uncertain.

It was the regular Friday afternoon public rehearsal of the orchestra, as usual a society event, with the lack of the usual small number of vacant seats. Symphony Hall, above which floated a United States flag, in response to public demand for it, was filled. The audience was curious, as there had been reports the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a printed sheet reading: "The 'Star Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Major Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

I have asked Doctor Muck and the orchestra to play the "Star Spangled Banner." They have never refused to play it. Last spring it was my earnest request of Doctor Muck that he remain in charge, as I considered it essential to the continued success of these concerts.

He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The question rests with me. It will have my earnest consideration.

Then Doctor Muck came on to lead. He shook hands with Major Higginson and was given a great ovation. The audience stood up to greet him. After the completion of the anthem, as announced, he received another great tribute of applause.

William E. Walter, publicity representative of the orchestra, said tonight that, so far as he knew, Doctor Muck would continue to direct the concerts of the Symphony, and the national anthem would be a feature of every program of the orchestra, whether or not the patrons in individual cities demand it. While Major Higginson would not specifically state whether Doctor Muck would remain as conductor, the statement was interpreted to mean he would remain as leader and the anthem would be played in response to popular demand, despite the conductor's assertion it was not a part of an artistic musical program.

Major Higginson has made no further statement in regard to the question. It is understood, however, that Doctor Muck's resignation is not to be accepted.

Public Ledger Bureau

NEW YORK, Nov. 2.—Announcement in a PUBLIC LEDGER dispatch last night that German operas would be abandoned by the Metropolitan Opera Company this season was confirmed tonight by a board of directors' statement.

This action will result in a number of German singers being eliminated from the role of artists. Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Melma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer, who, although their names are German, are said to be thoroughly loyal in their Americanism, will appear, it was said, in French and English opera.

The action taken by the board was announced as responsible to a growing sentiment against the use of the German language. It means that Wagner and

105

PUBL...
...ADELPHIA, PA.

NOV 4 - 1917

MUCK'S RETENTION DEPENDS ON PUBLIC

Will Stay With Orchestra if German Music Is Not Forced From Programs

MUSICIANS ARE GLOOMY

Artists of Boston Orchestra Fear That Leader Will Go and Institution Come to End

Special Telegram to Public Ledger

BOSTON, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of the "Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. Major Higginson, who maintains the orchestra, has not decided whether to accept Doctor Muck's resignation.

It depends on two things; first, whether there is public demand for the removal of Doctor Muck; and, second, whether there is public demand for the elimination of Wagner and all German music from the programs, as the Metropolitan Opera in New York has done. There is no demand in Boston for any further change in the symphony's plans. Even the small portion of the Boston press that wanted the symphony to play the anthem wishes Doctor Muck retained. The cities that the orchestra visits next week, therefore, will decide.

Doctor Muck will insist on his resignation being accepted should there be a demand for the elimination of German music.

As to Doctor Muck's international status, Major Higginson's position is that though the director is a German he registered as provided and his presence in Boston was approved by the Department of Justice. He gives Doctor Muck credit for the success of the orchestra, and if the public demands the leader's removal the Major will carry out contracts under an assistant conductor, but disband next year.

The symphony embraces men of fourteen nationalities, equally divided among men born in the Central and Entente Powers, Belgians, Frenchmen and Italians being included. Most of them have become naturalized. The Boston Symphony is their career. They have families and all were in a gloomy mood today. So was the Major. He fears the greatest monument of his lifetime of eighty-three years, one of the greatest orchestra in the world, will be no more.

CANCEL KREISLER CONCERT, AS VIOLINIST IS AUSTRIAN

Sewickley and Edgeworth Society Folk Take Stand for Patriotism

Special Telegram to Public Ledger

PITTSBURGH, Nov. 3.—Aroused by the fact that Fritz Kreisler, violinist, is an officer in the Austrian army and reports that he is sending funds obtained through American concerts back to Austria, the ally of Germany, society folk of Sewickley and Edgeworth have canceled his engagement to appear before the Women's Club of Sewickley Valley and the Edgeworth Club. Kreisler has seen active service, receiving a wound which resulted in his present furlough.

Those opposing the Austrian's appearance contend that any support given an ally of our enemy at this time would be indicative of a lack of whole-hearted support to the Government in its war prosecution. Edward A. Woods, one of the chief backers of the concert, said:

"Can any one imagine Kreisler being engaged in Canada, England or France? Are we less in earnest than those countries, or have we failed to learn from their experience? We must, as a whole people, utterly abhor and detect all that Germany and her allies stand for, whether Austrian, Bulgarian or Turk."

"KEEP MUCK AT LARGE, IF HE WON'T PLAY," SAYS T. R.

Colonel Roosevelt Emphatic in Comment on Leader's Remarks

Public Ledger Bureau

NEW YORK, Nov. 2.—Before word came late today of the changed attitude of the Boston Symphony Orchestra and Dr. Karl Muck, with respect to playing the "Star Spangled Banner," Colonel Roosevelt said:

"No Prussian who refuses to play the 'Star Spangled Banner' at this time ought to be permitted to have his liberty in America. Muck ought not to be allowed at large in this country. I am shocked, simply shocked, that any one can apologize for him on the ground it is not an artistic but a patriotic work. At this time no man has any right to be engaged in any business that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play the 'Star Spangled Banner' it ought to be made to shut up."

The Colonel's remarks came in the course of a visit to Public School No. 45, in the Bronx, where he heard its Gary School's Orchestra play "America."

...ress: Philadelphia ...

e.....

IN THE ORCHESTRA ROW

Major Higginson

Dr. Karl Muck

MUCK LEADS ORCHESTRA PLAYING NATIONAL AIR

Boston Symphony Conductor Meets Request of Patron and Then Resigns Post.

GETS LIBERAL APPLAUSE

Audience Expresses Approval at Rendition of "Star-Spangled Banner."

Boston, Nov. 2.—"The Star-Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concert here today.

In announcing at the opening of the concert that the national anthem would be added to the program, Major Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr. Muck would be a disaster.

The action of Dr. Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star-Spangled Banner" at a recent concert in Providence. In his brief address to the audience today Major Higginson said that Dr. Muck and the orchestra had never refused to play the anthem, and that they had now complied with his request to make it a part of the program.

Dr. Muck was applauded liberally as he appeared on the stage, and when "The Star-Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony Hall officials said the anthem would be a feature of all future concerts.

In announcing that Dr. Muck had tendered his resignation, Major Higginson made the following statement:

Never Refused to Play.

"I have asked Dr. Muck and the orchestra to play 'The Star-Spangled Banner,' and they have consented. They have never refused. Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts. He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore the matter rests with me and will have my earnest consideration."

The Boston Symphony Orchestra makes its first Southern trip next week, playing in Philadelphia Monday evening, Washington Tuesday afternoon,

Muck Leads Orchestra Playing National Air

Continued From First Page.

Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening.

Dr. Muck will play Beethoven's C Minor Symphony in Philadelphia, Tschaikowsky's Fourth in Washington, Brahms' Fourth in Baltimore, Brahms' Fourth and Beethoven's Fifth in New York and Tschaikowsky's "Pathetic" in Brooklyn. The other numbers on the program are chosen from the shorter pieces played at the first four concerts in Boston.

With the exception of a short overture by Hector Berlioz, the New York program is devoted entirely to German composers.

Germanic Operas Barred.

New York, Nov. 2.—The board of directors of the Metropolitan Opera Company announced tonight that no performance of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the roll of artists.

Official announcement that the ban has been placed on German music confirmed earlier information that the directors had virtually decided upon this action.

Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Melma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer, who although their names are German, are said to be thoroughly loyal in their Americanism, will, it was said, appear in French and English opera.

The action taken by the Board was announced as responsible to a growing sentiment against the use of the German language. It means that Wagner and Beethoven will be eliminated from the repertoire. There was no intention at any time, it was said, to put on operas this year by Richard Strauss, a living German composer.

Steps to prevent the Boston Symphony Orchestra, scheduled to play here next Thursday, from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star-Spangled Banner" had been taken under the direction of Mayor Mitchel previous to word from Boston of Muck's resignation. The Mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation, and the question had been referred to the corporation counsel.

Colonel Scores Muck.

Theodore Roosevelt declared today that Dr. Karl Muck ought not to be at large in this country. The statement was made when the Colonel was visiting Public School No. 45, in the Bronx. The school orchestra played "The Star-Spangled Banner" and some one suggested that the children might teach Muck how to play it.

"I am shocked, simply shocked," Roosevelt said, "that any one can apologize for him on the ground that the music is not an artistic, but a patriotic work. No man has any business to be engaged in anything that is not subordinate to patriotism. If the Boston Symphony Orchestra won't play 'The Star-Spangled Banner' it ought to be made to shut up."

May Intern Conductor.

Washington, D. C., Nov. 2.—While officials of the Department of Justice had not been informed today of the action of Dr. Karl Muck in resigning as leader of the Boston Symphony Orchestra, the investigation ordered by them when Dr. Muck refused to play "The Star-Spangled Banner" has not been discontinued, although no report has reached the Department of Justice on the incident thus far. What the Government officials are endeavoring to find out is whether or not Dr. Muck has been guilty of disloyalty, even though he may claim citizenship in Germany. Should the facts warrant it, it is probable that Dr. Muck will be interned at one of the detention camps during the period of the war.

Lieutenant Williams Santelmann, leader of the United States Marine Band, said today that "The Star-Spangled Banner" is good enough for any musical program. "The National Anthem," he declared, "has a rightful place upon any program whatsoever, artistic symphonies not excepted."

This is his answer to Dr. Karl Muck's refusal to permit the orchestra to play the "Star-Spangled Banner" in Providence, when the audience called for it. Lieutenant Santelmann was born in Germany. He said: "The national anthem could in no sense detract from the beauty of any program of music, no matter how artistic the program might be. In these times it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Musical Circles Incensed.

Washington musical circles are incensed over the action of Muck. Mrs. Katie Wilson Greene, 11 years in charge of the management of the Boston Symphony Orchestra in Washington, defended his course and said it had not been the custom in the past to play the "Star-Spangled Banner," and she did not know "why such a demand should be made now." The orchestra is booked here for next Tuesday night.

Otto T. Simon, director of the Motet Choral Society and the Washington Chorus, said: "There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the national capital will permit such an insult to their country and flag. He should be swept from the stage."

President Wilson, Attorney General Gregory, Postmaster General Burleson, Secretary Daniels and Secretary Baker and members of Congress now in Washington are being urged by mail and by wire by people from all parts of the United States to take action against ... who give aid and comfort to the enemy.

The Department of Justice is told in communications from various States that if such people are not suppressed there is serious danger of mob punishment.

The tendency to summarily deal with persons who are hindering the Government in its preparations for vigorous war against Germany is giving the President and Department of Justice officials much concern. In some communities there is constant fear of patriotic outbreaks against pro-Germans. Many persons demand that Senator La-Follette, Senator Gronna and others prominent in public affairs be dealt with. Some violent protestants go so far as to even urge that willful offenders be hanged.

The white-capping incident near Cincinnati, several days ago, is cited as an instance of what could happen in many localities. It was freely predicted here today that if Senator La-Follette becomes very active in his demands that those who took the Socialist from Cincinnati into Kentucky and whipped him be run down and punished, the feeling among lawless elements against him will be so great that it will be dangerous for him to travel.

The Department of Justice, it is understood, is preparing to take definite action against all suspicious persons. Those who are actively in sympathy with Germany will be restrained. Citizens of Germany who are considered dangerous will be interned. ... in the World

...rom .....

...ddress: .....

...Date .....

DR. MUCK DIRECTS ANTHEM; RESIGNS

Boston Symphony Members Play "Star Spangled" Banner" at Concert

PROBABLY WILL REMAIN LEADER OF ORCHESTRA

Higginson Not Expected to Release Leader — Patriotic Hymn on All Programs

Special Telegram to Public Ledger

BOSTON, Nov. 2.—The Boston Symphony Orchestra played the "Star Spangled Banner" today, with Dr. Karl Muck, former director of the Royal Opera of Berlin and Koeniglicher Preussrischer Generalmusikdirektor, leading. Doctor Muck has resigned, but acceptance is uncertain.

It was the regular Friday afternoon public rehearsal of the orchestra, as usual a society event, with the lack of the usual small number of vacant seats. Symphony Hall, above which floated a United States flag, in response to public demand for it, was filled. The audience was curious, as there had been reports the hall's license was to be revoked unless the anthem was played.

Inserted into each program was a printed sheet reading: "The 'Star Spangled Banner' will be played as the closing number." The buzz of comment over this had not died down before Major Henry Lee Higginson, founder and principal patron of the orchestra, walked on the stage amid applause. He said:

I have asked Doctor Muck and the orchestra to play the "Star Spangled Banner." They have never refused to play it. Last spring it was my earnest request of Doctor Muck that he remain in charge, as I considered it essential to the continued success of these concerts.

He has placed his resignation in my hands, that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be disaster. The question rests with me. It will have my earnest consideration.

Then Doctor Muck came on to lead. He shook hands with Major Higginson and was given a great ovation. The audience stood up to greet him. After the completion of the anthem, as announced, he received another great tribute of applause.

William E. Walter, publicity representative of the orchestra, said tonight that, so far as he knew, Doctor Muck would continue to direct the concerts of the Symphony, and the national anthem would be a feature of every program of the orchestra, whether or not the patrons in individual cities demand it. While Major Higginson would not specifically state whether Doctor Muck would remain as conductor, the statement was interpreted to mean he would remain as leader and the anthem would be played in response to popular demand, despite the conductor's assertion it was not a part of an artistic musical program.

Major Higginson has made no further statement in regard to the question. It is understood, however, that Doctor Muck's resignation is not to be accepted.

Public Ledger Bureau

NEW YORK, Nov. 2.—Announcement in a PUBLIC LEDGER dispatch last night that German operas would be abandoned by the Metropolitan Opera Company this season was confirmed tonight by a board of directors' statement.

This action will result in a number of German singers being eliminated from the role of artists. Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Melma Kurt, Johannes Sembach and Carl Braun. Mesdames Hempel and Matzenauer, who, although their names are German, are said to be thoroughly loyal in their Americanism, will appear, it was said, in French and English opera.

The action taken by the board was announced as responsible to a growing sentiment against the use of the German language. It means that Wagner and Beetho... eliminated from the repe...

106

From NORTH AMERICAN
Address: Philadelphia, Pa.

NOV - - 19

MUCK QUITS, ANTHEM IS PLAYED; GERMAN OPERA IS RULED OUT

Boston Leader Resigns; Directs 'Star-Spangled Banner'

METROPOLITAN BARS TEUTON PRODUCTIONS

BOSTON, Nov. 2.—The resignation of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who had been criticised for not playing "The Star-Spangled Banner" at a recent concert in Providence, was announced by Major Henry L. Higginson at a concert this afternoon.

It also was announced that the national anthem would be played at all concerts given by the organization. It was played today in compliance with public request, Major Higginson, who is patron of the orchestra, said.

In announcing that Doctor Muck had tendered his resignation, Major Higginson made the following statement:

"I have asked Doctor Muck and the orchestra to play "The Star-Spangled Banner" and they have consented. They have never refused. Last spring at my earnest request Doctor Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts. He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

Doctor Muck was applauded as he ap-

Continued on Page Four

From HERALD
Address: Washington, D. C.

Date NOV 4 1917

The Tragedy of Dr. Muck.

The Boston Symphony Orchestra is one of the greatest musical organizations in the world, and Dr. Karl Muck, who has been its conductor for more than a decade, one of the greatest musicians. It is a pity that his career with the orchestra has ended in a tragedy.

Dr. Muck is a subject of the Kaiser, a Prussian by birth, and naturally is loyal to the land of his nativity and allegiance. In that loyalty every real American will sympathize with him. Since war broke out between Germany and the United States he has remained in Boston—perhaps the most bitterly anti-German city of the country—and held the respect of the most exacting public of that city. His conduct has been impeachable, since he is known as a man of honor as well as a man of art;, and in a nation at war with Germany he was able to hold the post of honor with that nation's leading musical body—which is a tribute to Americans as well as to himself, signal proof of their generosity and broadmindedness. Can anyone imagine an American, a Britisher, a Frenchman, or a Russian leading the Berlin Philharmonic Orchestra? Hardly.

We are inclined to think that in declining to allow the Boston orchestra to play "The Star Spangled Banner" Dr. Muck made a grave mistake. He was right on strictly artistic grounds. But none knows better than he that a German orchestra conductor who refused to play a German national air—no matter how atrocious musically—would have his official head cut off in an hour. In war questions of art and esthetics are so utterly subordinate that Dr. Muck sounded a glaringly falsetto note when he raised the "art issue."

Then came the next question: Would he, a German, stultify himself in playing the national air of a country at war with his own? We hardly thought so. The Boston Symphony is an American orchestra, despite the fact that twenty-five different nationalities are represented on it. It is supported by Americans. It is a pity that the question of "The Star Spangled Banner" should have been raised, but once it was raised it could be settled in only one way. No body of musicians can be too proud, too high, to exalted, to play the anthem which America has chosen as its own.

Dr. Muck has resigned, but not before conducting for the anthem once. It was a dramatic exit, worthy of the man and the musician. We think of him not as a Prussian but as an artist, and hope that after the war he will return to this country to minister to our pleasure as he has in the past.

MUCK RESIGNS; ANTHEM PLAYED BY ORCHESTRA

Continued From Page One

peared on the stage, and when "The Star-Spangled Banner" was rendered at the closing number the audience manifested its approval with a prolonged demonstration.

GERMAN OPERA BARRED; SINGERS ARE ELIMINATED

NEW YORK, Nov. 2.—The board of directors of the Metropolitan Opera Company announced tonight that no performances of opera in the German language will be giving during the present season. This means that many German singers will be eliminated from the role of artists.

Official announcement that the ban has been placed on German music confirmed earlier information that the directors had virtually decided upon this action.

Among the prominent German singers who, it is understood, will not appear this season are Madame Ober, Madame Helma Kurt, Johannes Sembach and Carl Braun. Mme. Gadski's contract was permitted to lapse.

Mesadames Hempel and Matzenauer, who, altho their names are German, are said to be thoroly loyal in their Americanism, will, it was said, appear in French and English opera.

The action taken by the board was announced as responsive to a growing sentiment against the use of the German language. It means that Wagner and Beethoven will be eliminated from the repertoire. There was no intention at any time, it was said, to put on operas this year by Richard Strauss, a living German composer.

Steps to prevent the Boston Symphony Orchestra, scheduled to play here next Thursday from giving its concert unless Dr. Karl Muck, its leader, agreed to play "The Star-Spangled Banner," had been taken under the direction of Mayor Mitchel previous to word from Boston of Muck's resignation. The mayor directed the license commissioner to study the law to discover whether any provision could be employed to meet the situation and the question had been referred to the corporation counsel.

MUCK OUGHT NOT TO BE AT LARGE, DECLARES T. R.

NEW YORK, Nov. 2.—Dr. Karl Muck's Boston Symphony Orchestra should either play the "Star-Spangled Banner" or Doctor Muck should be made to shut up, Theodore Roosevelt said today, before developments in Boston became known.

The colonel's remarks on the subject came in the course of a visit to Public School 45, in the Bronx, where he heard this Gary school's orchestra play "America." It was suggested that the youngster at the piano, the three boys and the little girl in pink ribbons who played fiddles, might be able to teach Doctor Muck how to play the "Star-Spangled Banner."

In reply to this, the colonel made a statement to the effect that no Prussian who refuses to play the "Star-Spangled Banner" at this time, with the nations in a life and death grip, ought to be permitted to l erty in America.

"Muck ought not be allow in this country," Colonel said. "I am shocked, simp that any one can apologize the ground that it is not but a patriotic work. At t man has any business to in any business that is not to patriotism. If the Boston Orchestra won't play the "St Banner' it ought to be ma up."

From EVENING STAR
Address: Washington, D. C.

NOV 4 1917

Boston Symphony Orchestra.

The first of the series of five concerts given annually by the Boston Symphony Orchestra under the management of Mrs. Wilson-Greene will take place in the New National Theater Tuesday afternoon, at 4:30. The orchestra returns after its seven months' absence. Exactly the same personnel which appeared here at its concert in March is announced. This is the first time in the history of the orchestra that the same personnel has been carried over from one season to another. The symphony which heads the program is Tschaikowsky's Fourth in F Minor. Other numbers on the program will be the "Egmont" overture of Beethoven, the Roumanian Rhapsody in A Major of "Enesco."

From BULLETIN
Address: Philadelphia, Pa.

DR. MUCK AND OUR ANTHEM

The failure of Dr. KARL MUCK, as conductor of the Boston Symphony Orchestra, to play "The Star Spangled Banner" at a concert given by that organization in Providence, R. I., continues to excite discussion as to the relationship between art and patriotism. "Art is a thing in itself, and not related to any particular nation or group," contends Dr. MUCK, and he may well be supported in this view without imputing to him anything in the way of disloyal sentiment, even though there may be an instantaneous and emphatic refusal to endorse the attitude which he assumes toward the National Anthem.

While it is not likely that any good judge of music would accept the tune to which the familiar words of FRANCIS SCOTT KEY'S poem have been set as conforming to a great standard of musical excellence, there are times when the patriotic spirit is willing to overlook such shortcomings and when an expression of national loyalty is expected on every possible occasion. Therefore the apparent belief of Dr. MUCK that "The Star Spangled Banner," musically, is unworthy a place on his programs, and that to play it would upset the symmetry and interfere with the "artistic appeal" of his classical interpretations will not find justification with most Americans. The fact that MUCK is a German, and that many of the musicians who perform under his baton are of the same nationality, would appear to be sufficient reason why he should have avoided the criticism and annoyance that were bound to arouse through his failure to perform the national air of this country, where he has long been treated with kindness and appreciation.

Thus the Philadelphia Orchestra plays "The Star Spangled Banner" at all of its concerts, with musicians as well as audience standing during its performance. Nor can it be said that the concerts of the local orchestra lose anything of dignity or artistic value through this tribute to national sentiment. On the contrary, the spirited rendering with which Mr. STOKOWSKI supplements each of the orchestra's programs serves to give new beauty and importance to the national air, and thereby heightens respect for the Anthem and fans anew the glow of patriotic fire in the hearts of all who listen to it.

The annual announcement that on Monday evening next the Boston Symphony Orchestra will make its first appearance of the season at the Academy of Music in this city would have been made peculiarly significant by reason of the attitude of Dr. MUCK in this matter, together with the disposition of Colonel HIGGINSON to sustain him, if the conductor had not decided, as he did yesterday, to resign his post. Within the walls of this old auditorium, Philadelphia patriotism, both in song and speech, has been voiced countless times by two generations. The very title of the structure is the *American* Academy of Music, and it

would have been an act of rank discourtesy to this community, even if the act were not alien or disloyal in spirit and intent, if Colonel HIGGINSON and Dr. MUCK were to prevent their musicians from complying with what has become an American custom. The MUCK resignation now puts an end to what would otherwise have been a decidedly unpleasant occasion, and it is to be assumed that henceforth the "art" of the Boston Symphony Orchestra will be tempered by more tact and common sense.

OPENS AT 8:30 : CLOSES AT 5:

From RECORD
Address: Philadelphia, Pa.

THE ISSUE OF NATIONAL MUSIC PRECIPITATED

How the Action of Dr. Karl Muck Affects Music World.

GERMAN ART IN BALANCE

In Fact, the Whole Situation Is Quite a Ticklish Topic Just at This Time.

DR. KARL MUCK has flatly precipitated the whole issue of national music in this country, so far as "artistic neutrality" now goes, the fat is in the fire.

Whether Dr Muck goes or stays is of no particular moment

Higginson's High Hand.

At first Colonel Higginson, financial backer of the Boston Symphony Orchestra, was disposed, according to the reports, to take a pretty high hand. He said, rather shortly, that "the public would better not go "too far" in this matter or he would disband the entire Boston organization That would be a good deal of a calamity, to be sure Still, this is wartime, and there are other considerations in the world than symphonic music.

Now, however, the special case of the Boston Orchestra seems more or less settled But the issue is only thoroughly started. We are likely to hear an immense deal of it

For the general eye of this country is going to be kept more and more closely on the angles of disloyalty, in whatever department of our life There is no sound objection to German music, within the definite war limitations. It must not contribute money to the enemy funds—that is certain.

Wagner Copyright Expired.

Richard Wagner we may have, operatically or otherwise; for the copyright protection of his operas is now run out, and American producers need pay no royalty to Frau Cosima. With Richard Strauss the case is very different. Moreover, Strauss was one of the foremost of those who signed the famous manifesto of the Intellectuals. We can do without him for a bit.

Still, it must be remembered that our quarrel is not with music When our use of German music in this country is apt to have any bolstering effect on the people of Germany, however, then we may well draw back, and, as for the Prussian Herr Mucks and the Prussian-American Geraldine Farrars, we ought, as rational individuals, to know very adequately what to do in their instances. In a situation like the present, either we are Americans or we are not F. H.

EVENING SUN

ss: Baltimore, Md.

1917

None Of This Young Lady's Money Is Going To German "Artists" If She Knows It.

TO THE EDITOR OF THE EVENING SUN:

Sir—In connection with the controversy regarding Dr. Muck's refusal to play "The Star-Spangled Banner" when requested by an audience, it might be well to recall that about two years ago the worthy Herr Doktor sued some man, in New York, I believe, for having secured $50 from him under false pretenses. The fund for which Herr Muck contributed the cash was for the purpose of furnishing German propaganda in this country!

With Mme Gadski's husband among those implicated in plots against this country and Dr. Muck putting up the cash to force his brand of Kultur upon us, it might be just as well to consider thoughtfully the advisability of interning alien enemy artists in this country, for their calling certainly opens a large field of activity for underhand dealing, as they are free to travel all over the country at will.

Personally, at the risk of being considered "narrow," I have not subscribed to any concerts where German artists appear. It was my boast last year that I had not missed a performance of the Baltimore Symphony, but a glance at the list of members of the orchestra inclines one to skepticism, so this year my money has been turned over to the Red Cross instead of the ticket office. None of my money is going into German pockets if I know it. E. M. R.

Baltimore, Nov. 1.

rom REPUBLICAN

ddress: Springfield, Mass.

te NOV 2 - 1917

It is to be hoped that the agitation about the placing of "The Star 'Spangled Banner" in programs of the Boston symphony orchestra will not extend to New York, where the organization is to play next week. After Maj Higginson's warning that the existence of the orchestra depends upon the public's taking a sane attitude about its activities, it will be apparent that the only effect of such misguided exhibitions as that in Providence will be to deprive America of its most famous musical institution. However, music in New York has its politics, which has been revealed in the friction between the New York Philharmonic and the New York symphony orchestra, and which was responsible for the wearing down of the nervous and physical strength of that genius of conductors, Gustav Mahler. If any mischief-making papers abet the movement they have Maj Higginson's assurance that they will probably succeed. But it will not be a success of which they will long be proud.

Italy's present plight gives a tell-

REPUBLICAN

Springfield, Mass.

ss: NOV 3 - 1917

After yesterday's incident in Symphony hall, it looks as though the Boston symphony orchestra would perforce play "The Star Spangled Banner" at its concerts. Maj Higginson announced that Dr Muck had tendered his resignation as conductor, but there would seem to be no reason for accepting the resignation, and Maj Higginson expressed his reluctance to do so. The press of the country is talking about "Dr Muck's refusal to play the national anthem," but Dr Muck never made any such refusal. Maj Higginson apparently decided to yield rather than subject the orchestra to the harm which continuance of agitation might cause. The enthusiasm which greeted Dr Muck's appearance on the stage was a clear demonstration of musical Boston's admiration of its great conductor and desire to retain his services.

rom EVENING SUN

ddress: Baltimore, Md.

1917

ate

WANTS MUCK BARRED

Former Governor Warfield Calls People's Meeting At Lyric To Frame Monster Protest.

WILL SING NATIONAL ANTHEM

J. B. Noel Wyatt, Old Symphony Subscriber, Sends Hot Letter To Orchestra Manager.

Despite Dr. Muck's tendered resignation as director of the Boston Symphony Orchestra and the probability that he will not appear at the concert scheduled to be held in Baltimore next Wednesday evening, feeling in Baltimore is still running high against the slur cast upon the national anthem by Dr. Muck and Mr. Higginson's early refusal to include the hymn in the concert program.

Former Governor Edwin Warfield is planning an enormous massmeeting at the Lyric, "the people's meeting," he is styling it, "to reconsecrate with our voices 'The Star-Spangled Banner,' which was first consecrated with the blood of Maryland's sons." No invitations will be sent out to the meeting, but the entire public is invited to be present and to vote upon a resolution of protest against the appearance of Dr. Muck in Baltimore and against the action of Mr. Higginson in refusing to include the anthem i nthe orchestra's program.

Will Have An Orchestra.

There will be an orchestra present to play "The Star-Spangled Banner," and men leading in patriotic service will make addresses to show conclusively that Maryland men and women will not permit the sacredness of the national anthem to be made light of while this country's men are on the battle front giving their lives for the preservation of the flag.

"I am determined that that fellow Muck shall not come to Baltimore, the home of 'The Star-Spangled Banner,' after the remarks he has made upon the national hymn," said Mr. Warfield. "If he comes, he comes at his own risk. I have nothing against the musicians that make up the orchestra, but Muck's remarks are unforgivable."

Wyatt Withdraws Support.

A protest against the appearance of the orchestra in Baltimore has been formally made to C. A. Ellis, business manager of the Boston Symphony Orchestra, by J. B. Noel Wyatt, the architect. Mr. Wyatt has been a box holder at the concerts for the last 10 years, but this year refused to renew his subscription long before the present contretemps, because he had heard of Dr. Muck's openly expressed views against America, and he felt that he could not with true loyalty listen to a concert directed by him.

Text Of His Letter.

Mr. Wyatt's letter to Mr. Ellis is as follows:

"*Dear Sir:* The writer has always been an ardent admirer of the work of the Boston Symphony Orchestra and its national value to the musician, the student and the amateur public, and he has subscribed to a box at the Lyric for the last 10 or more seasons of the symphony concerts in Baltimore.

"Of late, however, the compilation of the programs has produced very general adverse comment and the frequent discourteous attitude of the leader also toward his audience has been noticeably unpleasant. In addition to this, having heard, from very reliable authority, of the discourteous and insulting attitude of the leader for some time past and his openly expressed opinions in regard to America, the writer decided that he would no longer obtain the same benefit or pleasure from the concerts of the Boston Orchestra, and therefore declined to renew the subscription this year to his box as usual.

Attitude Unforgivable.

"He feels entirely justified in this action by the recent extraordinary conditions that have arisen in regard to the national anthem and the attitude of Dr. Muck and Mr. Higginson seems entirely unjustifiable and illogical, for, under present circumstances, it seems absurd to them to consider the patriotic introduction of the national anthem on such occasions as forming part of any musical program, artistic or otherwise.

Vacancy Can Be Filled.

"While it would be regrettable that any circumstances should cause the Boston Orchestra to go out of existence as an organization, it would be well for it to remember that the public would not miss it to the same extent as would have been the case some years ago, as the admirable orchestras of New York, Philadelphia and our own recent but very excellent one in Baltimore, as well as those in other cities, are now largely supplying the place (and in some points more satisfactorily) which was formerly held by the Boston Orchestra alone.

Would Silence Orchestra.

"The compulsory introduction of the anthem by legal process does not seem a satisfactory solution of the problem, as an audience does not listen to a patriotic form of expression under these circumstances to any degree with the same satisfaction as it would under normal conditions. It were better, if possible, to prohibit the public performance of this orchestra entirely at present."

No Action On Permit.

No action will be taken by the Police Board on Governor Warfield's request that the police refuse to allow the concert to take place until the voice of the

REPUBLICAN

ress: Springfield, Mass.

NOV 2 - 1917

PLAYS NATIONAL AIR

MUCK OFFERS TO RESIGN

HIGGINSON REGRETS STEP

Result of Agitation Started in Providence Because of Failure of Symphony Orchestra to Play "Star Spangled Banner"

"The Star Spangled Banner" was played by the Boston symphony orchestra with Dr Karl Muck conducting, at the afternoon concert in Boston yesterday. In announcing at the opening of the concert that the national anthem would be added to the program, Maj Henry L. Higginson, the patron of the orchestra, told the audience that Dr Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr Muck would be a disaster.

DR KARL MUCK

Conductor of Boston Symphony Orchestra

The action of Dr Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star Spangled Banner" at a recent concert in Providence. In his brief address to the audience yesterday, Maj Higginson said that Dr Muck and the orchestra had never refused to play the anthem and that they had now complied with his request to make it a part of the program. Dr Muck was applauded liberally as he appeared on the stage and when "The Star Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony hall officials said that the anthem would be a feature of all future concerts.

REPUBLICAN

ss: Springfield, M

1 - 191

The city of Providence was ill-served by the committee of women, which insisted that Dr Muck add "The Star Spangled Banner" to the Providence program of the Boston symphony orchestra on Tuesday night. The formal character of the orchestra's programs is never modified, and when the Providence patriots declared that the orchestra must play the national anthem they were merely trying to bait the orchestra's leader, who is a German. They have succeeded, however, in arousing not him, but Maj Higginson, the orchestra's founder and patron and a stanch supporter of his country in the present war, who asserts that if public demonstrations of this kind continue the orchestra may be disbanded. This warning will probably bring light-headed people to their senses.

m UNION

ress: Springfield, Mas

NOV 5 - 19

tant."

ASKS SYMPATHY FOR ORCHESTRA

Maj. Higginson Says Dr. Muck Never Refused to Play National Anthem.

BOSTON, Nov. 4—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star Spangled Banner," from their programs, was made tonight by Maj. Henry L. Higginson, sponsor for the orchestra. Maj. Higginson took upon himself blame for any mistakes made.

Maj. Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Maj. Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence "The Star Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Maj. Higginson said tonight:

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist: The orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks and I ask it for them—thanks not in words, but in deeds and in trust."

From REPUBLICAN

Address: Springfi

Date 5 - 19

DOING AND SHOUTING

To the Editor of The Republican:

Apropos this unseemly controversy over Dr Muck and the playing of what some people call "the national anthem," may I suggest if those wonderfully "loyal" citizens who would not permit a conceit to go on without this tune being played had been as loyal and as enthusiastic in their support of the Liberty loan, and had done as much to promote it, New England would not have had to confess that she did not do her share in subscribing. More time and attention to "doing" things patriotic, and less time in shouting and professing patriotism, would be better for the country if not for the "patriots."

Now let us all sing good old "America."

WINFIELD S. NEVINS

Salem, November 3, 1917

TIMES

Brooklyn, N. Y.

NOV 8 1917

KREISLER NOW ASSAILED.

Austrian Violinist, Soon to Play Here, Shares Criticism With Dr. Muck.

When the trustees of the Brooklyn Institute of Arts and Sciences meet this afternoon to act in the controversy over the Boston Symphony Orchestra, another patriotic musical question may be considered. Capt. Fritz Kreisler, of the Austrian army, now on furlough in this country as the result of a bullet wound in the leg, is scheduled to play in the Academy of Music on November 19, Monday evening, and the criticism directed against Dr. Muck is beginning to strike the noted violinist.

Pittsburgh has barred Kreisler from playing tomorrow and Saturday. The Director of Public Safety directed the Chief of Police to revoke any license issued for the recitals, because of protests that the artist is an enemy alien and is giving the receipts of his recitals to the Austrian cause. The Pittsburgh agent of Charles Ellis, the concert manager, who directs the Kreisler tours, immediately cancelled the engagement. Reports from Morgantown, West Va., and New Castle, Pa., indicate that similar action may be taken there.

Fritz Kreisler is concededly the greatest violinist now on tour in America and has always played to capacity at the Academy of Music. He has not been heard in Brooklyn since war with Germany was declared. He is extremely popular personally and his book describing his experiences in the first year of the war sold well in this city. Friends argued today that the Kreisler case is not similar to that of Dr. Muck as the violinist is not a citizen of a country at war with the United States and did not commit any act similar to Dr. Muck's refusal to play "The Star Spangled Banner," which aroused public sentiment.

The Muck incident may be closed by the playing of the national anthem by the Boston Orchestra at the concert tomorrow night. The opera house in the Academy is virtually sold out for the entire series of concerts, which, next to the metropolitan opera season, which begins on Tuesday, is considered the musical event of the year. The trustees of the Brooklyn Institute will issue a statement on the controversy tomorrow.

MORNING TELEGRAPH

ss: New York City

DR. MUCK LEADS U. S. ANTHEM HERE

German Conductor of Boston Symphony Orchestra Disregards Previous Attitude at Carnegie Hall.

IS GIVEN HEARTY WELCOME

Subscribers to the Boston Symphony concerts and others in the audience at Carnegie Hall last night heard "The Star Spangled Banner" waved from the staccatto and electric baton of Dr. Karl Muck, whose refusal to conduct the national anthem started an anti-Teuton musical sentiment which was the forerunner of the announcement of a Germanless season at the Metropolitan Opera House.

If there were any hard feelings against Dr. Muck last night they were well under cover. Several subscribers were heard to say that his refusal had been "tactless" and the agitation "unnecessary." But New York's most conservative musical audience gave the conductor a hearty welcome when he stepped on the platform. In fact, he got more applause than he was willing to acknowledge.

The audience of the Boston Symphony concerts is almost entirely sold out by subscription. There were few tickets turned over to the agencies. While there was a long line waiting for standing room the crowd was not greater than on previous seasons. If there were a few extra policemen outside there were also several army officers as listeners in the audience.

The anthem which Dr. Muck branded as "inartistic" was specially orchestrated for the occasion. The string instruments were given elaborate embroidery, not unlike that which quivers over the Pilgrims' Chorus in "Tannhauser."

As for the rest of the program, which was conducted in Dr. Muck's usual scholarly manner, it included the Brahms Fourth Symphony and three compositions by three generations of music makers—Berlioz, Liszt and Wagner.

Dr. Muck is one of the few conductors whose interpretation of Brahms is intellectually clear, emotionally strong and entirely free from any muddy quality. The "Parsifal" prelude was played with remarkable nobility of feeling.

SAVE THE ORCHESTRA, NOT MUCK.

The Boston Symphony concert at Baltimore tomorrow night has been forbidden by the police on the ground that it would incite a public riot. "The Star-Spangled Banner" was written in Baltimore and that town may be perhaps a little quicker to resent disrespect to it than the rest of the country, but now that it has taken the lead the danger of trouble at any concert at which Dr. Muck appears is too grave to be disregarded. The only safety lies in the acceptance of his resignation and the announcement that his leadership is merely provisional until another conductor can be found. Under such circumstances his audiences might say a polite if somewhat frigid goodby to him.

The pity of all this is that the thing which is in danger is the magnificent Boston Symphony Orchestra, to the upbuilding of which Major Higginson has given twenty-five of the best years of his life and nobody knows how much of his fortune. He has created the best orchestra in the world and now for a moment's bad judgment by mistaken loyalty to an alien enemy who has no place in our musical life in war time, he seems likely to let his life work be pulled down. The Boston Symphony Orchestra should be preserved for a happier day of peace. But patriotism is a stronger motive than love of music and the needs of war time dominate any demands of art whatsoever. There are some who will question whether concerts in war time are not a luxury which should be sacrificed for Liberty Loan or Red Cross subscriptions. Of course, the majority of the subscribers to the Boston Symphony have done what they consider their duty by both those war objects, but that does not alter the fact that music is a luxury which might be suspended in war time as readily as public banquets and social receptions are being suspended.

The way to prevent a demand for the curtailing of such luxuries is to use our concerts to stir our national and patriotic spirit; that they shall "keep the home fires burning" while our sons are giving their lives on the battlefield. An instinctive sense of that need has led the New York orchestras to emphasize the playing of our National Anthem and it has led to a readjustment of the program at the Metropolitan Opera House. It will soon lead to a much greater use of patriotic music, regardless of the question of its artistic value. If Major Higginson will meet that popular demand half or a quarter way, if he will retire his offensive Prussian from sight as soon as practicable, the great orchestra which he has created may be preserved for a happier day for music and the arts. In five minutes you can break a statue with a hammer which it took five years to create. The hammer is raised and it needs tact and skill to lower the arms which hold it.

EVENING SUN

s: New York City

NOV 1917

NOT LIKE DR. MUCK.

Kreisler Not Objectionable, Says Former Maryland Governor.

BALTIMORE, Md., Nov. 9.—Former Governor Edwin Warfield, who organized the movement which prevented Dr. Karl Muck from leading the Boston Symphony Orchestra in this city, will not undertake any effort to prevent Fritz Kreisler from playing here. Kreisler is scheduled to play in Baltimore on November 22.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He has offered no insult to the American people, their national anthem, or their flag. On the contrary, he has played at all Red Cross conferences. But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country, I have no doubt, to try to help Germany win the war by his association with aliens here."

Gov. Warfield expressed the conviction that Dr. Muck's unhampered freedom in this land is a menace to the safety of the nation, and he believes Muck's freedom should be curtailed promptly and effectively.

"Not for one minute do I doubt," said the former Governor, "that Muck is using his position to his own ends and

TELEGRAM

New York City.

NOV 9 1917

PLAYS AND PLAYERS

Dr. Karl Muck Plays "The Star Spangled Banner."

THE national anthem will be played as the opening number of the programme." That was the announcement which greeted the subscribers as they took their seats in Carnegie Hall last night for the first concert of the season by the Boston Symphony Orchestra.

Many were already aware that the "Star Spangled Banner" would be played. In fact a number of patriotic subscribers like Mrs. Charles Healey Ditson had telephoned during the day threatening to have their seats vacant as a protest.

When Dr. Muck, severe as usual, stepped to the conductor's desk, he received his customary welcome. At his signal the entire orchestra rose, save the 'cellists, who are obliged by the nature of their instruments to remain seated while they perform.

And thus, with orchestra and audience alike standing, "The Star Spangled Banner" was played with surprising gusto, and a delighted audience voiced its approval in prolonged applause.

For once the regular programme had taken second place in the interest of the audience. The national anthem loomed large in the interest of the most musically expert audience that gathers in this city.

It is a curious fact that the majority of the players in this famous orchestra are men of middle age. They have probably been in this country many years.

And yet in the artists' withdrawing room in Carnegie Hall the language in common use by these players is not English, but German.

Now and then a French phrase or an Italian one greeted the ear last night, but only rarely.

Meanwhile the guttural speech of our enemy grated harshly on the listener.

Suppose an American musician in Berlin were to act as these men did last night.

He would be interned in a concentration camp and fed on bread made of sand and straw—an actual experience of an English speaking composer in Berlin.

STANDARD UNION

s: Brooklyn, N. Y.

"STAR SPANGLED BANNER" IS LAST ON MUCK'S LIST

Programmes for to-morrow's concert of the Boston Symphony Orchestra in Brooklyn have been printed. They contain an insert, which reads:

"The Star Spangled Banner" will be played at the close of the concert."

Karl Muck will conduct.

Refusal of the Pittsburg authorities to grant Frizt Kreisler, a captain in the Austrian army, a license to play a violin recital there aroused considerable interest in Brooklyn musical circles to-day as to how the Austrian violinist will be received here. He is scheduled to play at the Academy on Nov. 19. The directors of the Brooklyn Institute have taken no action and know of no complaints.

om EAGLE

ddress: Brooklyn, N. Y.

Date.....

Baltimore Bars Orchestra

Baltimore, November 6—The Board of Police Commissioners here has barred the Boston Symphony Orchestra from giving its scheduled concert in this city on Wednesday night. The board sent a letter yesterday to Wilbur Kinsey, manager of the Lyric, prohibiting the concert. The letter was sent after the board had received notification from the Grand Jury that the latter body thought it "unwise, if not physically dangerous," for the orchestra to give the concert.

Mr. Kinsey is trying to arrange with the orchestra to appear without Dr. Muck as leader, but it is thought that the feeling in Baltimore is so strong against this musical organization that the police will bar it under any circumstances.

EVENING SUN

ss: New York City

NOV 9 1917

Music

The Boston Symphony Orchestra, headed by Dr. Karl Muck, gave its first concert of the season here last night and was received by an enthusiastic audience, which filled Carnegie Hall to capacity, including a fringe of standees, all that could be admitted. After a perfunctory rendering of "The Star Spangled Banner," during which the orchestra and audience stood, the musicians got down to business and gave a superb exhibition of orchestral efficiency, if such a word may be used in this connection.

Dr. Muck seemed well pleased with his reception. Looking very trim and well groomed he was compelled to bow many times to the applause which seemed to be spontaneous and without belligerent rancor.

Speaking from an absolutely American standpoint it is probable that there will not be a more enjoyable orchestral concert heard here this season. Widespread waves of discord may beat around this organization, in the offing, including incidental resignations by its leader, but when it starts to play, all is harmony to say the least, and as many a noted critic has remarked: "You have to hand it to 'em."

Beginning with that beautiful symphony in E minor, of Brahms, the Boston players continued their successful bombardment with the overture to "King Lear" of Berlioz; Liszt's "Prometheus," a symphonic poem, and Wagner's prelude to "Parsifal." It can be seen by the "bill of fare" that not much was left to the Allies, but, on the other hand, it may be truthfully said that a camp of the most roistering rookies would have been reduced to silence and sincere regard by this rendition of Germanic masters. In fact the great audience seemed to hold Berlioz in much less esteem than it did Brahms.

Dr. Muck, who seems to be more diplomatic than various reports would lead us to believe, kept his master stroke until the last number. The "Parsifal" prelude, rendered as it was by this orchestra, would have driven through any barbed wire entanglements of prejudice no matter how strong they may have been ranged against it.

This was harmonic loveliness and strength, served in such a manner as to suit the most exacting searcher for real music. Possibly it disappointed a few of the more belligerent Wagnerites not familiar with its conciliatory discourse. Few salvos from the big guns (in fact, the brass experts are more or less discarded) and few sky ripping screams permeate this great prelude. It holds continuous and searching melodies that grip all hearers.

The length of last night's programme was advertised as one hour and fifty minutes, and it consumed just that time, according to the best available stop watches. Geraldine Farrar arrived just too late to hear "The Star Spangled Banner."

m HERALD
ress: New York City

NOV 9 -

DR. MUCK PLAYS NATIONAL ANTHEM TO TENSE AUDIENCE

Boston Orchestra, After Nationwide Criticism, Gives Opening Concert Here.

HIS MUSICIANS WERE APPREHENSIVE

Some Seats Left Vacant in Protest Against German Leading "Star Spangled Banner."

After a week and a half of nation wide criticism the Boston Symphony Orchestra and its German conductor, Dr. Karl Muck, came to New York yesterday and opened its annual series of local concerts in Carnegie Hall. All speculation as to whether the national anthem would be omitted as it was last week in Providence and at the opening concert of the orchestrat in Boston, was stopped by an announcement in the programme that "the national anthem would be played as the opening number of the programme."

Nevertheless hundreds in the audience had a presentiment that something unusual would happen. Many were restless in their seats until Dr. Muck, with expressionles face, walked onto the stage. Before he could motion to his men to rise and play "The Star Spangled Banner" he was greeted with applause.

The hall was packed to the doors, as in past seasons, though here and there were pairs of vacant seats, left so in some cases at least, as a protest against the German conductor. But the thousands who did go evidently soon forgot everything but the music.

After the national anthem, during which Dr. Muck gave not the slightest indication of pleasure or displeasure at being ordered to conduct it, everything progressed as in the past. Apparently the severe criticism that the orchestra met was forgotten. The whole body of musicians concentrated their minds on the music and any differences were temporarily put out of consideration.

Musicians Were Apprehensive.

During the intermission one of the members of the orchestra admitted that most of his associates were afraid that something would happen at the concert.

"Some one suggested our wearing bomb proof helmets," he said, "but we decided that that would not be in keeping with the dignity of the orchestra. But when nothing happened, we forgot our fear and played our music in all seriousness."

Asked if Dr. Muck, who sent in his resignation to Henry L. Hissinson last week after conducting the "Star Spangled Banner" in answer to the demands of the Mayor of Boston, who said the license of Symphony Hall would be cancelled if he did not, expected to remain for the season, he said:—

"I think he does. Mr. Hissinson, I understand, will not accept the resignation unless something serious happens. In Baltimore they have cancelled our series of concerts, but the attitude of the public in Philadelphia, in Washington and in New York to-night has been such that we do not anticipate any further trouble. Dr. Muck has said nothing for or against the national anthem or anything else, so far as I have been able to find out. He has always been a silent man."

Both French and German Music.

As for the programme, it contained German, French, American and Hungarian music. There is no need to commend upon the playing of Brahms' fourth symphony. No orchestra in America can ploy it so well. Somehow or other all of the numbers presented were of a sad turn. The symphony was inspired by the reading of the tragedies of Sophocles, and it is thought to picture the tragedies of human life. This was followed by Berloiz's overture to Shakespeare's tragedy "King Lear." The music of the mad king was followed by Liszt's "Prometheus" picturing vultures trying to eat out the heart of the god who gave fire to mortals, and then came the saddest of all the numbers, that "Good Friday" music from Wagner's "Parsifal." But everything, French as well as German music, was played beautifully.

Notes of the Stage

NEW YORKER HERALD
ss: New York City.
NOV 6 - 191

Fürchten Radau wegen Mucks Auftreten.

Baltimore, Md., 5. Nov. Die Grand Jury hat heute die Polizei-Kommission darauf aufmerksam gemacht, daß es möglicherweise zu Ruhestörungen kommen werde, wenn Dr. Muck mit dem Bostoner Symphonie Orchester am Mittwoch hierherkomme. Es sei daher anzuraten, das Auftreten zu verbieten.

Die Polizei hat dann das Konzert verboten.

Fm EVENING MAIL
dress: New York City

NOV 8

The following orchestral conductors of New York had the good taste to make no public comment on a recent breach of etiquette by Dr. Karl Muck, their colleague and competitor: Josef Stransky, Ossip Gabrilowitsch, Modest Altschuler, Arnold Volpe, Hugo Riesenfeld, Adriano Ariani, Roberto Moranzoni, Gennaro Papi, Pierre Monteux, Artur Bodanzky, Oscar Spirescu and Max Jacobs.

IBUNE
New York City
NOV 9 1917

Music

Dr. Karl Muck Leads Boston Symphony Orchestra in Carnegie Hall

Dr. Karl Muck led the Boston Symphony Orchestra in its first concert of the season here at Carnegie Hall last night.

The orchestra's programme consisted of the Brahms Fourth Symphony, which Dr. Muck led with fine effect, the band never sounding more resonant or perfectly controlled. Then came the little heard Berlioz "King Lear" overture and the Liszt "Prometheus," the programme closing with the Prelude to "Parsifal."

It was not exactly an exhilarating programme, but to exhilaration, except that given by perfection of execution, Dr. Muck has never been partial.

The difference of treatment accorded enemy musicians in Germany and America was evidenced at the song recital in Aeolian Hall, given by the former Wilfrid Douthit, who, though an Englishman, prefers now to be known as Louis Graveure, a Belgian. Mr. Graveure devoted his recital to the compositions of Bryceson Treharne. Mr. Treharne is a young Australian composer whom the Germans interned at Ruhleben, feeding him on bread made partly of straw to give it the required bulk, and of sand to give it the required weight provided by international law. After eighteen months of torture his health gave way, and he was exchanged. It is certain that no matter what the fortunes of war may be, Dr. Muck, for instance, will never be submitted to such an experience.

Mr. Treharne's talent as evidenced by his songs yesterday is a genuine one, though scarcely great enough to call for a whole afternoon. Mr. Graveure sang some of them well and some of them not so well. His voice is always a delight, but certain exaggerations of manner are creeping into his work, exaggerations which will do his art no good. He was warmly applauded by a large audience.

Dr. Karl Muck Plays Nation's Anthem Here

Conducts Boston Symphony Orchestra as It Renders "The Star-Spangled Banner"

Dr. Karl Muck, leader of the Boston Symphony Orchestra, who gained much criticism recently by refusing to play "The Star-Spangled Banner" at any of his organization's concerts, conducted the national anthem at the opening of the Boston Symphony in Carnegie Hall last night.

Contrary to the expectations of many, there was no disorder whatever. When Dr. Muck appeared on the stage the audience, which filled the house, with the exception of a few boxes, applauded mildly.

Dr. Muck signalled for the musicians to rise, and at the first note the house followed. At the conclusion of the anthem the applause was warmer and heartier.

New York seemed quite ready to forget the leader's first refusal to conduct the national anthem—more ready than Baltimore, which has refused to allow the orchestra to play there this year.

om TELEGRAM
ldress: New York City.
ate NOV 3 - 1917

DR. MUCK IS OUT.

We do not know how much Mayor Curley's threat to revoke the license of Symphony Hall if the national anthem was ignored had to do with the result, but Dr. Carl Muck led the orchestra in playing "The Star Spangled Banner" in Boston yesterday afternoon and has resigned.

This is as it should be, although Major Higginson's quoted statement that Muck never had refused to play the national anthem requires explanation.

That Major Higginson would consider Dr. Muck's resignation a disaster does not concern the majority of citizens of the United States.

There are a number of luxuries we are about to dispense with, among them German opera.

The Board of Directors of the Metropolitan Opera House has decided unanimously to bar German operas and German singers this season.

This is a good beginning. It will save irritating a multitude of loyal citizens. It will prevent enriching an enemy nation through the medium of alien artists whose regard is not for us but for the purses we carry. It will tend to relieve us of the German charge of being "idiotic

have

s that
s who
orning
list as

SHUT THEM UP.

According to an authority on operatic matters, the decision of the Board of Directors of the Metropolitan Opera House to give no German performances this year is likely to cripple the operatic season.

No statement could be more absurd. Eliminating all the German works, there remains a repertory of more than thirty grand operas in Italian, French and English, to say nothing of ten new works to be produced and a new ballet. That gives every indication of an unusually brilliant season.

The elimination of the German singers will not affect the strength of the operatic forces. Less than a dozen singers will be dismissed and none of these is a star of the first magnitude.

The great singers remain, and no operatic season can be dull which gives its subscribers opportunities to hear artists like Mr. Enrico Caruso and Mr. John McCormack, and promises new singers besides.

And if the roster of the company needs replenishing there are a number of American singers in this country who were popular in Germany until they were driven home by the war. They can be engaged to replace those heavy German singers, whose gutterals and garglings should not be permitted beyond the confines of concentration camps, with Dr. Karl Muck as their chief auditor.

m
dress: New York City.
e - 1917

Das „Sternenbanner".

Orchester-Dirigent Muck eröffnet Programm mit nationalem Liede.

True translation filed with the postmaster at New York on Nov. 7, 1917, as required by the act of Oct. 6, 1917.

Washington, 6. Nov. Dr. Carl Muck, Leiter des Bostoner Symphonie-Orchesters, dirigierte heute seine Musiker in dem Spielen von „Das sternenbesetzte Banner". Mehr, er dirigierte sie zweimal, einmal heute nachmittag und einmal heute abend, in der Eröffnung des Programms mit der nationalen Hymne bei jeder Vorführung. Es gab keine widerwillige Demonstration gegen ihn; das Auditorium applaudierte sein Orchester enthusiastisch.

WORLD
ss: New York City

NOV 9 1917

MUCK LED 'BANNER' BUT DID IT BADLY

And His Men of the Boston Symphony Orchestra Played It Even Worse in Carnegie Hall.

Dr. Karl Muck led the Boston Symphony Orchestra in Carnegie Hall last night when it played "The Star-Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

Dr. Muck stood with his back to the audience a third of a minute while the handclapping went on. As he showed no signs of unbending, and as the majority of the 2,500 persons in Carnegie Hall seemed in a good-natured mood, the German conductor—who at first had refused to lead "The Star Spangled Banner" and then did so after tendering his resignation—was allowed to begin the evening's programme.

Dr. Muck led the national anthem badly and the orchestra played even worse, a fact not due to their being asked to stand. Third rate orchestras do much better.

But there was no outward show of antagonism by any part of last evening's audience toward the man who has aroused so much hostile feeling and whose professional presence in some cities will not be tolerated.

To speak truthfully, Dr. Muck was most warmly received by at least one-fourth of the Carnegie Hall audience. Perhaps 200 of the orchestra seat smart folk applauded the Prussian musician the moment he came in sight. Three-quarters of a minute later Dr. Muck began his concert.

At its end the auditors rose quickly and departed. There was scarcely so much as a perfunctory hand-clap, which was a bit odd in view of the previous early efforts of a certain group in one part of the auditorium.

The programme was another Muck affair, needlessly dry, lacking in contrast until the end almost had been reached. Just why he should have chosen two such works as the Berlioz "King Lear" overture and Liszt's symphonic poem, "Prometheus," to follow Brahms's Fourth Symphony is a question Dr. Muck can best answer. The "Parsifal" prelude, which closed the programme, was the one work which lifted the hearer from musical heaviness.

The orchestra played this prelude with genuine tonal beauty and served well in other compositions, even if its performance was by no means flawless. Dr. Muck conducted, as he always does, in academic fashion.

No Need of Sharp Action by Brooklyn Institute's Board

As the Boston Orchestra has agreed to play the national anthem wherever and whenever requested, there was little action for the Directors of the Brooklyn Institute to take at their meeting yesterday with respect to permitting the orchestra to give its regular concerts at the Brooklyn Academy, beginning to-day.

President Healy said a committee of thre had been appointed to wait upon Maj. Higginson merely to discuss the situation if need arose. At Carnegie Hall last night a representative of the Boston organization said the concerts would be given in Brooklyn.

The programmes for to-day contain a slip saying "The Star Spangled Banner" will be played at the close of the concert.

m HERALD
dress: New York City
NOV 9 -

DR. MUCK PLAYS NATIONAL ANTHEM TO TENSE AUDIENCE

Boston Orchestra, After Nationwide Criticism, Gives Opening Concert Here.

HIS MUSICIANS WERE APPREHENSIVE

Some Seats Left Vacant in Protest Against German Leading "Star Spangled Banner."

After a week and a half of nation wide criticism the Boston Symphony Orchestra and its German conductor, Dr. Karl Muck, came to New York yesterday and opened its annual series of local concerts in Carnegie Hall. All speculation as to whether the national anthem would be omitted as it was last week in Providence and at the opening concert of the orchestrat in Boston, was stopped by an announcement in the programme that "the national anthem would be played as the opening number of the programme."

Nevertheless hundreds in the audien had a presentiment that something u usual would happen. Many were res less in their seats until Dr. Muck, wi expressionles face, walked onto t stage. Before he could motion to h men to rise and play "The Star Spangl Banner" he was greeted with applaus

The hall was packed to the doors, as past seasons, though here and there we pairs of vacant seats, left so in some cas at least, as a protest against the Germ conductor. But the thousands who did evidently soon forgot everything but t music.

After the national anthem, during which Dr. Muck gave not the slightest indication of pleasure or displeasure at being ordered to conduct it, everything progressed as in the past. Apparently the severe criticism that the orchestra met was forgotten. The whole body of musicians concentrated their minds on the music and any differences were temporarily put out of consideration.

Musicians Were Apprehensive.

During the intermission one of the members of the orchestra admitted that most of his associates were afraid that something would happen at the concert.

"Some one suggested our wearing bomb proof helmets," he said, "but we decided that that would not be in keeping with the dignity of the orchestra. But when nothing happened, we forgot our fear and played our music in all seriousness."

Asked if Dr. Muck, who sent in his resignation to Henry L. Hissinson last week after conducting the "Star Spangled Banner" in answer to the demands of the Mayor of Boston, who said the license of Symphony Hall would be cancelled if he did not, expected to remain for the season, he said:—

"I think he does. Mr. Hissinson, I understand, will not accept the resignation unless something serious happens. In Baltimore they have cancelled our series of concerts, but the attitude of the public in Philadelphia, in Washington and in New York to-night has been such that we do not anticipate any further trouble. Dr. Muck has said nothing for or against the national anthem or anything else, so far as I have been able to find out. He has always been a silent man."

Both French and German Music.

As for the programme, it contained German, French, American and Hungarian music. There is no need to commend upon the playing of Brahms' fourth symphony. No orchestra in America can ploy it so well. Somehow or other all of the numbers presented were of a sad turn. The symphony was inspired by the reading of the tragedies of Sophocles, and it is thought to picture the tragedies of human life. This was followed by Berloiz's overture to Shakespeare's tragedy "King Lear." The music of the mad king was followed by Liszt's "Prometheus" picturing vultures trying to eat out the heart of the god who gave fire to mortals, and then came the saddest of all the numbers, that "Good Friday" music from Wagner's "Parsifal." But everything, French as well as German music, was played beautifully.

Notes of the Stage

NEW YORKER
HERALD
ss: New York City.
NOV 6 - 191

Fürchten Radau wegen Mucks Auftreten.

Baltimore, Md., 5. Nov. Die Grand Jury hat heute die Polizei-Kommission darauf aufmerksam gemacht, daß es möglicherweise zu Ruhestörungen kommen werde, wenn Dr. Muck mit dem Bostoner Symphonie Orchester am Mittwoch hierherkomme. Es sei daher anzuraten, das Auftreten zu verbieten.

Die Polizei hat dann das Konzert verboten.

Fm EVENING MAIL
dress: New York City
NOV

The following orchestral conductors of New York had the good taste to make no public comment on a recent breach of etiquette by Dr. Karl Muck, their colleague and competitor: Josef Stransky, Ossip Gabrilowitsch, Modest Altschuler, Arnold Volpe, Hugo Riesenfeld, Adriano Ariani, Roberto Moranzoni, Gennaro Papi, Pierre Monteux, Artur Bodanzky, Oscar Spirescu and Max Jacobs.

IBUNE
New York City
NOV 9 1917

ealth M

Economics

Telephone:

Dr. Karl Muck led the Boston Symphony Orchestra in its first concert of the season here at Carnegie Hall last night.

The orchestra's programme consisted of the Brahms Fourth Symphony, which Dr. Muck led with fine effect, the band never sounding more resonant or perfectly controlled. Then came the little heard Berlioz "King Lear" overture and the Liszt "Prometheus," the programme closing with the Prelude to "Parsifal."

It was not exactly an exhilarating programme, but to exhilaration, except that given by perfection of execution, Dr. Muck has never been partial.

The difference of treatment accorded enemy musicians in Germany and America was evidenced at the song recital in Aeolian Hall, given by the former Wilfrid Douthit, who, though an Englishman, prefers now to be known as Louis Graveure, a Belgian. Mr. Graveure devoted his recital to the compositions of Bryceson Treharne. Mr. Treharne is a young Australian composer whom the Germans interned at Ruhleben, feeding him on bread made partly of straw to give it the required bulk, and of sand to give it the required weight provided by international law. After eighteen months of torture his health gave way, and he was exchanged. It is certain that no matter what the fortunes of war may be, Dr. Muck, for instance, will never be submitted to such an experience.

Mr. Treharne's talent as evidenced by his songs yesterday is a genuine one, though scarcely great enough to call for a whole afternoon. Mr. Graveure sang some of them well and some of them not so well. His voice is always a delight, but certain exaggerations of manner are creeping into his work, exaggerations which will do his art no good. He was warmly applauded by a large audience.

Dr. Karl Muck Plays Nation's Anthem Here

Conducts Boston Symphony Orchestra as It Renders "The Star-Spangled Banner"

Dr. Karl Muck, leader of the Boston Symphony Orchestra, who gained much criticism recently by refusing to play "The Star-Spangled Banner" at any of his organization's concerts, conducted the national anthem at the opening of the Boston Symphony in Carnegie Hall last night.

Contrary to the expectations of many, there was no disorder whatever. When

om TELEGRAM
ldress: New York City.
ate NOV 3 - 1917

DR. MUCK IS OUT.

We do not know how much Mayor Curley's threat to revoke the license of Symphony Hall if the national anthem was ignored had to do with the result, but Dr. Carl Muck led the orchestra in playing "The Star Spangled Banner" in Boston yesterday afternoon and has resigned.

This is as it should be, although Major Higginson's quoted statement that Muck never had refused to play the national anthem requires explanation.

That Major Higginson would consider Dr. Muck's resignation a disaster does not concern the majority of citizens of the United States.

There are a number of luxuries we are about to dispense with, among them German opera.

The Board of Directors of the Metropolitan Opera House has decided unanimously to bar German operas and German singers this season.

This is a good beginning. It will save irritating a multitude of loyal citizens. It will prevent enriching an enemy nation through the medium of alien artists whose regard is not for us but for the purses we carry. It will tend to relieve us of the German charge of being "idiotic Yankees."

We are slow to get going, but have started and will keep moving.

Thoughtful correspondent suggests that the candidates and their adherents who are left over next Wednesday morning ought to be in good shape to enlist as bomb throwers.

SHUT THEM UP.

According to an authority on operatic matters, the decision of the Board of Directors of the Metropolitan Opera House to give no German performances this year is likely to cripple the operatic season.

No statement could be more absurd. Eliminating all the German works, there remains a repertory of more than thirty grand operas in Italian, French and English, to say nothing of ten new works to be produced and a new ballet. That gives every indication of an unusually brilliant season.

The elimination of the German singers will not affect the strength of the operatic forces. Less than a dozen singers will be dismissed and none of these is a star of the first magnitude.

The great singers remain, and no operatic season can be dull which gives its subscribers opportunities to hear artists like Mr. Enrico Caruso and Mr. John McCormack, and promises new singers besides.

And if the roster of the company needs replenishing there are a number of American singers in this country who were popular in Germany until they were driven home by the war. They can be engaged to replace those heavy German singers, whose gutterals and garglings should not be permitted beyond the confines of concentration camps, with Dr. Karl Muck as their chief auditor.

m Volkszeitu
lress: New York City.
e NOV 7 - 1917

Das „Sternenbanner".

Orchester-Dirigent Muck eröffnet Programm mit nationalem Liebe.

True translation filed with the postmaster at New York on Nov. 7, 1917, as required by the act of Oct. 6, 1917.

Washington, 6. Nov. Dr. Carl Muck, Leiter des Bostoner Symphonie-Orchesters, dirigierte heute seine Musiker in dem Spielen von „Das sternenbesetzte Banner". Mehr, er dirigierte sie zweimal, einmal heute nachmittag und einmal heute abend, in der Eröffnung des Programms mit der nationalen Hymne bei jeder Vorführung. Es gab keine widerwillige Demonstration gegen ihn; das Auditorium applaudierte sein Orchester enthusiastisch.

WORLD
ss: New York City
NOV 9 1917

MUCK LED 'BANNER' BUT DID IT BADLY

And His Men of the Boston Symphony Orchestra Played It Even Worse in Carnegie Hall.

Dr. Karl Muck led the Boston Symphony Orchestra in Carnegie Hall last night when it played "The Star-Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

Dr. Muck stood with his back to the audience a third of a minute while the handclapping went on. As he showed no signs of unbending, and as the majority of the 2,500 persons in Carnegie Hall seemed in a good-natured mood, the German conductor—who at first had refused to lead "The Star Spangled Banner" and then did so after tendering his resignation—was allowed to begin the evening's programme.

Dr. Muck led the national anthem badly and the orchestra played even worse, a fact not due to their being asked to stand. Third rate orchestras do much better.

But there was no outward show of antagonism by any part of last evening's audience toward the man who has aroused so much hostile feeling and whose professional presence in some cities will not be tolerated.

To speak truthfully, Dr. Muck was most warmly received by at least one-fourth of the Carnegie Hall audience. Perhaps 200 of the orchestra seat smart folk applauded the Prussian musician the moment he came in sight. Three-quarters of a minute later Dr. Muck began his concert.

At its end the auditors rose quickly and departed. There was scarcely so much as a perfunctory hand-clap, which was a bit odd in view of the previous early efforts of a certain group in one part of the auditorium.

The programme was another Muck affair, needlessly dry, lacking in contrast until the end almost had been reached. Just why he should have chosen two such works as the Berlioz "King Lear" overture and Liszt's symphonic poem, "Prometheus," to follow Brahms's Fourth Symphony is a question Dr. Muck can best answer. The "Parsifal" prelude, which closed the programme, was the one work which lifted the hearer from musical heaviness.

The orchestra played this prelude with genuine tonal beauty and served well in other compositions, even if its performance was by no means flawless. Dr. Muck conducted, as he always does, in academic fashion.

No Need of Sharp Action by Brooklyn Institute's Board

As the Boston Orchestra has agreed to play the national anthem wherever and whenever requested, there was little action for the Directors of the Brooklyn Institute to take at their meeting yesterday with respect to permitting the orchestra to give its regular concerts at the Brooklyn Academy, beginning to-day.

President Healy said a committee of thre had been appointed to wait upon Maj. Higginson merely to discuss the situation if need arose. At Carnegie Hall last night a representative of the Boston organization said the concerts would be given in Brooklyn.

The programmes for to-day contain a slip saying "The Star Spangled Banner" will be played at the close of the concert.

EVENING

NEW YORKER

ress: New York City. NOV 6 - 1917

Furchtbare Unruhen.

Bostoner Symphonie-Konzert am Mittwoch wurde verboten.

Baltimore will Dr. Muck nicht

Erbitterung der Bevölkerung gegen Leiter zu groß.

Baltimore, 6. Nov. Das Konzert, welches das Boston Symphonie-Orchester hier am Mittwoch geben sollte, ist von den Polizei-Kommissären verboten worden. Der Geschäftsführer des „Lyric", wo das Konzert stattfinden sollte, wurde demgemäß verständigt. Die Großgeschworenen benachrichtigten gestern die Polizei, daß unter der hiesigen Bevölkerung eine solche Erbitterung gegen Dr. Muck, den Leiter, und sein Orchester herrscht, daß das Erscheinen Dr. Mucks zu Unruheszenen führen könnte. Aus diesem Grunde sei es ratsam, das Konzert abzusagen.

Ex-Gouverneur Edwin Warfield, der von einer alten revolutionären Familie abstammt und einer der Führer der Elemente ist, welches sich gegen das Auftreten des Symphonie-Orchesters auflehnt, erklärte:

„Das Vorgehen gegen Dr. Muck seitens der Kommissäre ist nur im Interesse des Friedens und der Ordnung. Dr. Muck wäre nie soweit gekommen, das Konzert zu dirigieren, da er das Theater nicht erreicht haben würde. Er wird auch nie wieder ein Konzert in Baltimore leiten können. Wir sind nicht gegen das Orchester aufgebracht, sondern hinter dem Preußen her, der gesagt hat: „Zur Hölle mit eurer Flagge und eurer Nationalhymne. Das „Star Spangled Banner" ist nicht geeignet, einem künstlerischen Programm eingefügt zu werden."

Direktor Randolph, vom Peabody Konservatorium für Musik, erklärte: „Die vielen Musikenthusiasten und Liebhaber von Symphonie-Konzerten sind sehr enttäuscht. Man sollte nicht aus den Augen verlieren, daß das Boston Symphonie-Orchester eine äußerst achtbare Organisation ist. Ein Unterschied sollte zwischen Dr. Muck und der Organisation gemacht werden. Die Absage des Konzerts bedeutet nahezu eine Katastrophe."

Baltimore, Md., 6. Nov. Der Schulrat hat gestern nach hitziger Debatte beschlossen, das Studium des Deutschen im Polytechnikum aufhören zu lassen und das Französische dafür zu substituieren.

Soldaten-Medals

From TELEGRAM

Address: New York City.

NOV 8 - 1917

CHARGES DR. MUCK AIDS GERMAN CAUSE

PROVIDENCE, R. I., Thursday.—The Providence Journal says to-day:—

Dr. Karl Muck, now posing as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most violent and rabid supporter of Germany's cause.

Ever since the United States entered the war Dr. Muck has been one of the active heads of German propaganda in Boston.

By his own statement to the San Francisco courts in cases he was interested in there he has made it apparent that at least a considerable part of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character.

From TELEGRAM

ress: New York City. NOV 8 - 1917

The issue in the case of the Boston orchestra could be met by having an assistant conductor direct the anthem, for nothing would be gained by forcing Dr. Muck to do it.—Mr. Damrosch.

This is dodging, not meeting, the issue. Question is whether we shall continue to harbor an enemy alien and pay him $20,000 to insult the country.

From TIMES

Address: New York City

Date NOV 9 - 1917

In Defense of Dr. Muck.

To the Editor of The New York Times:

I am writing to protest with all the power that lies in me against hasty and unconsidered attacks which have been heaped upon Dr. Muck of the Boston Symphony Orchestra during the last few days. A statement by Major Higginson in today's Boston papers reveals the fact that Dr. Muck has never refused to play "The Star-Spangled Banner," that it was Major Higginson himself who refused the tardy request of a few Providence ladies and the challenge of The Providence Journal, and that it is Major Higginson himself who assumes the full responsibility for this refusal. No man in America would dare for a single instant to impugn Major Higginson's patriotism or the immeasurable service which he has rendered to his country during his eighty-odd years. It is almost an insult to him to mention them, in this connection.

As for Dr. Muck: He has attended strictly to his business—the interpretations of music which have been an inspiration to many thousands. Analyses of his programs at the end of the musical season have shown his absolute catholicity in the matter of the nationality of the musicians whose works he has produced. There has never been the slightest authentic instance of his ever resorting to propagandizing, or to the expression publicly or private, for aught I know, of whatever opinions he may hold upon the war.

To the La Follettes, the Hillquits, Hylans and Hearsts we should be ceaselessly opposed. But to this great musician, who, though he be an enemy, has never assailed by word or deed the country which has welcomed his art, though irrevocably hostile to the ruling spirit of his native land, it should be the true American instinct to be generous. Or must magnanimity be reserved for the battlefield alone?

STEARNS MORSE.

Woodsville, N. H., Nov. 3, 1917.

110

AMERICAN

ss: New York City. NOV 9 ...

Dr. Muck Leads His Symphony Orchestra in National Anthem

By MAX SMITH.

An audience that rivalled in brilliancy the Monday gatherings of the Metropolitan Opera House gave Dr. Karl Muck last night in Carnegie Hall one of the most cordial receptions ever tendered to a conductor in this city.

As soon as he made his appearance on the stage a storm of hand-clapping swept the house from pit to dome, and after he had mounted his platform the roar of hand-clapping continued until he had bowed dignified acknowledgement half a dozen times.

Then did Dr. Muck, who looked intensely serious, but showed not a quiver of nervous excitement, turn right about face, seize the baton that lay on the desk before him and lead his splendid orchestra of virtuosi through the measures of "The Star Spangled Banner."

Again there was a prolonged demonstration as players and listeners sat down. But evidently Dr. Muck did not feel under obligations to answer the plaudits of the crowd once more. With eyes on the score of Brahm's Symphony in E minor, No. 4, he waited quietly until the noise had subsided, and then gave the signal for the beginning of the Boston Symphony Orchestra's first local concert of the season.

Nothing occurred after that in marked distinction to similar occasions of the past. The outbursts of approval in the course of the evening—tributes that surely were merited—and the rising of the orchestra in a body, in recognition of these resonant expressions of praise, were incidents to which the public has long since become accustomed.

The new arrangement of the national anthem employed by Dr. Muck's men aroused considerable discussion during the intermission, however; and opinions varied regarding the effectiveness of utilizing the stringed instruments in rapid figurations as ornamental padding for the sustained chords of the wind-choir.

As for the programme proper, if it had an inspiring beginning with Brahms, it ended even more impressively with the prelude to "Parsifal." Other conductors, though surely not many, might have achieved as stirring results in the symphony with so superb an instrument at their command. But what wielder of the baton could have given a reading of the introduction to Wagner's music-drama as exquisitely finished, as beautifully balanced, as pure, as noble, as religiously exalted and as profoundly moving, as that offered by Dr. Muck last night.

Needness to say, that the two other contributions—Berlioz's "King Lear" overture and Liszt's symphonic poem, "Prometheus"—were capitally played. But the music of neither added greatly to the artistic joys of the evening.

From WORLD

Address: New York City

Date NOV 9 1917

THE ENEMY-MUSIC PERIL.

Baltimore's exhibition of hysteria over the danger to public security in a symphony concert led by an enemy conductor was bad enough. But it has remained for Pittsburgh to discover a new musical menace to the country in a performance by an alien violinist. The police of that city, having suddenly awakened to the fact that Fritz Kreisler is an officer in the Austrian Army, have forbidden him to give an entertainment there on the ground that it would be "unpatriotic."

We are not at war with Austria, and the violinist's bow is technically no more an enemy weapon now than it has been these many years. But to the supersensitive militarist imagination the magic wand has suddenly become invested with direful potency. The spell it exercises is a dangerous spell of some sort since we went to war, and all good citizens must avoid imperilling their patriotism and refrain from lending aid and comfort to the enemy by listening to Kreisler!

Is there any further length to which enemy-music-phobia can go? Will the little German bands be allowed to play "Stille Nacht" when Christmas comes? Are we indeed getting ready to sing our own "Hymn of Hate" against all things German, music and musicians most of all?

The parochial attitude of intolerance manifested would be silly if it were not such a reflection on the American spirit of freedom and fair play. Cabinet officers did not hesitate to attend and applaud the Boston Symphony concert in Washington. Why must local officials magine a vain peril to the Nation in a musical performance?

N.Y. LIFE NOV 13 1917

The row about Dr. Muck of Major Higginson's Boston Symphony Orchestra, who wouldn't play the Star Spangled Banner at his symphony concerts, has filled much space and inspired many headlines. It started among some women in Providence.

Dr. Muck is a German and not addicted to the Star Spangled Banner just now. He said it wasn't a symphony and could not properly be lugged in to a symphony concert. Major Higginson, who is an illustrious, blown-in-the-glass, Massachusetts patriot, supported him in this view, but they had to give in, and Dr. Muck now plays the Star Spangled Banner at all his concerts.

From Pittsburg comes word of a storm that befell because Kreisler, the violinist, was coming there to play to a woman's club. He is an Austrian, and the more urgent patriots among the Pittsburg ladies wouldn't have him, so the concert is off.

Kreisler is an adorable violinist. By all means let him fiddle. It does no harm, but quite the contrary. If it is true, as was reported, that he lost a lot of money going short on Bethlehem Steel at the wrong time two years ago, and is now trying to pay it back, it cannot be true as the Pittsburg ladies supposed, that he is shipping vast sums of concert money home to Austria.

Dr. Muck is an admirable conductor. Let him conduct in peace, if not for the sake of music, then for the sake of Major Higginson. Any German or Austrian who is pursuing a peaceable art ought to be encouraged in so doing. The war is with the Germans whose arts are not peaceable. We won't win the war a minute sooner by making trouble for Germans of the other kind.

And if anybody wants to pray that the Kaiser and his proud friends may come to better and saner views, hire a hall for him!

Fight the fighting Germans to the bitter end! Shoot or hang German bombers, firebugs and other conspirators when caught and convicted. That helps to win the war. But worrying symphony orchestras and baiting violinists doesn't do any good, though there are special war-time proprieties that even musicians must respect.

GERMANS SILENT AS MUCK PLAYS U. S. AIR

Boston Symphony Orchestra Begins Its Carnegie Concert With Anthem.

GERMAN MUSIC ALSO

Prelude to "Parsifal" Among Numbers on Programme Skilfully Rendered.

The Boston Symphony Orchestra gave the first concert of its season in Carnegie Hall last evening. The principal number on the programme was "The Star Spangled Banner." It was not intended originally that it should occupy this conspicuous position, but it attained it by force of circumstances over which the conductor, Dr. Karl Muck, had no control. The records of the turmoil raised in Boston over the refusal of either Major Henry L. Higginson or Dr. Muck—it is not yet clear which was responsible—to permit the orchestra to play the national anthem are fresh in the public mind and need not be repeated this morning.

Since Baltimore arose in its patriotic majesty all concerned have seen a great light and have been enabled by it to discern that "our flag is still there." The house bills last evening said: "The national anthem will be played as the opening number of the programme."

Dr. Muck, who is a Prussian, closely affiliated with the Imperial Government and a personal friend of the Kaiser, was received by the audience with prolonged and hearty applause when he appeared on the stage. Germans in the audience within range of THE SUN observer's eyes violently beat their hands.

Dr. Muck personally conducted the national anthem of his country's enemies with dignity. The audience applauded again with energy. The Germans under THE SUN representative's observation did not applaud at all. Dr. Muck did not bow in response to the approval of the playing of the anthem. And that was the termination of the tempest in a Boston tea pot.

German Music Played Also.

The concert proceeded calmly on its way in the admirable manner made familiar by years of performance in this town by the Bostonians. The numbers following "The Star Spangled Banner" on the programme were the E minor symphony of Brahms, Berlioz's "King Lear" overture, Liszt's symphonic poem "Prometheus" and the prelude to Wagner's "Parsifal." As in other instances no hostility to the German music was shown. The Boston Orchestra again proved itself to be an instrument of supreme beauty and Dr. Muck played upon it with the skill of a master. He is a great artist and from the realm of art the battle of the nations should be barred as long as it is possible.

The occasion, however, should not be permitted to pass without comment on the discreditable and entirely unnecessary situation which lately arose. It is soothing, in a measure, to note that there were evidences of some salutary chastening of spirits. Last winter some fervent adorers of the Bostonian evangelists of art were moved to complainings anent the ponderosity of the programmes. In the announcements of last evening were to be found darkly printed lines telling the duration of each programme. The limit seemingly had been set at one hour and fifty minutes.

There was a time, and that not far away, when Dr. Muck made his programmes without consideration of anything, except possibly those profound artistic principles which, as they were uttered eloquently by the tremulous lips of Major Higginson, the telegraph wires lately flashed across a disturbed continent.

Grand, gloomy and peculiar, wrapped in the solitude of Dr. Muck's originality as a programme maker, their length gave the finishing touch to their power to weary. But one hour and fifty minutes—it is at any rate encouraging Let us hope that the eminent doctor will not stop there, but valiantly cut down the rations by another ten minutes.

Possible Effects of Discipline.

The digestions of all sincere music lovers will be bettered by the curtailment of the feast. All the music that any true listener can receive in one concert may be performed in 100 minutes, including those occupied by applause and the transition from one number to the next.

It is to be hoped that the application of that stern discipline which is given by public opinion may keep all the great men of the Boston Orchestra in a state of silence and reflection for the rest of the season. Most of all it is to be hoped that Major Higginson will not again fall into the lamentable error of supposing that it is time for him to tell the people of the United States that if they are not good he will take their Boston Symphony Orchestra away from them.

In assuming such a posture the beneficent patron of the art of music sets himself squarely beside its practitioners, who as a rule are hopelessly incapable of realizing that anything more important than their pipings and drummings can demand the attention of the world. We really believe that the people of these United States would continue in the enjoyment of the blessings of free democracy and that music would sweeten their daily life, even if the Boston Symphony Orchestra should be disbanded and Symphony Hall draped in funereal black.

It is a pity that the artistic temperament—which we common mortals are expected to tolerate, no matter to what confounding action it incites its possessors—should be contagious and attack the operating department of a musical organization. It has had its [illegible] ter. Now it should be carefully swathed in cotton batting and laid away in a dark closet.

GRAVEURE SINGS HERE.

Programme Limited to Works of Bryceson Treharne.

Louis Graveure, the distinguished barytone, gave a recital of songs by Bryceson Treharne at Aeolian Hall yesterday afternoon. The audience was large and there was an abundance of hearty applause. Several of the songs had to be repeated, and it was evident that most of the time the listeners were interested.

It is always a doubtful experiment to make a programme of music by one composer, even when the works of one of the famous masters are chosen. It is certain that some of Mr. Treharne's songs heard yesterday would have gained by being dissociated from others similar in style and quality.

The composer is ingenious in harmony and often seems to sacrifice spontaneity of melody and fitness of expression to his love of the unusual in modulation. But in such numbers as "Uphill" and "Dirge for a Soldier" he has combined successfully all his characteristics in melody, rhythm and harmony. Mr. Graveure sang his programme with devotion and skill and Francis Moore contributed most artistically played accompaniments.

BAUER-THIBAUD RECITAL

Three of the Beethoven Sonatas Delightfully Played.

The Society of the Friends of Music presented Harold Bauer, pianist, and Jacques Thibaud, violinist, yesterday afternoon at the Punch and Judy Theatre in the first of a series of recitals of the ten violin and pianoforte recitals of Beethoven. The sonatas given yesterday were those in D, opus 12; in G, opus 96, and opus 30 in C minor.

The two distinguished players were in excellent form, and it is safe to say that their ensemble work never has given greater delight here than yesterday. The conditions of intimacy in the surroundings of the auditorium were ideal for their purpose and thus enhanced the sympathy of spirit and clarity and finish of their delivery together of Beethoven's music.

KREISLER AIDING RUSSIAN ORPHANS

Has Sent Money to Austria for Paralytic Father and for Artists.

Special Despatch to THE SUN.

PITTSBURG, Pa., Nov. 8.—Denouncing the press for articles which he says were designed for the purpose of exciting prejudice and public opinion against him, Capt. Fritz Kreisler, Austrian army officer and violinist of note, to-day issued a statement here in which he brands as false reports that he has been sending money obtained in his American concert tour abroad for the comfort of enemy arms.

Kreisler admits he has been sending money abroad, but only for the purpose of caring, he says, for orphans of Russian and Serbian soldiers for whom his wife, when the soldiers were on their deathbeds, promised she would care. He also says he is sending money to Austria to his father, who suffered the loss of his property in the first Russian invasion and subsequently a paralytic stroke which rendered him helpless, and to seventeen artists and their families who were stranded in Austria at the outbreak of the war.

Kreisler denies that he is here on furlough, saying he was wounded while in battle on the Russian front after six weeks service at the outbreak of the war and was discharged as an invalid. Kreisler concerts in Sewickley, Pa.; Youngstown, Ohio; Morgantown, W. Va., and two in this city have been cancelled, and a movement is afoot in New Castle to prevent his appearance there, the result of onposition to the Austrian.

NOT LIKE DR. MUCK.

Kreisler Not Objectionable, Says Former Maryland Governor.

Special Despatch to THE SUN.

BALTIMORE, Md., Nov. 8.—Former Governor Edwin Warfield, who organized the movement which prevented Dr. Karl Muck from leading the Boston Symphony Orchestra in this city, will not undertake any effort to prevent Fritz Kreisler from playing here. Kreisler is scheduled to play in Baltimore on November 22.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He has offered no insult to the American people, their national anthem, or their flag. On the contrary, he has played at all Red Cross conferences. But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country, I have no doubt, to try to help Germany win the war by his association with aliens here."

Gov. Warfield expressed the conviction that Dr. Muck's unhampered freedom in this land is a menace to the safety of the nation, and he believes Muck's freedom should be curtailed promptly and effectively.

"Not for one minute do I doubt," said the former Governor, "that Muck is using his position to his own ends and keeping his Czar and master, Kaiser Wilhelm, informed of all that he learns here."

TIMES
Address: New York City
NOV 9 -

KARL MUCK PLAYS OUR ANTHEM HERE

Boston Symphony Conductor Is Warmly Greeted as He Leads 'The Star-Spangled Banner.'

THRONG IN CARNEGIE HALL

President Healy and Committee of the Brooklyn Institute to Confer with Maj. Higginson Today.

After its exciting experiences of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall. There was a very large audience, such as has for years attended these concerts. The heated discussion thus has gone on concerning the playing the national anthem under the baton of Dr. Muck, and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way. There were two or three empty boxes, and a very few empty seats. The New York audience was affected, however, with a desire to be civil to Dr. Karl Muck. He received an unusually warm greeting when he first came on the stage, and there was demonstrative applause at various points in the program. Major Higginson was present.

The house bill stated that "The national anthem will be played as the opening number of the program." Dr. Muck conducted it. It was a version in which the melody, intoned by the brass, was wreathed with counterpoint by the strings till the last part, when all joined in the tune roustly. There was much applause and no fault found apparently with the spirit of the whole thing.

The regular numbers of the program were Brahms's E minor symphony, Berlioz's "King Lear" overture, Listz's symphonic poem "Prometheus," and the prelude to Wagner's "Parsifal."

Dr. Muck has more than once played Brahms's fourth symphony, and the beautiful rendering of it that he gives is well remembered—a reading full of life, of sinuous grace in the first movement, of immense vigor in the third and last movements, of lovely sentiment in the andante; everywhere of beautiful color and subtle adjustment of the instrumental voices, of finely turned and pregnant phrasing, of subtle nuancing of tempo. It caused, and very justly, great enthusiasm; Dr. Muck was several times recalled, and made the orchestra rise to share in the applause.

Berlioz's "King Lear" overture is not very exciting. It is difficult to find any interpretation of Shakespeare's hero or of the play in it. There are melodious passages of somewhat more lustre than Berlioz often achieved; there are passages of fine instrumental coloring; but it is not music to touch the imagination. Still less is Liszt's laborious illustration of the fate of Prometheus, one of the least frequently heard of the symphonic poems. The reason why was made plain last evening. The performance of the "Parsifal" prelude was an imposing one.

President A. Augustus Healy of the Board of Directors of the Brooklyn Institute, which runs most of the concerts at the Brooklyn Academy and acts as agent for the Boston Symphony Orchestra's independent series there, was appointed at the regular board meeting yesterday to head a committee to confer with Major Henry L. Higginson of Boston with regard to the concert of the orchestra in the neighboring borough tonight. It has already been announced that Dr. Karl Muck will conduct "The Star-Spangled Banner" over there.

Major Higginson, who accompanied his orchestra to New York and was present at its concert in Carnegie Hall last evening, was expected to meet the Brooklyn committee today. He has found the usual subscription audiences in other cities, except only Providence and Baltimore, favorable to a continuance of the orchestra with its existing personnel and present leader. There was no concert in Baltimore last Wednesday, and a sold-out house was turned away.

A proposal has been made to the Boston management that it shall use several open dates now abandoned in the Maryland city by giving extra concerts on its monthly tours here in New York, where some hundreds of would-be subscribers are yet on the annual waiting list. There was no disturbance at Carnegie Hall last evening, though Police Headquarters sent a squad of plain-clothes men to handle the "riot" that didn't come off.

N.Y. LIFE NOV. 13 1917

The row about Dr. Muck of Major Higginson's Boston Symphony Orchestra, who wouldn't play the Star Spangled Banner at his symphony concerts, has filled much space and inspired many headlines. It started among some women in Providence.

Dr. Muck is a German and not addicted to the Star Spangled Banner just now. He said it wasn't a symphony and could not properly be lugged in to a symphony concert. Major Higginson, who is an illustrious, blown-in-the-glass, Massachusetts patriot, supported him in this view, but they had to give in, and Dr. Muck now plays the Star Spangled Banner at all his concerts.

From Pittsburg comes word of a storm that befell because Kreisler, the violinist, was coming there to play to a woman's club. He is an Austrian, and the more urgent patriots among the Pittsburg ladies wouldn't have him, so the concert is off.

Kreisler is an adorable violinist. By all means let him fiddle. It does no harm, but quite the contrary. If it is true, as was reported, that he lost a lot of money going short on Bethlehem Steel at the wrong time two years ago, and is now trying to pay it back, it cannot be true as the Pittsburg ladies supposed, that he is shipping vast sums of concert money home to Austria.

Dr. Muck is an admirable conductor. Let him conduct in peace, if not for the sake of music, then for the sake of Major Higginson. Any German or Austrian who is pursuing a peaceable art ought to be encouraged in so doing. The war is with the Germans whose arts are not peaceable. We won't win the war a minute sooner by making trouble for Germans of the other kind.

And if anybody wants to pray that the Kaiser and his proud friends may come to better and saner views, hire a hall for him!

Fight the fighting Germans to the bitter end! Shoot or hang German bombers, firebugs and other conspirators when caught and convicted. That helps to win the war. But worrying symphony orchestras and baiting violinists doesn't do any good, though there are special war-time proprieties that even musicians must respect.

GERMANS SILENT AS MUCK PLAYS U. S. AIR

Boston Symphony Orchestra Begins Its Carnegie Concert With Anthem.

GERMAN MUSIC ALSO

Prelude to "Parsifal" Among Numbers on Programme Skilfully Rendered.

The Boston Symphony Orchestra gave the first concert of its season in Carnegie Hall last evening. The principal number on the programme was "The Star Spangled Banner." It was not intended originally that it should occupy this conspicuous position, but it attained it by force of circumstances over which the conductor, Dr. Karl Muck, had no control. The records of the turmoil raised in Boston over the refusal of either Major Henry L. Higginson or Dr. Muck—it is not yet clear which was responsible—to permit the orchestra to play the national anthem are fresh in the public mind and need not be repeated this morning.

Since Baltimore arose in its patriotic majesty all concerned have seen a great light and have been enabled by it to discern that "our flag is still there." The house bills last evening said: "The national anthem will be played as the opening number of the programme."

Dr. Muck, who is a Prussian, closely affiliated with the Imperial Government and a personal friend of the Kaiser, was received by the audience with prolonged and hearty applause when he appeared on the stage. Germans in the audience within range of THE SUN observer's eyes violently beat their hands.

Dr. Muck personally conducted the national anthem of his country's enemies with dignity. The audience applauded again with energy. The Germans under THE SUN representative's observation did not applaud at all. Dr. Muck did not bow in response to the approval of the playing of the anthem. And that was the termination of the tempest in a Boston tea pot.

German Music Played Also.

The concert proceeded calmly on its way in the admirable manner made familiar by years of performance in this town by the Bostonians. The numbers following "The Star Spangled Banner" on the programme were the E minor symphony of Brahms, Berlioz's "King Lear" overture, Liszt's symphonic poem "Prometheus" and the prelude to Wagner's "Parsifal." As in other instances no hostility to the German music was shown. The Boston Orchestra again proved itself to be an instrument of supreme beauty and Dr. Muck played upon it with the skill of a master. He is a great artist and from the realm of art the battle of the nations should be barred as long as it is possible.

The occasion, however, should not be permitted to pass without comment on the discreditable and entirely unnecessary situation which lately arose. It is soothing, in a measure, to note that there were evidences of some salutary chastening of spirits. Last winter some fervent adorers of the Bostonian evangelists of art were moved to complainings anent the ponderosity of the programmes. In the announcements of last evening were to be found darkly printed lines telling the duration of each programme. The limit seemingly had been set at one hour and fifty minutes.

There was a time, and that not far away, when Dr. Muck made his programmes without consideration of anything, except possibly those profound artistic principles which, as they were uttered eloquently by the tremulous lips of Major Higginson, the telegraph wires lately flashed across a disturbed continent.

Grand, gloomy and peculiar, wrapped in the solitude of Dr. Muck's originality as a programme maker, their length gave the finishing touch to their power to weary. But one hour and fifty minutes—it is at any rate encouraging. Let us hope that the eminent doctor will not stop there, but valiantly cut down the rations by another ten minutes.

Possible Effects of Discipline.

The digestions of all sincere music lovers will be bettered by the curtailment of the feast. All the music that any true listener can receive in one concert may be performed in 100 minutes, including those occupied by applause and the transition from one number to the next.

It is to be hoped that the application of that stern discipline which is given by public opinion may keep all the great men of the Boston Orchestra in a state of silence and reflection for the rest of the season. Most of all it is to be hoped that Major Higginson will not again fall into the lamentable error of supposing that it is time for him to tell the people of the United States that if they are not good he will take their Boston Symphony Orchestra away from them.

In assuming such a posture the beneficent patron of the art of music sets himself squarely beside its practitioners, who as a rule are hopelessly incapable of realizing that anything more important than their pipings and drummings can demand the attention of the world. We really believe that the people of these United States would continue in the enjoyment of the blessings of free democracy and that music would sweeten their daily life, even if the Boston Symphony Orchestra should be disbanded and Symphony Hall draped in funereal black.

It is a pity that the artistic temperament—which we common mortals are expected to tolerate, no matter to what confounding action it incites its possessors—should be contagious and attack the operating department of a musical organization. It has had its little spatter. Now it should be carefully swathed in cotton batting and laid away in a dark closet.

GRAVEURE SINGS HERE.

Programme Limited to Works of Bryceson Treharne.

Louis Graveure, the distinguished barytone, gave a recital of songs by Bryceson Treharne at Aeolian Hall yesterday afternoon. The audience was large and there was an abundance of hearty applause. Several of the songs had to be repeated, and it was evident that most of the time the listeners were interested.

It is always a doubtful experiment to make a programme of music by one composer, even when the works of one of the famous masters are chosen. It is certain that some of Mr. Treharne's songs heard yesterday would have gained by being dissociated from others similar in style and quality.

The composer is ingenious in harmony and often seems to sacrifice spontaneity of melody and fitness of expression to his love of the unusual in modulation. But in such numbers as "Uphill" and "Dirge for a Soldier" he has combined successfully all his characteristics in melody, rhythm and harmony. Mr. Graveure sang his programme with devotion and skill and Francis Moore contributed most artistically played accompaniments.

BAUER-THIBAUD RECITAL

Three of the Beethoven Sonatas Delightfully Played.

The Society of the Friends of Music presented Harold Bauer, pianist, and Jacques Thibaud, violinist, yesterday afternoon at the Punch and Judy Theatre in the first of a series of recitals of the ten violin and pianoforte recitals of Beethoven. The sonatas given yesterday were those in D, opus 12; in G, opus 96, and opus 30 in C minor.

The two distinguished players were in excellent form, and it is safe to say that their ensemble work never has given greater delight here than yesterday. The conditions of intimacy in the surroundings of the auditorium were ideal for their purpose and thus enhanced the sympathy of spirit and clarity and finish of their delivery together of Beethoven's music.

KREISLER AIDING RUSSIAN ORPHANS

Has Sent Money to Austria for Paralytic Father and for Artists.

Special Despatch to THE SUN.

PITTSBURG, Pa., Nov. 8.—Denouncing the press for articles which he says were designed for the purpose of exciting prejudice and public opinion against him, Capt. Fritz Kreisler, Austrian army officer and violinist of note, to-day issued a statement here in which he brands as false reports that he has been sending money obtained in his American concert tour abroad for the comfort of enemy arms.

Kreisler admits he has been sending money abroad, but only for the purpose of caring, he says, for orphans of Russian and Serbian soldiers for whom his wife, when the soldiers were on their deathbeds, promised she would care. He also says he is sending money to Austria to his father, who suffered the loss of his property in the first Russian invasion and subsequently a paralytic stroke which rendered him helpless, and to seventeen artists and their families who were stranded in Austria at the outbreak of the war.

Kreisler denies that he is here on furlough, saying he was wounded while in battle on the Russian front after six weeks service at the outbreak of the war and was discharged as an invalid. Kreisler concerts in Sewickley, Pa.; Youngstown, Ohio; Morgantown, W. Va., and two in this city have been cancelled, and a movement is afoot in New Castle to prevent his appearance there, the result of opposition to the Austrian.

NOT LIKE DR. MUCK.

Kreisler Not Objectionable, Says Former Maryland Governor.

Special Despatch to THE SUN.

BALTIMORE, Md., Nov. 8.—Former Governor Edwin Warfield, who organized the movement which prevented Dr. Karl Muck from leading the Boston Symphony Orchestra in this city, will not undertake any effort to prevent Fritz Kreisler from playing here. Kreisler is scheduled to play in Baltimore on November 22.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He has offered no insult to the American people, their national anthem, or their flag. On the contrary, he has played at all Red Cross conferences. But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country, I have no doubt, to try to help Germany win the war by his association with aliens here."

Gov. Warfield expressed the conviction that Dr. Muck's unhampered freedom in this land is a menace to the safety of the nation, and he believes Muck's freedom should be curtailed promptly and effectively.

"Not for one minute do I doubt," said the former Governor, "that Muck is using his position to his own ends and keeping his Czar and master, Kaiser Wilhelm, informed of all that he learns here."

bm TIMES
dress: New York City
NOV 9 -

KARL MUCK PLAYS OUR ANTHEM HERE

Boston Symphony Conductor Is Warmly Greeted as He Leads 'The Star-Spangled Banner.'

THRONG IN CARNEGIE HALL

President Healy and Committee of the Brooklyn Institute to Confer with Maj. Higginson Today.

After its exciting experiences of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall. There was a very large audience, such as has for years attended these concerts. The heated discussion thus has gone on concerning the playing the national anthem under the baton of Dr. Muck, and remarks alleged to have been made about it seemed not to have affected the New York audience in any unfavorable way. There were two or three empty boxes, and a very few empty seats. The New York audience was affected, however, with a desire to be civil to Dr. Karl Muck. He received an unusually warm greeting when he first came on the stage, and there was demonstrative applause at various points in the program. Major Higginson was present.

The house bill stated that "The national anthem will be played as the opening number of the program." Dr. Muck conducted it. It was a version in which the melody, intoned by the brass, was wreathed with counterpoint by the strings till the last part, when all joined in the tune roustly. There was much applause and no fault found apparently with the spirit of the whole thing.

The regular numbers of the program were Brahms's E minor symphony, Berlioz's "King Lear" overture, Listz's symphonic poem "Prometheus," and the prelude to Wagner's "Parsifal."

Dr. Muck has more than once played Brahms's fourth symphony, and the beautiful rendering of it that he gives is well remembered—a reading full of life, of sinuous grace in the first movement, of immense vigor in the third and last movements, of lovely sentiment in the andante; everywhere of beautiful color and subtle adjustment of the instrumental voices, of finely turned and pregnant phrasing, of subtle nuancing of tempo. It caused, and very justly, great enthusiasm; Dr. Muck was several times recalled, and made the orchestra rise to share in the applause.

Berlioz's "King Lear" overture is not very exciting. It is difficult to find any interpretation of Shakespeare's hero or of the play in it. There are melodious passages of somewhat more lustre than Berlioz often achieved; there are passages of fine instrumental coloring; but it is not music to touch the imagination. Still less is Liszt's laborious illustration of the fate of Prometheus, one of the least frequently heard of the symphonic poems. The reason why was made plain last evening. The performance of the "Parsifal" prelude was an imposing one.

President A. Augustus Healy of the Board of Directors of the Brooklyn Institute, which runs most of the concerts at the Brooklyn Academy and acts as agent for the Boston Symphony Orchestra's independent series there, was appointed at the regular board meeting yesterday to head a committee to confer with Major Henry L. Higginson of Boston with regard to the concert of the orchestra in the neighboring borough tonight. It has already been announced that Dr. Karl Muck will conduct "The Star-Spangled Banner" over there.

Major Higginson, who accompanied his orchestra to New York and was present at its concert in Carnegie Hall last evening, was expected to meet the Brooklyn committee today. He has found the usual subscription audiences in other cities, except only Providence and Baltimore, favorable to a continuance of the orchestra with its existing personnel and present leader. There was no concert in Baltimore last Wednesday, and a sold-out house was turned away.

A proposal has been made to the Boston management that it shall use several open dates now abandoned in the Maryland city by giving extra concerts on its monthly tours here in New York, where some hundreds of would-be subscribers are yet on the annual waiting list. There was no disturbance at Carnegie Hall last evening, though Police Headquarters sent a squad of plain-clothes men to handle the "riot" that didn't come off.

REDUCTION

RATIO

14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&D

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ITIZEN
Brooklyn, N. Y.
NOV 9 1917

EAGLE
Brooklyn, N. Y.
START.

If Dr. Muck is such a good leader why doesn't he lead the way home to Germany?

EAGLE
Brooklyn, N. Y.

CONFER ON DR. MUCK; LEADS HERE TONIGHT

Will Meet Major Higginson Before Symphony Concert at Academy of Music.

NO TROUBLE IS FEARED.

Delegation of Detectives Will Be Present at the Symphony Concert.

The best-advertised concert the Brooklyn Institute has ever arranged will be given tonight, at the Academy of Music. After countless protests and explanations and at least one resignation and one cancellation, the storm appears to be over, and Dr. Karl Muck, director of the Royal Opera of Berlin and Koenigliche Preussicher general music director, will lead the Boston Symphony Orchestra in the playing of "The Star-Spangled Banner."

Every seat for the concert has been sold, and the "Standing Room Only" sign will be hung out.

Some time before the start of the concert, A. Augustus Healy, president of the board of directors of the Brooklyn Institute, and a committee of three will meet Major Henry L. Higginson, backer of the Boston orchestra, and present to him "the hostile sentiments" of a number of subscribers to the concerts with reference to Dr. Muck.

The object of this conference, as expressed yesterday at a meeting of the directors of the Institute, will be "to aid Major Higginson in arriving at a conclusion that will satisfy public sentiment and at the same time not be embarrassing to him."

Frank L. Babbott, who will be one of the committee to meet Major Higginson, said today that he believed the feeling of antagonism was dying down.

Dr. Muck and his orchestra, which is composed of musicians of many different nationalities, gave a concert last night in Carnegie Hall, Manhattan. Dr. Muck's appearance on the stage was greeted with applause which lasted several minutes, although a few scattered hisses could be heard as the hand-clapping died down. All of the members arose as they played America's National Anthem, and at the close of the number Dr. Muck was again applauded heartily.

In order to prevent the possibility of a disturbance, many policemen in plain clothes were scattered through the auditorium. Their presence proved unnecessary.

It is likely, however, that a heavy plainclothes guard will be sent to the concert in Brooklyn tonight, despite the fact that officials of the Institute have not asked for police protection.

As a result of the controversy the engagement of the orchestra in Baltimore was cancelled. Dr. Muck's resignation was placed in the hands of Major Higginson following the first concert in Boston at which the national anthem was played, but no action has been taken thus far.

Captain Fritz Kreisler of the Austrian army, now in this country on furlough, while recovering from the effects of a bullet wound in the leg, is to give a concert at the Academy of Music Monday evening, November 19, and it was expected that the trustees would discuss his case at the meeting yesterday. It was stated today that no protests had been received against his appearance and the matter was not taken up. The Director of Public Safety in Pittsburg ordered Kreisler's concert there cancelled.

Among the protests presented at the meeting of the trustees was one from the Women's Auxiliary of the Brooklyn Philharmonic Society, which adopted resolutions Wednesday morning. Mrs. Camden C. Dike is president of the auxiliary.

"STAR-SPANGLED BANNER," AT ACADEMY TO-NIGHT, WITH DR. MUCK LEADING

Institute Subscribers Formulate Their Hostility to German Musician.

COMMITTEE SELECTED

Major Higginson's Sensibilities Considered by Brooklynites.

WOMEN MAKE PROTEST

Large Audience Applauds the Initial Performance at Carnegie Hall.

Brooklyn's patriotic fever will not be stifled nor its devotion to country flouted by the Boston Symphony Company, which opens at the Academy of Music this evening. "The Star-Spangled Banner," dear to the American heart, will be played as the closing number, and Dr. Muck will conduct the orchestra.

The trustees of the Brooklyn Institute held their monthly meeting at the Academy of Music yesterday afternoon and, as was expected, one of the principal topics of discussion was the question of Dr. Muck, the Boston Symphony Orchestra and "The Star Spangled Banner." Previous to the meeting the annotated programmes had been received from the management of the orchestra in Boston, in which programmes had been inserted printed slips bearing the announcement, "The national anthem will be played as the closing number of the programme." This confirmed the telegram received last week from C. A. Ellis that the orchestra would play the anthem at the Brooklyn concert this evening. At the conclusion of the meeting, the following statement was given out:

"The question of Dr. Muck and the Boston Symphony Orchestra was given consideration by the board, and on motion duly seconded the president appointed a committee of three trustees to present to Major Higginson the hostile sentiments of a number of subscribers to the concerts with reference to Dr. Muck, the object of the conference being the desire to aid Major Higginson in arriving at a conclusion that will satisfy public sentiment and at the same time not be embarrassing to him. The board also voted to express to Major Higginson their high appreciation of the services he has rendered the musical life of the nation in organizing and maintaining for so many years the Boston Symphony Orchestra."

Decline to Discuss Institute Meeting.

Both A. Augustus Healy, the president of the board of trustees, who presided, and Charles D. Atkins, director of the institute, declined to comment further on the results of the meeting, declaring that the foregoing statement exactly covered what had been decided upon and that no further action will be taken until after the conference of the three trustees with Major Higginson, who is expected to be present this evening and may address the audience. Mr. Healy said the discussion at the meeting was dispassionate and not in the least exciting. Mr. Atkins said it was "mild." He said the number of written protests received was very small in comparison with the 2,200 subscribers, and these would be considered by the trustees and Major Higginson.

It was learned from an outside source that the members of the women's auxiliary of the Brooklyn Philharmonic Society, which met on Wednesday morning, had adopted resolutions of protest at the action of Dr. Muck, and that these were presented to the board of trustees for their consideration yesterday.

Mrs. Camden C. Dike, president of the women's auxiliary, confirmed this statement, but declined to give the text of the resolutions, saying she must await the action of the board of trustees. Mr. Healy also admitted that such resolutions were presented to the board, but said that the action concerning them was entirely covered in the foregoing authorized statement of the

very few empty seats. The New York audience was affected with a desire to be civil to Dr. Muck. He received an unusually warm greeting when he first came on the stage, and there was demonstrative applause at various points in the programme. Major Higginson was present.

The house bill stated that "The National Anthem will be played as the opening number of the programme." Dr. Muck conducted it. It was a version in which the melody, intoned by the bass, was wreathed on the counterpoint by the strings, till the last part, when all joined in the tune robustly. There was much applause and no fault found apparently with the spirit of the whole thing.

It is stated that Mr. Higginson has found the usual subscription audiences in other cities, except Providence and Baltimore, favorable to a continuance of the orchestra with its existing personnel and present leader. There was no concert in Baltimore last Wednesday, and a sold-out house was turned away.

A proposal has been made to the Boston management that it shall use several open dates now abandoned in the Maryland city by giving extra concerts on its monthly tours in New York, where some hundreds of would-be subscribers are yet on the annual waiting list. There was no disturbance at Carnegie Hall last evening, though Police Headquarters sent a squad of plain-clothes men.

No Fault Found in Manhattan Concert.

After its exciting experiences of last week, the Boston Symphony Orchestra arrived in New York and gave the first concert of its New York season in Carnegie Hall, Manhattan. There was a very large audience, such as has for years attended these concerts. There were two or three empty boxes, and a

CITIZEN
Brooklyn, N. Y.

Dr. Muck is a German with no intention of becoming an American citizen. As a German, he does not care to lead the Boston Symphony Orchestra in the national anthem of an enemy of his country. As an artist he says the playing of the national anthem has no place on a symphony programme. But it happens that the people who form the audiences to which the Boston Orchestra plays are Americans. They think differently. Patriotism has entered into the matter—and patriotism is a thing which can no more be discussed than faith and honor.—Philadelphia Evening Star.

CITIZEN
Brooklyn, N. Y.
NOV 10 1917

NEVER REFUSED TO PLAY ANTHEM

Statement By Major Higginson at Academy.

MEETS THE COMMITTEE OF BROOKLYN INSTITUTE

Dr. Muck Leads the Boston Symphony Orchestra in "The Star-Spangled Banner"—Audience Fills Every Seat in the Hall.

Major Henry L. Higginson, founder of the Boston Symphony Orchestra, after a concert at the Academy of Music, declared last night that neither he nor Dr. Karl Muck, conductor, had ever refused to have the National Anthem played by the organization.

In his explanation of the controversy over the alleged refusal of the orchestra, Major Higginson claimed that the reason the orchestra did not play the anthem in Providence was that Dr. Muck did not know that a request for its playing had been made. He said that the orchestra had played "The Star-Spangled Banner" in at least sixty concerts in May and June, long before they went to Providence.

The explanation came in the form of a statement which was given out following a conference of Major Higginson, A. Augustus Healy, president of the Brooklyn Institute of Arts and Sciences, and a committee named by the trustees. The statement follows:

"Is it worth while to consider once more the affairs of the Boston Symphony Orchestra, to know the truth and speak it, and then to let the matter die? Justice to the concertgoers and to the orchestra seems but fair and courteous, and until now the concert public has been courteous to the orchestra.

"The first request for 'The Star-Spangled Banner' came from Providence people who were not ticket holders and were unknown to me. The programme had been made and studied as always, and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star-Spangled Banner' until the concert was over.

"Not a word or a sign of complaint was heard at the concert. On the contrary the music was well received. When the next concert came in Boston 'The Star-Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps sixty times—and this was done because it seemed fitting to the management. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought they cheerfully did as asked.

"Notwithstanding the remarks of the newspapers I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra.

"Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families.

"The audience in various cities bought their tickets as freely as ever and had a right to expect the same kind of service by the same man as in previous years. They knew that the last concert in New York last spring was very warmly received.

"In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit. Dr. Muck is not a Prussian; the orchestra is made up of many nationalities including Americans—some of them are our allies.

"This tempest was raised in Providence and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them.

"Looking at the musicians last evening and recognizing once more the great earnestness and care with which they prepare the concerts and with which they play them, it seemed to me that they were entitled to kind treatment—every one of them.

"Once more I ask the public to listen

and deep feeling, which found its climax in the fourth part of the symphony.

Finlandia, the symphonic poem of Jean Sibelius, was the second number. From the agitated, almost angry, theme with which the poem begins, to the peaceful and elevating conclusion, the Boston Orchestra interpreted it in such a manner as to leave no doubt as to the composer's sentiments.

"Prometheus," symphonic poem, No. 5, by Liszt, and the overture to "Leonore," by Beethoven, made up the remainder of the programme. The wildly jubilant conclusion of the orchestra made a fitting close for the concert.

Dr. Muck called upon the members to stand immediately after he took his place upon the conductor's platform. Then while the audience stood silently at attention "The Star-Spangled Banner" was played.

As interpreted by Dr. Muck and his orchestra, the anthem sounded somewhat different from what the audience has been in the habit of hearing. Last night a new instrumental setting more complicated than any yet heard in which the bass carried the air and the violins provided the trills, was given.

The rendition of the national hymn finished, the audience applauded. Dr. Muck did not turn to the audience to acknowledge the plaudits, but stood steadily facing the rear of the opera house stage.

That Dr. Muck still has many friends in this borough was evident last night when he mad his entrance upon the stage. The applause which he received was equal in volume to that which was accorded him in former years. His response to this welcome was somewhat reserved. During the entire concert he retained the same manner, accepting gravely the applause which accompanied the close of the various numbers. The audience, as usual, was very large, filling to capacity the opera house.

Contrary to the plan followed in Manhattan, the night before, when the Boston Symphony played at Carnegie Hall no police reserves were on hand to quell any possible disturbances. Several plain-clothes men were stationed outside in the street, but that was all.

The programme, which the orchestra placed at the Academy, was one typical of Dr. Muck.

It was introduced by Tschaikowsky's Symphony in B minor, "Pathetic," with its four divisions, I., Adagio, Allegro non troppo; II., Allegro con grazia; III., Allegro, molto vivace, and IV., Adagio lamentoso.

The number which took up the greater part of the evening's time was played in the characteristic manner of the Boston Symphony, with perfect technique

TIMES
Brooklyn, N. Y.
NOV 8 1917

Muck Will Conduct Anthem at Academy Concert Tonight

Institute Appoints Committee to Confer With Major Higginson in Controversy Over Prussian Conductor's Attitude.

Three trustees of the Brooklyn Institute of Arts and Sciences will confer with Major Henry L. Higginson, patron of the Boston Symphony Orchestra, just before the concert at the Academy of Music tonight in reference to Dr. Karl Muck, who will conduct the organization through a program that includes "The Star-Spangled Banner."

President A. Augustus Healy, of the Institute, will appoint a special committee, of which Frank L. Babbott is the first member.

The board voted yesterday to express to Major Higginson their high appreciation of the services he has rendered the musical life of the Nation in organizing and maintaining for so many years the Boston Symphony Orchestra, at a financial loss. It is believed that every effort will be made to smooth over the difficulty aroused by Dr. Muck's refusal to conduct the national anthem, and that the concert will be given without embarassing incident.

Dr. Muck Plays Anthem.

Dr. Muck conducted the national anthem at the opening of the Boston Symphony series in Carnegie Hall last night.

Contrary to the expectations of many, there was no disorder. When Dr. Muck appeared on the stage the audience, which filled the house, applauded.

Dr. Muck signalled for the musicians to rise, and at the first note the audience followed. At the conclusion of the anthem the applause was heartier.

Kreisler Answers Critics.

Pittsburgh, Pa., Nov. 9.—Capt. Fritz Kreisler, Austrian army officer and violinist, who is to play in Brooklyn on November 19, today issued a statement in which he brands as false reports that he has been sending money obtained in his American concert tour abroad for the benefit of enemy arms.

Kreisler says he has been sending money abroad for the purpose of caring for orphans of Russian and Serbian soldiers for whom his wife, when the soldiers were on their deathbeds, promised she would care. He also says he is sending money to Austria to his father, who suffered the loss of his property in the first Russian invasion and subsequently a paralytic.

Kreisler denies that he is here on furlough, saying he was wounded while in battle on the Russian front after six weeks service at the outbreak of the war and was discharged as an invalid. Kreisler concerts in Sewickley, Pa.; Youngstown, Ohio; Morgantown, W. Va., and two in this city have been cancelled, and a movement is afoot in New Castle to prevent his appearance there, the result of opposition to the Austrian.

Frieda Hempel Barred.

Youngstown, Ohio., Nov. 9.—Because of the pro-German sentiment of Frieda Hempel, Metropolitan soprano of New York, the Monday Musical Club has cancelled her concert here next April.

Steps were taken today toward cancelling the performance of Fritz Kreisler, the violinist and Austrian army officer, scheduled to give a concert Friday evening.

Youngstown Bars Kreisler.

Youngstown, Ohio, Nov. 9.—Mayor Thornton today issued an order prohibiting Fritfz Kreisler, noted Austrian violinist, playing at a concert here tonight.

STANDARD UNION
Brooklyn, N. Y.
NOV 9 1917

DR. MUCK SATISFIES BROOKLYN HEARERS

Leads "Star Spangled Banner" and Stands Immovable as Applause Follows.

CONCERT WELL RECEIVED.

Major Higginson in Audience That Greets Orchestra.

The most widely heralded musical event ever given in Brooklyn, the season's opening concert at the Academy of Music of the Boston Symphony Orchestra, led by Dr. Carl Muck, late of Berlin, came and went last night without any thrills worthy of the name. From the point of view of patrioism it was satisfying, since it began with the national anthem; from the musical point it was momentous—but viewed from the angle of excitement it might well have been termed a frost.

That this excitement had been anticipated was the fault of nobody save those who started the whole fuss. There has never been, in Brooklyn at least, any necessity for press-agenting the Boston Symphony Orchestra. For many years every seat for every one of its concerts has been sold in advance. That was true also last night. But certain cities some distance from either Boston or Brooklyn had banned the world-famous orchestra, certain ladies right here in town had passed resolutions about it and rumor had even said that its appearance would be greeted by an audience that included a squad of detectives—think of it, detectives!

So at 8:15 last night Dr. Karl Muck appeared, and the audience was all in a flutter. It was well-disposed, though, and it applauded. Dr. Muck bowed gravely, stiffly. Then he turned his back, and the orchestra, that splendidly co-ordinated band of incomparable musicians, began to play. It was "Star Spangled Banner."

That was out of the ordinary, because the official programme had specified the National Anthem was to come last. The melody was played with spirit and impressive effect, although at a somewhat slow pace, and again although it was an unfamiliar instrumental version.

Applause Goes Unacknowledged.

The anthem concluded, the house applauded mightily. Dr. Muck, standing rigid, inflexible, declined to acknowledge the tumult. The applause redoubled—directed, of course, at the sentiment of the patriotic hymn. Undoubtedly Dr. Muck, late of Berlin, realized this, for he remained outwardly oblivious to the demonstration. His pose, the back straight as any ramrod, the baton upraised, as if impatiently awaiting the opportunity to go on with the music of the evening, was eloquent.

The applause ended and the Tschaikowsky Pathetic Symphony was promptly begun. The incident was over. The thrill had passed over without alighting. Presumably the detectives went home right away.

The programme itself was far out of the ordinary. Tschaikowsky's Sixth has not been in the repertoire of the Bostonians in recent years, but this season it is apparently enjoying a revival after its long period of sojourning on the shelf that belongs to good things overdone. It was given an unusual reading last night by Muck.

The opening movement, the famous tearful adagio, was delicately, sweetly played, instead of with an excess of pathos and passion, as conductors in recent years have led local audiences to expect. The playful allegro in five-fourths time was interpreted in almost the same dainty fashion. The march scherzo was rather more stirring than usual, and when it came to the finale, regarded as the last word in the musical portrayal of the depths of human feeling, the orchestra surpassed in the sincerity of its expression all the manifold interpretations that have come and gone on local platforms. Tone, volume, expression, taste—it all bordered closely on perfection.

"Finlandia" Played.

Next came Jan Sibelius' "Finlandia" tone-poem, a patriotic masterpiece that happened in on the programme at a timely moment, in view of the happenings of recent days in his native Finland. The Boston orchestra's brasses had here a fine opportunity to distinguish themselves. Third was Liszt's "Prometheus," a weak member of that composer's gallery of compositions, and seemingly out of place on last night's programme of heavyweights. Of course it, too, was played with a wealth of satisfying tone, and it led up nicely to the finale, Beethoven's "Leonore" overture, familiar for many decades in concert halls here and elsewhere.

The first appearance of the orchestra was as in past years the occasion for gathering an audience of distinguished members of the musical and fashionable sets of the town. Prominent among the auditors was Major Henry L. Higginson of Boston, financial angel of the orchestra, and the focal point of the controversy which still rages concerning the status of Dr. Karl Muck, late of Berlin.

Outsiders Caused Fuss.

Following a conference with A. Augustus Healy and other Brooklyn Institute officials, Major Higginson issued a statement vindicating the course of the famous orchestra and asking for fair play from the public. He said:

"The first request for 'The Star Spangled Banner' came from Providence people who were not ticket holders and were unknown to me. The programme had been made and studied as always and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star Spangled Banner' until the concert was over.

"Not a word or a sign of complaint was heard at the concert. On the contrary the music was well received. When the next concert came in Boston 'The Star Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps, sixty times—and this was done because it seemed fitting to the management. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought they cheerfully did as asked.

"Notwithstanding the remarks of the newspapers I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra."

EAGLE
Brooklyn, N. Y.
NOV 8 1917

Fritz Kreisler, prevented from playing his violin in Pittsburg, has been a most inoffensive enemy alien. If he could declare himself he would probably denounce the military masters of Austria as heartily as we do. In his book, "Four Weeks in the Trenches," Kreisler shows no enthusiasm for the war. By his art he has won for his country more honor than the military men could hope to win by the butchering of women and children. But it is not possible openly to make distinctions and yet we make them every day. The phonograph records that yield enormous royalties to enemy aliens are played here and in all our camps. While Kreisler is being shut out of Pittsburg his pay runs on just the same for his country's enemies are taking him canned. No doubt Dr. Muck gets revenue from the same source. Art and diplomacy are equally insidious.

EAGLE
Brooklyn, N. Y.
NOV 8 1917

Trooper Loves German Music; So Does His French Instructor

Deplores Ban on German Opera—Another Correspondent Wants Founder of Boston Orchestra Deported.

Editor Brooklyn Daily Eagle:

In the Thursday issue of your paper, which reached me in this morning's mail, I read a letter from one of your readers in which he asks the following question: "In the event that German opera be given at that forum (Metropolitan Opera House), should not every American who assists be branded as a traitor?"

I cannot conceive of a more bigoted and narrow-minded point of view. Must we defrain from enjoying music which is really beautiful simply because it is German? I am a music lover, and have studied and heard much music that is worth while. I can see no reason for condemning anything that is worth while, simply because it is of German origin.

Last night I had the pleasure of being with one of the French non-commissioned officers who is in this country to instruct our men in the methods of French warfare. Surely the French, if any, have cause to hate the Germans. Yet last night this Frenchman sang for us some of the wonderful German songs and sang them in German. Is he a traitor to his country for so doing? I think not! His devotion and his three wounds speak for him.

I have no doubt that many people besides the writer of the letter I have mentioned will say that I am not an American at heart. Let them say what they please. My conscience is clear, and I know that I am not a traitor to my country simply because I can see something beautiful in German music.

JAMES A. B. TUTHILL,
Private First Class.
Troop P, Second Cavalry, Fort Myer, Va.

TO HEAR NO MUCK CONCERT

Editor Brooklyn Daily Eagle:

How any true American can sit through a concert conducted by Karl Muck, much less listen to his rendering of "The Star-Spangled Banner," after sneering at and insulting it in his gross German fashion, is more than I can understand.

Why is he allowed to go free? Another alien enemy who insulted the American flag and the American people as he has done would be interned without a question.

"It is hard," says Muck. No doubt, but not quite so hard as forfeiting the 20,000 glittering American dollars.

He belongs beside his friend, Withered Arm Willie. Why does he not get out, since it is "Not his desire to be here."

He belongs to the class of whom Colonel Theodore Roosevelt says change their country the same as the beasts of the barnyard change their feeding troughs.

I have been a subscriber to the Boston Symphony, but never again, under Muck's leadership. There are other Symphony Societies that perform exquisite music. Mr. Stransky and our Dr. Damrosch, who is beloved by all his audiences. Both these are quite the equal of Muck.

Would that all our cities follow the attitude of ex-Governor Edwin Warfield, president of the Fidelity Trust Company, and one of Baltimore's foremost citizens; rather than have Muck desecrate "The Star-Spangled Banner" he would see to it that he is mobbed out of town. I hope it comes to pass. A TRUE AMERICAN.

WOULD DEPORT HIGGINSON

Editor Brooklyn Daily Eagle:

The matter re Dr. Muck makes my American blood boil.

And who, pray, is Major Higginson? Is he of the same ilk and caliber of Muck, since he indorses Muck's views and upholds him? People of such sentiment and opinions, had I the proper authority, would either be deported where they would be among people of their own ideas or else interned on Ellis Island. They make good money here, more than they can make in their own country, and refuse to abide by its Constitution. Furthermore, make them all take out naturalization papers or be deported.

JAMES H. WILLIAMSON.
23 Kenmore place.

EAGLE
Brooklyn, N. Y.
NOV 8 1917

DR. MUCK TO GIVE ANTHEM.

Boston Symphony Will Play It at Brooklyn Concert.

"The Star-Spangled Banner" is to be given by the Boston Symphony Orchestra at the concert in the Academy of Music tomorrow night. Dr. Karl Muck will conduct. The programs contained an insert which says: "The Star-Spangled Banne' will be played at the close of the concert." Major Henry L. Higginson is to be present and speak to the audience.

It is not known yet what effect the refusal of the Pittsburg authorities to allow Fritz Kreisler, the violinist who was a captain in the Austrian Army, to play there, will have on his reception in Brooklyn on November 19. So far there have been no complaints against his appearance here made to the directors of the Brooklyn Institute.

COMMON TOPICS
NEW YORK CITY
NOV 8 - 1917

If Dr. Karl Muck, the leader of the Boston Symphony Orchestra, considers it an insult to be asked to play the "Star Spangled Banner," it is quite proper to make another request of him, and that is to take his precious pro-German self back to the land of his beloved Kaiser. The excuse is made for him that the music of what has come to be regarded as our National Anthem is not artistic enough to merit a place in a Boston Symphony Orchestra program. Whatever may be said on this point, there can be no question that the song itself is too patriotic to be left out of any public musical entertainments. It is our song. We revere it and love it and we are not in any temper to submit tamely to a slight put upon it by a hostile musical professor or the band that he directs or the organization that employs him. What we want while this war with Germany lasts is patriotism rather than art. As between the Boston Symphony Orchestra without the "Star Spangled Banner" and the "Star Spangled Banner" without the Boston Symphony Orchestra, there can be but one choice with the American people. *Heraus mit Muck!*

111 113

TIMES
Brooklyn, N. Y.
ess 5 1917

DAILY

Muck Will Conduct Anthem at Academy Concert Tonight

Institute Appoints Committee to Confer With Major Higginson in Controversy Over Prussian Conductor's Attitude.

Three trustees of the Brooklyn Institute of Arts and Sciences will confer with Major Henry L. Higginson, patron of the Boston Symphony Orchestra, just before the concert at the Academy of Music tonight in reference to Dr. Karl Muck, who will conduct the organization through a program that includes "The Star-Spangled Banner."

President A. Augustus Healy, of the Institute, will appoint a special committee, of which Frank L. Babbott is the first member.

The board voted yesterday to express to Major Higginson their high appreciation of the services he has rendered the musical life of the Nation in organizing and maintaining for so many years the Boston Symphony Orchestra, at a financial loss. It is believed that every effort will be made to smooth over the difficulty aroused by Dr. Muck's refusal to conduct the national anthem, and that the concert will be given without embarassing incident.

Dr. Muck Plays Anthem.

Dr. Muck conducted the national anthem at the opening of the Boston Symphony series in Carnegie Hall last night.

Contrary to the expectations of many, there was no disorder. When Dr. Muck appeared on the stage the audience, which filled the house, applauded.

Dr. Muck signalled for the musicians to rise, and at the first note the audience followed. At the conclusion of the anthem the applause was heartier.

Kreisler Answers Critics.

Pittsburgh, Pa., Nov. 9.—Capt. Fritz Kreisler, Austrian army officer and violinist, who is to play in Brooklyn on November 19, today issued a statement in which he brands as false reports that he has been sending money obtained in his American concert tour abroad for the benefit of enemy arms.

Kreisler says he has been sending money abroad for the purpose of caring for orphans of Russian and Serbian soldiers for whom his wife, when the soldiers were on their deathbeds, promised she would care. He also says he is sending money to Austria to his father, who suffered the loss of his property in the first Russian invasion and subsequently a paralytic.

Kreisler denies that he is here on furlough, saying he was wounded while in battle on the Russian front after six weeks service at the outbreak of the war and was discharged as an invalid. Kreisler concerts in Sewickley, Pa.; Youngstown, Ohio; Morgantown, W. Va., and two in this city have been cancelled, and a movement is afoot in New Castle to prevent his appearance there, the result of opposition to the Austrian.

Frieda Hempel Barred.

Youngstown, Ohio., Nov. 9.—Because of the pro-German sentiment of Frieda Hempel, Metropolitan soprano of New York, the Monday Musical Club has cancelled her concert here next April.

Steps were taken today toward cancelling the performance of Fritz Kreisler, the violinist and Austrian army officer, scheduled to give a concert Friday evening.

Youngstown Bars Kreisler.

Youngstown, Ohio, Nov. 9.—Mayor Thornton today issued an order prohibiting Fritfz Kreisler, noted Austrian violinist, playing at a concert here tonight.

STANDARD UNION
ess: Brooklyn, N. Y. NOV 10 1917

STANDARD

DR. MUCK SATISFIES BROOKLYN HEARERS

Leads "Star Spangled Banner" and Stands Immovable as Applause Follows.

CONCERT WELL RECEIVED.

Major Higginson in Audience That Greets Orchestra.

The most widely heralded musical event ever given in Brooklyn, the season's opening concert at the Academy of Music of the Boston Symphony Orchestra, led by Dr. Carl Muck, late o Berlin, came and went last nigh without any thrills worthy of th name. From the point of view of patrioism it was satisfying, since it began with the national anthem; from the musical point it was momentous—but viewed from the angle of excitement it might well have been termed a frost.

That this excitement had been anticipated was the fault of nobody save those who started the whole fuss There has never been, in Brooklyn a least, any necessity for press-agenting the Boston Symphony Orchestra For many years every seat for every one of its concerts has been sold in advance. That was true also last night. But certain cities some distance from either Boston or Brooklyn had banned the world-famous orchestra, certain ladies right here in town had passed resolutions about it and rumor had even said that its appearance would be greeted by an audience that included a squad of detectives—think of it, detectives!

So at 8:15 last night Dr. Karl Muck appeared, and the audience was all in a flutter. It was well-disposed though, and it applauded. Dr. Muck bowed gravely, stiffly. Then he turned his back, and the orchestra, that splendidly co-ordinated band of incomparable musicians, began to play. It was "Star Spangled Banner."

That was out of the ordinary, because the official programme had specified the National Anthem was to come last. The melody was played with spirit and impressive effect, although at a somewhat slow pace, and again although it was an unfamiliar instrumental version.

Applause Goes Unacknowledged.

The anthem concluded, the house applauded mightily. Dr. Muck, standing rigid, inflexible, declined to acknowledge the tumult. The applause redoubled—directed, of course, at the sentiment of the patriotic hymn. Undoubtedly Dr. Muck, late of Berlin, realized this, for he remained outwardly oblivious to the demonstration. His pose, the back straight as any ramrod, the baton upraised, as if impatiently awaiting the opportunity to go on with the music of the evening, was eloquent.

The applause ended and the Tschaikowsky Pathetic Symphony was promptly begun. The incident was over. The thrill had passed over without alighting. Presumably the detectives went home right away.

The programme itself was far out of the ordinary. Tschaikowsky's Sixth has not been in the repertoire of the Bostonians in recent years, but this season it is apparently enjoying a revival after its long period of sojourning on the shelf that belongs to good things overdone. It was given an unusual reading last night by Muck.

The opening movement, the famous tearful adagio, was delicately, sweetly played, instead of with an excess of pathos and passion, as conductors in recent years have led local audiences to expect. The playful allegro in five-fourths time was interpreted in almost the same dainty fashion. The march scherzo was rather more stirring than usual, and when it came to the finale, regarded as the last word in the musical portrayal of the depths of human feeling, the orchestra surpassed in the sincerity of its expression all the manifold interpretations that have come and gone on local platforms. Tone, volume, expression, taste—it all bordered closely on perfection.

"Finlandia" Played.

Next came Jan Sibelius' "Finlandia" tone-poem, a patriotic masterpiece that happened in on the programme at a timely moment, in view of the happenings of recent days in his native Finland. The Boston orchestra's brasses had here a fine opportunity to distinguish themselves. Third was Liszt's "Prometheus," a weak member of that composer's gallery of compositions, and seemingly out of place on last night's programme of heavyweights. Of course it, too, was played with a wealth of satisfying tone, and it led up nicely to the finale, Beethoven's "Leonore" overture, familiar for many decades in concert halls here and elsewhere.

The first appearance of the orchestra was as in past years the occasion for gathering an audience of distinguished members of the musical and fashionable sets of the town. Prominent among the auditors was Major Henry L. Higginson of Boston, financial angel of the orchestra, and the focal point of the controversy which still rages concerning the status of Dr. Karl Muck, late of Berlin.

Outsiders Caused Fuss.

Following a conference with A. Augustus Healy and other Brooklyn Institute officials, Major Higginson issued a statement vindicating the course of the famous orchestra and asking for fair play from the public. He said:

"The first request for 'The Star Spangled Banner' came from Providence people who were not ticket holders and were unknown to me. The programme had been made and studied as always and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star Spangled Banner' until the concert was over.

"Not a word or a sign of complaint was heard at the concert. On the contrary the music was well received. When the next concert came in Boston 'The Star Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps, sixty times—and this was done because it seemed fitting to the management. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought they cheerfully did as asked.

"Notwithstanding the remarks of the newspapers I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra."

m EAGLE
ress: Brooklyn, N. Y. 1917

Fritz Kreisler, prevented from playing his violin in Pittsburg, has been a most inoffensive enemy alien. If he could declare himself he would probably denounce the military masters of Austria as heartily as we do. In his book, "Four Weeks in the Trenches," Kreisler shows no enthusiasm for the war. By his art he has won for his country more honor than the military men could hope to win by the butchering of women and children. But it is not possible openly to make distinctions and yet we make them every day. The phonograph records that yield enormous royalties to enemy aliens are played here and in all our camps. While Kreisler is being shut out of Pittsburg his pay runs on just the same for his country's enemies are taking him canned. No doubt Dr. Muck gets revenue from the same source. Art and diplomacy are equally insidious.

EAGLE
Brooklyn, N. Y.
5 1917

om EAGLE
ldress: Brooklyn, N. Y. 8 1917
ate.....

DR. MUCK TO GIVE ANTHEM.

Boston Symphony Will Play It at Brooklyn Concert.

"The Star-Spangled Baanner" is to be given by the Boston Symphony Orchestra at the concert in the Academy of Music tomorrow night. Dr. Karl Muck will conduct. The programs contained an insert which says: "The Star-Spangled Banne' will be played at the close of the concert." Major Henry L. Higginson is to be present and speak to the audience.

It is not known yet what effect the refusal of the Pittsburg authorities to allow Fritz Kreisler, the violinist who was a captain in the Austrian Army, to play there, will have on his reception in Brooklyn on November 19. So far there have been no complaints against his appearance here made to the directors of the Brooklyn Institute.

Trooper Loves German Music; So Does His French Instructor

Deplores Ban on German Opera—Another Correspondent Wants Founder of Boston Orchestra Deported.

Editor Brooklyn Daily Eagle:

In the Thursday issue of your paper, which reached me in this morning's mail, I read a letter from one of your readers in which he asks the following question: "In the event that German opera be given at that forum (Metropolitan Opera House), should not every American who assists be branded as a traitor?"

I cannot conceive of a more bigoted and narrow-minded point of view. Must we defrain from enjoying music which is really beautiful simply because it is German? I am a music lover, and have studied and heard much music that is worth while. I can see no reason for condemning anything that is worth while, simply because it is of German origin.

Last night I had the pleasure of being with one of the French non-commissioned officers who is in this country to instruct our men in the methods of French warfare. Surely the French, if any, have cause to hate the Germans. Yet last night this Frenchman sang for us some of the wonderful German songs and sang them in German. Is he a traitor to his country for so doing? I think not! His devotion and his three wounds speak for him.

I have no doubt that many people besides the writer of the letter I have mentioned will say that I am not an American at heart. Let them say what they please. My conscience is clear, and I know that I am not a traitor to my country simply because I can see something beautiful in German music.

JAMES A. B. TUTHILL,
Private First Class.
Troop P, Second Cavalry, Fort Myer, Va.

TO HEAR NO MUCK CONCERT

Editor Brooklyn Daily Eagle:

How any true American can sit through a concert conducted by Karl Muck, much less listen to his rendering of "The Star-Spangled Banner," after sneering at and insulting it in his gross German fashion, is more than I can understand.

Why is he allowed to go free? Another alien enemy who insulted the American flag and the American people as he has done would be interned without a question.

"It is hard," says Muck. No doubt, but not quite so hard as forfeiting the 20,000 glittering American dollars.

He belongs beside his friend, Withered Arm Willie. Why does he not get out, since it is "Not his desire to be here."

He belongs to the class of whom Colonel Theodore Roosevelt says change their country the same as the beasts of the barnyard change their feeding troughs.

I have been a subscriber to the Boston Symphony, but never again, under Muck's leadership. There are other Symphony Societies that perform exquisite music. Mr. Stransky and our Dr. Damrosch, who is beloved by all his audiences. Both these are quite the equal of Muck.

Would that all our cities follow the attitude of ex-Governor Edwin Warfield, president of the Fidelity Trust Company, and one of Baltimore's foremost citizens; rather than have Muck desecrate "The Star-Spangled Banner" he would see to it that he is mobbed out of town. I hope it comes to pass. A TRUE AMERICAN.

WOULD DEPORT HIGGINSON

Editor Brooklyn Daily Eagle:

The matter re Dr. Muck makes my American blood boil.

And who, pray, is Major Higginson? Is he of the same ilk and caliber of Muck, since he indorses Muck's views and upholds him? People of such sentiment and opinions, had I the proper authority, would either be deported where they would be among people of their own ideas or else interned on Ellis Island. They make good money here, more than they can make in their own country, and refuse to abide by its Constitution. Furthermore, make them all take out naturalization papers or be deported.

JAMES H. WILLIAMSON.
23 Kenmore place.

NEW YORK CITY
ess: NOV 8 - 1917

If Dr. Karl Muck, the leader of the Boston Symphony Orchestra, considers it an insult to be asked to play the "Star Spangled Banner," it is quite proper to make another request of him, and that is to take his precious pro-German self back to the land of his beloved Kaiser. The excuse is made for him that the music of what has come to be regarded as our National Anthem is not artistic enough to merit a place in a Boston Symphony Orchestra program. Whatever may be said on this point, there can be no question that the song itself is too patriotic to be left out of any public musical entertainments. It is our song. We revere it and love it and we are not in any temper to submit tamely to a slight put upon it by a hostile musical professor or the band that he directs or the organization that employs him. What we want while this war with Germany lasts is patriotism rather than art. As between the Boston Symphony Orchestra without the "Star Spangled Banner" and the "Star Spangled Banner" without the Boston Symphony Orchestra, there can be but one choice with the American people. *Heraus mit Muck!*

REDUCTION RATIO 12x

2.5 mm abcdefghijklmnopqrstuvwxyz 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

EAGLE
Brooklyn, N. Y. NOV 10 1917

114

Boston Symphony Orchestra Plays National Anthem at B'klyn Academy

The Brooklyn protest against the retention of Dr. Muck as leader of the Boston Symphony Orchestra was registered at the Academy last night in the form of vacant boxes and empty seats in the heart of the orchestra, where the most earnest supporters of this music usually sit. Whether the empty seats made any impression on Major Higginson or not is not known, but Dr. Muck must know that never before has he faced so many empty seats in Brooklyn; two vacant chairs together are an exception at Boston Symphony concerts here—so rare, indeed, that they suggest sudden illness.

Any more stirring protest was avoided by the tact of Director Atkins of the Institute. He asked Dr. Muck to put "The Star-Spangled Banner" at the opening of the concert instead of the close, where it was scheduled, and this was done without any announcement. When Dr. Muck appeared, a little very emphatic applause was heard, and the leader turned to bow to it. Then subdued hisses began and the director turned sharply, brought the orchestra to its feet and started the anthem. With the first bar, of course, the audience arose. They heard the notes and nothing else. The audience applauded vigorously and kept on until the orchestra began that preternaturally solemn opening phrase of Tschaikowsky's Sixth Symphony.

Thenceforth things went smoothly. The program was one of the best which Dr. Muck has ever offered here, containing three masterpieces whose popularity is well established, the Tschaikowsky Symphony, Sibelius' "Finlandia" and the "Leonore No. 3" overture. The two last of these were separated by Liszt's less familiar "Prometheus," big, garish, bizarre music, whose picturesque cleverness served as a contrast to the throbbing intensity of the Russian and Finnish music which had preceded and as a background for the tragic simplicity of the Beethoven overture. After the troublesome job of the National Anthem was out of the way the performance was all that even devotees of the orchestra could have asked. The bigger the music the better the playing, and the terrible last movement of the Symphony sounded, this time, as if it might stand for a national lament over the dead on the field of battle or as a passionate wail over the chaos in the composer's own Russia. Even Boston Symphony audiences have seldom hear so perfect a performance of the "Leonore." The delicacy of the passages was exquisite and afforded an ideal background for the power without tumult with which the climaxes were given.

There is no immediate prospect that Dr. Muck's resignation will be accepted. The committee of the Institute trustees met Major Higginson yesterday and presented to him the protest of subscribers against the proposed omission of the National Anthem. Major Higginson gave out the following statement:

"Is it worth while to consider once more the affairs of the Boston Symphony Orchestra, to know the truth and speak it, and then to let the matter die? Justice to the concertgoers and to the orchestra seems but fair, and courteous, and until now the concert public has been courteous to the orchestra.

"The first request for 'The Star-Spangled Banner' came from Providence people who were not ticket-holders and were unknown to me. The program had been made and studied as always and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star-Spangled Banner' until the concert was over. Not a word or a sign of complaint was heard at the concert. On the contrary, the music was well received. When the next concert came in Boston 'The Star-Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps, sixty times—and this was done because it seemed fitting to the management. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought, they cheerfully did as asked.

"Notwithstanding the remarks of the newspapers, I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra.

"Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families. The audience in various cities bought their tickets as freely as ever and had a right to expect the same kind of service by the same men as in previous years. They knew that the last concert in New York last spring was very warmly received. In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit. Dr. Muck is not a Prussian; the orchestra is made up of many nationalities—some of them are our Allies, as well as Americans. This tempest was raised in Providence and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them. Looking at the musicians last evening and recognizing once more the great earnestness and care with which they prepare the concerts and with which they play them, it seemed to me that they were entitled to kind treatment—every one of them.

"Once more I ask the public to listen to the truth and then act accordingly.

'HENRY L. HIGGINSON,
"Brooklyn, November 9. 1917."

Record - Nov. 12, 1917

Bust of Dr. Karl Muck

This bust of the noted Boston musician was made by the late Bela Pratt. It is now on exhibition at the "Guild of Boston Artists."

Advertiser
Nov. 15, 1917-

FULL REHEARSAL BY SYMPHONY CHORUS

The first full rehearsal of chorus and orchestra for the performance of Beethoven's Ninth Symphony, which will take place in Symphony Hall Tuesday evening, Nov. 20, was held in Symphony Hall last evening. The chorus number near 400 than 350 and it has been especially selected.

Dr. Muck conducted and was thoroughly pleased with the rehearsals. The prospect is that the performance of the symphony will be memorable from every point of view.

- AMERICAN -
NOV. 11, 1917 -

BAR KREISLER AND HEMPEL

Artists of Teutonic Birth Refused Concert Dates in Cities of the Middle West.

The nation-wide agitation against opera singers and musicians of German or Austrian birth got fresh impetus yesterday when it was announced that Frieda Hempel, the German soprano, has been barred from Youngstown, Ohio, and that four cities had refused to hear Fritz Kreisler, the Austrian violinist. The latter is scheduled to play at Symphony Hall in Boston next Sunday.

Since the case of Dr. Karl Muck of the Boston Symphony was called to the attention of the public by his failure to include the "Star-Spangled Banner" in his program at a Providence recital concert, the "drive" against Teutonic singers and musicians has grown steadily in violence and emphasis.

Dr. Muck has been barred in Baltimore and wherever he now conducts is always preceded by Major Higginson or a letter of explanation from the latter.

Dr. Muck is also being investigated by the Federal authorities, who are looking up his record of patriotism since his arrival in America.

Kreisler, the violinist, is a retired captain of the Austrian Army. He was wounded early in the war by a Russian Cossack, whose lance penetrated his thigh. He was in the hospital for some time and after his recovery came back for a concert tour in America.

Kreisler denies that he is on furlough from the Austrian forces, and declares that he was honorably discharged from the service on account of his wound.

Kreisler has been barred from Youngstown and also from Sewickley, Pa., and Morgantown, W. Va., as well as from Pittsburgh.

-Herald Nov. 12, 1917-

SUPPORTERS OF MUCK CRITICISED

Washington Societies Say That Patrons of Boston Symphony Are Unpatriotic.

PUBLIC STATEMENT ISSUED

HERALD-JOURNAL BUREAU,
WASHINGTON, Nov. 11

The Capital patrons of the Boston Symphony Orchestra are charged with lack of patriotism in giving their support to Dr. Karl Muck in a statement issued by the national committee of Patriotic Socities today.

"Is Washington less patriotic than other American cities?" reads the statement.

"Dr. Karl Muck, leader of the Boston Symphony Orchestra who has been barred from Baltimore, Philadelphia and Pittsburgh, because of his German associations and interests was received with open arms in the capital city. The newspapers in the cities from which Dr. Muck war barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received at this time. Washington people who support his concerts say that music and patriotism are two different things, but there is an increasingly large number who maintain that in war-time everything must be weighed in the scale of patriotism.

"The national committee maintains that the capital of the nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question, and therefore Washington people who call themselves patriotic should not give them support."

Advertiser
Nov. 15, 1917-

MUSIC NOTES

The concert in Symphony Hall Sunday afternoon, Nov. 18, at 3.30, will be Fritz Kreisler's second recital. Mr. Kreisler will play concertos of Vivaldi and Vieuxtemps, and shorter pieces by Friedberg, Tschaikowsky, Godowsky, Schubert, Paganini and himself.

Schumann-Heink's return in Symphony Hall Sunday afternoon, Nov. 25, will be very welcome, as it is several years since this popular singer has been able to appear in Boston. She will sing a characteristic program of songs in ancient and modern style, including a group of four songs in English.

The Symphony program this week contains no Symphony. Three pieces appear on it: Debussy's very interesting Symphonic Sketches, "The Sea"; MacDowell's "Indian Suite," in which the American composer's genius undoubtedly reached its highest mark, and Dvorak's "Othello" overture.

The second Symphony concert in Cambridge this evening presents no soloist. The program comprises Beethoven's Fifth Symphony, Sibelius's "Finlandia," Rachmaninoff's "Isle of the Dead" and Enesco's Roumanian Rhapsody.

Herald, Nov 15, 1917-

REHEARSE THE NINTH SYMPHONY BY BEETHOVEN

The first full rehearsal of chorus and orchestra for the performance of Beethoven's ninth symphony in Symphony Hall next Tuesday evening was held in Symphony Hall last night. The chorus numbers nearly 400 and it has been specially selected. The soloists will be Frieda Hampel, Margaret Keyes, Arthur Hackett and Arthur Middleton.

TRANSCRIPT
- NOV. 14, 1917.

NEWS OF MUSIC

RUMOR BUSY WITH THE SYMPHONY CONCERTS

No Visible Sign That Dr. Muck's Resignation Has Been Accepted—The Variegated Canvass of Possible Successors—The Apollo Club to a Friendly Public — Opera Afresh in New York — More Rulings on the War Tax — Mr. Damrosch's Concerts for Children — Items and Opinions

RUMOR runs about the town that Mr. Higginson has accepted the resignation of Dr. Muck as conductor of the Symphony Orchestra, and rumor has already picked his successor—a much easier task for it than for those who have ever sought a leader for such a band or such concerts. Of evidence to bear out the rumor there is none except the war-time gossip that flies from ear to ear and the war-time credulity that eagerly receives it. Dr. Muck himself is proceeding quietly and busily with his usual and unusual work—more particularly with the preparations for the choral concert at Symphony Hall next week, at which he is to lead in Beethoven's Ninth Symphony for the first time in America. No man could for the moment act less than he does as one about to leave his usual employments. The management of the orchestra is equally unaware of any impending change; the entourage o' Mr. Higginson discredits the rumor. In fact, the disposition among those officially concerned with the concerts is to rest content with the calm that has followed recent storms.

Rumor, moreover, is not well advised in the successors that it is picking for Dr. Muck and betrays its ignorance of their present engagements, their quality and of their leanings in the present war—the new test of a conductor's availability. One, Mr. Stokowski, upon whom it likes to dwell is tied by long contracts to the orchestra and the public he now serves in Philadelphia and by a guarantee fund raised especially in his behalf. Another Mr. Gabrilowitsch, of recent and signal rise to praise and promise as a conductor, has in the past, at any rate, made no secret of war sympathies, which are not those of the public that has been loud in outcry and is now busy with surmise. A third, "with a following"—Mr. Henry Hadley—is hardly likely on the strength of his work and experiences in Seattle and San Francisco, to be seriously considered as the conductor of an orchestra of the first rank. A fourth, Mr. Mengelberg, the celebrated conductor of the Amsterdam orchestra, happens to be Jewish, a little past the prime of life and a "specialist" in contemporary German music; while fifth and most curious choice of all is no other than Arthur Nikisch, Hungarian, it is true in blood, but long conductor of the Gewandhaus Concerts in Leipzig and of the Philharmonic Concerts in Berlin and fast bound in Germany. So gossip goes a busy and Symphony Hall—and Dr. Muck in particular—a quiet way.

SUN

New York City.

NOV 11 1917

'Star Spangled Banner' Row As Musicians Analyze It

All Agree National Anthem Should Be Played, but Say American Spirit Should Animate Director—Dr. Muck's Case

DR. KARL MUCK is the centre of that war against the music of Germany which has swept over the country because of the fact that "The Star Spangled Banner" was not played at the opening of the Boston Symphony concerts in the American Athens.

The conductor, a Bavarian, and in this country on leave of absence from a German governmental position, finally did play the American national anthem when there were emphatic requests from his audience at the fourth concert of the series.

The question as to whether musical art is above patriotism was raised anew when Dr. Muck appeared in Carnegie Hall in this city last Thursday. He directed the national air, however, and the audience applauded liberally.

On account of the issue involved, which touches on so many phases of our national life, the Sunday SUN has obtained the accompanying interviews with patrons of music and musicians:

Nahan Franko, orchestra leader, when asked his opinion of the occurrence in Boston, first sat down to the piano and played the national airs of ten countries, including those of the United States, Great Britain, France, Russia, Italy and Austria.

"I am prefacing what I have to say in this way," remarked Mr. Franko, "that I may make clear certain distinctions which should be considered in relation to this subject.

"In the first place, is 'The Star Spangled Banner' at work of art? Does not that depend largely upon the way in which we approach the subject? Supposing that as a piece of music or an anthem that it does have certain technical faults. Would not these disappear in the fervor and the patriotism of the musicians who played it?

"Dr. Karl Muck is a Bavarian. He is not a Prussian. He has been in the military service of his country. Shortly after the outbreak of the European war in 1914 he was induced to come here by Col. Higginson of the Boston Symphony Orchestra. Even Col. Roosevelt was enlisted in the effort to persuade Dr. Muck to come here. Dr. Muck did not come until there had been many negotiations, and his natural inclination even then would have been to have remained in his own country. If he had his own way I have no doubt that he would have long ago returned to Germany.

"Dr. Muck did not refuse to play 'The Star Spangled Banner.' It seems to me, however, that the national anthem conducted by a man whose heart was not in it could have little significance. It would have been better, since 'The Star Spangled Banner' was not a part of a symphonic programme, that the conductor should have given his baton to some member of the orchestra who would not have been influenced by any race question preferably to a native born American or to an American citizen.

Depends on Spirit of Musicians.

"The value of any national air depends so much upon the spirit not only of the conductor but of the individual musicians. I am of Bavarian descent, but was born in New Orleans, and I have made my way in this country. I am at heart a patriotic American.

"Now as to 'The Star Spangled Banner' itself, considered technically, it must be admitted that as originally written it is difficult to sing as compared with other national airs. If one plays it on the piano this fact is at once noticeable. The compass of 'The Star Spangled Banner' is an octave and five-eights, while the compass of other national airs is within an octave, or does not exceed that limit.

"It is difficult for most persons to reach the notes of 'The Star Spangled Banner,' and therefore the singing of it requires close attention. As a piece of music our national anthem, for instance, has not the marchlike swing of 'The Marseillaise,' nor has it the sweep of the Russian national air. I may also say that the words are not well adapted to the notes, and this is another reason why the average man or woman finds it difficult to do justice to it as a song.

"'The Star Spangled Banner' has more the character of a church hymn than a national air and to produce the desired effect on the public with it the conductor must lead it with an unusual amount of enthusiasm and spirit.

"As far as Dr. Muck is concerned, I can only say that I know from facts as they are that he has never refused to play our national hymn.

"I have every reason to believe Dr. Muck's own statement. I know him well and had the great honor to be his concertmeister for two seasons at the Royal Opera in London.

"I agree with Col. Henry L. Higginson that it would be a disaster to musical art in America to lose his services as the conductor of the Boston Symphony Orchestra.

"Dr. Muck, I know, when Col. Roosevelt was President, was asked to consider the work of revising the anthem to increase its singing possibilities."

Stransky Noncommittal.

Josef Stransky, conductor of the orchestra of the Philharmonic Society of New York, said yesterday that for various reasons he did not feel justified in discussing the conduct of Dr. Karl Muck, leader of the Boston Symphony Orchestra.

"The facts in this case, however, are beyond dispute," he continued. "Dr. Muck did not refuse to play 'The Star Spangled Banner,' for at the request of the management of the Boston Symphony he did direct when the national anthem of the United States was played. I have the highest regard for Dr. Muck as a musician and I know him to be a man of high personal qualities.

"As I am a Czech, and a guest of the country, it would be indeed a very delicate matter for me to discuss this incident. It was eminently proper that 'The Star Spangled Banner' should have been played at the performances of the Boston Symphony Orchestra. It should have been played not only for patriotic reasons but also because it was especially fitting to play 'The Star Spangled Banner' on an occasion of such dignity and importance as the opening of the season of the Boston Symphony. I do not know that it would be considered absolutely necessary to play this national anthem at every one of the concerts, but if the audience indicated that it wished to have the national anthem played the director of any orchestra would consider himself justified in acceding to such a request.

"I do not agree with many Americans who do not admire 'The Star Spangled Banner' as a work of music. Long before the European war there was much discussion regarding the anthem, and many persons in this country even thought that it should be displaced. 'The Star Spangled Banner' is rather difficult to play, and as a song is hard to sing. I have made it a practice, however, to always play it in a slower tempo than the one in which it is written. This gives the effect of a hymn and does full justice to the dignity and beauty of the composition. Many Americans who have heard the anthem played in this way were at first rather slow to recognize it, but when they did they expressed their admiration of the rendition.

"As far as the adoption of a new national anthem is concerned, I think that it is entirely improbable that in view of recent events the American people will ever make such a change. It would not be well that any national air so hallowed by tradition should be displaced."

Mr. Leifels's Opinion.

"The Boston Symphony Orchestra," said Felix F. Leifels, manager of the Philharmonic Society of New York, "is an institution of nationwide importance, which has done much for the art and honor of our country. Nobody doubts the loyalty of Mr. Higginson, the founder and supporter of the Symphony Orchestra. His prompt acquiescence to the demands of the public proves that he at once realized the justice and propriety of those demands.

"The desire of American audiences to hear the national anthem on symphonic programmes at a time like this is inevitable and right. Of course, the anthem should be given. The Philharmonic Orchestra has played 'The Star Spangled Banner' in all concerts at home and out of town this season as a matter of course. It is our natural means of expressing the feelings that all Americans share in the present national crisis.

All American Citizens.

"The Philharmonic Society of New York is essentially an American organization. Founded in 1842, it is beginning its seventy-sixth season more strongly American than ever. Fifty per cent. of the musicians in its orchestra are of American birth and every musician in the organization is an American citizen. We have, when giving performances in this city, eighty-seven musicians; on tour we take seventy with us. Of those enrolled with us forty-two are of American birth, fourteen are Germans and Austrians, nine are Russians, and the others are divided among various other nationalities.

"From the windows of our executive offices in Carnegie Hall we display a service flag with four stars. The musicians purchased $14,000 worth of Liberty bonds in the subscription just closed. In addition to this the orchestra has several times appeared at benefit concerts and other entertainments in aid of the American Red Cross and kindred organizations.

"As a musician I was connected with the Philharmonic for many years. I consider 'The Star Spangled Banner' when properly interpreted a majestic piece of music and I consider it eminently proper that it should be played at all assemblages where patriotic Americans are gathered."

A Question of Good Music.

Mrs. William Jay, the only woman member of the board of the New York Philharmonic Orchestra, expressed decided views in a current number of the *Chronicle*.

"Is the relation of music to the American people a very close one?" she asked. "I believe that it is to a certain extent, but it is the hope of all who are truly interested in music that a vital relationship should exist and that the public who support the great orchestras of this country should be educated to a higher standard of musical appreciation.

"It is a fact which is rather discouraging at the present time that when concert programmes are chiefly made up of works of the early composers the box office receipts show that these programmes are not popular with the average audience. As with every other branch of art, the greatest purity and simplicity are found in these early masterpieces. I believe that true musical appreciation can only be cultivated through the study of the works of Bach, Mozart, Haydn and the others. When trained to love and understand these the public will be brought into a closer sympathy with and a more intelligent understanding of all good music.

"That which is emotional in music is readily enjoyed by those with the least musical education, and the concert halls are filled to overflowing when a Tchaikowski or Wagner programme is given. The score of this type of music lover is very limited, however, and it would be well for him to listen to and study the early classics in order to appreciate intellectually all that is finest in music.

"Many people think that during the war no German music should be played either in our concert halls or opera houses. This would be a great hardship and deprivation to music lovers of all nationalities, and I am not of the opinion that there is any reason why the music of German composers should not be given in concert.

"There is nothing in the actual music to arouse the antagonism or to bring to mind the struggle which is raging. On the contrary, in most cases it is the expression of the most poetic, artistic and in every way the finest side of those great masters whose life works also included operas.

Should Drop German Opera.

"On the other hand, I feel that to give the German operas, particularly those of Wagner, at this time would be a great mistake. Given as they must be in the German language and depicting in many cases scenes of violence and conflict, they must inevitably draw our minds back to the spirit of greed and barbarism which has led to so much suffering.

"Loving 'Tristan und Isolde,' 'Die Meistersinger,' the 'Ring' operas as I do, it is almost a matter of self-denial which prompts me to write in favor of the exclusion of German operas during the war. Perhaps gala nights of German operas could be used as political propaganda to imply a division of sentiment in this country, and as the Metropolitan Opera Company is practically a national in[illegible] great Germans in spite of the status of war.

"I was much interested in an article by Signor Campanini in a previous number of the *Chronicle* in which he tells of the advantage of giving new operas, beautifully staged, alternating with those old ones which he and Heinrich Conried of the Metropolitan revived and which had not been given for many years.

"It shows how different is the problem of the opera impresario from that of the concert manager. The former has to provide variety, amusement, enjoyment, brilliant scenery, beautiful costumes and effective lighting to a mixed audience. The concert audience, on the other hand, composed entirely of lovers of music, asks for the perfect rendition of beautiful compositions. This, unaided by scenic effects, is the hardest of all to produce.

"May the demand be for the best, so that our conductors and the numberless great artists who compose our orchestras shall be encouraged in their interpretation of the masterpieces of all ages."

EVENING GLOBE
New York City
NOV 9 - 1917

Music.

Muck Leads National Anthem—Other Music.

The tempest in a bean pot that has dogged the recent peregrinations of the Boston Symphony Orchestra held aloof from the sacred fastnesses of Carnegie Hall last night. A squad of plain-clothes men detailed to act as life savers was not called on to quell a riot or administer first aid. Its members were treated to nothing more sanguinary than a decorous evening of exceedingly well-played music. The Boston band's first Carnegie Hall concert of the season could not have passed off in fuller accord with all the rules of Turveydrop in the cultured city of its birth.

A note on the hall programme brought immediate balm to anxious hearts. "The National Anthem," ran, "will be played as the opening number of the programme." A "number," observe, no less—not a mere patriotic hors d'oeuvre or a needless sacrifice to war prejudice. When Dr. Muck entered, perhaps five minutes later than the appointed hour, the house was already filled. This audience applauded him loudly and long. Then the doctor applied himself to the task of conducting "the opening number of the programme" as indicated above, the audience meantime standing. At the conclusion of this "number" there was more applause. Through it the doctor held himself stiffly, with his back pertinaciously to the house, interpreting the applause, no doubt, as directed to the "number" rather than to the conductor.

For the sake of the record it may be worth noting that I have never heard another performance of "The Star-Spangled Banner" so funereal in pace, so metronomically rigid of beat, so utterly devoid of phrasing and accent as this by the world's premier orchestra. However, it is not the "reading" but the fact of the National Anthem that is important. I cannot myself guess what satisfaction an American can gain from our National Anthem conducted by Dr. Muck, unless it be through the grim justice inherent in the sight of an unrepentant Prussian compelled by public sentiment here to do something unwillingly, after all that Prussians have compelled the rest of mankind to do unwillingly in the last three years and a quarter.

But most of the circumstances in the case of the Boston Symphony Orchestra versus "The Star-Spangled Banner" remain enveloped in contradiction and mystery. The rank outsider might suppose that every difficulty could have been avoided by graciously acceding to the natural wartime request for the National Anthem, and relieving Dr. Muck of the uncongenial task of leading it by turning that duty over to one of the American members of the band.

To bring up the issue of art is silly. If Dr. Muck at the Royal Opera of Berlin were asked to conduct "Deutschland über alles" before or during a representation of "Götterdämmerung," no one would think of objecting to it as unsuitable to the evening's "programme," or think of it at all in artistic relation to Wagner's masterpiece.

But since some have insisted on raising the issue of art and treating our National Anthem as an integral part of a symphony concert programme, one may submit in all humility that an orchestra which plays habitually Wagner's "Rienzi" overture, the "Finlandia" of Sibelius, and the pieces of Liszt and by Berlioz which figured on its programme last evening has no valid artistic quarrel with "The Star Spangled Banner."

For Dr. Muck as an orchestral conductor my admiration is as ardent as ever and the loss of the Boston Symphony Orchestra, threatened, I believe, under certain conditions, would be a calamity for the whole world. So to the concert proper as an artistic expression, and there the last shall be first! For the prelude to "Parsifal," which ended the programme, was the artistic feature of the evening.

This prelude, one of the loftiest peaks of Wagner's genius, nevertheless loses more than any other of his preludes in the transfer from the opera house to the concert room. But the performance directed by Dr. Muck so far outdistanced any other I have heard that I forgot the need of the darkened theatre, the invisible orchestra, the golden curtain bellying in the light that never was on land or sea, the passion and the mystery of the solemn drama to come. For sensitiveness, for exaltation of mood, for supreme technical finish this performance futilizes comparison.

It proves at one stroke why the future of the Boston Symphony Orchestra and of Dr. Muck as an artist should not be placed in jeopardy by unworthy and unnecessary squabbles over the National Anthem. Germans have prated much about art and the necessity of preserving it from the contaminating touch of war. Let Dr. Muck, therefore, as a high priest of art put his unrepentant Prussianism in complete abeyance so long as he dwells in America and devote himself whole-heartedly to a cause with which America and her allies are not in conflict.

There was an instance of bad programme-making in choosing Berlioz at his feeblest and Liszt at his most bombastic (the overture to "King Lear" and the "Prometheus" symphonic poem) for the same programme. The only interest in such music is historical. To gratify curiosity either piece is worth an occasional performance, but half a concert of the stuff, no matter how well played, is an inexcusable bore. The concert opened with Brahms's E minor symphony. No conductor and no orchestra are better equipped to bring out all the beauties of the least familiar of the Brahms symphonies than those concerned in the performance last evening. The audience appreciated that performance so much that it applauded until Dr. Muck summoned his men to rise in acknowledgment.

The indefatigable searcher after resemblances may have noticed that Brahms in the first movement of this symphony had a premonition of a work none other than "Tosca," and that Liszt's "Prometheus" similarly foresaw Verdi's "Otello." Moussorgsky, after all, is not the only ancestor that can claim modern music.

PITTS SANBORN

m TIMES
dress: New York City

NOV

BROOKLYN GREETS DR. MUCK

Audience of 3,000 Cheers "The Star-Spangled Banner."

Dr. Karl Muck conducted "The Star-Spangled Banner" in Brooklyn last night, at the opening of the Boston Symphony Orchestra's annual series of concerts in that borough, and an Academy audience, 3,000 strong, rose to the national anthem as enthusiastically as a crowd at Carnegie Hall had done the previous night in New York. The Brooklyn program included music of Tschaikowsky, Beethoven, Liszt, and Sibelius, and the conductor shared in generous applause for the later numbers, German, Russian, and Finnish.

President A. Augustus Healy, who with Frank L. Babbett and a committee of the Institute met Major Higginson before the concert, said they had presented the protests of a number of subscribers against Dr. Muck, first, as a "Prussian," and, second, as having "refused to conduct" the anthem. Mr. Higginson told the committee that Dr. Muck had not refused to lead the American air when so requested, and that he was not a Prussian citizen, having been born in Bavaria.

m EVENING POST
dress: New York City

MUSIC AND DRAMA

A Placid Boston Symphony Concert.

If any one shared the apprehensions of the Police Department that there might be a disturbance at last night's appearance of Dr. Muck to conduct the season's first concert of the Boston Symphony Orchestra, he did not know the audience that gathers for the Carnegie Hall concerts of this famous organization. To this audience everything this orchestra, or its conductor, does is absolutely above criticism. Probably ninety-five of every hundred of these good and honest folks, if blindfolded or placed behind a screen, could not, to save their lives, tell whether this particular orchestra was playing or the New York Philharmonic or Symphony, or the Philadelphia or Chicago orchestra; yet to hear their pharisaical or adulatory talk one would think that Boston alone provided us with the real thing, everything else in the country being second or third rate. The Boston orchestra certainly is first rate, and Dr. Muck is an admirable conductor in many ways; yet he was known in Berlin as "the metronome," and his programmes are certainly far from being models.

It is this idolatrous attitude of certain listeners—and newspaper critics, chiefly in New York—that has led to the recent unfortunate row over the American anthem. The malady known as "swelled-head" led certain very estimable persons to suppose that this Bostonian organization could do no wrong, even in war time; and that even if the other orchestras lowered themselves by playing "The Star-Spangled Banner," the exalted Boston band need not stoop to anything so inartistic. Now our anthem is not as great music as the Russian national hymn—just discarded because it glorifies the Czar, or the Austrian, or the French; yet it is far better than "The Watch on the Rhine," which the German orchestras play, but which Wagner justly described as *"ein flaues Liedertafel Produkt."*

Enough for the present. The Boston Orchestra discovered its mistake, and last night Dr. Muck conducted "The Star-Spangled Banner," in an arrangement which introduced some curious contrapuntal jingling suggesting the Venusberg music. It was good to hear it sound so well, and there was as much applause after it as there had been before it when Dr. Muck first came on the stage.

There was no soloist last night, nor was the programme exhilarating. Brahm's fourth symphony, which opened it, is not a favorite, even with many of the Brahmsites, except as to the charming andante, which makes an irresistible appeal. The whole work was performed with splendid virtuosity, and at the end the players had to share the enthusiastic applause with the conductor. The concert closed solemnly with Wagner's "Parsifal" prelude. Before it came a French work, Berlioz's "King Lear" overture, and a Hungarian symphonic poem, Liszt's "Prometheus." Dr. Muck deserves thanks for producing this Hungarian work, even though it is less inspired than most of Liszt's orchestral works; but the Berlioz overture seemed empty and over-long even as played by the Boston orchestra.

SUN
dress: New York City
NOV 10 191

HIGGINSON EXPLAINS ROAR OVER ANTHEM

In Statement Before Brooklyn Concert Lays Blame on Providence Busybodies.

BAND APPLAUDED HERE

Opens Programme With "Star Spangled Banner"—Never Any Refusal, Says Major.

Major Henry L. Higginson, founder of the Boston Symphony Orchestra, last night made public his first complete explanation of the controversy involving the orchestra in an alleged refusal to play "The Star Spangled Banner" at concerts. Neither he nor Dr. Karl Muck, conductor, ever refused to include the national anthem in the orchestra's repertoire, according to Major Higginson, who added that the conductor and orchestra did not know the anthem had been requested.

From Major Higginson's point of view the entire controversy is little more than a tempest in a teapot, due to a misunderstanding for which Providence, not Boston, is to blame. The statement followed a conference with A. Augustus Healey, president, and other officials of the Brooklyn Institute, under whose auspices the concert was given last evening in the Academy of Music, Brooklyn. It follows:

"Is it worth while to consider once more the affairs of the Boston Symphony Orchestra, to know the truth and speak it, and then to let the matter die? Justice to the concertgoers and to the orchestra seems but fair and courteous, and until now the concert public has been courteous to the orchestra.

Strangers Raised Howl.

"The first request for 'The Star Spangled Banner' came from Providence people who were not ticket holders and were unknown to me. The programme had been made and studied as always and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star Spangled Banner' until the concert was over.

"Not a word or a sign of complaint was heard at the concert. On the contrary the music was well received. When the next concert came in Boston 'The Star Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps sixty times—and this was done because it seemed fitting to the management. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought they cheerfully did as asked.

"Notwithstanding the remarks of the newspapers I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra.

"Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families.

"The audiences in various cities bought their tickets as freely as ever and had a right to expect the same kind of service by the same man as in previous years. They knew that the last concert in New York last spring was very warmly received.

"In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit. Dr. Muck is not a Prussian; the orchestra is made up of many nationalities including Americans—some of them are our allies.

"This tempest was raised in Providence and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them.

"Looking at the musicians last evening and recognizing once more the great earnestness and care with which they prepare the concerts and with which they play them, it seemed to me that they were entitled to kind treatment—every one of them.

"Once more I ask the public to listen to the truth and then act accordingly."

Audience Applauds Orchestra.

The concert last night passed off without the slightest sign of trouble. In fact there was marked enthusiasm from the audience, which filled every seat and a good bit of the standing room in the back aisles. This enthusiasm was helped along no doubt by the orchestra's early demonstration of Major Higginson's claim that it is without bias in so far at least as the "Star Spangled Banner" is concerned.

The national anthem was the first number given, both orchestra and audience standing. And among the audience were officers and soldiers in olive drab and sailors in blue standing stiffly at salute. The controversy had not kept them away and there was certainly nothing in omission or commission to offend them.

Outside the Academy the Captain of the Bergen street police precinct a police lieutenant and a dozen policemen, all in plain clothes, twiddled their thumbs with nothing to do "till to-morrow." Not a hiss or jarring note disturbed one of the best advertised and best attended

m MORNING TELEGRAPH
ddress: New York City
NOV 12 1917
ate

ASKS WASHINGTON WHY IT AIDS MUCK

Patriotic Societies Committee Condemns Capital's Attitude Toward German Musician.

SAYS PATRIOTISM IS INVOLVED

Insists Nothing Should Be Tolerated That Might Interfere With War Activities.

**Washington Bureau,
The Morning Telegraph,
Washington, D. C., Nov. 11.**

The National Committee on Patriotic Societies, which has headquarters in Washington, to-night issued a statement in which it challenges the action of those members of Washington society and musical circles who supported Dr. Karl Muck to the extent of staunchly supporting his concert last week at the National Theatre here.

"Is Washington less patriotic than other American cities?" the statement asks, and then continues: "This is the inquiry coming into the office of the National Committee of Patriotic Societies, according to William Mather Lewis, secretary of that organization. The inquiry is prompted by the fact that Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore, Philadelphia and Pittsburg because of his German associations and interests, was received with open arms in the Capital City.

"The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received at this time. Washington folk who support his concerts say music and patriotism are two different things, but there is an increasingly large number who maintain that in war time everything must be weighed in the scale of patriotism.

"The National Committee maintains that the capital of the nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question, and therefore Washington folk who call themselves patriotic should not give them support."

EVENING WORLD
New York City
NOV 9 - 1917

Dr. Muck Greeted Warmly Leading Boston Orchestra

By Sylvester Rawling.

DR KARL MUCK led the Boston Symphony Orchestra at the first concert of its New York season in Carnegie Hall last night. Moreover he directed the playing of "The Star Spangled Banner" as the opening number. There was in the air, before the beginning, an unspoken but tense feeling of anticipation, not unmixed with dread, that something might happen. Nevertheless if there were any sympathy among the house full of subscribers with the protests that had been made in other cities against the conductor it found no articulate expression. As a matter of fact, Dr. Muck got a cordial greeting upon his first appearance and was applauded warmly at every opportunity thereafter.

Brahms's fourth symphony in E minor was the principal number. The beauty of the work is pretty generally acknowledged now. Dr. Muck and his players gave it an illuminating exposition and the whole orchestra was brought to its feet to acknowledge the plaudits of the audience. For the rest, there were Berlioz's overture to "King Lear," Liszt's symphonic poem "Prometheus," and Wagner's prelude to "Parsifal," all finely played. It may be doubted whether the latter should find a place on a concert programme and, if with more insistence upon the doubt, as the last number. In it the solemn, consecrational spirit too much prevails. Neither of the three is overburdened with secular joyousness, but the clamor of the Liszt work would have served better for the home-going.

117

EVENING NEW YORKER
New York City. HERALD

Stimmung
— gegen —
Dr. Muck.

Wie Ex-Gouv. Warfield sich ausgesprochen.

Auf der Tour.

Major Higginson klärt Zwischenfall in Providence auf.

Baltimore, Md., 5. November. Ex-Gouverneur Edwin Warfield, einer der prominentesten Bürger der Stadt, erklärte heute inbezug auf das bevorstehende Gastspiel des Bostoner Symphonie-Orchesters unter Dr. Karl Muck:

„Karl Muck soll kein Orchester in Baltimore dirigieren. Ich habe den Mitgliedern des Polizei-Board mitgeteilt, daß man diesem Mann nicht gestatten würde, die Bevölkerung des Geburtsplatzes des „Star Spangled Banner" zu insultieren. Ich habe ihnen mitgeteilt, daß, wenn notwendig, das Volk dies verhindern würde, und daß ich gerne das Volk führen würde, um einen Insult meinem Land und meiner Flagge gegenüber zu verhindern."

Herr Warfield hat im Lyric Theater, wo das Orchester konzertieren soll, eine große Protestversammlung inszeniert. Eine Militärkapelle und 150 ausgehobene Rekruten aus Camp Meade werden daran teilnehmen.

Higginson erklärt.

Boston, 5. Nov. Major Henry L. Higginson, der bekannte Förderer des Bostoner Symphonie-Orchesters, hat in einer gestrigen Erklärung Dr. Karl Muck, den Dirigenten des Orchesters, von jeglicher Schuld in der Providencer Affäre des „Star Spangled Banner" entlastet und alle Schuld auf sich selbst genommen. Herr Higginson erklärt, das Ersuchen, in Providence die Nationalhymne zu spielen, sei ihm von einigen unbekannten und nicht zu den Subskribenten gehörenden Damen gestellt worden. Dr. Muck habe aber erst davon erfahren, als das Orchester Providence bereits verlassen hatte.

Boston, Mass., 5. November. Das Bostoner Symphonie-Orchester ist gestern nach Philadelphia abgefahren, wo es morgen abend unter Dr. Karl Mucks Leitung konzertieren wird. Letzterer wird auch bei der letzten Nummer, dem „Star Spangled Banner", den Taktstock schwingen.

n TRIBUNE
ress: New York City
NOV 10 1917
e

Dr. Muck Plays Anthem

But Refuses to Acknowledge Plaudits in Brooklyn

Dr. Karl Muck again directed the Boston Symphony Orchestra while it played "The Star-Spangled Banner" last night. The orchestra played at the Brooklyn Academy of Music, but he omitted the usual acknowledgment of the applause that followed, although after every other number on the programme he turned and bowed graciously as the audience expressed its approval.

The concert was under the auspices of the Brooklyn Institute of Arts and Sciences, and those who were unable to secure seats formed into three rows in the rear of the auditorium.

While a paster attached to the programme announced the national anthem as the last number, the orchestra, as on Thursday night at Carnegie Hall, played it first. Dr. Muck's back remained turned to the audience as the large gathering broke into spontaneous applause at the end of the number. After the second number, however, the German director turned and with an engaging smile bowed several times in acknowledgment of the expression of appreciation.

There was no evidence of resentment at any time during the concert.

EVENING WORLD
s: New York City.
NOV 10 1917

MUCK GIVES HYMN AGAIN AND JUST AS FRIGIDLY

Refuses to Acknowledge Plaudits for "Banner," but Brooklyn Treats Him Cordially.

Dr. Karl Muck led the Boston Symphony Orchestra in "The Star-Spangled Banner" at the Academy of Music, Brooklyn, last evening, quite as coolly as he had led it the night before in Carnegie Hall. But the Brooklyn audience plainly did not mind the director's obvious lack of interest in the anthem and showed by its warm applause throughout the evening that it was glad to see him.

Dr. Muck bowed when he first came out on the stage. He refused to turn and acknowledge the applause that followed the anthem as his first number, but he bowed readily enough after each of the four parts of Tschaikowsky's Symphony No. 6 and he had to return to the stage twice before the audience would subside at the intermission.

From TIMES
Address: New York City

METHODS "OVER THERE."

Marteau Jailed, Heifetz "Detained," at Outbreak of the War.

To the Editor of The New York Times:

May I add my opinion to the chorus of disapproval of the failure to render "The Star-Spangled Banner" by the Boston Symphony Orchestra at its opening concert in Providence the other night? Does Dr. Muck remember how the Germans treated the French artists who were in Germany at the outbreak of the war? Does he recall the case of Marteau, the famous French violinist, professor in the Berlin Royal Conservatory, who was thrown into prison at the outbreak of the war? Does he recall the case of Jasha Heifetz, the Russian violinist, who was detained in prison in the military camps in Germany for two years?

Mr. Higginson's remark that the programs had been made up during the Summertime and, therefore, should not be amended at this time, is amusing because of its childlike simplicity. Dr. Muck could probably explain to Mr. Higginson that in Germany programs of all concerts and recitals, whether private or public, and even the text of the songs, have to be passed upon by the military censor. In Austria the same regulations prevail. For instance, in Prague the Russian, French, and even Bohemian works are barred from the musical programs. Does Mr. Higginson agree with Dr. Muck that rendering "The Star-Spangled Banner" would reflect upon the musical quality of the program?

The apologetic remark was made by Mr. Ellis that "The Star-Spangled Banner" was played at all the pop concerts during the season. That was certainly a heroic action for the fragment of the Symphony Orchestra which was permitted to play in the good old Summertime. Notwithstanding that Mr. Ellis had charge, he was not able to say that Dr. Muck had ever led the orchestra at any time it played "The Star-Spangled Banner."

ELIZAVETA KALOVA.
Boston, Nov. 4, 1917.

ANTHEM AN "INTRUSION."

As Well Frame All Pictures Here in Red, White, and Blue.

To the Editor of The New York Times:

The item in Friday's paper in regard to the demand that the Boston Symphony Orchestra play at its concerts "The Star-Spangled Banner" must make some of your readers impatient with the popular clamor for mechanical tests of loyalty. There is about as much reason in requiring at these concerts of classical music the intrusion of a popular anthem, no matter how significant and sacred, as there would be in insisting that every picture shown in our museums and galleries for the duration of the war have frames of red, white, and blue. Those colors may indeed thrill us, but they certainly have no congruity with the canvases displayed. And we can only be the poorer for reducing everything now to the monotony of a single thought, instead of insisting with added fervor on the value to the spirit of these rare moments of harmony, inspiration, and detachment that give us refreshment and courage to throw ourselves into our struggle for democracy.

MABEL FOOTE WEEKS.
New York, Nov. 6, 1917.

TOWN TOPICS
NEW YORK CITY
NOV 8 - 1917

VERS DE SOCIÉTÉ

THE noise last week created by dissonant Dr. Muck,
Within the realms of music hath produced an awful ruck;
The National Air he would not play, and Boston's Symphony
Symphonic is no longer, e'en the tyro that can see.
The venerable Higginson in doldrums dense and blue
Is rent by disaffection of his great orchestral crew,
While all the public clamors with a strong, insistent yell,
"Give Prussian Muck his passports and let him go to ——."

These things to hear, and hear it did, the Metro much hath stirred;
In fact, it is so deeply stirred that forth hath gone the word
That this year on the shelf shall lie in silence ponderous,
The Valkyrs and the Siegfrieds and the Kundrys with Urlus,
When Mrs. Willie Jay took up the cudgels and denounced
The Teuton opera just now, she very soundly trounced
Pro-German tendencies, and I am sure we all agree,
And feel that we can do without them, just as well as she.

I rub my eyes. I can't believe another year has passed,
Nor that in many ways its predecessor it's outclassed.
So much has taken place, so much the period has done;
So much is yet to do before the victory is won.
And, still, some stipulated things must have their day,
Despite all bellic griefs next week, the Horse Show holds its sway.
We'll journey to the Garden, for we love the equine show,
But more than that we love to see who's new "arrived," you know.

The ides of Autumn now have passed, the hordes have come to town;
The outer set, the dictators of more or less renown.
Among them note the Gilfords, down on dear old Av'nue Lex;
Conditions there are something even you or I would vex.
John goes to market as of yore, and buys a pound of cepes,
While mamma in the window stands lamenting her front steps,
For, be it said, the subway has encroached on their domain,
And through the basement they must go, the parlor floor to gain.

The Ephemeron.

STAATSZEITUNG
ss: New York City.
NOV 9 - 1917

Bostoner erwarten keine Störungen.

Auch kein Einwand gegen Kreislers Auftreten in Brooklyn.

Aller Voraussicht nach wird das für heute abend anberaumte Konzert des Bostoner Symphonie Orchesters in der Academy of Music in aller Ruhe verlaufen. Wie die gestern ausgegebenen Programme besagen, wird das Orchester das „Star Spangled Banner" am Schlusse des Konzerts spielen. Es verlautet, daß Major Henry L. Higginson mit dem Orchester nach der Kirchenstadt kommen werde, um im Laufe des Abends einige Worte an das Publikum zu richten.

Hetzer benützten die Pittsburger Vorfälle betreffs des Auftretens des gefeierten Geigenvirtuosen Fritz Kreisler, um auf dessen Konzert in der hiesigen Academy of Music in unliebsamer Weise aufmerksam zu machen. Vom Brooklyner Institut wird indessen bekannt gegeben, daß bisher auch nicht ein Einwand gegen das Auftreten des Künstlers in Brooklyn erhoben wurde und auch keiner erwartet wird.

From TRIBUNE
Address: New York City
Date NOV 11 1917

Discords

Musically Speaking

THE Metropolitan Opera House drops German opera for the season. Si-

multaneously Dr. Karl Muck, leader of the Boston Symphony Orchestra, refuses to play "The Star-Spangled Banner" at Providence, R. I., is attacked, and offers his resignation. Its acceptance is withheld pending the attitude of audiences at a coming series of concerts. In Washington the orchestra is warmly greeted, but is warned from Baltimore by a mass-meeting of indignant citizens. Fritz Kreisler, the Austrian violinist, is barred from playing in Pittsburgh.

From TRIBUNE
Address: New York City
Date NOV 11 1917

The Muck Episode

(A Statement by Colonel Henry L. Higginson)

Is it worth while to consider once more the affairs of the Boston Symphony Orchestra—to know the truth and speak it and then to let the matter die? Justice to the concert-goers and to the orchestra seems but fair and courteous, and until now the concert public has been courteous to the orchestra. The first request for "The Star-Spangled Banner" came from Providence people who were not ticket holders and were unknown to me. The programme had been made and studied, as always, and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for "The Star-Spangled Banner" until the concert was over. Not a word or a sign of complaint was heard at the concert. On the contrary, the music was well received.

When the next concert came in Boston "The Star-Spangled Banner" was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps sixty times—and this was done because it seemed fitting to the management. At that time nobody made a question of patriotism—that was taken as a matter of course—and, whatever the musicians thought, they cheerfully did as asked. Notwithstanding the remarks of the newspapers, I never threatened to disband the orchestra.

Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families. The audiences in various cities bought their tickets as freely as ever and have a right to expect the same kind of service by the same men as in previous years. They know that the last concert in New York last spring was very warmly received. In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit, and I have gladly met the requests for "The Star-Spangled Banner."

Dr. Muck is not a Prussian. The orchestra is made up of many nationalities—some of them are our allies. This tempest was raised in Providence, and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them. Recognizing once more the great earnestness and care with which the musicians prepared the concerts and with which they played them, it seemed to me that they were entitled to kind treatment—every one of them.

Once more I ask the public to listen to the truth and then act accordingly.

117

EVENING NEW YORKER HERALD

: New York City.

Stimmung
— gegen —
Dr. Muck.

Wie Ex-Gouv. Warfield sich ausgesprochen.

Auf der Tour.

Major Higginson klärt Zwischenfall in Providence auf.

Baltimore, Md., 5. November. Ex-Gouverneur Edwin Warfield, einer der prominentesten Bürger der Stadt, erklärte heute inbezug auf das bevorstehende Gastspiel des Bostoner Symphonie-Orchesters unter Dr. Karl Muck:

„Karl Muck soll kein Orchester in Baltimore dirigieren. Ichhabe den Mitgliedern des Polizei-Board mitgeteilt, daß man diesem Mann nicht gestatten würde, die Bevölkerung des Geburtsplatzes des „Star Spangled Banner" zu insultieren. Ich habe ihnen mitgeteilt, daß, wenn notwendig, das Volk dies verhindern würde, und daß ich gerne das Volk führen würde, um einen Insult meinem Land und meiner Flagge gegenüber zu verhindern."

Herr Warfield hat im Lyric Theater, wo das Orchester konzertieren soll, eine große Protestversammlung inszeniert Eine Militärkapelle und 150 ausgehobene Rekruten aus Camp Meade werden daran teilnehmen.

Higginson erklärt.

Boston, 5. Nov. Major Henry L. Higginson, der bekannte Förderer des Bostoner Symphonie-Orchesters, hat in einer gestrigen Erklärung Dr. Karl Muck, den Dirigenten des Orchesters, von jeglicher Schuld in der Providencer Affäre des „Star Spangled Banner" entlastet und alle Schuld auf sich selbst genommen. Herr Higginson erklärt, das Ersuchen, in Providence die Nationalhymne zu spielen, sei ihm von einigen unbekannten und nicht zu den Subskribenten gehörenden Damen gestellt worden. Dr. Muck habe aber erst davon erfahren, als das Orchester Providence bereits verlassen hatte.

Boston, Mass., 5. November. Das Bostoner Symphonie-Orchester ist gestern nach Philadelphia abgefahren, wo es morgen abend unter Dr. Karl Mucks Leitung konzertieren wird. Letzterer wird auch bei der letzten Nummer, dem „Star Spangled Banner", den Taktstock schwingen.

n TRIBUNE

lress: New York City

e

Dr. Muck Plays Anthem

But Refuses to Acknowledge Plaudits in Brooklyn

Dr. Karl Muck again directed the Boston Symphony Orchestra while it played "The Star-Spangled Banner" last night. The orchestra played at the Brooklyn Academy of Music, but he omitted the usual acknowledgment of the applause that followed, although after every other number on the programme he turned and bowed graciously as the audience expressed its approval.

The concert was under the auspices of the Brooklyn Institute of Arts and Sciences, and those who were unable to secure seats formed into three rows in the rear of the auditorium.

While a paster attached to the programme announced the national anthem as the last number, the orchestra, as on Thursday night at Carnegie Hall, played it first. Dr. Muck's back remained turned to the audience as the large gathering broke into spontaneous applause at the end of the number. After the second number, however, the German director turned and with an engaging smile bowed several times in acknowledgment of the expression of appreciation.

There was no evidence of resentment at any time during the concert.

EVENING WORLD

s: New York City.

NOV 10 1917

MUCK GIVES HYMN AGAIN AND JUST AS FRIGIDLY

Refuses to Acknowledge Plaudits for "Banner," but Brooklyn Treats Him Cordially.

Dr. Karl Muck led the Boston Symphony Orchestra in "The Star-Spangled Banner" at the Academy of Music, Brooklyn, last evening, quite as coolly as he had led it the night before in Carnegie Hall. But the Brooklyn audience plainly did not mind the director's obvious lack of interest in the anthem and showed by its warm applause throughout the evening that it was glad to see him.

Dr. Muck bowed when he first came out on the stage. He refused to turn and acknowledge the applause that followed the anthem as his first number, but he bowed readily enough after each of the four parts of Tschaikowsky's Symphony No. 6 and he had to return to the stage twice before the audience would subside at the intermission.

From TIMES

Address: New York City

METHODS "OVER THERE."

Marteau Jailed, Heifetz "Detained," at Outbreak of the War.

To the Editor of The New York Times:

May I add my opinion to the chorus of disapproval of the failure to render "The Star-Spangled Banner" by the Boston Symphony Orchestra at its opening concert in Providence the other night? Does Dr. Muck remember how the Germans treated the French artists who were in Germany at the outbreak of the war? Does he recall the case of Marteau, the famous French violinist, professor in the Berlin Royal Conservatory, who was thrown into prison at the outbreak of the war? Does he recall the case of Jasha Heifetz, the Russian violinist, who was detained in prison in the military camps in Germany for two years?

Mr. Higginson's remark that the programs had been made up during the Summertime and, therefore, should not be amended at this time, is amusing because of its childlike simplicity. Dr. Muck could probably explain to Mr. Higginson that in Germany programs of all concerts and recitals, whether private or public, and even the text of the songs, have to be passed upon by the military censor. In Austria the same regulations prevail. For instance, in Prague the Russian, French, and even Bohemian works are barred from the musical programs. Does Mr. Higginson agree with Dr. Muck that rendering "The Star-Spangled Banner" would reflect upon the musical quality of the program?

The apologetic remark was made by Mr. Ellis that "The Star-Spangled Banner" was played at all the pop concerts during the season. That was certainly a heroic action for the fragment of the Symphony Orchestra which was permitted to play in the good old Summertime. Notwithstanding that Mr. Ellis had charge, he was not able to say that Dr. Muck had ever led the orchestra at any time it played "The Star-Spangled Banner."

ELIZAVETA KALOVA.

Boston, Nov. 4, 1917.

ANTHEM AN "INTRUSION."

As Well Frame All Pictures Here in Red, White, and Blue.

To the Editor of The New York Times:

The item in Friday's paper in regard to the demand that the Bostor Symphony Orchestra play at its concerts "The Star-Spangled Banner" must make some of your readers impatient with the popular clamor for mechanical tests of loyalty. There is about as much reason in requiring at these concerts of classical music the intrusion of a popular anthem, no matter how significant and sacred, as there would be in insisting that every picture shown in our museums and galleries for the duration of the war have frames of red, white, and blue. Those colors may indeed thrill us, but they certainly have no congruity with the canvases displayed. And we can only be the poorer for reducing everything now to the monotony of a single thought, instead of insisting with added fervor on the value to the spirit of these rare moments of harmony, inspiration, and detachment that give us refreshment and courage to throw ourselves into our struggle for democracy.

MABEL FOOTE WEEKS.

New York, Nov. 6, 1917.

TOWN TOPICS

NEW YORK CITY

NOV 8 - 1917

VERS DE SOCIÉTÉ

THE noise last week created by dissonant Dr. Muck,
Within the realms of music hath produced an awful ruck;
The National Air he would not play, and Boston's Symphony
Symphonic is no longer, e'en the tyro that can see.
The venerable Higginson in doldrums dense and blue
Is rent by disaffection of his great orchestral crew,
While all the public clamors with a strong, insistent yell,
"Give Prussian Muck his passports and let him go to ——."

These things to hear, and hear it did, the Metro much hath stirred;
In fact, it is so deeply stirred that forth hath gone the word
That this year on the shelf shall lie in silence ponderous,
The Valkyrs and the Siegfrieds and the Kundrys with Urlus,
When Mrs. Willie Jay took up the cudgels and denounced
The Teuton opera just now, she very soundly trounced
Pro-German tendencies, and I am sure we all agree,
And feel that we can do without them, just as well as she.

I rub my eyes. I can't believe another year has passed,
Nor that in many ways its predecessor it's outclassed.
So much has taken place, so much the period has done;
So much is yet to do before the victory is won.
And, still, some stipulated things must have their day,
Despite all bellic griefs next week, the Horse Show holds its sway.
We'll journey to the Garden, for we love the equine show,
But more than that we love to see who's new "arrived," you know.

The ides of Autumn now have passed, the hordes have come to town;
The outer set, the dictators of more or less renown.
Among them note the Gilfords, down on dear old Av'nue Lex;
Conditions there are something even you or I would vex.
John goes to market as of yore, and buys a pound of cepes,
While mamma in the window stands lamenting her front steps,
For, be it said, the subway has encroached on their domain,
And through the basement they must go, the parlor floor to gain.

The Ephemeron.

STAATSZEITUNG

ss: New York City.

NOV 9 - 1917

Bostoner erwarten keine Störungen.

Auch kein Einwand gegen Kreislers Auftreten in Brooklyn.

Aller Voraussicht nach wird das für heute abend anberaumte Konzert des Bostoner Symphonie Orchesters in der Academy of Music in aller Ruhe verlaufen. Wie die gestern ausgegebener Programme besagen, wird das Orchester das „Star Spangled Banner" am Schlusse des Konzerts spielen. Es verlautet, daß Major Henry L. Higginson mit dem Orchester nach der Kirchenstadt kommen werde, um im Laufe des Abends einige Worte an das Publikum zu richten.

Hetzer benützten die Pittsburger Vorfälle betreffs des Auftretens des gefeierten Geigenvirtuosen Fritz Kreisler, um auf dessen Konzert in der hiesigen Academy of Music in unliebsamer Weise aufmerksam zu machen. Vom Brooklyner Institut wird indessen bekannt gegeben, daß bisher auch nicht ein Einwand gegen das Auftreten des Künstlers in Brooklyn erhoben wurde und auch keiner erwartet wird.

From TRIBUNE

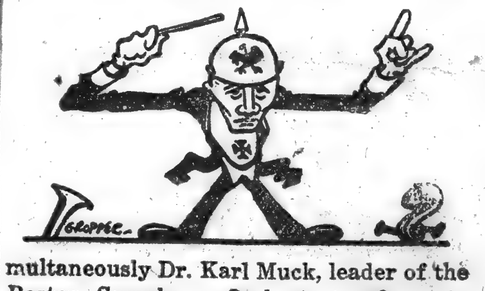
Address: New York City

ate NOV 11 1917

Discords

Musically Speaking

THE Metropolitan Opera House drops German opera for the season. Si-



multaneously Dr. Karl Muck, leader of the Boston Symphony Orchestra, refuses to play "The Star-Spangled Banner" at Providence, R. I., is attacked, and offers his resignation. Its acceptance is withheld pending the attitude of audiences at a coming series of concerts. In Washington the orchestra is warmly greeted, but is warned from Baltimore by a mass-meeting of indignant citizens. Fritz Kreisler, the Austrian violinist, is barred from playing in Pittsburgh.

From TRIBUNE

Address: New York City

Date NOV 11 1917

The Muck Episode

(A Statement by Colonel Henry L. Higginson)

Is it worth while to consider once more the affairs of the Boston Symphony Orchestra—to know the truth and speak it and then to let the matter die? Justice to the concert-goers and to the orchestra seems but fair and courteous, and until now the concert public has been courteous to the orchestra. The first request for "The Star-Spangled Banner" came from Providence people who were not ticket holders and were unknown to me. The programme had been made and studied, as always, and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for "The Star-Spangled Banner" until the concert was over. Not a word or a sign of complaint was heard at the concert. On the contrary, the music was well received.

When the next concert came in Boston "The Star-Spangled Banner" was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps sixty times—and this was done because it seemed fitting to the management. At that time nobody made a question of patriotism—that was taken as a matter of course—and, whatever the musicians thought, they cheerfully did as asked. Notwithstanding the remarks of the newspapers, I never threatened to disband the orchestra.

Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families. The audiences in various cities bought their tickets as freely as ever and have a right to expect the same kind of service by the same men as in previous years. They know that the last concert in New York last spring was very warmly received. In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit, and I have gladly met the requests for "The Star-Spangled Banner."

Dr. Muck is not a Prussian. The orchestra is made up of many nationalities—some of them are our allies. This tempest was raised in Providence, and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them. Recognizing once more the great earnestness and care with which the musicians prepared the concerts and with which they played them, it seemed to me that they were entitled to kind treatment—every one of them.

Once more I ask the public to listen to the truth and then act accordingly.

WORLD
New York City
NOV 11 1917

MUSIC

By Pierre V. R. Key.

IN these days, when patriotism is the foremost thing in the lives of every good American, there has come from the field of music a number of occurrences furnishing proper grounds for public indignation. One of these was the unfortunate incident in which Dr. Karl Muck figured, wherein he plainly showed his state of mind toward the country that is giving him a large monetary income. Dr. Muck at first refused to lead the Boston Symphony Orchestra in the playing of "The Star-Spangled Banner;" then he resigned his post; then he led Mr. Henry Higginson's musicians in a Boston performance of the national anthem—as he did subsequently in other cities.

Baltimore—the home of Francis Scott Key, who wrote "The Star-Spangled Banner"—would have made it exceedingly hot for the Kaiser's official musical conductor had he put in an appearance there. So it is just as well for the Prussian music master that he and the Boston Symphony stayed away.

Last Thursday night the Boston Symphony Orchestra gave its first New York concert of the season; but the Carnegie Hall audience showed no antagonism toward Dr. Muck, even though he refused to acknowledge the applause which came after he had led the musicians in "The Star Spangled Banner," which was announced on the printed programme as the first number.

* * *

Now, the amusing part of the Muck case, so far as New York is concerned, centres in the conductor's attitude on those occasions when he has appeared here in public at the head of the Boston Symphony men. His manner has fairly reeked of intolerance; yet the public here has made no substantial sign of protest, because Dr. Muck's eminence in his profession. They have even endured unnecessarily badly made programmes, some of which have been dry and dreary to a point that prompted more than one written protest from subscribers.

Even if Dr. Muck were a great maker of symphony programmes—which he is not—and even if he were the master conductor in works other than those of severely classical mould, his recent attitude could scarcely be condoned. Regarding him solely as an orchestra conductor, he does not appear to certain experts to be indispensable to the continued artistic maintenance of the Boston Symphony. If Dr. Muck were to disappear forever from the conductor's stand of this organization a successor could be found who would do quite as well as he in most respects and far better in others.

There can be no gainsaying Dr. Muck's musicianly qualifications: he is soundly equipped, his routine is thoroughly developed and in the leading of "pure" music compositions his academic leanings enable him to attain a notably high standard of accomplishment. But one too often misses poetic fancy in romantic works Dr. Muck conducts, despite the director's achievements in securing orchestral coloring from his men. In short, Dr. Muck never permits the sensitive hearer to forget that he is a drillmaster, for he is that, always, to the subordination of all else.

* * *

The time has come, it would seem, to impress upon foreign musicians of all kinds that if they are to be pa enormously for their services th their deportment should be in kee ing. Covert as well as outspoke sarcasm should be stopped. And for insults, they should be treate with the one most effective remed possible—dismissal or a refusal the public to have anything whats ever to do with them.

If America is good enough for foi eign musicians to spend the greate part of each year here it is goo enough to be treated with considera tion. No other land offers the possi bilities, either financially or from a standpoint of prestige, to be had over here. Nowadays the artist who is not indorsed by America is not regarded in Europe as having attained the highest pinacle in his or her profession.

HERALD
New York City
NOV 12 1917

IN DEFENCE OF DR. MUCK.

TO THE EDITOR OF THE HERALD:—

Is it not high time that the truth on the subject of the Dr. Muck controversy should be published in your pages? Also a protest against such attacks as those embodied in the article in this morning's issue of your paper from a Baltimore paper:—

The facts are as follows:—

First—Dr. Muck has never once refused to play "The Star Spangled Banner" in Providence or anywhere else. He did not even know that there had been any request that he should play the anthem until his return to Boston after the occasion of the Providence concert.

Second—We have been informed by Major Higginson, whose integrity and patriotism are unquestioned, that he has Washington's authority for the fact that Dr. Muck is working here solely in the interests of his art and of the orchestra of which he is a blameless, devoted and adored leader.

A TRUE PATRIOT AND AT THE SAME TIME A LOVER OF MUSIC AND FAIR PLAY.

Brookline, Mass., Nov. 7, 1917.

AMERICAN
New York City.

MUCK CAPTURES LARGE AUDIENCE

Agitation Against Symphony Director Subsides Under Spell of Art.

By MAX SMITH.

As far as New York is concerned, the agitation regarding Dr. Karl Muck seems to have subsided. He was greeted heartily yesterday by the large audience that attended the Boston Symphony Society's first matinee in Carnegie Hall. After the introductory performance of "The Star Spangled Banner" under his direction nothing occurred to divert attention from the purely artistic proceedings of the afternoon.

Tha tthese proceedings were sustained throughout on a lofty plane goes without saying. The concert not only brought clearly into evidence once more the superlative excellence of the orchestra itself, which, under Dr. Muck's leadership, has never shown the slightest tendency to deteriorate, but proved to be highly enjoyable from beginning to end.

Nothing on the programme gave keener pleasure, however, than Beethoven's Fifth Symphony, which was read in a spirit of true reverence for the master's intention without undue attention to those opportunities for dramatic, or, as some persons might say, theatrical, effect, so dear to the heart of many modern conductors.

Decidedly Dr. Muck's interpretation is more academic than those of Nikisch or Mahler. It goes against the grain of this leader to indulge in anything that might be construed as an exaggeration, not to say an appeal to the gallery, for he is the kind of man who would scorn to offend the taste of the few in order to win the acclaim of the many.

Yet, who can say tthe music of Beethoven, as treated yesterday, lacked virility, intensity, power? And who could justly have accused Dr. Muck of coldness after hearing the performances under his baton of Sibelius's symphonic poem, "Finlandia," and Rachmaninoff's poetically conceived, emotionally vital and exquisitely orchestrated, "Island of the Dead?"

Though brilliantly played, Enesco's fascinating "Rhapsodie Roumaine" in A major (opus 11, No. 1) might have had a little more elasticity and fire. But surely it would be unreasonable to expect a musician, no matter how gifted, to be at his best in every style. Versatility, after all, often goes hand in hand with superficiality.

TRIBUNE
New York City
NOV 11 1917

Washington Censured For Receiving Muck

[Staff Correspondence]

WASHINGTON, Nov. 11.—The capital patrons of the Boston Symphony Orchestra are charged with lack of patriotism in giving their support to Dr. Karl Muck in a statement issued to-day by the National Committee of Patriotic Societies.

"Is Washington less patriotic than other American cities?" reads the statement. "Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore, Philadelphia and Pittsburgh, because of his German associations and interests, was received with open arms in the capital city.

"The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received at this time. Washington people who support his concerts say that music and patriotism are two different things, but there is an increasingly large number who maintain that in war time everything must be weighed in the scale of patriotism.

"The national committee maintains that the capital of the nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question, and therefore Washington people who call themselves patriotic should not give them support."

AMERICAN
ress: New York City.
te NOV 10

Muck Plays National Anthem in Brooklyn

Again last night Dr. Karl Muck waved his baton for "The Star Spangled Banner"—this time in the Brooklyn Academy of Music, where the Boston Symphony Orchestra gave the first of a series of five concerts.

It was remarked that the director failed to turn and bow his acknowledgment of the liberal applause which greeted the National anthem. There were 2,300 persons in the theatre and hundreds were turned away.

m TIMES
dress: New York City
te

"Contrapuntal Camouflage."

For the musical minded, wrote James Huneker in The Philadelphia Press on hearing Karl Muck lead the national anthem over there before he did it in New York, there was interest in the Boston conductor's reading of "The Star-Spangled Banner," whose composer, an Englishman, would, if alive, be astonished at the excitement over his anacreontic song. Mr. Stokowski had conducted the anthem with more breadth and passion, Dr. Muck with more finesse and precision. The version he used has a series of scales for the strings—contrapuntal camouflage, is Mr. Huneker's term—as the brass intones the brave old tune. The performance was stimulating and it did not damage by its contiguity the mighty C Minor Symphony of Beethoven, which opened the Quaker program.

SUN
New York City.
1917

Stalking the Lesser Evil.

That St. Louis stops its ears to FRIEDA HEMPEL'S voice and New England detects a Prussian accent in the Boston Symphony Orchestra as conducted by Dr. MUCK is hardly more than natural, for these are nationally prominent figures and equally prominent enemy sympathizers. In the way of injustice and unwarranted violence more is to be feared from the little local outbreaks, such as the hector fest in the hectic atmosphere of Billings, Montana, where a State official and a city official have been deposed and a small tradesman was forced to kiss the flag.

One of the culprits was accused of pro-German utterances; another had refused to buy Liberty bonds; the third had destroyed a Liberty bond application blank. These offences were mild, and the offenders probably felt that they were within their rights. They are likely to feel as indignant as Americans or American Germans who have been badly used somewhere in Germany.

The punishment in such mild cases as these seems oppressively heavy as long as actual spies, who plot against the lives of American citizens, are left almost unpunished.

When the greater agents of Germany have been put out of the way it will be time to deal with the smaller. When the American traitors have been silenced it will be time to prosecute the German pro-Germans. Until then, at least, it will be unlawful and undignified to abuse any person because of natural sympathies passively expressed.

Freie Presse
s: Brooklyn, N. Y.
NOV 9 1917

Dr. Muck in Brooklyn

„Star Spangled Banner" bildet Finale des heutigen Symphonie-Konzerts.

Heute Abend giebt das Bostoner Symphonie-Orchester das erste Konzert der Saison in Brooklyns Academy of Music und man ist gespannt darauf, was für eine Aufnahme der durch die Kontroverse über das Spielen des „Star Spangled Banner" zu peinlicher Notorität gelangte Kapellmeister Dr. Carl Muck und seine Musiker im Borough der Kirchen erhalten werden. Nach dem vom Brooklyn Institut für das Konzert ausgesandten Programm wird die Nationalhymne zum Schluß der Vortragsordnung exekutirt werden. Fritz Kreisler, der österreichische Violinvirtuose, dessen Auftreten in einigen Städten durch patriotische Verbände inhibirt ward, ist für den 19. November mit einem Konzert in Brooklyn angekündigt und man erwartet hier keine Störung.

REDUCTION

RATIO

15x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0

1.1

1.25

1.4

1.6

1.8

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

m TRIBUNE
ress: New York City
NOV 11 1917

Dr. Muck Balks at "The Star-Spangled Banner"; Resigns

WAR has invaded the American musical world. Almost at the same time that the Expeditionary Forces in France suffer their first casualties in a trench raid by the Germans, the music-loving reserves at home are stirred by two quite unrelated events that threaten to remove even music from the plane of "business as usual." These are the dropping of German opera by the Metropolitan Opera House and the incident in connection with Dr. Muck, leader of the Boston Symphony Orchestra, and "The Star-Spangled Banner."

No fuss accompanied the Metropolitan's announcement that during the coming season German opera would not be given, and that Mme. Gadski and Otto Göritz, said to be strong pro-German sympathizers, would not be heard at the Metropolitan. The incident has no reference to the Dr. Muck affair. The question of the playing of the national anthem was not raised, nor was the patriotism of any individual or body of individuals in question. "The directors reached the conclusion that to continue to produce German opera might enable Germany, by garbling and patching, to print 'news' dispatches for home consumption which would tend to put heart in the German people. . . . to convince the German people that this nation was not heart and soul in the war."

Dr. Karl Muck

© Garo.

Incidentally, a number of famous singers were dropped along with Teutonic music.

The case of Dr. Muck, however, attained the heights of sensation, if not of notoriety. As leader of the Boston Symphony Orchestra, former leader of the Royal Opera of Berlin and Königlicher Preussischer General Musik Direktor, Dr. Muck, at a concert in Providence, refused to play "The Star-Spangled Banner" at the request of several members of the audience. To play such a piece of music, the director said, was "very embarrassing" for a man of his artistic temperament, and insistence on a rendition was "almost an insult." In brief, the leader made his plea on the ground that the national anthem, not being high-class music, would spoil the programme of the orchestra.

Things at once began to happen. The Rhode Island Council of National Defence adopted resolutions characterizing the refusal as "a deliberately insulting attitude." Thomas Howick, special agent for the Department of Justice at Providence, recommended to Washington that the concerts of the orchestra be prohibited unless the anthem were played. Major Henry Lee Higginson, founder and principal patron of the orchestra, backed the leader, threatening to disband the orchestra.

In defence of his refusal to play, Dr. Muck gave out the following statement:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake—a violation of the artistic taste and principles—for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives from twenty-five different nationalities in my orchestra. All the nations at war are represented. For months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything that would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"We want no consciousness of national differences in the orchestra. To introduce such a thing would disrupt an organization which has been thirty-six years in the making.

"To ask us to play 'The Star-Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the Symphony stands for—musical art. The public has no right to demand it. I am following Manager Higginson's wishes."

His Resignation Has Been Given, But Not Yet Accepted

At a concert immediately following, Dr. Muck led the orchestra in the national air, and then his resignation was announced from the platform by Major Higginson. Later, it was decided to withhold acceptance of the resignation until after a forthcoming tour of Philadelphia, Baltimore, Washington and Brooklyn. If there appeared public demand for Dr. Muck's removal and for the elimination of Wagner and all German music from the programme of the orchestra, then the resignation would take effect.

Apparently, the orchestra was warmly received in Washington, but long before it was due at Baltimore that city, the home of "The Star-Spangled Banner," put itself forcibly on record against receiving any orchestra directed by Dr. Muck. Led by former Governor Warfield, a mass-meeting was held in the Lyric Theatre Tuesday as a protest. The following extracts from an account of it published in "The Baltimore Sun" describe the temper of the meeting:

"The meeting resolved itself into a great plea to the government to intern not only Dr. Muck but all enemy aliens who are a menace to the safety of the American people. There was cheer after cheer when this was called for, the mightiest cheer of all coming when Secretary of State Thomas B. Simmons pointed out that the strongest recommendation of the American people was that 'deserving cases' be given not less than the 'firing squad at sunrise.'

"Governor Warfield, who was also warmly applauded as he walked on the stage, lost no time in calling the meeting to order.

"'Some people say,' he began, 'that our national anthem, that we all love so dearly, should not be played on certain occasions and in connection with certain artistic concerts. I say it should be played everywhere. It is the hymn that has stirred the heart of America for a hundred years. The day is coming when 'The Star-Spangled Banner' will be sung by every free nation on the globe, and the people will jump to their feet when they hear it, just as you have jumped to your feet to-day.'

As for Art—"Give Me Old-Fashioned Music!"

"'Talk about musical art,' continued the former Governor, while the crowd laughed derisively; 'all I've got to say is, give me the old-fashioned music. I have been taught to reverence that flag, and when I heard of a certain leader's insult to it [hisses] I was indignant.'

"'Muck ought to have been shot after that,' called a woman in the gallery.

"'I wrote a letter to the Police Board and told them Baltimore wouldn't stand for that leader coming here,' continued Governor Warfield, and cries of 'Right! Right! Bravo!' came from the audience.

"'Philadelphia stood for it!' cried one. It was then that Governor Warfield exclaimed: 'God help Philadelphia for the scandalous way in which she received this Prussian last night.'

"Governor Warfield then read extracts from his letter to the Police Board. 'I had a right to resent the attempt to force this alien enemy on the people of Baltimore,' he said. 'I think the best place for him is in an internment camp.'

"'Put 'em all there,' came the cries from all parts of the hall.

"'There is no necessity for a mob or mob violence,' continued Governor Warfield, 'but we would have, I believe, "interned" this man very quickly if he had come to Baltimore.'

"Great cheers greeted this.

"The crowd just wouldn't be restrained. In the midst of the brief addresses which were being made men and women in the audience, spurred on by their patriotic impulses and indignation, broke in with exclamations of all sorts. When one speaker suggested an internment camp for Dr. Muck a man in the audience shouted 'a wooden box would be a better place.' A woman in the gallery was in favor of 'shooting now all traitors.' Captain Hughes said Dr. Muck's action was enough 'to make Francis Scott Key rise out of his grave,' and when he added, 'I hope he will, and haunt Muck until doomsday,' the crowd just yelled with delight and called for Key's ghost."

Meantime, the cry against foreign musicians spreads. From Pittsburgh comes a report that feeling has developed against the appearance there of Fritz Kreisler, the Austrian violinist, who was wounded early in the war. Since then he has been in this country and has sent money back to Austria. Milwaukee reports that her orchestra will play the national anthem at every concert this season. Colonel Roosevelt would intern Dr. Muck as an alien. The St. Louis Symphony, led by Max Zach, has followed the lead of Milwaukee. It is also pointed out that the New York Symphony Orchestra and the Philharmonic have been playing the national anthem without damage to the artistic sensibilities of their leaders.

Comment by the press and other musicians reveals interesting differences of opinion on the subject of Dr. Muck and German music, the two being generally associated now that the issue raised by the Metropolitan is carried on by the Dr. Muck incident. The cry for tolerance on the one hand is opposed by the cry of "Intern him!" and bar German music quite as vehemently on the other.

Distinguishing Dr. Muck from German music, one finds a fairly large and tolerant following opposed to barring German music. "Is there not too much ado about Dr. Muck?" asks "The New York World." And continues:

"There is no public clamor against German symphony music, which is wholly different from German opera, and there is no desire anywhere to have the famous Boston orchestra disband.

"The whole question is as concerns its alien conductor's position with regard to playing the national anthem, a position he made needlessly offensive by his failure to use ordinary tact in the matter. His artistic usefulness in this country may be done for, but that fact in no way impairs the orchestra's usefulness. It was a great musical organization before Muck and should continue to exemplify its high ideals without him."

"The Evening Post" is also a dissenter against the almost universal approval of the anti-German music move, particularly regretting the dropping of German operas at the Metropolitan, "if only because it shows less breadth of tolerance than is to be found in London, where they are giving German opera right along, or in Vienna, where Shakespeare's plays are frequently produced. These great works of art surely rise above international rivalries and warfare. Particularly is this true of Wagner's works. As we have already pointed out, Wagner was one of the most anti-Prussian Germans who ever lived. He hated Prussia and her officialdom, which he frequently denounced, and if he were living could surely be counted upon to be in opposition to-day."

Probably the most extreme of those objecting to the treatment of German music is Bernard H. Ridder, writing in the "Staats-Zeitung" under the heading of "Art and Asininity":

"A spirit of blind, unreasoning prejudice seems to be stealing its way into every channel of American life under the cloak of 'patriotism.' The malignant manifestations of the hydra-headed monster increase with the days. Whatever incurs the displeasure of any group of the bilious or gouty in our citizenry is immediately anathematized and maranathematized as disloyal or unpatriotic. That art should long escape those 'amiable bulls who are determined to make every color scarlet' was not to be expected.

"The word has gone forth from them that German opera shall not be sung at the Metropolitan this season.

"The Metropolitan opera is controlled by a small group of still smaller minded gentlemen of great wealth and inconsiderable powers of reflection. Their little world 'five miles round' has taken a plebiscite and determined that the war aims of President Wilson are all wrong. They have amended his war proclamation to include the German people as well as the imperial German government, and now extend it to embrace the master minds of Teutonic genius. The artistic creations of Wagner and Strauss and Humperdinck and Mozart and Beethoven, which so offend the jewelled sensitiveness of the ears that grace the Metropolitan 'Horseshoe,' have already passed into their allotted place in history. They will be found there in all their vigor and sublimity when the present world war is as dead as the struggles between Rome and Carthage."

But in general the press seizes upon the two incidents to express satisfaction at the possible internment of Dr. Muck, if not to develop something of the war spirit. "The Providence Journal," warning Major Higginson not to bring his orchestra back to Providence with Dr. Muck as leader, says: "The place of that insolent German music master is not on the American concert stage, but in an internment camp, under strict guard."

American singers, thinks "The New York Herald," "can be engaged to replace those heavy German singers, whose gutturals and garglings should not be permitted beyond the confines of concentration camps, with Dr. Muck as their chief auditor."

A good deal of criticism attaches itself to Dr. Muck and his attempt to explain why he did not wish to play the national air. Few editors or musicians accept his explanation as sincere. "There has been, of course, a considerable dodging of the issue in the reasons given," says Richard Aldrich in "The New York Times":

"Dr. Muck is a Prussian, an official of the Prussian court . . . and naturally does not like to conduct the national anthem of a country with which his own is at war. It goes hard against the grain now; it might get him into trouble in Berlin when he returns.

"Neither Dr. Muck nor Major Higginson will have found any general demand in New York for the elimination of German music in larger proportion than that of other nations for the simple and undeniable reason that there is more and better German music than music of other nations. But he has not hesitated to play French, Russian, Finnish and Rumanian music. All these nationalities are represented on the two programmes that he announced for this week in New York. To these it was necessary that one piece be added closely identified with the United States, though composed in England by an Englishman. Its name is 'The Star-Spangled Banner.'"

Most of the Directors Sympathize With Germany

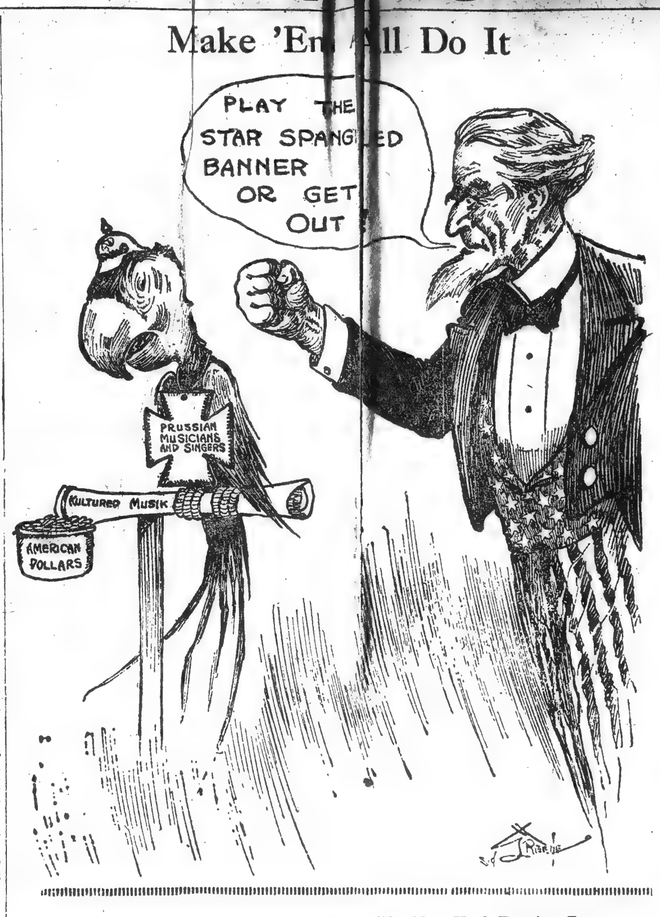
Similarly H. E. Krehbiel, musical critic of The Tribune, points out the "rub" in the director's excuse. "It is an open secret, we believe, that except Walter Damrosch of the Symphony Society and Modest Altschuler of the Russian Symphony Orchestra (but here we are speaking largely on presumption) all the conductors of the symphony orchestras in the United States sympathize with the enemies of our country."

At the same time Mr. Krehbiel is inclined to agree with those who think it will be difficult for some Americans to remain quiet when they see alien musicians fattening on the bounty of a country whose needs are "bound to grow larger as the people are called on to make material sacrifices in its behalf. After all, some will say, if meatless and wheatless days so that our allies may be fed, why not musicless days so that the enemy in our own land may not devour of our plenty?"

"The Philadelphia Public Ledger" would let Dr. Muck's resignation stand, while "The Baltimore Sun" thinks loyal Americans "should prevent officially the performance of any such organization as Muck's." "The Utica Press" also thinks this country will no longer be considered a gold mine by European musicians who fear the playing of "The Star-Spangled Banner" will interfere with a musical programme. Over in Brooklyn, where the orchestra is billed for a performance this week, "The Eagle" reports "gossip about 'a silent treatment' to be given to the Prussian at the Academy on Friday night, and if the Germans in the audience undertake to acclaim him there is pretty certain to be a counter demonstration and a row. The way to avoid the risk of such an unseemly collision is to announce at once that Dr. Muck's resignation will be accepted as soon as a new conductor can be found."

In short, sentiment in the country is readily stirred up against Dr. Muck. People are getting "grouchy." If the press is to be believed, the people want to hear "The Star-Spangled Banner" before or after a musical programme. Tolerance is all right in its place, but so is the German—in his place.

Make 'Em All Do It



—From *The New York Evening Telegram*

DR. KARL MUCK was born in Darmstadt, Germany, October 22, 1859, the son of a Bavarian ministerial counsellor. He studied at the universities of Heidelberg and Leipsic, in 1880 receiving a Ph. D. That same year, having studied in the Leipsic Conservatory, he made his first appearance as a pianist in the Gewandhaus. Soon after that he was opera conductor at Salzburg, and then at Brünn and Gräz. In 1886 he was first conductor at Prague, and in 1892, after he had appeared in Berlin as conductor of Neumann's travelling opera company, he settled in that city as conductor at the Imperial Opera House. In 1906, having been granted a two years' leave of absence, he came to America to conduct the Boston Symphony Orchestra. In 1908 he returned to his duties in Berlin, but four years later renounced them completely, sailed for America once more and reëstablished himself with the Boston Symphony Orchestra.

"It is a personage of consequence in the musical world to-day who comes to take command of the orchestra in its twenty-sixth year," ran a newspaper comment at the time of the conductor's first arrival in this country. "Dr. Muck is conductor of the Royal Opera in Berlin. His temporary release, by consent of the Kaiser, was obtained only under the same entente cordiale that exists between the German Emperor and America as a whole, whereby a bronze Frederick the Great now stands in Washington and a live Columbia professor, Dr. Burgess, gives instruction abroad to Wilhelm and his people."

REDUCTION

RATIO

12x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

Century A&P
1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

m TRIBUNE
ress: New York City
NOV 11 1917

Dr. Muck Balks at "The Star-S[pangled Ban]ng

WAR has invaded the American musical world. Almost at the same time that the Expeditionary Forces in France suffer their first casualties in a trench raid by the Germans, the music-loving reserves at home are stirred by two quite unrelated events that threaten to remove even music from the plane of "business as usual." These are the dropping of German opera by the Metropolitan Opera House and the incident in connection with Dr. Muck, leader of the Boston Symphony Orchestra, and "The Star-Spangled Banner."

No fuss accompanied the Metropolitan's announcement that during the coming season German opera would not be given, and that Mme. Gadski and Otto Göritz, said to be strong pro-German sympathizers, would not be heard at the Metropolitan. The incident has no reference to the Dr. Muck affair. The question of the playing of the national anthem was not raised, nor was the patriotism of any individual or body of individuals in question. "The directors reached the conclusion that to continue to produce German opera might enable Germany, by garbling and patching, to print 'news' dispatches for home consumption which would tend to put heart in the German people. . . . to convince the German people that this nation was not heart and soul in the war."

Dr. Karl Muck

© Garo.

Incidentally, a number of famous singers were dropped along with Teutonic music.

The case of Dr. Muck, however, attained the heights of sensation, if not of notoriety. As leader of the Boston Symphony Orchestra, former leader of the Royal Opera of Berlin and Königlicher Preussischer General Musik Direktor, Dr. Muck, at a concert in Providence, refused to play "The Star-Spangled Banner" at the request of several members of the audience. To play such a piece of music, the director said, was "very embarrassing" for a man of his artistic temperament, and insistence on a rendition was "almost an insult." In brief, the leader made his plea on the ground that the national anthem, not being high-class music, would spoil the programme of the orchestra.

Things at once began to happen. The Rhode Island Council of National Defence adopted resolutions characterizing the refusal as "a deliberately insulting attitude." Thomas Howick, special agent for the Department of Justice at Providence, recommended to Washington that the concerts of the orchestra be prohibited unless the anthem were played. Major Henry Lee Higginson, founder and principal patron of the orchestra, backed the leader, threatening to disband the orchestra.

In defence of his refusal to play, Dr. Muck gave out the following statement:

"Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore it would be a gross mistake—a violation of the artistic taste and principles—for such an organization as ours to play patriotic airs.

"Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra? No! The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperaments and cultivated tastes. To ask them to play some compositions would be almost an insult.

"Art is international. I have representatives from twenty-five different nationalities in my orchestra. All the nations at war are represented. For months I have tried to keep peace among them. So far I have succeeded. And I do not want to introduce anything that would destroy the esprit de corps which it has taken so many years to bring to its present state of perfection.

"We want no consciousness of national differences in the orchestra. To introduce such a thing would disrupt an organization which has been thirty-six years in the making.

"To ask us to play 'The Star-Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the Symphony stands for—musical art. The public has no right to demand it. I am following Manager Higginson's wishes."

His Resignation Has Been Given, But Not Yet Accepted

At a concert immediately following, Dr. Muck led the orchestra in the national air, and then his resignation was announced from the platform by Major Higginson. Later, it was decided to withhold acceptance of the resignation until after a forthcoming tour of Philadelphia, Baltimore, Washington and Brooklyn. If there appeared public demand for Dr. Muck's removal and for the elimination of Wagner and all German music from the programme of the orchestra, then the resignation would take effect.

Apparently, the orchestra was warmly received in Washington, but long before it was due at Baltimore that city, the home of "The Star-Spangled Banner," put itself forcibly on record against receiving any orchestra directed by Dr. Muck. Led by former Governor Warfield, a mass-meeting was held in the Lyric Theatre Tuesday as a protest. The following extracts from an account of it published in "The Baltimore Sun" describe the temper of the meeting:

"The meeting resolved itself into a great plea to the government to intern not only Dr. Muck but all enemy aliens who are a menace to the safety of the American people. There was cheer after cheer when this was called for, the mightiest cheer of all coming when Secretary of State Thomas B. Simmons pointed out that the strongest recommendation of the American people was that 'deserving cases' be given not less than the 'firing squad at sunrise.'

"Governor Warfield, who was also warmly applauded as he walked on the stage, lost no time in calling the meeting to order.

"'Some people say,' he began, 'that our national anthem, that we all love so dearly, should not be played on certain occasions and in connection with certain artistic concerts. I say it should be played everywhere. It is the hymn that has stirred the heart of America for a hundred years. The day is coming when 'The Star-Spangled Banner' will be sung by every free nation on the globe, and the people will jump to their feet when they hear it, just as you have jumped to your feet today.'

As for Art—"Give Me Old-Fashioned Music!"

"'Talk about musical art,' continued the former Governor, while the crowd laughed derisively; 'all I've got to say is, give me the old-fashioned music. I have been taught to reverence that flag, and when I heard of a certain leader's insult to it [hisses] I was indignant.'

"'Muck ought to have been shot after that,' called a woman in the gallery.

"'I wrote a letter to the Police Board and told them Baltimore wouldn't stand for that leader coming here,' continued Governor Warfield, and cries of 'Right! Right! Bravo!' came from the audience.

"'Philadelphia stood for it!' cried one. It was then that Governor Warfield exclaimed: 'God help Philadelphia for the scandalous way in which she received this Prussian last night.'

"Governor Warfield then read extracts from his letter to the Police Board. 'I had a right to resent the attempt to force this alien enemy on the people of Baltimore,' he said. 'I think the best place for him is in an internment camp.'

"'Put 'em all there,' came the cries from all parts of the hall.

"'There is no necessity for a mob or mob violence,' continued Governor Warfield, 'but we would have, I believe, "interned" this man very quickly if he had come to Baltimore.'

"Great cheers greeted this.

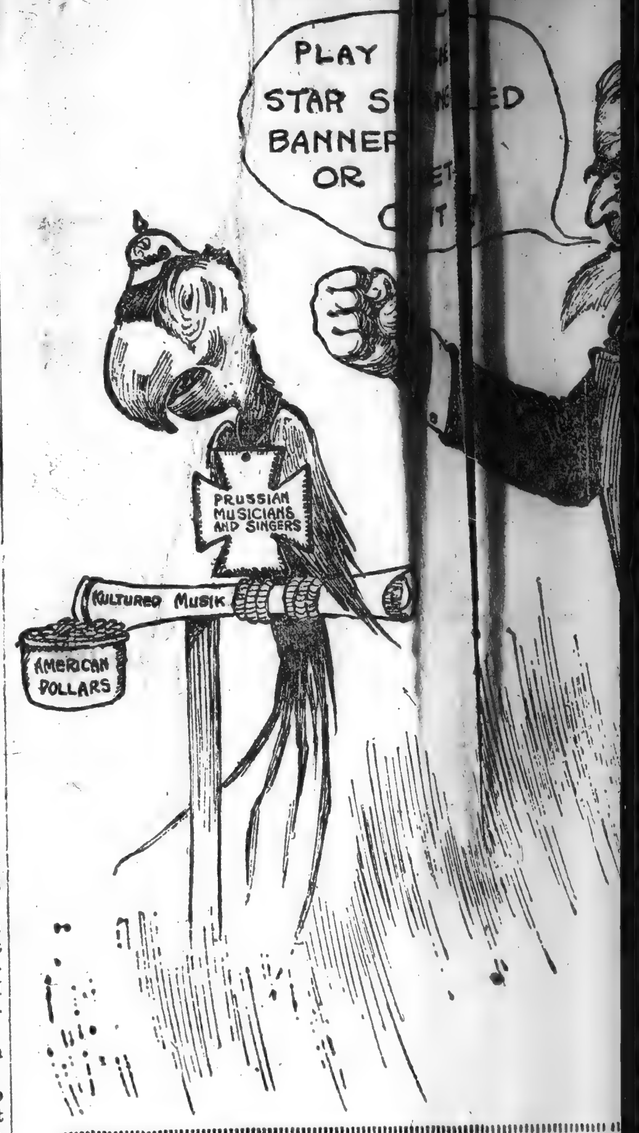
"The crowd just wouldn't be restrained. In the midst of the brief addresses which were being made men and women in the audience, spurred on by their patriotic impulses and indignation, broke in with exclamations of all sorts. When one speaker suggested an internment camp for Dr. Muck a man in the audience shouted 'a wooden box would be a better place.' A woman in the gallery was in favor of 'shooting now all traitors.' Captain Hughes said Dr. Muck's action was enough 'to make Francis Scott Key rise out of his grave,' and when he added, 'I hope he will, and haunt Muck until doomsday,' the crowd just yelled with delight and called for Key's ghost."

Meantime, the cry against foreign musicians spreads. From Pittsburgh comes a report that feeling has developed against the appearance there of Fritz Kreisler, the Austrian violinist, who was wounded early in the war. Since then he has been in this country and has sent money back to Austria. Milwaukee reports that her orchestra will play the national anthem at every concert this season. Colonel Roosevelt would intern Dr. Muck as an alien. The St. Louis Symphony, led by Max Zach, has followed the lead of Milwaukee. It is also pointed out that the New York Symphony Orchestra and the Philharmonic have been playing the national anthem without damage to the artistic sensibilities of their leaders.

Comment by the press and other musicians reveals interesting differences of opinion on the subject of Dr. Muck and German music, the two being generally associated now that the issue raised by the Metropolitan is carried on by the Dr. Muck incident. The cry for tolerance on the one hand is opposed by the cry of "Intern him!" and bar German music quite as vehemently on the other.

Distinguishing Dr. Muck from German music, one finds a fairly large and tol-

Make 'E[m]ll Do



—From *The New*

DR. KARL MUCK was born in Darmstadt, Germany, Oc
Bavarian ministerial counsellor. He studied at the u
Leipsic, in 1880 receiving a Ph. D. That same year, having
servatory, he made his first appearance as a pianist in the G
he was opera conductor at Salzburg, and then at Brünn
first conductor at Prague, and in 1892, after he had appear
Neumann's travelling opera company, he settled in that city
Opera House. In 1906, having been granted a two years'
America to conduct the Boston Symphony Orchestra. In 19
in Berlin, but four years later renounced them completely,
and reëstablished himself with the Boston Symphony Orch
"It is a personage of consequence in the musical wor
command of the orchestra in its twenty-sixth year," ran
time of the conductor's first arrival in this country. "D
Royal Opera in Berlin. His temporary release, by consent
only under the same entente cordiale that exists betwee
America as a whole, whereby a bronze Frederick the Gre
and a live Columbia professor, Dr. Burgess, gives instru
his people."

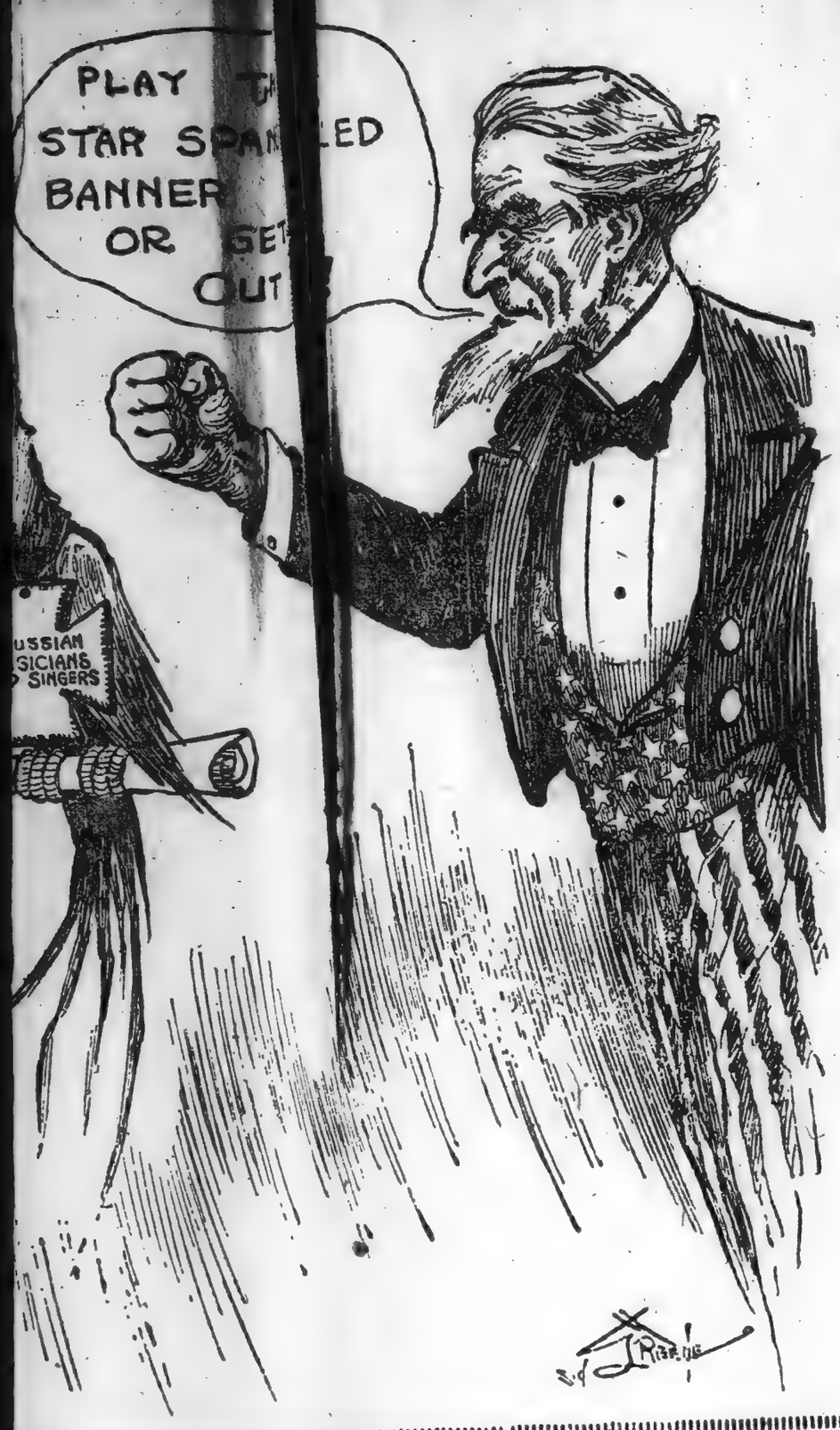
erant follow
man music.
about Dr. M
World." An

"There is n
symphony mu
from German
anywhere to
tra disband.

"The whol
alien conduc
playing the
made needles

r-Spangled Banner"; Resigns

lake 'Em All Do It



—From *The New York Evening Telegram*

K was born in Darmstadt, Germany, October 22, 1859, the son of a nisterial counsellor. He studied at the universities of Heidelberg and ceiving a Ph. D. That same year, having studied in the Leipsic Con- his first appearance as a pianist in the Gewandhaus. Soon after that ductor at Salzburg, and then at Brünn and Gräz. In 1886 he was Prague, and in 1892, after he had appeared in Berlin as conductor of ing opera company, he settled in that city as conductor at the Imperial 1906, having been granted a two years' leave of absence, he came to t the Boston Symphony Orchestra. In 1908 he returned to his duties years later renounced them completely, sailed for America once more himself with the Boston Symphony Orchestra.

onage of consequence in the musical world to-day who comes to take orchestra in its twenty-sixth year," ran a newspaper comment at the uctor's first arrival in this country. "Dr. Muck is conductor of the Berlin. His temporary release, by consent of the Kaiser, was obtained same entente cordiale that exists between the German Emperor and ole, whereby a bronze Frederick the Great now stands in Washington nbia professor, Dr. Burgess, gives instruction abroad to Wilhelm and

teresting differences of ubject of Dr. Muck and the two being generally that the issue raised by is carried on by the Dr. The cry for tolerance on opposed by the cry of and bar German music ntly on the other.

Dr. Muck from German s a fairly large and tol-erant following opposed to barring German music. "Is there not too much ado about Dr. Muck?" asks "The New York World." And continues:

"There is no public clamor against German symphony music, which is wholly different from German opera, and there is no desire anywhere to have the famous Boston orchestra disband.

"The whole question is as concerns its alien conductor's position with regard to playing the national anthem, a position he made needlessly offensive by his failure to use ordinary tact in the matter. His artistic usefulness in this country may be done for, but that fact in no way impairs the orchestra's usefulness. It was a great musical organization before Muck and should continue to exemplify its high ideals without him."

"The Evening Post" is also a dissenter against the almost universal approval of the anti-German music move, particularly regretting the dropping of German operas at the Metropolitan, "if only because it shows less breadth of tolerance than is to be found in London, where they are giving German opera right along, or in Vienna, where Shakespeare's plays are frequently produced. These great works of art surely rise above international rivalries and warfare. Particularly is this true of Wagner's works. As we have already pointed out, Wagner was one of the most anti-Prussian Germans who ever lived. He hated Prussia and her officialdom, which he frequently denounced, and if he were living could surely be counted upon to be in opposition to-day."

Probably the most extreme of those objecting to the treatment of German music is Bernard H. Ridder, writing in the "Staats-Zeitung" under the heading of "Art and Asininity":

"A spirit of blind, unreasoning prejudice seems to be stealing its way into every channel of American life under the cloak of 'patriotism.' The malignant manifestations of the hydra-headed monster increase with the days. Whatever incurs the displeasure of any group of the bilious or gouty in our citizenry is immediately anathematized and maranathematized as disloyal or unpatriotic. That art should long escape those 'amiable bulls who are determined to make every color scarlet' was not to be expected.

"The word has gone forth from them that German opera shall not be sung at the Metropolitan this season.

"The Metropolitan opera is controlled by a small group of still smaller minded gentlemen of great wealth and inconsiderable powers of reflection. Their little world 'five miles round' has taken a plebiscite and determined that the war aims of President Wilson are all wrong. They have amended his war proclamation to include the German people as well as the imperial German government, and now extend it to embrace the master minds of Teutonic genius. The artistic creations of Wagner and Strauss and Humperdinck and Mozart and Beethoven, which so offend the jewelled sensitiveness of the ears that grace the Metropolitan 'Horseshoe,' have already passed into their allotted place in history. They will be found there in all their vigor and sublimity when the present world war is as dead as the struggles between Rome and Carthage."

But in general the press seizes upon the two incidents to express satisfaction at the possible internment of Dr. Muck, if not to develop something of the war spirit. "The Providence Journal," warning Major Higginson not to bring his orchestra back to Providence with Dr. Muck as leader, says: "The place of that insolent German music master is not on the American concert stage, but in an internment camp, under strict guard."

American singers, thinks "The New York Herald," "can be engaged to replace those heavy German singers, whose gutturals and garglings should not be permitted beyond the confines of concentration camps, with Dr. Muck as their chief auditor."

A good deal of criticism attaches itself to Dr. Muck and his attempt to explain why he did not wish to play the national air. Few editors or musicians accept his explanation as sincere. "There has been, of course, a considerable dodging of the issue in the reasons given," says Richard Aldrich in "The New York Times":

"Dr. Muck is a Prussian, an official of the Prussian court . . . and naturally does not like to conduct the national anthem of a country with which his own is at war. It goes hard against the grain now; it might get him into trouble in Berlin when he returns.

"Neither Dr. Muck nor Major Higginson will have found any general demand in New York for the elimination of German music in larger proportion than that of other nations for the simple and undeniable reason that there is more and better German music than music of other nations. But he has not hesitated to play French, Russian, Finnish and Rumanian music. All these nationalities are represented on the two programmes that he announced for this week in New York. To these it was necessary that one piece be added closely identified with the United States, though composed in England by an Englishman. Its name is 'The Star-Spangled Banner.'"

Most of the Directors Sympathize With Germany

Similarly H. E. Krehbiel, musical critic of The Tribune, points out the "rub" in the director's excuse. "It is an open secret, we believe, that except Walter Damrosch of the Symphony Society and Modest Altschuler of the Russian Symphony Orchestra (but here we are speaking largely on presumption) all the conductors of the symphony orchestras in the United States sympathize with the enemies of our country."

At the same time Mr. Krehbiel is inclined to agree with those who think it will be difficult for some Americans to remain quiet when they see alien musicians fattening on the bounty of a country whose needs are "bound to grow larger as the people are called on to make material sacrifices in its behalf. After all, some will say, if meatless and wheatless days so that our allies may be fed, why not musicless days so that the enemy in our own land may not devour of our plenty?"

"The Philadelphia Public Ledger" would let Dr. Muck's resignation stand, while "The Baltimore Sun" thinks loyal Americans "should prevent officially the performance of any such organization as Muck's." "The Utica Press" also thinks this country will no longer be considered a gold mine by European musicians who fear the playing of "The Star-Spangled Banner" will interfere with a musical programme. Over in Brooklyn, where the orchestra is billed for a performance this week, "The Eagle" reports "gossip about 'a silent treatment' to be given to the Prussian at the Academy on Friday night, and if the Germans in the audience undertake to acclaim him there is pretty certain to be a counter demonstration and a row. The way to avoid the risk of such an unseemly collision is to announce at once that Dr. Muck's resignation will be accepted as soon as a new conductor can be found."

In short, sentiment in the country is readily stirred up against Dr. Muck. People are getting "grouchy." If the press is to be believed, the people want to hear "The Star-Spangled Banner" before or after a musical programme. Tolerance is all right in its place, but so is the German—in his place.

EVENING MAIL
New York City
NOV 9 1917

MUSIC
CONCERTS OPERA

Mu[illegible] Plays the "Star Spangled Banner" with a Vengeance—Jacques Thibaud, Harold Bauer and Louis Graveure.

By SIGMUND SPAETH.

AS usual, the reality fell far short of the foreboding when the Boston Symphony Orchestra opened its New York season at Carnegie Hall last evening. Many people went to the concert chiefly to see if Dr. Muck would actually play the "Star Spangled Banner," with a faint hope that something exciting would occur. Perhaps someone might say "Boo!" or even hiss the German doctor. You never can tell.

As a matter of fact, everything was eminently dignified and proper. Dr. Muck was welcomed with hearty and obviously sincere applause, not quite an ovation, but certainly more than the average season's greetings. After bowing his acknowledgment several times, he turned to conduct the national anthem.

But this was the "Star-Spangled Banner" with a vengeance! The "Tannhäuser" overture was not more elaborate in its orchestration. With the full brass choir carrying the air, the strings played a furious accompaniment of the most florid type, creating a huge volume of sound. In bowing to convention, Dr. Muck at least showed that his orchestra had its own way of doing things.

FOURTH BRAHMS SYMPHONY.

Refusing further acknowledgments, he at once attacked the fourth symphony of Brahms and proceeded to give it a masterly performance. This symphony is generally considered the most abstract and difficult of the four, from the hearer's standpoint, but Dr. Muck yesterday succeeded in making even the scholarly passacaglia of the last movement interesting and dramatic.

As for the three earlier sections they were a joy, particularly the andante, in which the wind instruments played with wonderful clarity and repose. It was hardly fair to poor old Berlioz to drag in his "King Lear" overture on top of that symphony, even after a ten-minute intermission. In spite of a splendid performance, the music sounded empty and banal, the orchestration puerile.

Liszt's "Prometheus," except for the impressive opening pages, fared little better, and it required the "Parsifal" prelude to restore the lofty mood in which the concert began.

om WORLD
ldress: New York City
ate NOV 10 1917

MUCK GIVES HYMN AGAIN AND JUST AS FRIGIDLY.

Refuses to Acknowledge Plaudits for "Banner," but Brooklyn Treats Him Cordially.

Dr. Karl Muck led the Boston Symphony Orchestra in "The Star-Spangled Banner" at the Academy of Music, Brooklyn, last evening, quite as coolly as he had led it the night before in Carnegie Hall. But the Brooklyn audience plainly did not mind the director's obvious lack of interest in the anthem and showed by its warm applause throughout the evening that it was glad to see him.

Dr. Muck bowed when he first came out on the stage. He refused to turn and acknowledge the applause that followed the anthem as his first number, but he bowed readily enough after each of the four parts of Tschaikowsky's Symphony No. 6 and he had to return to the stage twice before the audience would subside at the intermission.

deutsche Journal
: New York City.
NOV 9 - 1917

Dr. Muck gestern in Carnegie Hall begeistert empfangen.

Das mit Spannung erwartete erste hiesige Konzert des Bostoner Symphonie-Orchesters unter Dr. Karl Mucks Leitung in Carnegie Hall verlief gestern festlich und ohne jeden Zwischenfall. Dr. Muck wurde bei seinem Erscheinen mit auffallender Herzlichkeit empfangen. Auch nachdem er die National-Hymne dirigiert hatte, applaudierten viele Anwesende. Der Saal war überfüllt. Das Konzert, dessen Programm fast ausschließlich aus deutschen Werken sich zusammensetzte, mit der 4. Symphonie von Brahms als Hauptwerk, stand auf der gewohnten unübertroffenen Höhe und fand rauschenden Beifall.

rom
ddress: New York City.
ate NOV 9 - 1917

Bostoner Symphonie-Konzert.

Das künstlerische New York, vertreten durch Alle, die bei uns musikalisch, intellektuell und sozial eine Rolle spielen — man nennt diese Elite-Versammlung am besten das Publikum unserer großen Symphonie-Konzerte — hat gestern abend den Bostoner Meisterspielern und ihrem großen Führer, Dr. Karl Muck, einen Willkommengruß zuteil werden lassen, der an Wärme und Herzlichkeit, an Deutlichkeit und Offenheit nichts zu wünschen übrig ließ. Immer wieder anschwellend und sich erneuernd brauste der Beifall durch den Saal, als der Dirigent seinem Pult zuschritt. Er mußte sich wiederholt umdrehen und für die ehrende Ovation danken. Dann gab er das Signal zum Beginn des „Star Spangled Banner", das sich bei den Bostonern fast zu einer Quelle schwerer Wirren erwiesen hätte, alle Anwesenden standen auf, und mächtig und weihevoll rauschten die majestätischen Klänge durch den Saal. Die Ovation erneuerte sich — man ist zufrieden und hat vergessen, was noch vor wenigen Tagen ein Grund zu heller Aufregung gewesen war! New York, die Großmütige, hat ihren Ruf wieder einmal gerechfertigt — die als Stadt hochstehender Fortgeschrittenheit, Duldung und künstlerischer Unbefangenheit mancher anderen Großstadt unseres Kontinents ein leuchtendes Beispiel geben kann!

Die Wiedergabe, die Dr. Muck und sein herrliches Orchester sodann der Brahms'schen Vierten zuteil werden ließen, erregte Enthusiasmus. Das Werk prangte in einer karakteristischen Färbung und wurde so groß und virtuos gespielt, daß des Beifalls kein Ende nehmen wollte. Diese in der „falben Herbst-Tonart" E-Moll geschriebene Symphonie kann nur von einem großen Dirigenten entsprechend vorgeführt werden, denn ein Vergreifen ist da nur zu leicht. Wie oft wird der erste Satz im Tempo verhetzt, um die Durchbrochenheit seines Orchesterfiligrans gebracht, von der reinen Gothik des Satzbaues zu einer ganz unberechtigten Massigkeit aufgebauscht! Dr. Muck arbeitete den Satz ganz unvergleichlich schön heraus. Er gestaltete den zweiten Satz zu einem feingegliederten Miniaturstück von einer so fein abgestuften Zartheit des Kolorits, daß er wie mit duftigen Schleiern zugedeckt erschien. Dagegen kam der fast gespensterhafte Humor im dritten Satz zu seinem vollen Rechte, und die „Chaconne" des Schlußsatzes war nach dem trotzig daherschreitenden Scherzo von zwingender Größe.

Berlioz' „König Lear"-Ouverture, ein 1831 geschriebenes Werk, in dem der große französische Orchester-Reformator in seinen Anforderungen noch ziemlich bescheiden ist, bot uns ein erschütterndes Seelendrama, und der selten gehörte „Prometheus" von Liszt wirkte durch den göttlichen Trost und den Zug elementarer Kraft, welche von der antiken Dichtung auch in das Liszt's Tonpoem übergegangen ist. Das Orchester prangte in allen diesen Darbietungen in seiner ganzen durchgeistigten Virtuosität.

Wagner's „Parsifal"-Vorspiel schloß das interessante Programm in echter Weise ab. Die New Yorker Serie der Bostoner hat gestern mit Glanz eingesetzt. Wenn wir in New York auch auf die höchsten Werte in dieser Richtung hinweisen können, so ist doch der Gedanke, daß wir die Bostoner Gäste verlieren könnten (wie es in letzter Zeit wiederholt angedroht wurde) unerträglich. In den Wechselbeziehungen zwischen den uns zur Verfügung stehenden Elite-Orchestern lockt ein reger Wettbewerb um den Siegespreis, der diese Institutionen jung erhält und vor dem Rosten bewahrt!

H.

EVE. STAATS ZEITUNG
ess: New York City
NOV 9 1917

Bostoner Symphonie-Konzert.

Das künstlerische New York, vertreten durch Alle, die bei uns musikalisch, intellektuell und sozial eine Rolle spielen — man nennt diese Elite-Versammlung am besten das Publikum unserer großen Symphonie-Konzerte — hat gestern abend den Bostoner Meisterspielern und ihrem großen Führer, Dr. Karl Muck, einen Willkommengruß zuteil werden lassen, der an Wärme und Herzlichkeit, an Deutlichkeit und Offenheit nichts zu wünschen übrig ließ. Immer wieder anschwellend und sich erneuernd brauste der Beifall durch den Saal, als der Dirigent seinem Pult zuschritt. Er mußte sich wiederholt umdrehen und für die ehrende Ovation danken. Dann gab er das Signal zum Beginn des „Star Spangled Banner", das sich bei den Bostonern fast zu einer Quelle schwerer Wirren erwiesen hätte, alle Anwesenden standen auf, und mächtig und weihevoll rauschten die majestätischen Klänge durch den Saal. Die Ovation erneuerte sich — man ist zufrieden und hat vergessen, was noch vor wenigen Tagen ein Grund zu heller Aufregung gewesen war! New York, die Großmütige, hat ihren Ruf wieder einmal gerechfertigt — die als Stadt hochstehender Fortgeschrittenheit, Duldung und künstlerischer Unbefangenheit mancher anderen Großstadt unseres Kontinents ein leuchtendes Beispiel geben kann!

Die Wiedergabe, die Dr. Muck und sein herrliches Orchester sodann der Brahms'schen Vierten zuteil werden ließen, erregte Enthusiasmus. Das Werk prangte in einer karakteristischen Färbung und wurde so groß und virtuos gespielt, daß des Beifalls kein Ende nehmen wollte. Diese in der „falben Herbst-Tonart" E-Moll geschriebene Symphonie kann nur von einem großen Dirigenten entsprechend vorgeführt werden, denn ein Vergreifen ist da nur zu leicht. Wie oft wird der erste Satz im Tempo verhetzt, um die Durchbrochenheit seines Orchesterfiligrans gebracht, von der reinen Gothik des Satzbaues zu einer ganz unberechtigten Massigkeit aufgebauscht! Dr. Muck arbeitete den Satz ganz unvergleichlich schön heraus. Er gestaltete den zweiten Satz zu einem feingegliederten Miniaturstück von einer so fein abgestuften Zartheit des Kolorits, daß er wie mit duftigen Schleiern zugedeckt erschien. Dagegen kam der fast gespensterhafte Humor im dritten Satz zu seinem vollen Rechte, und die „Chaconne" des Schlußsatzes war nach dem trotzig daherschreitenden Scherzo von zwingender Größe.

Berlioz' „König Lear"-Ouverture, ein 1831 geschriebenes Werk, in dem der große französische Orchester-Reformator in seinen Anforderungen noch ziemlich bescheiden ist, bot uns ein erschütterndes Seelendrama, und der selten gehörte „Prometheus" von Liszt wirkte durch den göttlichen Trost und den Zug elementarer Kraft, welche von der antiken Dichtung auch in das Liszt's Tonpoem übergegangen ist. Das Orchester prangte in allen diesen Darbietungen in seiner ganzen durchgeistigten Virtuosität. Wagner's „Parsifal"-Vorspiel schloß das interessante Programm in wirkungsvoller Weise.

STANDARD UNION
Brooklyn, N. Y.

Applause Dr. Muck Didn't Hear.

It is unfortunate that Dr. Karl Muck did not act more graciously last night at the Boston Symphony Concert when the audience warmly applauded "The Star Spangled Banner." Contrary to custom this leader took no notice whatever of the demonstration at the conclusion of the anthem, standing like a Prussian drillmaster with his back to the audience and giving no indication whatever that he heard the appreciative applause. Indeed, his attitude was one of impatience at what he seemed to consider the unwarranted delay in beginning the regular programme.

The manner of this world-famous leader may not have meant anything whatever—it may have been the natural coldness or indifference of the man to the plaudits of the audience, but manifestly under the circumstances the thing for him to have done was to have turned and bowed his acknowledgments. So long as Dr. Muck consented to lead the orchestra in playing the National Anthem he should not have given the impression of doing so under protest. This he undoubtedly did.

Perhaps it is nothing much to justify criticism, nevertheless the audience felt that the artist neither cared nor wanted to please. Dr. Muck displayed lack of good taste and fine judgment, to say nothing of a total absence of diplomacy. He is not an American citizen, but he ought not to go out of his way to impress the public with the fact that his sympathies lie entirely with [illegible]

STANDARD UNION
Brooklyn, N. Y.
NOV 9 1917

VOICE OBJECTIONS TO DR. MUCK HERE

Institute Trustees Vote Aid and Appreciation to Major Higginson.

ORCHESTRA HERE TO-NIGHT.

Reception In Manhattan Relieves Tense Situation.

Objection to Dr. Karl Muck, director of the Boston Symphony Orchestra, has come to a head in Brooklyn. It was learned to-day that "hostile sentiments" of a number of subscribers were expressed at yesterday's meeting of the Brooklyn Institute trustees, and that the day before the Women's Auxiliary of the Brooklyn Philharmonic Society adopted resolutions of protest against the German conductor's recent course with reference to "The Star Spangled Banner."

There is no hint of any change in the programme which calls for the first appearance of the Bostonians in Brooklyn to-night. Brooklyn Institute officials to-day expressed themselves as greatly relieved that the concert of the same orchestra in Manhattan last night passed without incident except the hearty applause given to a new instrumental setting of the national anthem. As in previous years, the seats for the Academy of Music concert have practically all been subscribed for in advance. The disposition in musical circles here is to consider the Muck incident as having been closed by yesterday's action of the Institute trustees.

Referred to Major Higginson.

At the conclusion of yesterday's meeting the following statement was given out:

"The question of Dr. Muck and the Boston Symphony Orchestra was given consideration by the board, and on motion, duly seconded, the president appointed a committee of three trustees to present to Major Higginson the hostile sentiments of a number of subscribers to the concerts with reference to Dr. Muck, the object of the conference being the desire to aid Major Higginson in arriving at a conclusion that will satisfy public sentiment and at the same time not be embarrassing to him. The board also voted to express to Major Higginson their high appreciation of the services he has rendered the musical life of the Nation in organizing and maintaining for so many years the Boston Symphony Orchestra."

Both A. Augustus Healy, the president of the Board of Trustees, who presided, and Charles D. Atkins, director of the Institute, declined to comment further on the results of the meeting. Mr. Healy said the discussion had been dispassionate and not in the least exciting. Mr. Atkins said it was "mild." He said the number of written protests received was small.

Mrs. Camden C. Dike, president of the Women's Auxiliary, confirmed the report of protest resolutions passed on Wednesday, but declined to give the text of the resolutions, saying she must await the action of the Board of Trustees. Mr. Healy also admitted such resolutions were presented to the board, but said the action concerning them was covered in the authorized statement of the board.

In addition to Mr. Healy there were present at the meeting yesterday Dr. Charles Carroll Albertson, Henry H. Benedict, David A. Boody, George W. Brush, William J. Coombs, Walter H. Crittenden, William C. Courtney, Martin Joost, Luke Vincent Lockwood, Clinton W. Ludlum, Horace J. Morse, Henry F. Noyes, Charles Jones Peabody, William A. Putnam, Dick S. Ramsay, Herman Stutzer, John T. Underwood, Alfred T. White, and Directors Atkins, Fox, Gager and Davenport.

Volkszeitung
ess: New York City.
NOV 9 - 1917

National-Hymne gespielt.

True translation filed with the postmaster at New York on Nov. 9, 1917, as required by the act of Oct. 6, 1917.

Unter großem Beifall dirigierte Dr. Karl Muck gestern abend in der Carnegie Hall das Abonnements-Konzert des Boston Symphonie-Orchesters. Jeder Platz in dem großen Konzertsaal war vergriffen. Das Orchester spielte auch das „Star Spangled Banner". Das Publikum setzte sich aus der zahlungsfähigen Bourgeoisie zusammen.

EVENING MAIL
New York City
NOV 9 1917

MUSIC
CONCERTS OPERA

Mu[illegible] Plays the "Star Spangled Banner" with a Vengeance—Jacques Thibaud, Harold Bauer and Louis Graveure.

By SIGMUND SPAETH.

AS usual, the reality fell far short of the foreboding when the Boston Symphony Orchestra opened its New York season at Carnegie Hall last evening. Many people went to the concert chiefly to see if Dr. Muck would actually play the "Star Spangled Banner," with a faint hope that something exciting would occur. Perhaps someone might say "Boo!" or even hiss the German doctor. You never can tell.

As a matter of fact, everything was eminently dignified and proper. Dr. Muck was welcomed with hearty and obviously sincere applause, not quite an ovation, but certainly more than the average season's greetings. After bowing his acknowledgment several times, he turned to conduct the national anthem.

But this was the "Star-Spangled Banner" with a vengeance! The "Tannhäuser" overture was not more elaborate in its orchestration. With the full brass choir carrying the air, the strings played a furious accompaniment of the most florid type, creating a huge volume of sound. In bowing to convention, Dr. Muck at least showed that his orchestra had its own way of doing things.

FOURTH BRAHMS SYMPHONY.

Refusing further acknowledgments, he at once attacked the fourth symphony of Brahms and proceeded to give it a masterly performance. This symphony is generally considered the most abstract and difficult of the four, from the hearer's standpoint, but Dr. Muck yesterday succeeded in making even the scholarly passacaglia of the last movement interesting and dramatic.

As for the three earlier sections they were a joy, particularly the andante, in which the wind instruments played with wonderful clarity and repose. It was hardly fair to poor old Berlioz to drag in his "King Lear" overture on top of that symphony, even after a ten-minute intermission. In spite of a splendid performance, the music sounded empty and banal, the orchestration puerile.

Liszt's "Prometheus," except for the impressive opening pages, fared little better, and it required the "Parsifal" prelude to restore the lofty mood in which the concert began.

om WORLD
ldress: New York City
ate NOV 10 1917

MUCK GIVES HYMN AGAIN AND JUST AS FRIGIDLY.

Refuses to Acknowledge Plaudits for "Banner," but Brooklyn Treats Him Cordially.

Dr. Karl Muck led the Boston Symphony Orchestra in "The Star-Spangled Banner" at the Academy of Music, Brooklyn, last evening, quite as coolly as he had led it the night before in Carnegie Hall. But the Brooklyn audience plainly did not mind the director's obvious lack of interest in the anthem and showed by its warm applause throughout the evening that it was glad to see him.

Dr. Muck bowed when he first came out on the stage. He refused to turn and acknowledge the applause that followed the anthem as his first number, but he bowed readily enough after each of the four parts of Tschaikowsky's Symphony No. 6 and he had to return to the stage twice before the audience would subside at the intermission.

deutsche Journal
: New York City.
NOV 9 - 1917

Dr. Muck gestern in Carnegie Hall begeistert empfangen.

Das mit Spannung erwartete erste hiesige Konzert des Bostoner Symphonie-Orchesters unter Dr. Karl Mucks Leitung in Carnegie Hall verlief gestern festlich und ohne jeden Zwischenfall. Dr. Muck wurde bei seinem Erscheinen mit auffallender Herzlichkeit empfangen. Auch nachdem er die National-Hymne dirigiert hatte, applaudierten viele Anwesende. Der Saal war überfüllt. Das Konzert, dessen Programm fast ausschließlich aus deutschen Werken sich zusammensetzte, mit der 4. Symphonie von Brahms als Hauptwerk, stand auf der gewohnten unübertroffenen Höhe und fand rauschenden Beifall.

EVE. STAATS ZEITUNG
ess: New York City
NOV 9 1917

Bostoner Symphonie-Konzert.

Das künstlerische New York, vertreten durch Alle, die bei uns musikalisch, intellektuell und sozial eine Rolle spielen — man nennt diese Elite-Versammlung am besten das Publikum unserer großen Symphonie-Konzerte — hat gestern abend den Bostoner Meisterspielern und ihrem großen Führer, Dr. Karl Muck, einen Willkommengruß zuteil werden lassen, der an Wärme und Herzlichkeit, an Deutlichkeit und Offenheit nichts zu wünschen übrig ließ. Immer wieder anschwellend und sich erneuernd brauste der Beifall durch den Saal, als der Dirigent seinem Pult zuschritt. Er mußte sich wiederholt umdrehen und für die ehrende Ovation danken. Dann gab er das Signal zum Beginn des „Star Spangled Banner", das sich bei den Bostonern fast zu einer Quelle schwerer Wirren erwiesen hätte, alle Anwesenden standen auf, und mächtig und weihevoll rauschten die majestätischen Klänge durch den Saal. Die Ovation erneuerte sich — man ist zufrieden und hat vergessen, was noch vor wenigen Tagen ein Grund zu heller Aufregung gewesen war! New York, die Großmütige, hat ihren Ruf wieder einmal gerechfertigt — die als Stadt hochstehender Fortgeschrittenheit, Duldung und künstlerischer Unbefangenheit mancher anderen Großstadt unseres Kontinents ein leuchtendes Beispiel geben kann!

Die Wiedergabe, die Dr. Muck und sein herrliches Orchester sodann der Brahms'schen Vierten zuteil werden ließen, erregte Enthusiasmus. Das Werk prangte in einer karakteristischen Färbung und wurde so groß und virtuos gespielt, daß des Beifalls kein Ende nehmen wollte. Diese in der „falben Herbst-Tonart" E-Moll geschriebene Symphonie kann nur von einem großen Dirigenten entsprechend vorgeführt werden, denn ein Vergreifen ist da nur zu leicht. Wie oft wird der erste Satz im Tempo verhetzt, um die Durchbrochenheit seines Orchesterfiligrans gebracht, von der reinen Gothik des Satzbaues zu einer ganz unberechtigten Massigkeit aufgebauscht! Dr. Muck arbeitete den Satz ganz unvergleichlich schön heraus. Er gestaltete den zweiten Satz zu einem feingegliederten Miniaturstück von einer so fein abgestuften Zartheit des Kolorits, daß er wie mit duftigen Schleiern zugedeckt erschien. Dagegen kam der fast gespensterhafte Humor im dritten Satz zu seinem vollen Rechte, und die „Chaconne" des Schlußsatzes war nach dem trotzig daherschreitenden Scherzo von zwingender Größe.

Berlioz' „König Lear"-Ouverture, ein 1831 geschriebenes Werk, in dem der große französische Orchester-Reformator in seinen Anforderungen noch ziemlich bescheiden ist, bot uns ein erschütterndes Seelendrama, und der selten gehörte „Prometheus" von Liszt wirkte durch den göttlichen Trost und den Zug elementarer Kraft, welche von der antiken Dichtung auch in das Liszt's Tonpoem übergegangen ist. Das Orchester prangte in allen diesen Darbietungen in seiner ganzen durchgeistigten Virtuosität.

Wagner's „Parsifal"-Vorspiel schloß das interessante Programm in echter Weise ab. Die New Yorker Serie der Bostoner hat gestern mit Glanz eingesetzt. Wenn wir in New York auch auf die höchsten Werte in dieser Richtung hinweisen können, so ist doch der Gedanke, daß wir die Bostoner Gäste verlieren könnten (wie es in letzter Zeit wiederholt angedroht wurde) unerträglich. In den Wechselbeziehungen zwischen den uns zur Verfügung stehenden Elite-Orchestern lockt ein reger Wettbewerb um den Siegespreis, der diese Institutionen jung erhält und vor dem Rosten bewahrt!

H.

From
Address: STAATSZEITUNG New York City.
Date NOV 9 - 1917

Bostoner Symphonie-Konzert.

Das künstlerische New York, vertreten durch Alle, die bei uns musikalisch, intellektuell und sozial eine Rolle spielen — man nennt diese Elite-Versammlung am besten das Publikum unserer großen Symphonie-Konzerte — hat gestern abend den Bostoner Meisterspielern und ihrem großen Führer, Dr. Karl Muck, einen Willkommengruß zuteil werden lassen, der an Wärme und Herzlichkeit, an Deutlichkeit und Offenheit nichts zu wünschen übrig ließ. Immer wieder anschwellend und sich erneuernd brauste der Beifall durch den Saal, als der Dirigent seinem Pult zuschritt. Er mußte sich wiederholt umdrehen und für die ehrende Ovation danken. Dann gab er das Signal zum Beginn des „Star Spangled Banner", das sich bei den Bostonern fast zu einer Quelle schwerer Wirren erwiesen hätte, alle Anwesenden standen auf, und mächtig und weihevoll rauschten die majestätischen Klänge durch den Saal. Die Ovation erneuerte sich — man ist zufrieden und hat vergessen, was noch vor wenigen Tagen ein Grund zu heller Aufregung gewesen war! New York, die Großmütige, hat ihren Ruf wieder einmal gerechfertigt — die als Stadt hochstehender Fortgeschrittenheit, Duldung und künstlerischer Unbefangenheit mancher anderen Großstadt unseres Kontinents ein leuchtendes Beispiel geben kann!

Die Wiedergabe, die Dr. Muck und sein herrliches Orchester sodann der Brahms'schen Vierten zuteil werden ließen, erregte Enthusiasmus. Das Werk prangte in einer karakteristischen Färbung und wurde so groß und virtuos gespielt, daß des Beifalls kein Ende nehmen wollte. Diese in der „falben Herbst-Tonart" E-Moll geschriebene Symphonie kann nur von einem großen Dirigenten entsprechend vorgeführt werden, denn ein Vergreifen ist da nur zu leicht. Wie oft wird der erste Satz im Tempo verhetzt, um die Durchbrochenheit seines Orchesterfiligrans gebracht, von der reinen Gothik des Satzbaues zu einer ganz unberechtigten Massigkeit aufgebauscht!

Berlioz' „König Lear"-Ouverture, ein 1831 geschriebenes Werk, in dem der große französische Orchester-Reformator in seinen Anforderungen noch ziemlich bescheiden ist, bot uns ein erschütterndes Seelendrama, und der selten gehörte „Prometheus" von Liszt wirkte durch den göttlichen Trost und den Zug elementarer Kraft, welche von der antiken Dichtung auch in das Liszt's Tonpoem übergegangen ist. Das Orchester prangte in allen diesen Darbietungen in seiner ganzen durchgeistigten Virtuosität. Wagner's „Parsifal"-Vorspiel schloß das interessante Programm in wirkungsvoller Weise.

STANDARD UNION
Brooklyn, N. Y.

Applause Dr. Muck Didn't Hear.

It is unfortunate that Dr. Karl Muck did not act more graciously last night at the Boston Symphony Concert when the audience warmly applauded "The Star Spangled Banner." Contrary to custom this leader took no notice whatever of the demonstration at the conclusion of the anthem, standing like a Prussian drillmaster with his back to the audience and giving no indication whatever that he heard the appreciative applause. Indeed, his attitude was one of impatience at what he seemed to consider the unwarranted delay in beginning the regular programme.

The manner of this world-famous leader may not have meant anything whatever—it may have been the natural coldness or indifference of the man to the plaudits of the audience, but manifestly under the circumstances the thing for him to have done was to have turned and bowed his acknowledgments. So long as Dr. Muck consented to lead the orchestra in playing the National Anthem he should not have given the impression of doing so under protest. This he undoubtedly did.

Perhaps it is nothing much to justify criticism, nevertheless the audience felt that the artist neither cared nor wanted to please. Dr. Muck displayed lack of good taste and fine judgment, to say nothing of a total absence of diplomacy. He is not an American citizen, but he ought not to go out of his way to impress the public with the fact that his sympathies lie entirely with America's enemy.

STANDARD UNION
Brooklyn, N. Y.
NOV 9 1917

VOICE OBJECTIONS TO DR. MUCK HERE

Institute Trustees Vote Aid and Appreciation to Major Higginson.

ORCHESTRA HERE TO-NIGHT.

Reception In Manhattan Relieves Tense Situation.

Objection to Dr. Karl Muck, director of the Boston Symphony Orchestra, has come to a head in Brooklyn. It was learned to-day that "hostile sentiments" of a number of subscribers were expressed at yesterday's meeting of the Brooklyn Institute trustees, and that the day before the Women's Auxiliary of the Brooklyn Philharmonic Society adopted resolutions of protest against the German conductor's recent course with reference to "The Star Spangled Banner."

There is no hint of any change in the programme which calls for the first appearance of the Bostonians in Brooklyn to-night. Brooklyn Institute officials to-day expressed themselves as greatly relieved that the concert of the same orchestra in Manhattan last night passed without incident except the hearty applause given to a new instrumental setting of the national anthem. As in previous years, the seats for the Academy of Music concert have practically all been subscribed for in advance. The disposition in musical circles here is to consider the Muck incident as having been closed by yesterday's action of the Institute trustees.

Referred to Major Higginson.

At the conclusion of yesterday's meeting the following statement was given out:

"The question of Dr. Muck and the Boston Symphony Orchestra was given consideration by the board, and on motion, duly seconded, the president appointed a committee of three trustees to present to Major Higginson the hostile sentiments of a number of subscribers to the concerts with reference to Dr. Muck, the object of the conference being the desire to aid Major Higginson in arriving at a conclusion that will satisfy public sentiment and at the same time not be embarrassing to him. The board also voted to express to Major Higginson their high appreciation of the services he has rendered the musical life of the Nation in organizing and maintaining for so many years the Boston Symphony Orchestra."

Both A. Augustus Healy, the president of the Board of Trustees, who presided, and Charles D. Atkins, director of the Institute, declined to comment further on the results of the meeting. Mr. Healy said the discussion had been dispassionate and not in the least exciting. Mr. Atkins said it was "mild." He said the number of written protests received was small.

Mrs. Camden C. Dike, president of the Women's Auxiliary, confirmed the report of protest resolutions passed on Wednesday, but declined to give the text of the resolutions, saying she must await the action of the Board of Trustees. Mr. Healy also admitted such resolutions were presented to the board, but said the action concerning them was covered in the authorized statement of the board.

In addition to Mr. Healy there were present at the meeting yesterday Dr. Charles Carroll Albertson, Henry H. Benedict, David A. Boody, George W. Brush, William J. Coombs, Walter H. Crittenden, William C. Courtney, Martin Joost, Luke Vincent Lockwood, Clinton W. Ludlum, Horace J. Morse, Henry F. Noyes, Charles Jones Peabody, William A. Putnam, Dick S. Ramsay, Herman Stutzer, John T. Underwood, Alfred T. White, and Directors Atkins, Fox, Gager and Davenport.

Volkszeitung
ess: New York City.
NOV 9 - 1917

National-Hymne gespielt.

True translation filed with the postmaster at New York on Nov. 9, 1917, as required by the act of Oct. 6 1917.

Unter großem Beifall dirigierte Dr. Karl Muck gestern abend in der Carnegie Hall das Abonnements-Konzert des Boston Symphonie-Orchesters. Jeder Platz in dem großen Konzertsaal war vergriffen. Das Orchester spielte auch das „Star Spangled Banner". Das Publikum setzte sich aus der zahlungsfähigen Bourgeoisie zusammen.

SUN

New York City.

DR. MUCK CONDUCTS U. S. ANTHEM AGAIN

Boston Symphony Orchestra's Audience Applauds Him on His Entrance.

SONG INCIDENT CLOSED

New York Symphony Also Gives Concert, in Which Mme. Homer Sings.

The Boston Symphony Orchestra gave its first matinee at Carnegie Hall yesterday afternoon. As on Thursday evening the national anthem was the first number on the programme, and it was conducted by Dr. Karl Muck. The audience applauded him on his entrance and it applauded the performance of the anthem.

Major HRigginson has issues a statement in which he emphatically denies that either he or his conductor ever refused to have the song performed. He also denies that any one except the newspapers ever threatened a disbandment of the Boston Symphony Orchestra. In diplomatic language, "the incident is closed," and every one may be happy except perhaps Dr. Muck.

After the anthem the orchestra played Beethoven's fifth symphony, Sibelius's tone poem, "Finlandia"; Rachmaninov's symphonic poem "The Island of the Dead" (suggested by Boecklin's well known painting) and Enesco's "Rumanian" rhapsody in A major.

Concert Had Sound Merit.

The concert was one of sound merit. The reading of the great C minor symphony of Beethoven was one of deeply reflective character and most delicate insight. Technically the performance was especially noteworthy for its exquisite clarity, which was brought about by perfection in balance of tone and just disposition of light and shade.

In such matters Dr. Muck is a supreme master. The beauty of tone which his orchestra possesses is largely due to his unerring sense of dynamic values in the relations of the various voice parts, and secondly to the high ability of the players, artists every one of them. It is to be hoped that this splendid organization will long continue to visit New York and bring its message of delight.

WORLD

New York City

NOV 11 1917

BOSTON ORCHESTRA HEARD IN THE FIFTH SYMPHONY.

Fine Performance of Beethoven's Great Work Given at Yesterday's Matinee.

The Saturday performance of the Boston Symphony Orchestra, directed by Karl Muck, passed off as smoothly and with as little commotion, except for the applause, as last Thursday's.

The national anthem opened the programme, Dr. Muck, as usual, refraining from acknowledging the audience's appreciation on the ground, it was learned, that such observance is in keeping with international formula, and that the applause is for the anthem and not for the leader or the orchestra.

Beethoven's fifth symphony, the "Finlandia" of Sibelius, Rachmaninoff's "Die Toteninsel" ("Island of the Dead") and a Roumanian rhapsodie of Enesco composed the programme.

The playing of the Boston men was brilliant in the extreme, and it would be captious to ask for a more satisfactory interpretation of the great symphony.

The overlong Rachmaninoff composition stirs the interest at first, but palls in time. It is called a symphonic poem to the picture by A. Boecklin. It brings out, however, the virtuosity of the orchestra and was given with a detail and finish that was amazing.

Enesco's rhapsody had the requisite grace and lightness to send the big audience home in a happy musical mood.

From NEW YORKER HERALD

Address: New York City.

Date NOV 9 1

Dr. Muck spielt Hymne.

New Yorker hörten ihn gestern in der Carnegie Hall.

Einen warmen Empfang erhielt gestern Dr. Karl Muck, der Leiter des Boston Symphonie-Orchesters, als er in der Carnegie Hall sein erstes diesjähriges New Yorker Konzert mit dem „Star Spangled Banner" einleitete. Major Higginson, der Finanzier des Orchesters, war bei dem Konzert zugegen, das dem Orchesterleiter in allen Teilen demonstrativen Beifall einbrachte.

Fritz Kreisler, der Violinist, erließ in Pittsburg, Pa., eine Erklärung, in welcher er die über ihn in der Presse gemachten Angaben als voreingenommen und unwahr bezeichnet. Kreisler führt ferner aus, daß er Geld nach drüben nur zur Unterstützung von Waisen russischer und serbischer Soldaten sende, für die seine Frau zu sorgen versprochen habe. Außerdem erhalte er seinen schwer leidenden Vater, der sein Vermögen durch den Krieg eingebüßt habe.

Ex-Gouverneur Warfield von Maryland, der gegen das Auftreten Dr. Mucks mit dem Boston Symphonie Orchester Stellung genommen hatte, erklärte gestern, daß er gegen das Auftreten Fritz Kreislers am 22. November nichts einzuwenden habe, da Fritz Kreisler sich nicht gegen die amerikanische Flagge vergangen habe.

Auch gegen Frieda Hempel von der Metropolitan Oper richtet sich die Voreingenommenheit gewisser musikalischer Kreise. So hat der Monday Musical Club in Youngstown, Ohio, das Konzert-Engagement der Künstlerin für April nächsten Jahres kanzelliert.

STAATSZEITUNG

New York City.

NOV 1917

Dr. Muck konzertiert in Washington.

Eröffnet seine beiden Konzerte mit „Star Spangled Banner."

(International News Service.)

Washington, 6. Nov. Dr. Karl Muck, der Leiter des Bostoner Sinfonie-Orchesters, hat heute sowohl in seinem Nachmittags- als auch im Abendkonzert das Programm mit der amerikanischen Nationalhymne eröffnet. Die Zuhörer zollten den Darbietungen des Orchesters enthusiastischen Beifall.

Opposition gegen Dr. Mucks Erscheinen war, nachdem derselbe resigniert hat, nur von einer Person, die im Besitz von Einlaßkarten war, erhoben. Die betreffende Person zog es vor, ihre Karten wieder zu verkaufen.

deutsche Journal

ess: New York City.

NOV 6 - 1917

Bostoner Orchester aus Baltimore verbannt

Baltimore, 5. Nov. — Auf Empfehlung der Grand Jury wies die Polizeikommission die Leitung des „Lyric" heute Abend spät an, dem Bostoner Symphonie-Orchester, dessen Konzert für Mittwoch festgesetzt war, das Erscheinen nicht zu erlauben.

Die Nationalhymne, um die sich der bekannte Streit dreht, wurde von dem Orchester letzten Freitag in Boston gespielt. Aber dennoch war hier eine wachsende Agitation gegen das Auftreten des Orchesters, bei der Ex-Gouverneur Warfield eine führende Rolle spielte.

From WORLD

Address: New York City

Date NOV 10 1917

It is remarked that in New York Herr Muck led the performance of "The Star-Spangled Banner" badly and that his great orchestra was even more inefficient. Why, therefore, compel the rendering of the national anthem when everybody detects the false notes?

From RECORD

Address: Philadelphia, Pa.

NOV 5 -

MUCK COMING TO PLAY STAR-SPANGLED BANNER

Boston Symphony Director Will Conduct National Anthem at Concert Here Tonight.

STATUS STILL IN DOUBT

Census of Orchestra Members Shows 15 Native Americans in 110 Players.

Special to "The Record."

Boston, Nov. 4.—The Boston Symphony Orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, will probably be at the concert if there are indications that any difficulties will arise.

As to the objections against Dr. Muck because he is a German, it is pointed out that in addition to the fact that his presence has been approved by the Department of Justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are 41 Germans, including Dr. Muck, of whom 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, 13 of Holland, six of Belgium, six of Russia, 12 of France, five of Great Britain and one of Bohemia. In addition there are two natives of Belgium, who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

No word came today about the status of the resignation of Dr. Muck. Major Higginson adheres to his announced position that Muck's loss would be a disaster, and if the acceptance of his resignation is forced it will mean the end of the orchestra. The Major says Muck gets $18,000 a year, or $3000 more than last year's deficit for the orchestra, despite its great revenue from concerts. He came to Boston on a five-year contract, which expired last spring, and the Major considered him so essential to the success of the Symphony that he asked him to remain. In 1914 Muck purchased a $30,000 house in the Fenway section.

Muck was obtained for the Boston Symphony by Charles A. Ellis, the manager. He was then conducting the Royal Opera in Berlin and had to get the Kaiser's permission to come here in 1906, when he made such a success that his leave was extended for the next season. In 1912 he resigned from the Berlin opera to come to Boston, apparently much to the displeasure of royal circles. The question was raised whether the artistic temperament of the conductor had not rebelled against the imperial dominance which restricts the scope of any conductor at the Berlin Opera. The matter was discussed in the Prussian Diet and the German Reichstag. The Lokal Anzeiger, inspired court newspaper, hinted that Muck had let American gold lure him from a position of honor in the Fatherland. But Representative Kopsch arose in the German House in his defense. He criticised "That despotic authority of Prussian militiarism which extends even to the Temples of the Muses."

om HERALD

dress: New York City

e 1917

DR. MUCK LEADS IT AGAIN.

Without any evidence of the storm of criticism that recently raged around the Boston Orchestra and its conductor, Karl Muck, the second concert of its New York series was given yesterday afternoon in Carnegie Hall. Dr. Muck, as at the opening concert, directed "The Star Spangled Banner." Apparently it is t be the rule at all programmes of the men from Boston.

Beethoven's fifth symphony was applauded so roundly that the musicians arose and acknowledged it. It was presented with such beauty of tone in the string section, with such fire, precision and such fine regard for tempos, dynamics and nuances as is to be heard only from these players.

Finnish, Russian and Roumanian music filled the second half of the programme. Sibelius' "Finlandia" was followed by Rachmaninoff's symphonic poem "The Island of the Dead," gloomy, but brilliantly orchestrated and full of appeal to lovers of Russian music. Brilliantly the final number, Enesco's happy melodious Rhapsodie Roumaine, opus 11, No. 1, was rendered.

om deutsche Journal

ldress: New York City.

ate NOV 7 - 1917

Bostoner Symphonie Orchester konzertiert Freitag in Brooklyn.

Tschaikowsky, Sibelius, Beethoven und Liszt auf dem Programm.

Uebermorgen hält das Bostoner Symphonie-Orchester in der Brooklyner Academy of Music sein erstes Saison-Konzert ab. Dirigent Dr. Karl Muck hat hierfür folgendes Programm aufgestellt: Tschaikowskys sechste Symphonie; Sibelius' symphonisches Poem „Finlandia"; Liszts symphonisches Poem „Prometheus"; Beethovens Ouverture „Leonore", No. 3.

Der hervorragende Reiseschriftsteller Newman wird heuer wiederum einen großen Cyklus von Vorträgen halten, die diesmal ausschließlich das Gebiet der Vereinigten Staaten und ihrer Kolonien behandeln. Der erste dieser Vorträge findet am kommenden Dienstag statt und wird das Thema „Unsere National-Parks" behandeln.

rom EVE. STAATS ZEITUNG

ldress: New York City

ate NOV 9 1917

Aus Brooklyn.

Keine Störung erwartet

Einwände gegen Konzerte des Boston Symphonieorchesters und Fritz Kreisler nicht erhoben.

Aller Voraussicht nach wird das für heute abend anberaumte Konzert des Bostoner Symphonie Orchesters in der Academy of Music in aller Ruhe verlaufen. Wie die gestern ausgegebenen Programme besagen, wird das Orchester das „Star Spangled Banner" am Schlusse des Konzerts spielen. Es verlautet, daß Major Henry L. Higginson mit dem Orchester nach der Kirchenstadt kommen werde, um im Laufe des Abends einige Worte an das Publikum zu richten.

Hetzer benützten die Pittsburger Vorfälle betreffs des Auftretens des gefeierten Geigenvirtuosen Fritz Kreisler, um auf dessen Konzert in der hiesigen Academy of Music in unliebsamer Weise aufmerksam zu machen. Vom Brooklyner Institut wird indessen bekannt gegeben, daß bisher auch nicht ein Einwand gegen das Auftreten des Künstlers in Brooklyn erhoben wurde und auch keiner erwartet wird.

TELEGRAM

ess: New York City.

NOV 11 1917

DR. MUCK AGAIN LEADS THE NATIONAL ANTHEM

Without any evidence of the storm of criticism that recently raged around the Boston Orchestra and its conductor, Karl Muck, the second concert of its New York series was given Saturday afternoon in Carnegie Hall. Dr. Muck, as at the opening concert, directed "The Star Spangled Banner." Apparently it is to be the rule at all programmes of the men from Boston.

Beethoven's fifth symphony was applauded so roundly that the musicians arose and acknowledged it. It was presented with such beauty of tone in the string section, with such fire, precision and such fine regard for tempos, dynamics and nuances as is to be heard only from these players.

Finnish, Russian and Roumanian music filled the second half of the programme. Sibelius' "Finlandia" was followed by Rachmaninoff's symphonic poem "The Island of the Dead," gloomy, but brilliantly orchestrated and full of appeal to lovers of Russian music. Brilliantly the final number, Enesco's happy melodious Rhapsodie Roumaine, opus 11, No. 1, was rendered.

ENQUIRER
Philadelphia, Pa.
NOV 6 - 191

Letters to the Editor

An "American's" Stab From Behind

To the Editor of The Inquirer:

I was very much interested in an article published in your paper in which it hinted the Boston Symphony Orchestra may disband owing to the criticism over their omitting the "Star Spangled Banner" from their programme.

I can hardly understand Mr. Higginson's attitude in this matter. It would not only seem correct that they should be compelled to play our National Anthem prior to all concerts, but that moreover before the curtain shall rise on any dramatic performance in our theatres the caste should step upon the stage and recite the words in unison.

There seem to be too many people in high places who are attempting to give the direct lie to the late General Sherman, and it might not be a bad idea at the opening of our courts to have the presiding judge lead the jury in at least one verse of Dr. Key's immortal poem.

Could it not also be arranged that professional men be demanded to show their loyalty; dentists singing "Columbia the Gem of the Ocean" before filling a tooth; bank tellers demanding "My Country, 'Tis of Thee" before honoring a check; contractors, of course, rendering "Hail! Hail! The Gang Has Not Disbanded" prior to getting to work to run the city for the day.

Personally, I am an American, and the National Anthem stands for a great deal to me. But there seem to be some people who are asking it to stand for a great deal too much. Were it exhibited with the rarity and reverence shown to the Liberty Bell I think it would mean more to all of us.

It is still a question in my mind if the art patrons who are criticising this great organization will be consistent enough to allow only paintings hung in their art galleries which are painted in Red, White and Blue.

S. H. C.
Jersey City, N. J.

(The above was written by a gentleman whose English camouflage of his German name is not sufficiently complete to conceal its Teutonic origin. The letter itself is its own explanation for his expressed request that his name should not be published.—Ed. Inquirer).

Freie Presse
Brooklyn, N Y
NOV -6 1917

Dr. Muck's Konzert

Wird in Baltimore von der Polizei verboten.

Baltimore, 6. Nov. Die Polizei von Baltimore ließ gestern dem Manager des Lyric-Theaters die Nachricht zukommen, daß sie das für Mittwoch in Aussicht genommene Konzert des Bostoner Symphonie-Orchesters verbieten müsse, weil dadurch die öffentliche Sicherheit der Gemeinde gefährdet sein würde.

Die Maßregel wurde auf Empfehlung der Grand Jury getroffen. Dieselbe ist der Ansicht, daß es bei dem Konzert zu einer patriotischen Demanstration und zu Krawallen gekommen wäre.

SUN
Baltimore, Md.
- 191

THE DUTY OF THE POLICE BOARD.

If the Boston Symphony Orchestra plays in this city Wednesday, the Police Board owes it to the community to take such precautions as will prevent disorder.

It is clear that intense feeling has been aroused by the refusal of the German leader of the orchestra to play the national anthem, and his subsequent compliance with the popular demand has by no means allayed this resentment. The great majority of Americans are in no mood to consider with toleration or calmness what they regard as an insult to the nation from an avowed enemy. For this reason there is danger that an outbreak might occur which the city would afterward regret, and it is the duty of the Police Commissioners to take such steps in advance as will insure good order in case the performance takes place.

NEWS
Baltimore, Md.
NOV 5 - 1917

Music

Explosives, verbal as well as chemical, are mightily in vogue just at present, but it remained for Dr. Karl Muck, Boche director of the Boston Symphony Orchestra, and Major Higginson, its mainstay and support, to set off the bomb that has shaken our musical universe to its very center.

—✣—

A wave of angry protest and denunciation swept the country following the report of a refusal to grant requests for "The Star-Spangled Banner" at the orchestra's Providence concert and it remains to be seen how quickly it will subside.

Of course, the fact that Dr. Muck has resigned relieves the intensity of the situation somewhat, though in truth the whole thing is "up in the air."

Presumably the concert for which the orchestra has engaged the Lyric next Wednesday night will be given, but whether or not Dr. Muck will be on hand is not known.

Indeed no definite information is at hand at this writing (Saturday), so it is hard to tell just what we may expect.

The first dispatches telling of the matter created vast indignation, but when later ones were received emphasizing Dr. Muck's glaring affrontery and quoting Major Higginson as supporting him, a situation was created whose seriousness the police had sufficient grounds for realizing, if the hyphenated part of the public did not.

The American people do not readily forget such an insult as that which has been paid them and it will probably be very unwise, to say the least, for Dr. Muck to stir out of the holy precincts of Boston. If a vote were taken the result would undoubtedly show that the majority of loyal American citizens would agree with Teddy's declaration that he should be interned.

Because things were as they were, the concert that the orchestra is scheduled to give at the Lyric next Wednesday night was being anticipated in a way almost amounting to apprehension. Now, however, that the matter has been, at least, partially cleared up and the promise to play the anthem has been made, the outlook is much brighter.

The program contains two German works, both masterpieces — Brahms' E minor Symphony and Beethoven's third Lenore Symphony. The other numbers are Sibelius' "Finlandia" and Rachmaninoff's "Island of the Dead," a Russian tone poem inspired by a Teutonic painting of the same name by a Teutonic artist, Boecklin. There will be no soloist.

—✣—

Reports from other cities say that Walter Damrosch, director of the New York Symphony, and Josef Stransky, director of the New York Philharmonic, are including "The Star-Spangled Banner" at all their

There is absolutely no excuse for a point-blank refusal to include the national anthem at any public concert.

It is disturbing to think that with the country at war with the most destructive forces the world has ever known, a request should even be necessary.

To say that the inclusion of "The Star-Spangled Banner" makes a break in the artistic continuity of a program is by no means to furnish adequate justification. It is not at all plain that such is the case, for if the anthem be given at the opening or close of the evening, the main body of the program need not be disarranged.

"The Star-Spangled Banner," Dr. Muck will agree, may not be as great a composition as "Die Wacht am Rhein" and the words are, everyone must admit, nothing like as sublime as those of "The Hymn of Hate."

But nevertheless it has the associations of grandeur and dignity and in this respect it is high above many of the decadent compositions that nowadays are dovetailed into programs, even those of the most pedantic and artistically righteous of musical organizations.

Granted, if needs be, that its inclusion does shatter completely the aesthetic properties. What of it? Surely patriotism should supersede everything else, even a Boston Symphony program, in these days. Dr. Muck has conclusively proved that he is more than technically an alien enemy.

The previous attitude taken by the Boston Symphony management to this denouement—for such it seems—is perfectly amazing. If the orchestra were of a second or third rate, if t were a mere nonentity, such a stand would center hostile attention upon it. But being traditionally the premier orchestra of the United States, the effect will be far-reaching and, it is to be feared, enduring.

It is almost unbelievable that such a state of affairs were permitted to come to pass, especially at the very opening of the season. As an example of bad policy it could not be more perfect had it been devised in Berlin.

EVENING SUN
Baltimore, Md.
NOV 8 -

KREISLER MAY PLAY

Former Governor Warfield Will Not Oppose His Appearance In This City

BARRED FROM PITTS[illegible]

Has Not Insulted Flag And Played At Conference Of Red Cross.

Former Gov. Edwin Warfield, who organized the movement which prevented Dr. Karl Muck from leading the Boston Symphony Orchestra in this city, will not undertake any effort to prevent Fritz Kreisler from playing here. Kreisler is an officer of the Austrian Army and it is reported that he sends most of his earnings to his home country. He is scheduled to play in Baltimore on November 22. He was refused permission by the authorities of Pittsburgh to play in that city last night.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He is a brave man and he fought for his country. The American people honor bravery and they have honored him. I understand that he is a wonderful violinist.

Not At War With Austria.

"We are not formally at war with Austria, even though we may be practically at war with her. Mr. Kreisler has offered no insult to the American people, their national anthem or their flag. On the contrary, he has played at Red Cross conferences and I have even heard that he played for the Allied Bazar, although I am not sure of the latter. Perhaps it might alter the condition somewhat if it were true that he sends all his money home to aid Austria in winning the war. I shall not lead any movement in opposition to him.

"But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country. I have no doubt he has stayed here to t to help Germany win the war by association with aliens here. I t you may be sure that Dr. Muck wil again lead the Boston Symphony O tra in this city.

"We must support the men who gone to France to fight for us and t who are in military camps all over country at this time. It is impossi to tell the disheartening effect it woul have on them if they learned that Dr. Muck had been allowed to insult the national anthem and the flag and it had not been resented."

The Boston Symphony's schedule provides for four more concerts here—on December 5, January 9, February 13 and March 13. W. Kinsey, manager of the Lyric, said he had heard nothing of the plans of the organization for the future.

Governor Warfield will address a patriotic meeting which will be held tomorrow afternoon in the Courthouse at Frederick, the birthplace of Francis Scott Key. He had an engagement to speak before the Catoctin Men's Club of the Evangelical Reformed Church there, and some of the citizens of Frederick, learning of it, seized the opportunity to ask the man who had opposed Dr. Muck in this city to speak at the birthplace of the author of the national anthem. There is considerable feeling in Frederick over the Muck incident.

SUN
Baltimore, Md.
NOV 8 - 19

PHILADELPHIA.

We understand now how Philadelphia could applaud Karl Muck. On Tuesday it applauded the Smith-Vare political combination, which makes a business of municipal larceny and utilizes murder as a part of its machinery. There has been a competition in the past between New York and Chicago in the matter of vice, audacious political villainy and unblushing rascality, but Philadelphia has them both "beaten to a frazzle" in absolute lowness and baseness of political standards.

Her pretended respectability and Americanism make her lack of response to the most ordinary sense of shame all the more flagrant. She is a city without a conscience. Where the public conscience is in most communities, there is only a moral vacuum. God help her, for she seems past helping herself!

NEWS
Baltimore, Md.
NOV 5

Well, Dr. Muck played it without having the arm with which he swings his baton paralyzed.

SUN
Baltimore, Md.
NOV 8 - 1917

Anti-Muck Patriots Like Minute Men Of '75

The Baltimore massmeeting against the enemy is "standing by." Its decisive action Tuesday at the Lyric is only the prelude to its activities. It will be ready to act swiftly and effectively when next the German viper crawls from its hole.

"The people are not done with this yet," said former Governor Edwin Warfield yesterday. "The meeting was adjourned only temporarily. The session of Tuesday has been 'recessed' only, subject to the call of the chairman.

"Muck must go. I think the feeling is that this man cannot continue, on such favorable conditions, being the centre of admiration and the idol of the alien enemies and traitors to our country. It is not a question of accepting his resignation, but a question of getting rid of him. A man came to my office this morning and said, 'I would follow you anywhere to get that fellow and get him off the soil of this country.'

Back Of Boys In Trenches.

"The meeting Tuesday was an organized massmeeting and it is ready to meet any time at the call of the chairman to take action on any question of a serious nature to our country. We have got to back up the boys that have gone to the front. It will be cheering news to the boys when they learn of it and realize that the parents and relatives and the people at home are behind them.

"We will be found ready when the emergency requires. This is no time for temporizing with traitors."

Washington on Tuesday night gave the glad hand to Muck instead of the cold mitten Baltimore handed him, the reports from there indicating that the Prussian director received a "warm welcome."

Police Board Saved Rout.

Baltimore itself was prepared to give him a warm reception last night and would have done so had not the Police Board turned the flank. But is was scheduled to be a somewhat different welcome than the one he received in Washington. The big hall at the Lyric was vacant last night. There was no Muck and no Boston Symphony and no flaunting of enemy "kultur" in Baltimore's midst. The very air, however, was still alive with the spirit of patriotism that was sent broadcast at the Tuesday massmeeting, when Baltimore went on record for the country.

Washington, in time, may see the error of its welcome to the Hun in our midst and repent. Philadelphia gave a somewhat similar welcome to Muck on Monday night, but already it is rustling the penitential ashes.

Philadelphian Lauds Stand.

"The Optimist" in the North American has already voiced Philadelphia's awakening consciousness of its infamy in tolerating Muck and his organization.

"Thank God for Baltimore," he says. "Mars and music may not have much in common . . . . but when it comes to a German musician earning a handsome living in the United States, first declining to play our national anthem and then doing it poorly under compulsion, the whole matter passes out of the field of art into the field of patriotism. . . . Under such circumstances you could expect one American city to show where such an alien gets off.

Says He Misplayed Anthem.

"If the old Liberty Bell down in Independence Hall had human feelings I wonder what it would have thought and said when it heard how enthusiastically the audience at the Academy of Music Monday evening applauded Herr Dr. Muck for kindly condescending temporarily to can his Kultur and misplay the 'Star-Spangled Banner'.

"It must be highly gratifying to red-blooded Americans elsewhere to hear how dwellers in the city of Penn and Franklin did all they could to make Herr Dr. Muck feel that he was performing a signal service in playing the 'Star-Spangled Banner.'

"Baltimore prohibited the concert because Baltimore is an American city which won't put up with anyone or anything that isn't for America in a time like this.

"Of course, American independence was not born in Baltimore, but at least some part of it moved there at one time and has grown a large and vigorous family! The 'Star-Spangled Banner' was born in Baltimore and, thank God, it still waves there."

1 ENQUIRER
ess: Philadelphia, Pa.

Letters to the Editor

An "American's" Stab From Behind

To the Editor of The Inquirer:

I was very much interested in an article published in your paper in which it hinted the Boston Symphony Orchestra may disband owing to the criticism over their omitting the "Star Spangled Banner" from their programme.

I can hardly understand Mr. Higginson's attitude in this matter. It would not only seem correct that they should be compelled to play our National Anthem prior to all concerts, but that moreover before the curtain shall rise on any dramatic performance in our theatres the caste should step upon the stage and recite the words in unison.

There seem to be too many people in high places who are attempting to give the direct lie to the late General Sherman, and it might not be a bad idea at the opening of our courts to have the presiding judge lead the jury in at least one verse of Dr. Key's immortal poem.

Could it not also be arranged that professional men be demanded to show their loyalty; dentists singing "Columbia the Gem of the Ocean" before filling a tooth; bank tellers demanding "My Country, 'Tis of Thee" before honoring a check; contractors, of course, rendering "Hail! Hail! The Gang Has Not Disbanded" prior to getting to work to run the city for the day.

Personally, I am an American, and the National Anthem stands for a great deal to me. But there seem to be some people who are asking it to stand for a great deal too much. Were it exhibited with the rarity and reverence shown to the Liberty Bell I think it would mean more to all of us.

It is still a question in my mind if the art patrons who are criticising this great organization will be consistent enough to allow only paintings hung in their art galleries which are painted in Red, White and Blue.

S. H. C.
Jersey City, N. J.

(The above was written by a gentleman whose English camouflage of his German name is not sufficiently complete to conceal its Teutonic origin. The letter itself is its own explanation for his expressed request that his name should not be published.—Ed. Inquirer).

[illegible] Freie Presse
om
ddress: Brooklyn, N Y
ate NOV -6 1917

Dr. Muck's Konzert

Wird in Baltimore von der Polizei verboten.

Baltimore, 6. Nov. Die Polizei von Baltimore ließ gestern dem Manager des Lyric-Theaters die Nachricht zukommen, daß sie das für Mittwoch in Aussicht genommene Konzert des Bostoner Symphonie-Orchesters verbieten müsse, weil dadurch die öffentliche Sicherheit der Gemeinde gefährdet sein würde.

Die Maßregel wurde auf Empfehlung der Grand Jury getroffen. Dieselbe ist der Ansicht, daß es bei dem Konzert zu einer patriotiischen Demanstration und zu Krawallen gekommen wäre.

m SUN
lress: Baltimore, Md.

THE DUTY OF THE POLICE BOARD.

If the Boston Symphony Orchestra plays in this city Wednesday, the Police Board owes it to the community to take such precautions as will prevent disorder.

It is clear that intense feeling has been aroused by the refusal of the German leader of the orchestra to play the national anthem, and his subsequent compliance with the popular demand has by no means allayed this resentment. The great majority of Americans are in no mood to consider with toleration or calmness what they regard as an insult to the nation from an avowed enemy. For this reason there is danger that an outbreak might occur which the city would afterward regret, and it is the duty of the Police Commissioners to take such steps in advance as will insure good order in case the performance takes place.

NEWS
: Baltimore, Md.
NOV 5 - 1917
shed:

Music

Explosives, verbal as well as chemical, are mightily in vogue just at present, but it remained for Dr. Karl Muck, Boche director of the Boston Symphony Orchestra, and Major Higginson, its mainstay and support, to set off the bomb that has shaken our musical universe to its very center.

—✣—

A wave of angry protest and denunciation swept the country following the report of a refusal to grant requests for "The Star-Spangled Banner" at the orchestra's Providence concert and it remains to be seen how quickly it will subside.

Of course, the fact that Dr. Muck has resigned relieves the intensity of the situation somewhat, though in truth the whole thing is "up in the air."

Presumably the concert for which the orchestra has engaged the Lyric next Wednesday night will be given, but whether or not Dr. Muck will be on hand is not known.

Indeed no definite information is at hand at this writing (Saturday), so it is hard to tell just what we may expect.

The first dispatches telling of the matter created vast indignation, but when later ones were received emphasizing Dr. Muck's glaring affrontery and quoting Major Higginson as supporting him, a situation was created whose seriousness the police had sufficient grounds for realizing, if the hyphenated part of the public did not.

The American people do not readily forget such an insult as that which has been paid them and it will probably be very unwise, to say the least, for Dr. Muck to stir out of the holy precincts of Boston. If a vote were taken the result would undoubtedly show that the majority of loyal American citizens would agree with Teddy's declaration that he should be interned.

Because things were as they were, the concert that the orchestra is scheduled to give at the Lyric next Wednesday night was being anticipated in a way almost amounting to apprehension. Now, however, that the matter has been, at least, partially cleared up and the promise to play the anthem has been made, the outlook is much brighter.

The program contains two German works, both masterpieces — Brahms' E minor Symphony and Beethoven's third Lenore Symphony. The other numbers are Sibelius' "Finlandia" and Rachmaninoff's "Island of the Dead," a Russian tone poem inspired by a Teutonic painting of the same name by a Teutonic artist, Boecklin. There will be no soloist.

—✣—

Reports from other cities say that Walter Damrosch, director of the New York Symphony, and Josef Stransky, director of the New York Philharmonic, are including "The Star-Spangled Banner" at all their

There is absolutely no excuse for a point-blank refusal to include the national anthem at any public concert.

It is disturbing to think that with the country at war with the most destructive forces the world has ever known, a request should even be necessary.

To say that the inclusion of "The Star-Spangled Banner" makes a break in the artistic continuity of a program is by no means to furnish adequate justification. It is not at all plain that such is the case, for if the anthem be given at the opening or close of the evening, the main body of the program need not be disarranged.

"The Star-Spangled Banner," Dr. Muck will agree, may not be as great a composition as "Die Wacht am Rhein" and the words are, everyone must admit, nothing like as sublime as those of "The Hymn of Hate."

But nevertheless it has the associations of grandeur and dignity and in this respect it is high above many of the decadent compositions that nowadays are dovetailed into programs, even those of the most pedantic and artistically righteous of musical organizations.

Granted, if needs be, that its inclusion does shatter completely the aesthetic properties. What of it? Surely patriotism should supersede everything else, even a Boston Symphony program, in these days. Dr. Muck has conclusively proved that he is more than technically an alien enemy.

The previous attitude taken by the Boston Symphony management to this denouement—for such it seems—is perfectly amazing. If the orchestra were of a second or third rate, if t were a mere nonentity, such a stand would center hostile attention upon it. But being traditionally the premier orchestra of the United States, the effect will be far-reaching and, it is to be feared, enduring.

It is almost unbelievable that such a state of affairs were permitted to come to pass, especially at the very opening of the season. As an example of bad policy it could not be more perfect had it been devised in Berlin.

n EVENING SUN
ress: Baltimore, Md.
[illegible]

KREISLER MAY PLAY

Former Governor Warfield Will Not Oppose His Appearance In This City.

BARRED FROM PITTS[illegible]

Has Not Insulted Flag And Played At Conference Of Red Cross.

Former Gov. Edwin Warfield, who organized the movement which prevented Dr. Karl Muck from leading the Boston Symphony Orchestra in this city, will not undertake any effort to prevenf Fritz Kreisler from playing here. Kreisler is an officer of the Austrian Army and it is reported that he sends most of his earnings to his home country. He is scheduled to play in Baltimore on November 22. He was refused permission by the authorities of Pittsburgh to play in that city last night.

"I have no quarrel with Mr. Kreisler," said the former Governor. "He is a brave man and he fought for his country. The American people honor bravery and they have honored him. I understand that he is a wonderful violinist.

Not At War With Austria.

"We are not formally at war with Austria, even though we may be practically at war with her. Mr. Kreisler has offered no insult to the American people, their national anthem or their flag. On the contrary, he has played at Red Cross conferences and I have even heard that he played for the Allied Bazar, although I am not sure of the latter. Perhaps it might alter the condition somewhat if it were true that he sends all his money home to aid Austria in winning the war. I shall not lead any movement in opposition to him.

"But I would oppose any effort to have Dr. Muck lead the Boston Symphony in any future concerts in Baltimore. He has remained in this country. I have no doubt he has stayed here to t[illegible] to help Germany win the war by association with aliens here. I t[illegible] you may be sure that Dr. Muck wil[illegible] again lead the Boston Symphony O[illegible]tra in this city.

"We must support the men who [illegible] gone to France to fight for us and t[illegible] who are in military camps all over [illegible] country at this time. It is impossi[illegible] to tell the disheartening effect it woul[illegible] have on them if they learned that Dr. Muck had been allowed to insult the national anthem and the flag and it had not been resented."

The Boston Symphony's schedule provides for four more concerts here—on December 5, January 9, February 13 and March 13. W. Kinsey, manager of the Lyric, said he had [illegible] nothing of the plans of the organization for the future.

Governor Warfield will address a patriotic meeting which will be held tomorrow afternoon in the Courthouse at Frederick, the birthplace of Francis Scott Key. He had an engagement to speak before the Catoctin Men's Club of the Evangelical Reformed Church there, and some of the citizens of Frederick, learning of it, seized the opportunity to ask the man who had opposed Dr. Muck in this city to speak at the birthplace of the author of the national anthem. There is considerable feeling in Frederick over the Muck incident.

om SUN
ldress: Baltimore, Md.
te

PHILADELPHIA.

We understand now how Philadelphia could applaud Karl Muck. On Tuesday it applauded the Smith-Vare political combination, which makes a business of municipal larceny and utilizes murder as a part of its machinery. There has been a competition in the past between New York and Chicago in the matter of vice, audacious political villainy and unblushing rascality, but Philadelphia has them both "beaten to a frazzle" in absolute lowness and baseness of political standards.

Her pretended respectability and Americanism make her lack of response to the most ordinary sense of shame all the more flagrant. She is a city without a conscience. Where the public conscience is in most communities, there is only a moral vacuum. God help her, for she seems past helping herself!

m NEWS
ldress: Baltimore, Md. NOV 5
e

Well, Dr. Muck played it without having the arm with which he swings his baton paralyzed.

SUN
: Baltimore, Md.
NOV 8 - 1917
she

Anti-Muck Patriots Like Minute Men Of '75

The Baltimore massmeeting against the enemy is "standing by." Its decisive action Tuesday at the Lyric is only the prelude to its activities. It will be ready to act swiftly and effectively when next the German viper crawls from its hole.

"The people are not done with this yet," said former Governor Edwin Warfield yesterday. "The meeting was adjourned only temporarily. The session of Tuesday has been 'recessed' only, subject to the call of the chairman.

"Muck must go. I think the feeling is that this man cannot continue, on such favorable conditions, being the centre of admiration and the idol of the alien enemies and traitors to our country. It is not a question of accepting his resignation, but a question of getting rid of him. A man came to my office this morning and said, 'I would follow you anywhere to get that fellow and get him off the soil of this country.'

Back Of Boys In Trenches.

"The meeting Tuesday was an organized massmeeting and it is ready to meet any time at the call of the chairman to take action on any question of a serious nature to our country. We have got to back up the boys that have gone to the front. It will be cheering news to the boys when they learn of it and realize that the parents and relatives and the people at home are behind them.

"We will be found ready when the emergency requires. This is no time for temporizing with traitors."

Washington on Tuesday night gave the glad hand to Muck instead of the cold mitten Baltimore handed him, the reports from there indicating that the Prussian director received a "warm welcome."

Police Board Saved Rout.

Baltimore itself was prepared to give him a warm reception last night and would have done so had not the Police Board turned the flank. But is was scheduled to be a somewhat different welcome than the one he received in Washington. The big hall at the Lyric was vacant last night. There was no Muck and no Boston Symphony and no flaunting of enemy "kultur" in Baltimore's midst. The very air, however, was still alive with the spirit of patriotism that was sent broadcast at the Tuesday massmeeting, when Baltimore went on record for the country.

Washington, in time, may see the error of its welcome to the Hun in our midst and repent. Philadelphia gave a somewhat similar welcome to Muck on Monday night, but already it is rustling he penitential ashes.

Philadelphian Lauds Stand.

"The Optimist" in the North American has already voiced Philadelphia's awakening consciousness of its infamy in tolerating Muck and his organization.

"Thank God for Baltimore," he says. "Mars and music may not have much in common . . . . but when it comes to a German musician earning a handsome living in the United States, first declining to play our national anthem and then doing it poorly under compulsion, the whole matter passes out of the field of art into the field of patriotism. . . . Under such circumstances you could expect one American city to show where such an alien gets off.

Says He Misplayed Anthem.

"If the old Liberty Bell down in Independence Hall had human feelings I wonder what it would have thought and said when it heard how enthusiastically the audience at the Academy of Music Monday evening applauded Herr Dr. Muck for kindly condescending temporarily to can his Kultur and misplay the 'Star-Spangled Banner'.

"It must be highly gratifying to red-blooded Americans elsewhere to hear how dwellers in the city of Penn and Franklin did all they could to make Herr Dr. Muck feel that he was performing a signal service in playing the 'Star-Spangled Banner.'

"Baltimore prohibited the concert because Baltimore is an American city which won't put up with anyone or anything that isn't for America in a time like this.

"Of course, American independence was not born in Baltimore, but at least some part of it moved there at one time and has grown a large and vigorous family! The 'Star-Spangled Banner' was born in Baltimore and, thank God, it still waves there."

REDUCTION

RATIO

13x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

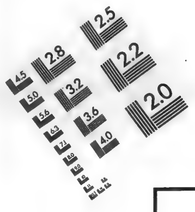
2.0 mm

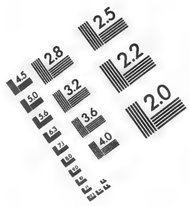
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

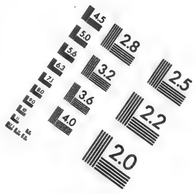
1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

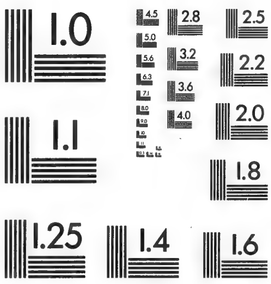


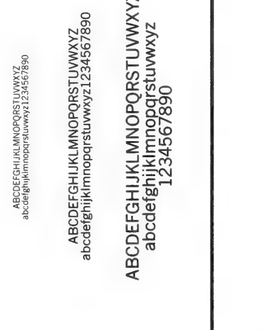




150 mm

100 mm





1.0 mm

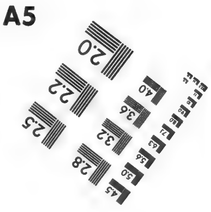
1.5 mm

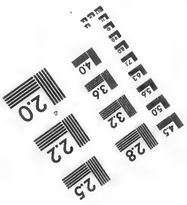
2.0 mm

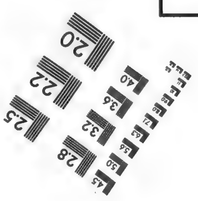
2.5 mm

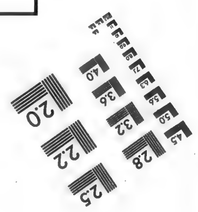
A5

A4









PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

123

SUN

ess: Baltimore, Md.

NOV 6 - 1917

NO BOSTON SYMPHONY CONCERT TOMORROW

Grand Jury And Police Board Forbid It To Avert Possible Popular Outbreak.

PATRIOTIC MEETING TO BE HELD

Whether Dr. Muck Resigns Or Not, Program Stands—Future Appearances Of Organization Depend Upon Circumstances.

Dr. Muck or no Dr. Muck, the Boston Symphony Orchestra will be prohibited from giving its scheduled concert at the Lyric here tomorrow night. An order to this effect was embodied last evening by the Board of Police Commissioners in a letter to Manager Wilbur Kinsey, of the Lyric, drafted after a protracted session.

The action was precipitated by a notification to the Police Board by the grand jury that the members of the inquest considered it "unwise, if not physically dangerous," to permit the concert. Foreman John S. Bridges was sent to the Police Board yesterday morning, as the representative of the jury, to carry this message.

Mr. Kinsey received the letter last night. He stated that he will get in touch with the managers of the orchestra to find out if they will give the concert here tomorrow and the concerts scheduled for the balance of the season without Dr. Muck. If they so agree, said Mr. Kinsey, this may change the situation, and he will ask the Police Board to rescind their prohibitory order. However, it does not appear probable that the order will be rescinded for tomorrow's concert.

Popular Outbreak Feared.

The grand jury and the Police Board seem to have taken the stand that the anger of the people of Baltimore is so unmistakable that, even if Dr. Muck is taken from the orchestra before tomorrow, it may be impossible to control this anger, which may vent itself, the authorities feel, on the orchestra as a whole, however innocent of blame.

The indigation of Baltimore citizens against the attempt to send here the leader of the Boston orchestra who had refused to play the American national anthem had grown to such an extent by yesterday morning that the action by the Police Commissioners was not unexpected.

The letter to Manager Kinsey is as follows:

NOVEMBER 5, 1917.

Mr. W. Kinsey, Manager of the Lyric Theatre, Baltimore, Md.:

Dear Sir—The grand inquest of the State of Maryland, in and for Baltimore city, has today officially notified the Board of Police Commissioners, through its foreman, that the grand jury considers, in view of recent events, it would be unwise, if not physically dangerous, to permit the concert of the Boston Symphony Orchestra on Wednesday evening next.

You are therefore directed not to allow the said concert to take place at the Lyric Theatre. Very respectfully,

LAWRASON RIGGS,
President Board of Police Commissioners.

Massmeeting To Be Held.

This action, however, will have no effect whatever on the big patriotic massmeeting which is to be held at the Lyric at 2 o'clock this afternoon, unless it serves to make the meeting even more enthusiastic than at first promised. The meeting was called by former Governor Warfield as a protest of Marylanders against the insult offered by the orchestra leader to the American flag, and also to give Baltimoreans and Marylanders an opportunity to reaffirm their allegiance to that flag and offer fresh evidence of their patriotism. The latter purpose is unchanged by the developments which have resulted in the prohibition of tomorrow's concert.

Several days ago, before he called the massmeeting, Governor Warfield appeared before the Board of Police Commissioners and requested that such action as the board took last evening be decided upon. As it did not appear that the board would act at that time the meeting was arranged.

The response to the call for such a meeting has been overwhelming. Gen. Joseph E. Kuhn, Camp Meade commander, is going to send one of the Camp Meade bands and about 100 of Baltimore's selected soldiers of the National Army to the city today to take part in the meeting.

Letter Carriers Band To Play.

Col. Sherlock Swann, postmaster of Baltimore, telegraphed to Governor Warfield yesterday afternoon from Washington that he had obtained permission from the Postoffice authorities to have the Baltimore Letter Carriers' Band on hand to furnish additional music. Employers called on the former Governor, some to say they were giving their employes a holiday to attend the meeting and others to tell him that, while they couldn't give everyone a holiday, they were going to let big delegations from their offices and factories go to the Lyric.

Mothers and fathers of Camp Meade boys and of other soldiers serving their country also let it be known that they would be on hand to show where they stand. In fact, so general were the responses which poured into Governor Warfield's office that it appeared that overflow meetings will be necessary to-

There are no tickets for the meeting. In addition to the music from the bands, the program will include several solos by several of the musicians, singing of patriotic airs and impromptu speeches by prominent Marylanders. Resolutions condemning the actions of such aliens as Dr. Muck and reaffirming the patriotism of the people of Baltimore will probably be offered and adopted. The Camp Meade Band will give a concert on the plaza in front of the Lyric before the meeting and the other Baltimore soldiers may drill.

Got Threats Against Orchestra.

News of the great responses to the call for today's meeting reached the grand jury yesterday morning, shortly after it had opened its session, and the matter was discussed immediately.

Marshal of Police Carter backed up the grand jury in a report to the board. The Marshal stated that, not only had he heard, first hand, sentiments from those backing today's meeting, but he had received anonymous letters containing threats against the orchestra. Following this report, the Commissioners went into executive session and the letter to Manager Kinsey followed.

It is not improbable that if Dr. Muck is withdrawn the Police Board will permit the Boston Symphony concerts scheduled for the balance of the season. Yesterday's letter applies only to the concert scheduled for tomorrow. Mr. Kinsey said he does not expect to hear from the managers of the orchestra relative to Muck before this afternoon.

Walbrook Indorses Meeting.

The Walbrook Improvement Association at its meeting held last night unanimously, with the presidency of James D. Verney presiding, adopted a resolution introduced by Ernest R. Crapster indorsing the action of former Governor Warfield in calling the patriotic mass meeting at the Lyric this afternoon. Edgar Fallon, secretary of the association, was instructed to forward a copy of the resolution to Governor Warfield.

STAR

Baltimore, Md.

NOV 3 - 1917

"Kultur" Efficiency Expert

Photo by Western Newspaper Union.

Karl Muck, Ph. D., Prussian conductor of Berlin Royal Opera. He came to the United States in 1906 as conductor of the Boston Symphony Orchestra with the "imperial consent" of the Kaiser, granted because of the Kaiser's "regard for Americans." He was titled afterwards by the Kaiser. His connection with the recent refusal of the organization to play the national anthem of the United States, because "art is higher than any national considerations" threatens dissolution of the orchestra.

EVENING SUN

Baltimore, Md.

NOV 3 - 1917

GRAND JURY WOULD STOP MUCK CONCERT

John S. Bridges, The Foreman, Says Jurors Fear Disorders And Perhaps Bloodshed.

ORDINANCE TO BE DRAWN REQUIRING THE ANTHEM

President O'Meara Will Provide For Its Inclusion In All Musical Programs.

The probable danger in allowing Dr. Carl Muck, who is a Prussian citizen, to appear in this city Wednesday evening as director of the Boston Symphony Orchestra was discussed by the grand jury at its session this morning.

Following a thorough threshing out of the subject, in which all of the members of the inquest took part, Foreman John S. Bridges called on Secretary Josiah Kinsey of the Police Board and said that the grand jury felt that the Police Board should not allow Dr. Muck to appear and that the concert should be called off. Owing to the state of the popular mind at this time, Mr. Bridges explained, the jurors felt that the concert might result in grave disorder, even bloodshed.

Mr. Bridges also announced that the jury was forwarding to former Governor Warfield a letter asking him to announce from the stage of the Lyric tomorrow afternoon its action in the matter.

Marshal Carter Objects.

Police Marshal Carter said this afternoon that he was opposed to the concert being given by the Boston Symphony Orchestra, whether held under the direction of Dr. Muck or not. The Marshal declared that because of the intense feeling that has been aroused on the question he was fearful of a public demonstration should the concert be held.

Asks Everyone To Bring Flag.

Everybody who attends the big patriotic massmeeting which former Governor Warfield has called at the Lyric tomorrow afternoon at 2 o'clock to protest against the appearance of Dr. Karl Muck in this city is asked to bring an American flag to serve as a further reminder of the slurs that have been cast upon it by the Prussian musician. There will be bands a-plenty to play "The Star-Spangled Banner," but Governor Warfield wants the emblem of the nation as well as its anthem very much in evidence.

Messages that have reached the former Governor's office this morning indicate that the gathering will be large and enthusiastic. Several big business houses have sent word that they are unable to give a whole holiday to their forces, but that they will send delegations to show that they are in sympathy with this movement that will place an undoubted stamp of patriotic loyalty on the people of Maryland. Telephone calls from people outside of Baltimore show that there is likely to be a large representation of patriots from the counties as well as from the city.

Several of the big patriotic organizations are planning to go to the Lyric in a body. The members of others will attend as individuals. The doors will be thrown open a half hour before the meeting and there will be no reserved seats, the first comers getting the preference in position. There will be a number of speakers, but the speeches will be brief and to the point. The chief idea of the meeting is for the people of the city to make a public demonstration of their resentment of Dr. Muck's insults to the national anthem and to make plain their determination that he shall not be allowed to direct the orchestra in this city.

The evident intention of the managers of the orchestra to have Dr. Muck lead the concert Wednesday is shown by the fact that reservations have been made for him at the Belvedere Hotel.

O'Meara To Propose Ordinance.

An ordinance compelling the playing of "The Star-Spangled Banner" at the beginning of all musical entertainments, the ordinance to remain in force until the end of the war, will be introduced in the City Council by John F. O'Meara, president of the First Branch, when that body convenes November 13.

Mr. O'Meara said today that he was sorry the City Council was not in session now, so some action could be taken immediately upon the attitude of Dr. Muck. He said that Dr. Muck should not be allowed to appear in public here or elsewhere.

"If Muck plays the national anthem now, it will only be through compulsion, and it is against his sentiments and wishes, and he therefore should be banned from ever appearing before an American audience," said Mr. O'Meara. "I am in favor of putting the quietus on all persons who are unpatriotic, and the time has now arrived for the American people to insist on all things being done in an American spirit."

Will Provide Heavy Penalty.

Mr. O'Meara said that he would have his ordinance prepared in time for introduction at the opening session of the City Council. He will have it provide a heavy penalty for failure to play "The Star-Spangled Banner" at the beginning of every musical entertainment held in this city. The ordinance will be law at least until after the war. After further consideration it may be deemed best to make the playing of the national anthem a part of all musical programs for all time.

It is said that the playing of "The Star-Spangled Banner" upon all occasions, even after the war, may go a long way to keep alive the patriotism which is now being shown throughout the land.

n STAR

ress: Baltimore, Md.

NOV 6 - 1917

PATRIOTIC CROWD GATHERS AT LYRIC

Mass-meeting to Protest Against Muck and Concert Is Begun.

SOLDIERS' BAND PLAYS

A public mass-meeting to protest against Dr. Karl Muck being continued as leader of the Boston Symphony Orchestra is on at the Lyric, under the leadership of former Governor Warfield. The meeting was scheduled to open at 2 o'clock, and from the great interest shown by Baltimoreans in the fight against Dr. Muck, it is believed a warm session will start almost at once. The soldiers' band from Camp Meade is enlivening the meeting.

Efforts now are being made in some quarters to retain the concert here of the Boston Symphony Orchestra, scheduled for tomorrow night at the Lyric, and prohibited by the Police Board after action by the Grand Jury, but under the direction of someone other than Dr. Karl Muck.

Taboo on Muck.

Whether these will be successful under the circumstances remains to be seen. The point is raised that so long as Dr. Karl Muck is retained as regular conductor of the orchestra its management may not be willing to have regular concerts of the orchestra conducted by someone else which he himself is engaged to conduct, even if that person be already an assistant conductor. The situation would resolve itself into practically two conductors for the same orchestra. Dr. Muck himself might not agree to such an arrangement, and some persons may object to patronizing the orchestra, an American institution, as long as it remains under the control—even though not in Baltimore—of an enemy alien. It is possible also that only by the authorities prohibiting the concert can Dr. Muck be forbidden to conduct such a concert.

Music lovers and all those interested in conserving every resource of the United States want the organization as such preserved, and if satisfactory solution can be found Baltimoreans want its annual series of concerts here retained.

Camp Meade Band.

There was chorus music at the Lyric meeting under the direction of Dr. B. Merrill Hopkinson, with the accompaniment of a piano and the Camp Meade Band. The band was escorted by 150 National Army men from the camp. It gave a concert in front of the Lyric before the meeting. The Postoffice authorities also gave consent for the popular Baltimore Letter-carriers' Band to participate in the demonstration.

Letters, telegrams and other expressions from many points have been received by all those who have participated in Baltimore's determined protest.

EVENING SUN

ss: Baltimore, Md.

NOV 6 - 19

Higginson Silent On Barring Of Orchestra

Boston Musical Circles Uphold His Right To Select Program, But Would Appease Public.

Boston, Nov. 6.—"I have nothing to say now and have no intention of issuing any statement later," declared Major Henry L. Higginson in an interview today regarding the refusal of the Police Commissioners to allow the Boston Symphony Orchestra to play in Baltimore.

Boston papers have not yet commented editorially on Baltimore's action, but the sentiment in musical circles generally and among Major Higginson's personal friends is that he is at entire liberty as founder of the orchestra to decide what it shall play. Furthermore, the program is made up far in advance and it cannot easily be changed.

The question of patriotism, they feel, does not enter into the matter, as every American is patriotic, although every man is entitled to his own opinion as to the inclusion of "The Star-Spangled Banner" in the symphony's program. On the other hand, the matter having come to the attention of the public which is largely ignorant of the higher order of musical affairs, the playing of the national anthem would seem a

123

SUN

ess: Baltimore, Md.

NOV 6 - 1917

NO BOSTON SYMPHONY CONCERT TOMORROW

Grand Jury And Police Board Forbid It To Avert Possible Popular Outbreak.

PATRIOTIC MEETING TO BE HELD

Whether Dr. Muck Resigns Or Not, Program Stands—Future Appearances Of Organization Depend Upon Circumstances.

Dr. Muck or no Dr. Muck, the Boston Symphony Orchestra will be prohibited from giving its scheduled concert at the Lyric here tomorrow night. An order to this effect was embodied last evening by the Board of Police Commissioners in a letter to Manager Wilbur Kinsey, of the Lyric, drafted after a protracted session.

The action was precipitated by a notification to the Police Board by the grand jury that the members of the inquest considered it "unwise, if not physically dangerous," to permit the concert. Foreman John S. Bridges was sent to the Police Board yesterday morning, as the representative of the jury, to carry this message.

Mr. Kinsey received the letter last night. He stated that he will get in touch with the managers of the orchestra to find out if they will give the concert here tomorrow and the concerts scheduled for the balance of the season without Dr. Muck. If they so agree, said Mr. Kinsey, this may change the situation, and he will ask the Police Board to rescind their prohibitory order. However, it does not appear probable that the order will be rescinded for tomorrow's concert.

Popular Outbreak Feared.

The grand jury and the Police Board seem to have taken the stand that the anger of the people of Baltimore is so unmistakable that, even if Dr. Muck is taken from the orchestra before tomorrow, it may be impossible to control this anger, which may vent itself, the authorities feel, on the orchestra as a whole, however innocent of blame.

The indigation of Baltimore citizens against the attempt to send here the leader of the Boston orchestra who had refused to play the American national anthem had grown to such an extent by yesterday morning that the action by the Police Commissioners was not unexpected.

The letter to Manager Kinsey is as follows:

NOVEMBER 5, 1917.

Mr. W. Kinsey, Manager of the Lyric Theatre, Baltimore, Md.:

Dear Sir—The grand inquest of the State of Maryland, in and for Baltimore city, has today officially notified the Board of Police Commissioners, through its foreman, that the grand jury considers, in view of recent events, it would be unwise, if not physically dangerous, to permit the concert of the Boston Symphony Orchestra on Wednesday evening next.

You are therefore directed not to allow the said concert to take place at the Lyric Theatre. Very respectfully,

LAWRASON RIGGS,
President Board of Police Commissioners.

Massmeeting To Be Held.

This action, however, will have no effect whatever on the big patriotic massmeeting which is to be held at the Lyric at 2 o'clock this afternoon, unless it serves to make the meeting even more enthusiastic than at first promised. The meeting was called by former Governor Warfield as a protest of Marylanders against the insult offered by the orchestra leader to the American flag, and also to give Baltimoreans and Marylanders an opportunity to reaffirm their allegiance to that flag and offer fresh evidence of their patriotism. The latter purpose is unchanged by the developments which have resulted in the prohibition of tomorrow's concert.

Several days ago, before he called the massmeeting, Governor Warfield appeared before the Board of Police Commissioners and requested that such action as the board took last evening be decided upon. As it did not appear that the board would act at that time the meeting was arranged.

The response to the call for such a meeting has been overwhelming. Gen. Joseph E. Kuhn, Camp Meade commander, is going to send one of the Camp Meade bands and about 100 of Baltimore's selected soldiers of the National Army to the city today to take part in the meeting.

Letter Carriers Band To Play.

Col. Sherlock Swann, postmaster of Baltimore, telegraphed to Governor Warfield yesterday afternoon from Washington that he had obtained permission from the Postoffice authorities to have the Baltimore Letter Carriers' Band on hand to furnish additional music. Employers called on the former Governor, some to say they were giving their employes a holiday to attend the meeting and others to tell him that, while they couldn't give everyone a holiday, they were going to let big delegations from their offices and factories go to the Lyric.

Mothers and fathers of Camp Meade boys and of other soldiers serving their country also let it be known that they would be on hand to show where they stand. In fact, so general were the responses which poured into Governor Warfield's office that it appeared that overflow meetings will be necessary today.

There are no tickets for the meeting. In addition to the music from the bands, the program will include several solos by several of the musicians, singing of patriotic airs and impromptu speeches by prominent Marylanders. Resolutions condemning the actions of such aliens as Dr. Muck and reaffirming the patriotism of the people of Baltimore will probably be offered and adopted. The Camp Meade Band will give a concert on the plaza in front of the Lyric before the meeting and the other Baltimore soldiers may drill.

Got Threats Against Orchestra.

News of the great responses to the call for today's meeting reached the grand jury yesterday morning, shortly after it had opened its session, and the matter was discussed immediately.

Marshal of Police Carter backed up the grand jury in a report to the board. The Marshal stated that, not only had he heard, first hand, sentiments from those backing today's meeting, but he had received anonymous letters containing threats against the orchestra. Following this report, the Commissioners went into executive session and the letter to Manager Kinsey followed.

It is not improbable that if Dr. Muck is withdrawn the Police Board will permit the Boston Symphony concerts scheduled for the balance of the season. Yesterday's letter applies only to the concert scheduled for tomorrow. Kinsey said he does not expect to hear from the managers of the orchestra relative to Muck before this afternoon.

Walbrook Indorses Meeting.

The Walbrook Improvement Association, at its meeting held last night under the presidency of James D. Verney, unanimously adopted a resolution introduced by Ernest R. Crapster indorsing the motives that prompted former Governor Warfield to call the patriotic massmeeting at the Lyric this afternoon. Charles J. Fallon, secretary of the association, was instructed to forward a copy of the resolution to Mr. Warfield.

"Kultur" Efficiency Expert

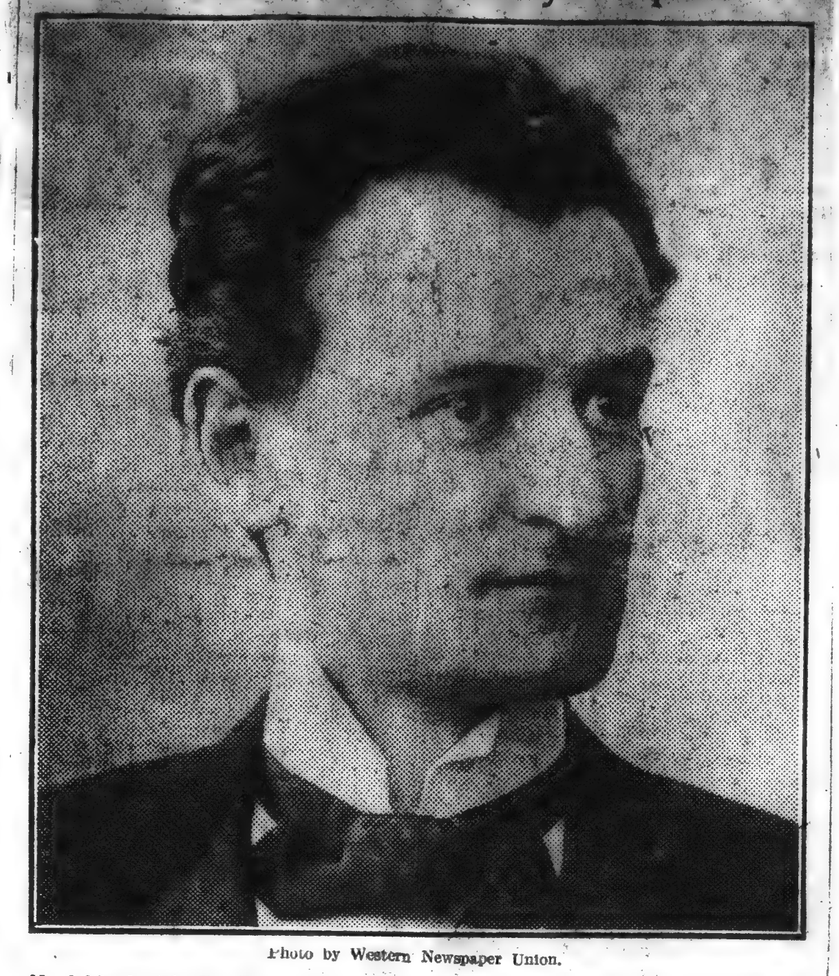


Photo by Western Newspaper Union.

Karl Muck, Ph. D., Prussian conductor of Berlin Royal Opera. He came to the United States in 1906 as conductor of the Boston Symphony Orchestra with the "imperial consent" of the Kaiser, granted because of the Kaiser's "regard for Americans." He was titled afterwards by the Kaiser. His connection with the recent refusal of the organization to play the national anthem of the United States, because "art is higher than any national considerations" threatens dissolution of the orchestra.

EVENING SUN

Baltimore, Md.

GRAND JURY WOULD STOP MUCK CONCERT

John S. Bridges, The Foreman, Says Jurors Fear Disorders And Perhaps Bloodshed.

ORDINANCE TO BE DRAWN REQUIRING THE ANTHEM

President O'Meara Will Provide For Its Inclusion In All Musical Programs.

The probable danger in allowing Dr. Carl Muck, who is a Prussian citizen, to appear in this city Wednesday evening as director of the Boston Symphony Orchestra was discussed by the grand jury at its session this morning.

Following a thorough threshing out of the subject, in which all of the members of the inquest took part, Foreman John S. Bridges called on Secretary Josiah Kinsey of the Police Board and said that the grand jury felt that the Police Board should not allow Dr. Muck to appear and that the concert should be called off. Owing to the state of the popular mind at this time, Mr. Bridges explained, the jurors felt that the concert might result in grave disorder, even bloodshed.

Mr. Bridges also announced that the jury was forwarding to former Governor Warfield a letter asking him to announce from the stage of the Lyric tomorrow afternoon its action in the matter.

Marshal Carter Objects.

Police Marshal Carter said this afternoon that he was opposed to the concert being given by the Boston Symphony Orchestra, whether held under the direction of Dr. Muck or not. The Marshal declared that because of the intense feeling that has been aroused on the question he was fearful of a public demonstration should the concert be held.

Asks Everyone To Bring Flag.

Everybody who attends the big patriotic massmeeting which former Governor Warfield has called at the Lyric tomorrow afternoon at 2 o'clock to protest against the appearance of Dr. Karl Muck in this city is asked to bring an American flag to serve as a further reminder of the slurs that have been cast upon it by the Prussian musician. There will be bands a-plenty to play "The Star-Spangled Banner," but Governor Warfield wants the emblem of the nation as well as its anthem very much in evidence.

Messages that have reached the former Governor's office this morning indicate that the gathering will be large and enthusiastic. Several big business houses have sent word that they are unable to give a whole holiday to their forces, but that they will send delegations to show that they are in sympathy with this movement that will place an undoubted stamp of patriotic loyalty on the people of Maryland. Telephone calls from people outside of Baltimore show that there is likely to be a large representation of patriots from the counties as well as from the city.

Several of the big patriotic organizations are planning to go to the Lyric in a body. The members of others will attend as individuals. The doors will be thrown open a half hour before the meeting and there will be no reserved seats, the first comers getting the preference in position. There will be a number of speakers, but the speeches will be brief and to the point. The chief idea of the meeting is for the people of the city to make a public demonstration of their resentment of Dr. Muck's insults to the national anthem and to make plain their determination that he shall not be allowed to direct the orchestra in this city.

The evident intention of the managers of the orchestra to have Dr. Muck lead the concert Wednesday is shown by the fact that reservations have been made for him at the Belvedere Hotel.

O'Meara To Propose Ordinance.

An ordinance compelling the playing of "The Star-Spangled Banner" at the beginning of all musical entertainments, the ordinance to remain in force until the end of the war, will be introduced in the City Council by John F. O'Meara, president of the First Branch, when that body convenes November 13.

Mr. O'Meara said today that he was sorry the City Council was not in session now, so some action could be taken immediately upon the attitude of Dr. Muck. He said that Dr. Muck should not be allowed to appear in public here or elsewhere.

"If Muck plays the national anthem now, it will only be through compulsion, and it is against his sentiments and wishes, and he therefore should be banned from ever appearing before an American audience," said Mr. O'Meara. "I am in favor of putting the quietus on all persons who are unpatriotic, and the time has now arrived for the American people to insist on all things being done in an American spirit."

Will Provide Heavy Penalty.

Mr. O'Meara said that he would have his ordinance prepared in time for introduction at the opening session of the City Council. He will have it provide a heavy penalty for failure to play "The Star-Spangled Banner" at the beginning of every musical entertainment held in this city. The ordinance will be law at least until after the war. After further consideration it may be deemed best to make the playing of the national anthem a part of all musical programs for all time.

It is said that the playing of "The Star-Spangled Banner" upon all occasions, even after the war, may go a long way to keep alive the patriotism which is now being shown throughout the land.

n STAR

ress: Baltimore, Md.

1917

PATRIOTIC CROWD GATHERS AT LYRIC

Mass-meeting to Protest Against Muck and Concert Is Begun.

SOLDIERS' BAND PLAYS

A public mass-meeting to protest against Dr. Karl Muck being continued as leader of the Boston Symphony Orchestra is on at the Lyric, under the leadership of former Governor Warfield. The meeting was scheduled to open at 2 o'clock, and from the great interest shown by Baltimoreans in the fight against Dr. Muck, it is believed a warm session will start almost at once. The soldiers' band from Camp Meade is enlivening the meeting.

Efforts now are being made in some quarters to retain the concert here of the Boston Symphony Orchestra, scheduled for tomorrow night at the Lyric, and prohibited by the Police Board after action by the Grand Jury, but under the direction of someone other than Dr. Karl Muck.

Taboo on Muck.

Whether these will be successful under the circumstances remains to be seen. The point is raised that so long as Dr. Karl Muck is retained as regular conductor of the orchestra its management may not be willing to have regular concerts of the orchestra conducted by someone else which he himself is engaged to conduct, even if that person be already an assistant conductor. The situation would resolve itself into practically two conductors for the same orchestra. Dr. Muck himself might not agree to such an arrangement, and some persons may object to patronizing the orchestra, an American institution, as long as it remains under the control—even though not in Baltimore—of an enemy alien. It is possible also that only by the authorities prohibiting the concert can Dr. Muck be forbidden to conduct such a concert.

Music lovers and all those interested in conserving every resource of the United States want the organization as such preserved, and if satisfactory solution can be found Baltimoreans want its annual series of concerts here retained.

Camp Meade Band.

There was chorus music at the Lyric meeting under the direction of Dr. B. Merrill Hopkinson, with the accompaniment of a piano and the Camp Meade Band. The band was escorted by 150 National Army men from the camp. It gave a concert in front of the Lyric before the meeting. The Postoffice authorities also gave consent for the popular Baltimore Letter-carriers' Band to participate in the demonstration.

Letters, telegrams and other expressions from many points have been received by all those who have participated in Baltimore's determined protest.

EVENING SUN

ss: Baltimore, Md.

Higginson Silent On Barring Of Orchestra

Boston Musical Circles Uphold His Right To Select Program, But Would Appease Public.

Boston, Nov. 6.—"I have nothing to say now and have no intention of issuing any statement later," declared Major Henry L. Higginson in an interview today regarding the refusal of the Police Commissioners to allow the Boston Symphony Orchestra to play in Baltimore.

Boston papers have not yet commented editorially on Baltimore's action, but the sentiment in musical circles generally and among Major Higginson's personal friends is that he is at entire liberty as founder of the orchestra to decide what it shall play. Furthermore, the program is made up far in advance and it cannot easily be changed.

The question of patriotism, they feel, does not enter into the matter, as every American is patriotic, although every man is entitled to his own opinion as to the inclusion of "The Star-Spangled Banner" in the symphony's program. On the other hand, the matter having come to the attention of the public, which is largely ignorant of the higher order of musical affairs, the playing of the national anthem would seem ad

REDUCTION

RATIO

12x

2.5 mm
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

om STAR
dress: Baltimore, Md.
e

WARFIELD TO STOP MUCK COMING HERE

Former Governor Says He Shall Not Play Here Under Any Circumstances.

WILL HOLD PROTEST MEETING

Predicts Great Patriotic Gathering; Department of Justice After Director.

While the Department of Justice at Washington is investigating Dr. Karl Muck, German conductor of the Boston Symphony Orchestra, former Governor Edwin Warfield, of Maryland, is also busy.

"No matter if I am the only one present," Governor Warfield emphatically said today., "the public meeting I called at the Lyric for Tuesday afternoon will be held as originally planned. It will begin at 2 o'clock. I predict, however, that it will be such a gathering of patriots as Baltimore has never seen. It is time for everyone to show exactly where he stands—either for or against the United States.

"As for Dr. Muck, he shall not come to Baltimore and lead that orchestra under any conditions."

The Washington dispatch to The Star, which tells that Dr. Muck is being investigated by agents of the Department of Justice, adds:

"If Dr. Muck is found to be actually an enemy of the United States he will be interned," officials of the department said today. "The fact that Dr. Muck directed the playing of the national anthem yesterday has not halted the investigation. But if it proves that Dr. Muck's action really was the result of artistic rather than disloyal motives no further move will be made by the Department of Justice."

A Bostond ispatch says the orchestra will play the national anthem in future; that it is understood Maj. Henry L. Higginson has not yet accepted Dr. Muck's resignation.

om SUN
dress: Baltimore, Md.
NOV 6 - 1

BOSTONIANS WON'T COME

Dr. Muck In Philadelphia Hurries Through Anthem—Academy Of Music Thronged.

[*From Staff Correspondent of The Sun.*]

Philadelphia, Nov. 5.—A. E. Ellis, manager of the Boston Symphony Orchestra, Dr. Karl Muck, leader, smiled when he was told of the action of the Baltimore Police Department in barring the concert for the Lyric Wednesday night.

"Well, that settles it," he said, "doesn't it? We won't go to Baltimore."

He said there was no use in Dr. Muck saying anything more than he has said, that he would be "misunderstood," and that "the only reason he was with the orchestra was that if he left it a hundred men would be out of the means of earning a living."

Mr. Ellis said he was told of the situation in Baltimore and about the report that former Governor Warfield would lead a mob to prevent Dr. Muck appearing, and asked if the authorities in Baltimore would permit "anything like that."

The orchestra played to a crowded house at the Academy of Music tonight. The lower floor was packed and jammed with the best society people of the town.

There was a line three blocks long at 7 o'clock to buy the seats for the gallery, and when the concert opened the house was filled from cellar to roof.

Director Muck opened the concert with the playing of the "Star-Spangled Banner." He walked quickly onto the stage, made a quick bow to the audience in response to a generous applause, then wheeled around, lifted his baton and started slambang into the national anthem. He swung his stick and his "hundred" raced through their notes as if the only object was to reach the end. He went through it like a breeze.

Then at the end he went immediately to the first number of the program without a chance for applause. The helter-skelter playing of "The Star-Spangled Banner" and the hasty swinging into the opening number of the program indicated more clearly than anything the obvious dislike of the German director to the piece and his uncontrolled pique. The abrupt change was not only tactless, impudent and rude, for the audience was still standing, but was a practical insult to the American people.

Manager Ellis said that there are Frenchmen, Russians and Italians as well as Germans in the orchestra, and that it is not a "German organization by any means." Colonel Higginson did not come to Philadelphia.

While he spoke guardedly, Mr. Ellis' plain attitude is that if people do not want to hear the Boston Symphony Orchestra the orchestra can stand it. He does not say it in so many words, but his stand gives the plain intimation that those people are unfortunate and to be pitied.

H. S. S.

NEWS
ss: Baltimore, Md.

CHEER WAFIELD AND HISS NAME OF MUCK

Thousands Pack Lyric In Protest Against Leader Of Boston Symphony Orchestra.

PATRIOTISM RUNS RAMPANT

Prominent Citizens Of The City Applaud Wildly When The Anthem Is Played.

"Hang the Kaiser!"

"Kill the Hun!"

These were mild expletives compared to some that were shouted by enthusiasts at the Lyric yesterday afternoon, the first time Dr. Muck's name was mentioned, and the audience, laughing, swept into a thunder of applause.

It was perhaps just as well that the Police Commissioners put the ban on the appearance here of the Boston Symphony Orchestra; because if the audience which would have greeted it had been in the same temper as that which packed the Lyric, a ride on a rail might have been in order.

Mr. Warfield Takes Command.

"I did not call this meeting on my own account, but on account of that anthem which has just been sung," shouted former Governor Edwin Warfield, springing to his feet as the audience finished the last stanza of "The Star-Spangled Banner." "Some people say that it should not be played at a symphony concert. I say that it should be played everywhere!

"The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art! What does art amount to when it is in competition with patriotism? When I read that this alien was coming to Baltimore, I simply had to protest. And you, my friends, show me that I was right!"

Shame On Philadelphia.

"This isn't Philadelphia!" shouted a man in the front row.

"Thank God, no!" replied the Governor heartily.

Then the Governor proceeded to read a few out of an enormous sheaf of letters that had been written to him, commending his stand. He read one from Cardinal Gibbons, saying that the prelate "approved with all his heart" of the meeting. Other letters from Providence, R. I., from persons who had witnessed Dr. Muck's initial affront to the flag were read.

No Trouble, But——

"We did not intend, if the concert had been allowed to proceed, to inaugurate any disorder," explained the Governor, adding, however, in a whimsical manner, "but we certainly would have — interned — that German!"

At this, Marshal of Police Robert Carter, who was standing at one corner of the stage, nodded, and said, more to himself than to anyone else: "Governor, you're all right!"

They Hiss Muck.

Every time the name of Dr. Muck was uttered the audience received it with a gust of hisses, and hearty applause greeted every reference to the slighted anthem. Every seat in the theater was taken and many persons were standing back of the orchestra circle. The crowd voiced its approval of the former Governor's step in no uncertain manner; and had it been just a shade more enthusiastic it would have strongly reminded one of the anti-pacifist affair at the Academy of Music last spring.

Judge Henry Stockbridge, on being introduced, read the following resolutions, which he and Mr. Warfield had drawn up:

Pass Resolutions.

Whereas Karl Muck has refused to play "The Star-Spangled Banner" when requested to do so; and

Whereas by his acts and words he has shown his contempt for the song, and in doing so has insulted every Marylander and has proclaimed himself a loyal subject of the Kaiser,

Be it resolved, That we declare the conduct of said Muck an affront to every patriotic citizen of the country, an incitement to riot and disorder and a blow at freedom and liberty!

We publicly proclaim our loyal [illegible] of our President, and re-

rom EVENING SUN
ddress: Baltimore, Md.
NOV 6 - 19
ate

724

The Muddle Of Muck.

Dr. Karl Muck, the "loyal Prussian subject," and his Boston backer have only themselves to blame for the tempest of public indignation which is raging about their heads and the Boston Symphony Orchestra.

It is of very little practical consequence whether the Boston Orchestra does or does not play "The Star-Spangled Banner" before or after its concerts. If Muck had been anything but a "loyal Prussian," he would have had the good taste and good sense not to object to the playing of the national anthem of the country in which he was making his living and asking public support. If he was so loyal a Prussian that that would have offended him, he could have had some one else conduct it.

But, like a true Prussian, he first positively refused to have the anthem played, with the insulting remark that it is artistically unworthy of the German music he gives the public; then he, true Prussian that he is, had it played, conducting himself, but in a huff, resigning his position at the same time. It is all this that has made him and his backer and his orchestra offensive to Americans.

The Boston Orchestra is not the only music-making organization in America, and, as we have said before, why not let the Huns and the "shadow Huns" support their own?

SUN
ess: Baltimore, Md.

This Correspondent Maintains That A Live Issue Has Been Raised Between The Enemy Alien, Dr. Muck, And American Patriotism, And That Our National Anthem Harmonizes With Religious Feeling As Well As With Loyalty.

To the Editor of The Sun—*Sir:* In the letter of Dr. Joseph S. Ames he says: "I think Dr. Muck was right in his refusal," *i. e.*, to play "The Star-Spangled Banner."

While I have no doubt of the patriotism of Dr. Ames, I feel compelled to say it seems to be of a different brand from that of other people when he says: "I earnestly suggest that those people who insist so strongly upon the floating of our flag and the playing of our anthem should recognize the fact that there are other sides to our minds." This is not a question of psychology, but of patriotism.

I am even willing to admit that Dr. Ames' patriotism is of a higher order than that of the men who have volunteered their lives to float our flag in the trenches in behalf of the liberty of this country and that of the civilized world. I do, however, have difficulty in giving the same eminence to Dr. Ames' musical judgment when he says that the national anthem has no place in religious worship or in a symphony concert played under the direction of Dr. Muck. The wave theory of sound is one of the most interesting studies of physics, the thorough knowledge of which Dr. Ames beyond doubt possesses, but this does not make him a musical critic to follow blindly.

Religion and patriotism call upon mankind for the greatest sacrifices they can make and in time of war they are closely allied. Had Dr. Ames attended a religious ceremony at Christ Church this afternoon, he would have discovered that the playing of the national anthem by the organist was in entire sympathy with the religious feeling of the rest of the music. As to its being out of place in a symphony concert, I beg leave to point out that a movement of one of Beethoven's symphonies has a motif identically the same as that of "The Star-Spangled Banner."

The fact is, this is not so much a question of musical judgment as it is the relative position of Dr. Muck and the people of this country who are at war with the nation to which he owes his allegiance. As Mr. Higginson says, "Nobody doubts where Dr. Muck stands." Unfortunately, Dr. Muck has not only announced his allegiance to his own country but his antagonism to this country. He is not only an alien citizen at large, and heretofore unmolested, in his enemy's country, but he is also the paid leader of an orchestra which invites the patronage and financial support of the people who have given him shelter and tolerance.

When the patrons of the orchestra requested that the national anthem be played in Providence and it was not played, an issue was immediately raised between partiotism and Dr. Muck.

Baltimore, Nov. 4. America.

NEWS
s: Baltimore, Md.
NOV 5 - 1917

MUCK'S FATE IN HANDS OF CITIES

Number Of Protests Received Will Settle Matter Of His Resignation.

(Special Dispatch to The Baltimore News and New York Sun.)

Boston, Nov. 4.—Dr. Karl Muck led the Boston Symphony Orchestra again last night in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn.

His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on whether there is public dmand for the removal of Muck and whether there is public demand for the elimination of Wagner and all German music from the programs of the Symphony, as the Metropolitan has done.

There is absolutely no demand in Boston for any further changes in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programs.

[illegible] Warfield [illegible] suggestion [illegible] which it is written, in the [illegible] high devotion to the best and worthiest ideals in our common cause. Sincerely yours,

"Morris S. Lazaron."

"I am a subscriber to the symphony series and, therefore, give my opinion in the matter."

Ban On Muck Pleases Public

Satisfaction General Over Halting Of Boston Orchestra Concert By Police.

General satisfaction at the decision of the Police Board in forbidding the holding of the Boston Symphony Concert in Baltimore tomorrow evening was expressed this morning by musicians, patriotic organizations and laymen. Previous to this decision fears had been expressed by many persons that the experiences of the long-to-be-remembered pacifist meeting at the Academy of Music last spring might easily be duplicated, and with probably more direful results, unless steps were taken by the police to prevent the actual holding of the concert.

That the concerts will not be discontinued but that a director will be found to fill Dr. Muck's place as leader of the orchestra, is the hope of all music-lovers who have been dreading the possibility of the dissolution of this organization.

W. H. Brennan, business manager of the orchestra, will pass through Baltimore today on his way to Washington, and will hold a short conference with Wilbur Kinsey, manager of the Lyric, to determine what the future holds for the orchestra in Baltimore. At this conference it will probably be decided whether tomorrow's concert is to be altogether abandoned or simply postponed, and whether the other concerts scheduled for this winter's musical season take place or will be also abandoned.

As to the return of money to the ticket holders should the concert tomorrow be altogether given up, Mr. Kinsey said:

"Knowing the organization of the orchestra as I do, I feel quite certain that the public will not be the losers should any financial loss be entailed.

om STAR
dress: Baltimore, Md.
e

WARFIELD TO STOP MUCK COMING HERE

Former Governor Says He Shall Not Play Here Under Any Circumstances.

WILL HOLD PROTEST MEETING

Predicts Great Patriotic Gathering; Department of Justice After Director.

While the Department of Justice at Washington is investigating Dr. Karl Muck, German conductor of the Boston Symphony Orchestra, former Governor Edwin Warfield, of Maryland, is also busy.

"No matter if I am the only one present," Governor Warfield emphatically said today,, "the public meeting I called at the Lyric for Tuesday afternoon will be held as originally planned. It will begin at 2 o'clock. I predict, however, that it will be such a gathering of patriots as Baltimore has never seen. It is time for everyone to show exactly where he stands—either for or against the United States.

"As for Dr. Muck, he shall not come to Baltimore and lead that orchestra under any conditions."

The Washington dispatch to The Star, which tells that Dr. Muck is being investigated by agents of the Department of Justice, adds:

"If Dr. Muck is found to be actually an enemy of the United States he will be interned," officials of the department said today. "The fact that Dr. Muck directed the playing of the national anthem yesterday has not halted the investigation. But if it proves that Dr. Muck's action really was the result of artistic rather than disloyal motives no further move will be made by the Department of Justice."

A Bostond ispatch says the orchestra will play the national anthem in future; that it is understood Maj. Henry L. Higginson has not yet accepted Dr. Muck's resignation.

om SUN
dress: Baltimore, Md.

BOSTONIANS WON'T COME

Dr. Muck In Philadelphia Hurries Through Anthem—Academy Of Music Thronged.

[*From Staff Correspondent of The Sun.*]

Philadelphia, Nov. 5.—A. E. Ellis, manager of the Boston Symphony Orchestra, Dr. Karl Muck, leader, smiled when he was told of the action of the Baltimore Police Department in barring the concert for the Lyric Wednesday night.

"Well, that settles it," he said, "doesn't it? We won't go to Baltimore."

He said there was no use in Dr. Muck saying anything more than he has said, that he would be "misunderstood," and that "the only reason he was with the orchestra was that if he left it a hundred men would be out of the means of earning a living."

Mr. Ellis said he was told of the situation in Baltimore and about the report that former Governor Warfield would lead a mob to prevent Dr. Muck appearing, and asked if the authorities in Baltimore would permit "anything like that."

The orchestra played to a crowded house at the Academy of Music tonight. The lower floor was packed and jammed with the best society people of the town.

There was a line three blocks long at 7 o'clock to buy the seats for the gallery, and when the concert opened the house was filled from cellar to roof.

Director Muck opened the concert with the playing of the "Star-Spangled Banner." He walked quickly onto the stage, made a quick bow to the audience in response to a generous applause, then wheeled around, lifted his baton and started slambang into the national anthem. He swung his stick and his "hundred" raced through their notes as if the only object was to reach the end. He went through it like a breeze.

Then at the end he went immediately to the first number of the program without a chance for applause. The helter-skelter playing of "The Star-Spangled Banner" and the hasty swinging into the opening number of the program indicated more clearly than anything the obvious dislike of the German director to the piece and his uncontrolled pique. The abrupt change was not only tactless, impudent and rude, for the audience was still standing, but was a practical insult to the American people.

Manager Ellis said that there are Frenchmen, Russians and Italians as well as Germans in the orchestra, and that it is not a "German organization by any means." Colonel Higginson did not come to Philadelphia.

While he spoke guardedly, Mr. Ellis' plain attitude is that if people do not want to hear the Boston Symphony Orchestra the orchestra can stand it. He does not say it in so many words, but his stand gives the plain intimation that those people are unfortunate and to be pitied.

H. S. S.

NEWS
ss: Baltimore, Md.
NOV 5 -

MUCK'S FATE IN HANDS OF CITIES

Number Of Protests Received Will Settle Matter Of His Resignation.

(Special Dispatch to The Baltimore News and New York Sun.)

Boston, Nov. 4.—Dr. Karl Muck led the Boston Symphony Orchestra again last night in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn.

His resignation has not been accepted, and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on whether there is public dmand for the removal of Muck and whether there is public demand for the elimination of Wagner and all German music from the programs of the Symphony, as the Metropolitan has done.

There is absolutely no demand in Boston for any further changes in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programs.

...cept ...us suggestion ...hich it is written, in the ...high devotion to the best and worthiest ideals in our common cause. Sincerely yours,

"MORRIS S. LAZARON."

"I am a subscriber to the symphony series and, therefore, give my opinion in the matter."

Ban On Muck Pleases Public

Satisfaction General Over Halting Of Boston Orchestra Concert By Police.

General satisfaction at the decision of the Police Board in forbidding the holding of the Boston Symphony Concert in Baltimore tomorrow evening was expressed this morning by musicians, patriotic organizations and laymen. Previous to this decision fears had been expressed by many persons that the experiences of the long-to-be-remembered pacifist meeting at the Academy of Music last spring might easily be duplicated, and with probably more direful results, unless steps were taken by the police to prevent the actual holding of the concert.

That the concerts will not be discontinued but that a director will be found to fill Dr. Muck's place as leader of the orchestra, is the hope of all music-lovers who have been dreading the possibility of the dissolution of this organization.

W. H. Brennan, business manager of the orchestra, will pass through Baltimore today on his way to Washington, and will hold a short conference with Wilbur Kinsey, manager of the Lyric, to determine what the future holds for the orchestra in Baltimore. At this conference it will probably be decided whether tomorrow's concert is to be altogether abandoned or simply postponed, and whether the other concerts scheduled for this winter's musical season take place or will be also abandoned.

As to the return of money to the ticket holders should the concert tomorrow be altogether given up, Mr. Kinsey said:

"Knowing the organization of the orchestra as I do, I feel quite certain that the public will not be the losers should any financial loss be entailed.

NEWS
ess: Baltimore, Md.

CHEER WAFIELD AND HISS NAME OF MUCK

Thousands Pack Lyric In Protest Against Leader Of Boston Symphony Orchestra.

PATRIOTISM RUNS RAMPANT

Prominent Citizens Of The City Applaud Wildly When The Anthem Is Played.

"Hang the Kaiser!"

"Kill the Hun!"

These were mild expletives compared to some that were shouted by enthusiasts at the Lyric yesterday afternoon, the first time Dr. Muck's name was mentioned, and the audience, laughing, swept into a thunder of applause.

It was perhaps just as well that the Police Commissioners put the ban on the appearance here of the Boston Symphony Orchestra; because if the audience which would have greeted it had been in the same temper as that which packed the Lyric, a ride on a rail might have been in order.

Mr. Warfield Takes Command.

"I did not call this meeting on my own account, but on account of that anthem which has just been sung," shouted former Governor Edwin Warfield, springing to his feet as the audience finished the last stanza of "The Star-Spangled Banner." "Some people say that it should not be played at a symphony concert. I say that it should be played everywhere!

"The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art! What does art amount to when it is in competition with patriotism? When I read that this alien was coming to Baltimore, I simply had to protest. And you, my friends, show me that I was right!"

Shame On Philadelphia.

"This isn't Philadelphia!" shouted a man in the front row.

"Thank God, no!" replied the Governor heartily.

Then the Governor proceeded to read a few out of an enormous sheaf of letters that had been written to him, commending his stand. He read one from Cardinal Gibbons, saying that the prelate "approved with all his heart" of the meeting. Other letters from Providence, R. I., from persons who had witnessed Dr. Muck's initial affront to the flag were read.

No Trouble, But——

"We did not intend, if the concert had been allowed to proceed, to inaugurate any disorder," explained the Governor, adding, however, in a whimsical manner, "but we certainly would have — interned — that German!"

At this, Marshal of Police Robert Carter, who was standing at one corner of the stage, nodded, and said, more to himself than to anyone else: "Governor, you're all right!"

They Hiss Muck.

Every time the name of Dr. Muck was uttered the audience received it with a gust of hisses, and hearty applause greeted every reference to the slighted anthem. Every seat in the theater was taken and many persons were standing back of the orchestra circle. The crowd voiced its approval of the former Governor's step in no uncertain manner; and had it been just a shade more enthusiastic it would have strongly reminded one of the anti-pacifist affair at the Academy of Music last spring.

Judge Henry Stockbridge, on being introduced, read the following resolutions, which he and Mr. Warfield had drawn up:

Pass Resolutions.

Whereas Karl Muck has refused to play "The Star-Spangled Banner" when requested to do so; and

Whereas by his acts and words he has shown his contempt for the song, and in doing so has insulted every Marylander and has proclaimed himself a loyal subject of the Kaiser,

Be it resolved, That we declare the conduct of said Muck an affront to every patriotic citizen of the country, an incitement to riot and disorder and a blow at freedom and liberty!

We publicly proclaim our loyal ...rt of our President, and re-

rom EVENING SUN
ddress: Baltimore, Md.
NOV 6 - 19
ate

724

The Muddle Of Muck.

Dr. Karl Muck, the "loyal Prussian subject," and his Boston backer have only themselves to blame for the tempest of public indignation which is raging about their heads and the Boston Symphony Orchestra.

It is of very little practical consequence whether the Boston Orchestra does or does not play "The Star-Spangled Banner" before or after its concerts. If Muck had been anything but a "loyal Prussian," he would have had the good taste and good sense not to object to the playing of the national anthem of the country in which he was making his living and asking public support. If he was so loyal a Prussian that that would have offended him, he could have had some one else conduct it.

But, like a true Prussian, he first positively refused to have the anthem played, with the insulting remark that it is artistically unworthy of the German music he gives the public; then he, true Prussian that he is, had it played, conducting himself, but in a huff, resigning his position at the same time. It is all this that has made him and his backer and his orchestra offensive to Americans.

The Boston Orchestra is not the only music-making organization in America, and, as we have said before, why not let the Huns and the "shadow Huns" support their own?

SUN
ess: Baltimore, Md.

This Correspondent Maintains That A Live Issue Has Been Raised Between The Enemy Alien, Dr. Muck, And American Patriotism, And That Our National Anthem Harmonizes With Religious Feeling As Well As With Loyalty.

TO THE EDITOR OF THE SUN—*Sir:* In the letter of Dr. Joseph S. Ames he says: "I think Dr. Muck was right in his refusal," *i. e.*, to play "The Star-Spangled Banner."

While I have no doubt of the patriotism of Dr. Ames, I feel compelled to say it seems to be of a different brand from that of other people when he says: "I earnestly suggest that those people who insist so strongly upon the floating of our flag and the playing of our anthem should recognize the fact that there are other sides to our minds." This is not a question of psychology, but of patriotism.

I am even willing to admit that Dr. Ames' patriotism is of a higher order than that of the men who have volunteered their lives to float our flag in the trenches in behalf of the liberty of this country and that of the civilized world. I do, however, have difficulty in giving the same eminence to Dr. Ames' musical judgment when he says that the national anthem has no place in religious worship or in a symphony concert played under the direction of Dr. Muck. The wave theory of sound is one of the most interesting studies of physics, the thorough knowledge of which Dr. Ames beyond doubt possesses, but this does not make him a musical critic to follow blindly.

Religion and patriotism call upon mankind for the greatest sacrifices they can make and in time of war they are closely allied. Had Dr. Ames attended a religious ceremony at Christ Church this afternoon, he would have discovered that the playing of the national anthem by the organist was in entire sympathy with the religious feeling of the rest of the music. As to its being out of place in a symphony concert, I beg leave to point out that a movement of one of Beethoven's symphonies has a motif identically the same as that of "The Star-Spangled Banner."

The fact is, this is not so much a question of musical judgment as it is the relative position of Dr. Muck and the people of this country who are at war with the nation to which he owes his allegiance. As Mr. Higginson says, "Nobody doubts where Dr. Muck stands." Unfortunately, Dr. Muck has not only announced his allegiance to his own country but his antagonism to this country. He is not only an alien citizen at large, and heretofore unmolested in his enemy's country, but he is also the paid leader of an orchestra which invites the patronage and financial support of the people who have given him shelter and tolerance.

When the patrons of the orchestra requested that the national anthem be played in Providence and it was not played, an issue was immediately raised between partiotism and Dr. Muck.

Baltimore, Nov. 4. AMERICA.

From SUN
Address: Baltimore, Md.
Date NOV 5

BULLETIN
PROVIDENCE, R. I.
NOV 2-1917

Suggests A Patriotic Society Of 1917 Should Be Formed Of Those Who Joined In "The Star-Spangled Banner" Meeting At The Lyric.

TO THE EDITOR OF THE SUN—*Sir:* You have done so much for the people through your valuable paper. I wish you would have a society of 1917 formed of all who assembled at the Lyric Tuesday afternoon—the indignation meeting—for such must have been the one called in 1776 to write the Declaration of Independence.

They were called by duty, by the same inspiration as was our beloved ex-Governor Warfield, who voiced so well our feelings. I believe he is to accomplish some great good for our country as the outcome of this inspired meeting.

I hope "Higginson" and "Muck" shall be forbidden to hold another concert in America. Ship them and all "muck" to the prisoners' camp. We shall not allow decayed matter to soil our flag, though even a musical instrument of art be used. It breeds sedition. No man can separate the holy emblem of our country, emblem of all that is good, "The Star-Spangled Banner," from the heart of America.

ROSE MCCLAYTON.

Baltimore, Nov. 7.

Where Are Those Lamp-Posts?

TO THE EDITOR OF THE SUN—*Sir:* Where is one of those 500,000 lamp-posts Ambassador Gerard spoke about to a high German official in Germany a few months past?

This high Hun told Mr. Gerard that if we declared war on Germany that 500,000 German reservists would rise up in this country, and Mr. Gerard's answer was that there were 500,000 lamp-posts here for them.

Isn't there one for Dr. Muck? Why sir, if conditions were reversed and Americans in Germany defied and insulted the German Government as our Government has been insulted and defied by the Germans in this country, there would not be enough left of them to hang to a soda-water straw.

Let us deal sternly with them, not act as barbarians, but give them to understand that we mean business.

STAR-SPANGLED BANNER.

Romney, W. Va., Nov. 6.

A Lonesome Soldier At Camp McClellan.

TO THE EDITOR OF THE SUN—*Sir:* Kindly give this little message a small space.

Attention girls: This is a lonesome soldier at Camp McClellan who wants some young girl to correspond with him.

JAMES T. BROWNING,
Company A, One Hundred and Twelfth Machine Gun Battalion, Fifty-eighth Brigade, Twenty-ninth Division.

Camp McClellan, Anniston, Ala., Nov. 5.

Be An American In Poetry And Prose, In Music And Conversation, Talking Or Singing, Sleeping Or Waking.

TO THE EDITOR OF THE SUN—*Sir:* The proper course has been taken with reference to the Boston Symphony Orchestra. No man with an ounce of patriotism would attend its concert, and that includes the writer, who has been a subscriber in the past.

It is certainly time that something more than mere words were used in a situation similar to this one and which may happen again. I think the American people have borne patiently the slurs and scoffs long enough, and those in authority should adopt sterner means to suppress a repetition of those who use the liberty of free speech to inflame public sentiment. Are we at war? Then let us take the stand that befits a country whose glorious traditions have inspired and upheld this noble nation—united we stand, divided we fall.

Though many of my friends in the past have been of German extraction—an uncle by marriage having been born in Southern Germany—yet I, an American, can truthfully say that the disloyal remarks and actions of children of those whose parents were born in Germany bewilder me, to say the least. I have ceased to have anything to say to men whom I was on most congenial terms with simply because of their pro-German views.

I write from a purely partiotic spirit and am proud to have been born in this glorious country.

TAXPAYER OF BALTIMORE CITY AND A HOLDER OF THIRD LIBERTY BONDS.

Baltimore, Nov. 7.

TRIBUNE
ess: Providence, R. I.

NOV 2-1917

Not an Intolerable Loss.

If the Boston Symphony Orchestra is unwilling to comply with the manifest desire of Providence people, the musical as well as the unmusical, there is, of course, no alternative to its cessation of visits to this city.

The loss in that case will not be wholly intolerable. We have a respectable little symphony orchestra of our own.

Besides, there are those to whom symphonic music is so much worse than a bore that release from the necessity of going to hear it under social pressure will be welcome.

NATIONAL ANTHEM DEMANDED BY PROVIDENCE ALDERMEN

Boston Symphony Affront Results in Formal Request to Police Board for Inclusion of "The Star Spangled Banner" in All Entertainments.

The Board of Aldermen yesterday added its formal protest against the Boston Symphony Orchestra, and Karl Muck, for refusing to play "The Star Spangled Banner" at Infantry Hall Tuesday night.

The resolution, which now goes to the Common Council for concurrent action next Monday evening, asks that licenses for concerts and entertainments be granted only on condition that "The Star Spangled Banner" be a part of the programme. The board passed the resolution unanimously on a roll-call vote.

"I want to go on record, and I know every one of us here wants to go on record, as approving such action by the Board of Police Commissioners," said Alderman Clayton A. Ballou in presenting the measure. "The crisis confronting this nation is too serious to permit those who are unfriendly to our cause to go their way untroubled, unless their way is our way."

At Mr. Ballou's request the vote was by roll call, which put each Alderman on the board's records as favoring the resolution, the text of which was as follows:

"Resolved, That the Board of Police Commissioners be and they hereby are requested to require the person making application for a license to conduct any musical entertainment in any public place or hall, in the city of Providence, to agree, as a condition precedent to the granting of such license, that 'The Star Spangled Banner' shall be played or sung during the course of the entertainment for which such license is granted."

The women representing prominent clubs in this city who signed the request made of Manager C. A. Ellis that the national anthem be played at the concert Tuesday evening sent a request to the Police Commissioners last evening. They request that the American flag be placed in every public hall, theatre and place of amusement in the city. They also request that no licenses be granted to any artist or organization which refuses to participate in either singing or playing "The Star Spangled Banner." This is only one of a score or more protests sent to the board.

The request is as follows:

"We, the undersigned, earnestly request that the American flag be placed in every public hall, theatre, or place of amusement, not to be removed for any individual or organization; and that no license be granted to artists or organizations giving concerts which refuse to participate in either singing or playing 'The Star Spangled Banner,' our national anthem, during the programme. This to be in effect as long as the war lasts."

Continued from Page 1.

Marion E. McConnell (Mrs. James E.), President of The Chaminade Club.

Minnie C. Carpenter (Mrs. Gilbert C.), First Vice President of the Chaminade Club.

Mary K. Hall (Mrs. George), President New England District of the National Federation of Musical Clubs.

Mary Colt Gross (Mrs. Harold J.), President Monday Morning Musical Club.

Emma Winslow Childs, President Chopin Club.

Mary Sweet Winsor, President Schubert Club.

Virginia Boyd Anderson, Acting President State Federation of Rhode Island Musical Clubs.

Annie L. Luther (Mrs. James Wheaton), President MacDowell Club.

Anne M. H. Mathews (Mrs. George S.), chairman of music committee of the Rhode Island State Federation of Women's Clubs.

PROVIDENCE, R. I.
ress:
NOV 3-191

TO PLAY NATIONAL ANTHEM.

Since the refusal of Dr. Muck to allow "The Star Spangled Banner" to be played at the recent concert in Providence by the Boston Symphony Orchestra, a good many people in town have wondered whether the Boston Symphony Trio, which is to appear here in the lecture course of the East Providence Teachers' Association, would play the national anthem and whether the Trio would be kept on the programme. After a consideration of the matter by the officers of the association and the members of the executive committee, Principal Maryott, as chairman of the executive committee, has issued the following statement:

"In view of the present attitude of the leader of the Boston Symphony Orchestra, the officers and the executive committee of the East Providence Teachers' Association feel that they should make known the following facts regarding the Cella-Tak-Demailly Trio which is to appear in the teachers' course on Feb. 20.

"The members of this trio, who are Boston Symphony men, are unquestionably all pro-American and pro-ally in their sympathies. Mr. Demailly is of French birth and received his training in Paris. Mr. Cella is of American birth and studied in Italy. Mr. Tak, the leader of the trio, is a Hollander. He studied in Brussels and Paris, and is decidedly anti-German in his views. In fact, Mr. Tak, as a leader of several quartets and trios, has in each case so noticeably refused to allow anyone of pro-German tendencies to play under his leadership that he has won the disapproval of a certain element in the Symphony as a result. Upon inquiry of the bureau with which the contract for the trio was made, we have been assured that these men do not represent the German element of the Boston Symphony, that they are genuinely pro-American and pro-ally, and that they are not only willing to add "The Star Spangled Banner' to their programme, but that they welcome the chance to do so."

President Perkins has the programme cards of the course, and the supply of season tickets, which he intends to have distributed the first part of next week. The first number on the programme comes on Nov. 14, and consists of a lecture by Dr. Charles T. Baylis on "One Thousand Miles Over the Battlefields of Europe."

NATIONAL ANTHEM DEMAND MADE BY CITY'S ALDERMEN

TRIBUNE
ess: Providence, R. I.

NOV 2-1917

mrs. Carpenter and 30 days were fined.

MUST PLAY ANTHEM.

A trio from the Boston Symphony Orchestra is scheduled for one of the dates in the teachers' course of lectures at the high school, but after the episode in Infantry Hall the other evening members of the committee felt that unless the trio agrees to play "The Star Spangled Banner" that the date be cancelled. While no official statement in regard to the matter is given out it is definitely known that such an agreement must be entered into before the trio is allowed to fill its date. It is understood, however, that tthe members of the trio are strongly pro-ally and if this is the case there will be no reason for concern. A statement is regard to the matter is expected soon.

TRIBUNE
Providence, R. I.

NOV 2-1917

Dr. Karl Muck says: "I am not a naturalized citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America." And Walter Damrosch, upholding Dr. Muck in his refusal to play "The Star Spangled Banner," says: "Dr. Muck is a loyal citizen of Prussia." Then if such is the case why is he running amuck in this country? Why is he not in Prussia or in an American internment camp?

om SUN
ldress: Baltimore, Md.
NOV 9 - 191
ate

BALTIMORE ONCE MORE LEADS THE COUNTRY.

One of the finest things that have been done in Baltimore since "The Star-Spangled Banner" was written was the demonstration at the Lyric on Tuesday against the insult offered to our national anthem by the Prussian subject of the Kaiser, who gave his money freely to the Fatherland to support its propaganda in defense of the sinking of the Lusitania. It put Baltimore first among the cities of the Union in patriotism—not a hysterical, exaggerated emotionalism, but a sound, manly, red-blooded and righteous expression of Americanism that has been unequaled anywhere else. It was a splendid flaming out of the spirit which gave birth to Key's burning lines in a great crisis of our history, and it showed that the patriotism of 1812 and of 1917 are of the same blood and speak the same language.

It was something more important, however, than a mere outburst of indignation. It represented a sane and clear realization of the actual situation, of the danger of ignoring the internal enemies who menace us, of the folly of soft-pedaling issues which concern the national safety. The Baltimore meeting has served to emphasize this point, to arouse sleepy Americans to the supreme business of the hour, to inspire us all to greater earnestness and vigilance.

We are glad to know that Baltimore's New Defenders of the Star-Spangled Banner will remain on duty to guard against our own indifference and against insidious enemies. Former Governor Warfield performed a great and notable service for the country in an hour of need, and all associated with him in the historic meeting at the Lyric are worthy of the highest honor, particularly CardinalGibbons, Judge Stockbridge and Dr. Hopkinson. Cardinal Gibbons' letter must thrill the heart of every American who reads it. It should be framed and kept in the living room of every American household side by side with President Wilson's war address to Congress. Baltimore has again made history.

ANTHEM ALL RIGHT AT SYMPHONY CONCERTS

So Says David S. Smith, Professor Of Music At Yale University.

From the New York Times.

The present discussion concerning the wisdom of playing the national anthem at symphony concerts has resolved itself into much needless *argumentum ad ominem*, at the same time failing to throw light on the actual justification of its appearance on a program.

"The Star-Spangled Banner" has been officially designated the symbol of our national unity, appealing to the ear as the flag appeals to the eye. To object to its performance at a serious concert on the ground of the impossibility of its fitting into the scheme of a program of orchestra music is not unlike a refusal to display the Stars and Stripes on our house because the striking colors "kill" the color arrangement of the flowers in the garden. Nor is it a question of the literary and musical value of the national anthem; scoffing on the part of professional critics is but futile. The emblem is there for us to accept in its real significance, transcending individual opinion.

To be sure, it is hard to determine just the proper amount of publicity which the song should have, to fix the point beyond which it loses its force through repetition and becomes merged in the general mass of popular music. But at least we may protect it from the odium implied in the published remark of one conductor to the effect that it is all very well to play "The Star-Spangled Banner" at popular concerts, but not at symphony concerts. Actually, the opposite is true. The national anthem is never presented with more appropriateness than before audiences that have gathered for serious reflection. It begins to offend only when it is used as a cloak of respectability over general cheapness of entertainment; and it is in the field of mere amusement that its use might well be curtailed.

Let us hope that mutual recrimination and professional aloofness and hypersensitiveness may give way to a vision of the exalted symbolism which a thoughtful conception of the national anthem reveals.

DAVID STANLEY SMITH,
Professor of Music, Yale University.
New Haven, Nov. 2, 1917.

From SUN

Address: Baltimore, Md.

Date

BULLETIN
PROVIDENCE, R. I.
NOV 2 - 1917

Suggests A Patriotic Society Of 1917 Should Be Formed Of Those Who Joined In "The Star-Spangled Banner" Meeting At The Lyric.

TO THE EDITOR OF THE SUN—*Sir:* You have done so much for the people through your valuable paper. I wish you would have a society of 1917 formed of all who assembled at the Lyric Tuesday afternoon—the indignation meeting—for such must have been the one called in 1776 to write the Declaration of Independence.

They were called by duty, by the same inspiration as was our beloved ex-Governor Warfield, who voiced so well our feelings. I believe he is to accomplish some great good for our country as the outcome of this inspired meeting.

I hope "Higginson" and "Muck" shall be forbidden to hold another concert in America. Ship them and all "muck" to the prisoners' camp. We shall not allow decayed matter to soil our flag, though even a musical instrument of art be used. It breeds sedition. No man can separate the holy emblem of our country, emblem of all that is good, "The Star-Spangled Banner," from the heart of America.

ROSE MCCLAYTON.

Baltimore, Nov. 7.

Where Are Those Lamp-Posts?

TO THE EDITOR OF THE SUN—*Sir:* Where is one of those 500,000 lamp-posts Ambassador Gerard spoke about to a high German official in Germany a few months past?

This high Hun told Mr. Gerard that if we declared war on Germany that 500,000 German reservists would rise up in this country, and Mr. Gerard's answer was that there were 500,000 lamp-posts here for them.

Isn't there one for Dr. Muck? Why sir, if conditions were reversed and Americans in Germany defied and insulted the German Government as our Government has been insulted and defied by the Germans in this country, there would not be enough left of them to hang to a soda-water straw.

Let us deal sternly with them, not act as barbarians, but give them to understand that we mean business.

STAR-SPANGLED BANNER.

Romney, W. Va., Nov. 6.

A Lonesome Soldier At Camp McClellan.

TO THE EDITOR OF THE SUN—*Sir:* Kindly give this little message a small space.

Attention girls: This is a lonesome soldier at Camp McCellan who wants some young girl to correspond with him.

JAMES T. BROWNING,
Company A, One Hundred and Twelfth Machine Gun Battalion, Fifty-eighth Brigade, Twenty-ninth Division.

Camp McClellan, Anniston, Ala., Nov. 5.

Be An American In Poetry And Prose, In Music And Conversation, Talking Or Singing, Sleeping Or Waking.

TO THE EDITOR OF THE SUN—*Sir:* The proper course has been taken with reference to the Boston Symphony Orchestra. No man with an ounce of patriotism would attend its concert, and that includes the writer, who has been a subscriber in the past.

It is certainly time that something more than mere words were used in a situation similar to this one and which may happen again. I think the American people have borne patiently the slurs and scoffs long enough, and those in authority should adopt sterner means to suppress a repetition of those who use the liberty of free speech to inflame public sentiment. Are we at war? Then let us take the stand that befits a country whose glorious traditions have inspired and upheld this noble nation—united we stand, divided we fall.

Though many of my friends in the past have been of German extraction—an uncle by marriage having been born in Southern Germany—yet I, an American, can truthfully say that the disloyal remarks and actions of children of those whose parents were born in Germany bewilder me, to say the least. I have ceased to have anything to say to men whom I was on most congenial terms with simply because of their pro-German views.

I write from a purely partiotic spirit and am proud to have been born in this glorious country.

A TAXPAYER OF BALTIMORE CITY AND A HOLDER OF TWO LIBERTY BONDS.

Baltimore, Nov. 6.

TRIBUNE

ess: Providence, R. I.

NOV 2 - 1917

Not an Intolerable Loss.

If the Boston Symphony Orchestra is unwilling to comply with the manifest desire of Providence people, the musical as well as the unmusical, there is, of course, no alternative to its cessation of visits to this city.

The loss in that case will not be wholly intolerable. We have a respectable little symphony orchestra of our own.

Besides, there are those to whom symphonic music is so much worse than a bore that release from the necessity of going to hear it under social pressure will be welcome.

NATIONAL ANTHEM DEMANDED BY PROVIDENCE ALDERMEN

Boston Symphony Affront Results in Formal Request to Police Board for Inclusion of "The Star Spangled Banner" in All Entertainments.

The Board of Aldermen yesterday added its formal protest against the Boston Symphony Orchestra, and Karl Muck, for refusing to play "The Star Spangled Banner" at Infantry Hall Tuesday night.

The resolution, which now goes to the Common Council for concurrent action next Monday evening, asks that licenses for concerts and entertainments be granted only on condition that "The Star Spangled Banner" be a part of the programme. The board passed the resolution unanimously on a roll-call vote.

"I want to go on record, and I know every one of us here wants to go on record, as approving such action by the Board of Police Commissioners," said Alderman Clayton A. Ballou in presenting the measure. "The crisis confronting this nation is too serious to permit those who are unfriendly to our cause to go their way untroubled, unless their way is our way."

At Mr. Ballou's request the vote was by roll call, which put each Alderman on the board's records as favoring the resolution, the text of which was as follows:

"Resolved, That the Board of Police Commissioners be and they hereby are requested to require the person making application for a license to conduct any musical entertainment in any public place or hall, in the city of Providence, to agree, as a condition precedent to the granting of such license, that 'The Star Spangled Banner' shall be played or sung during the course of the entertainment for which such license is granted."

The women representing prominent clubs in this city who signed the request made of Manager C. A. Ellis that the national anthem be played at the concert Tuesday evening sent a request to the Police Commissioners last evening. They request that the American flag be placed in every public hall, theatre and place of amusement in the city. They also request that no licenses be granted to any artist or organization which refuses to participate in either singing or playing "The Star Spangled Banner." This is only one of a score or more protests sent to the board.

The request is as follows:

"We, the undersigned, earnestly request that the American flag be placed in every public hall, theatre, or place of amusement, not to be removed for any individual or organization; and that no license be granted to artists or organizations giving concerts which refuse to participate in either singing or playing 'The Star Spangled Banner,' our national anthem, during the programme. This to be in effect as long as the war lasts."

Marion E. McConnell (Mrs. James E.), President of The Chaminade Club.

Minnie C. Carpenter (Mrs. Gilbert C.), First Vice President of the Chaminade Club.

Mary K. Hall (Mrs. George), President New England District of the National Federation of Musical Clubs.

Mary Colt Gross (Mrs. Harold J.), President Monday Morning Musical Club.

Emma Winslow Childs, President Chopin Club.

Mary Sweet Winsor, President Schubert Club.

Virginia Boyd Anderson, Acting President State Federation of Rhode Island Musical Clubs.

Annie L. Luther (Mrs. James Wheaton), President MacDowell Club.

Anne M. H. Mathews (Mrs. George S.), chairman of music committee of the Rhode Island State Federation of Women's Clubs.

a

ress: PROVIDENCE, R. I.

NOV 3 - 1917

TO PLAY NATIONAL ANTHEM.

Since the refusal of Dr. Muck to allow "The Star Spangled Banner" to be played at the recent concert in Providence by the Boston Symphony Orchestra, a good many people in town have wondered whether the Boston Symphony Trio, which is to appear here in the lecture course of the East Providence Teachers' Association, would play the national anthem and whether the Trio would be kept on the programme. After a consideration of the matter by the officers of the association and the members of the executive committee, Principal Maryott, as chairman of the executive committee, has issued the following statement:

"In view of the present attitude of the leader of the Boston Symphony Orchestra, the officers and the executive committee of the East Providence Teachers' Association feel that they should make known the following facts regarding the Cella-Tak-Demailly Trio which is to appear in the teachers' course on Feb. 20.

"The members of this trio, who are Boston Symphony men, are unquestionably all pro-American and pro-ally in their sympathies. Mr. Demailly is of French birth and received his training in Paris. Mr. Cella is of American birth and studied in Italy. Mr. Tak, the leader of the trio, is a Hollander. He studied in Brussels and Paris, and is decidedly anti-German in his views. In fact, Mr. Tak, as a leader of several quartets and trios, has in each case so noticeably refused to allow anyone of pro-German tendencies to play under his leadership that he has won the disapproval of a certain element in the Symphony as a result. Upon inquiry of the bureau with which the contract for the trio was made, we have been assured that these men do not represent the German element of the Boston Symphony, that they are genuinely pro-American and pro-ally, and that they are not only willing to add 'The Star Spangled Banner' to their programme, but that they welcome the chance to do so."

President Perkins has the programme cards of the course, and the supply of season tickets, which he intends to have distributed the first part of next week. The first number on the programme comes on Nov. 14, and consists of a lecture by Dr. Charles T. Baylis on "One Thousand Miles Over the Battlefields of Europe."

NATIONAL ANTHEM DEMAND MADE BY CITY'S ALDERMEN

Continued from Page 1.

TRIBUNE

ess: Providence, R. I.

NOV 2 - 1917

...ers Carpenter and no bags were mined.

MUST PLAY ANTHEM.

A trio from the Boston Symphony Orchestra is scheduled for one of the dates in the teachers' course of lectures at the high school, but after the episode in Infantry Hall the other evening members of the committee felt that unless the trio agrees to play "The Star Spangled Banner" that the date be cancelled. While no official statement in regard to the matter is given out it is definitely known that such an agreement must be entered into before the trio is allowed to fill its date. It is understood, however, that tthe members of the trio are strongly pro-ally and if this is the case there will be no reason for concern. A statement is regard to the matter is expected soon.

TRIBUNE

Providence, R. I.

NOV 2 - 1917

Dr. Karl Muck says: "I am not a naturalized citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America." And Walter Damrosch, upholding Dr. Muck in his refusal to play "The Star Spangled Banner," says: "Dr. Muck is a loyal citizen of Prussia." Then if such is the case why is he running amuck in this country? Why is he not in Prussia or in an American internment camp?

om SUN

ldress: Baltimore, Md.

NOV 9 - 1917

ate

BALTIMORE ONCE MORE LEADS THE COUNTRY.

One of the finest things that have been done in Baltimore since "The Star-Spangled Banner" was written was the demonstration at the Lyric on Tuesday against the insult offered to our national anthem by the Prussian subject of the Kaiser, who gave his money freely to the Fatherland to support its propaganda in defense of the sinking of the Lusitania. It put Baltimore first among the cities of the Union in patriotism—not a hysterical, exaggerated emotionalism, but a sound, manly, red-blooded and righteous expression of Americanism that has been unequaled anywhere else. It was a splendid flaming out of the spirit which gave birth to Key's burning lines in a great crisis of our history, and it showed that the patriotism of 1812 and of 1917 are of the same blood and speak the same language.

It was something more important, however, than a mere outburst of indignation. It represented a sane and clear realization of the actual situation, of the danger of ignoring the internal enemies who menace us, of the folly of soft-pedaling issues which concern the national safety. The Baltimore meeting has served to emphasize this point, to arouse sleepy Americans to the supreme business of the hour, to inspire us all to greater earnestness and vigilance.

We are glad to know that Baltimore's New Defenders of the Star-Spangled Banner will remain on duty to guard against our own indifference and against insidious enemies. Former Governor Warfield performed a great and notable service for the country in an hour of need, and all associated with him in the historic meeting at the Lyric are worthy of the highest honor, particularly CardinalGibbons, Judge Stockbridge and Dr. Hopkinson. Cardinal Gibbons' letter must thrill the heart of every American who reads it. It should be framed and kept in the living room of every American household side by side with President Wilson's war address to Congress. Baltimore has again made history.

ANTHEM ALL RIGHT AT SYMPHONY CONCERTS

So Says David S. Smith, Professor Of Music At Yale University.

From the New York Times.

The present discussion concerning the wisdom of playing the national anthem at symphony concerts has resolved itself into much needless *argumentum ad ominem*, at the same time failing to throw light on the actual justification of its appearance on a program.

"The Star-Spangled Banner" has been officially designated the symbol of our national unity, appealing to the ear as the flag appeals to the eye. To object to its performance at a serious concert on the ground of the impossibility of its fitting into the scheme of a program of orchestra music is not unlike a refusal to display the Stars and Stripes on our house because the striking colors "kill" the color arrangement of the flowers in the garden. Nor is it a question of the literary and musical value of the national anthem; scoffing on the part of professional critics is but futile. The emblem is there for us to accept in its real significance, transcending individual opinion.

To be sure, it is hard to determine just the proper amount of publicity which the song should have, to fix the point beyond which it loses its force through repetition and becomes merged in the general mass of popular music. But at least we may protect it from the odium implied in the published remark of one conductor to the effect that it is all very well to play "The Star-Spangled Banner" at popular concerts, but not at symphony concerts. Actually, the opposite is true. The national anthem is never presented with more appropriateness than before audiences that have gathered for serious reflection. It begins to offend only when it is used as a cloak of respectability over general cheapness of entertainment; and it is in the field of mere amusement that its use might well be curtailed.

Let us hope that mutual recrimination and professional aloofness and hypersensitiveness may give way to a vision of the exalted symbolism which a thoughtful conception of the national anthem reveals.

DAVID STANLEY SMITH,
Professor of Music, Yale University.
New Haven, Nov. 2, 1917.

JOURNAL

PROVIDENCE, R. I.

NOV 3 - 1917

MUCK LEADS BOSTON SYMPHONY IN NATIONAL ANTHEM.

Major Higginson, in Announcing Resignation of Conductor of Orchestra Says His Loss Would Be Disaster.—Is Considering Matter.

Boston, Nov. 2.—"The Star Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concert here yesterday.

In announcing at the opening of the concert that the national anthem would be added to the programme Maj. Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered but expressed the opinion that the loss of Dr. Muck would be a disaster.

The action of Dr. Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star Spangled Banner" at a recent concert in Providence. In his brief address to the audience yesterday, Maj. Higginson said that Dr. Muck and the orchestra "had never refused" to play the anthem and that they had now complied with his request to make it a part of the programme

When "The Star Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony Hall officials said that the anthem would be a feature of all future concerts.

In announcing that Dr. Muck had tendered his resignation Maj. Higginson made the following statement:

"I have asked Dr. Muck and the orchestra to play "The Star Spangled Banner" and they have consented. They have never refused. Last spring at my earnest request Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

om EVENING SUN

dress: Baltimore, Md.

te

MUCK LEADS ANTHEM, BUT DOES IT BADLY

New York, Nov. 9.—Dr. Karl Muck led the Boston Symphony Orchestra in Carnegie Hall last night when it played "The Star-Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

Dr. Muck stood with his back to the audience a third of a minute while the handclapping went on. As he showed no signs of unbending, and as the majority of the 2,500 persons in Carnegie Hall seemed in a good-natured mood, the German conductor—who at first had refused to lead "The Star-Spangled Banner" and then did so after tendering his resignation—was allowed to begin the evening's program.

Dr. Muck led the national anthem badly and the orchestra played even worse, a fact not due to their being asked to stand. Third-rate orchestras do much better.

But there was no outward show of antagonism by any part of last evening's audience toward the man who has aroused so much hostile feeling and whose professional presence in some cities will not be tolerated.

SUN

ss: Baltimore, Md.

NOV 10 1917

Thanks Governor Warfield.

TO THE EDITOR OF THE SUN—*Sir:* As a faithful son of those that fought for the birth and protection of our glorious Star-Spangled Banner, I want to convey, through your columns, to ex-Governor Warfield and your loyal citizens my appreciation for their just rebuke and resentment of the insult to our flag, the anthem and the memory of your honored citizen that wrote it.

If the American public cannot obtain classical music without a director bearing the trade mark of the vulture Eagle of Prussianism, it is time we developed some of our own masters and directors.

It is to be hoped that every patriotic city and citizen, like Baltimore, will resent this insult by closing the doors of its music halls to Dr. Muck and his kind, because even his acquiescence to the public demands and attempting to whitewash his previous actions in including our anthem in his program, is only adding further desecration to the song and our beautiful Star-Spangled Banner—the flag that thrills and animates the heart and soul of every true American, because it bears no stains and is marred with no injustice, cruelty or wrong, and typifies justice, liberty, equality and a worldwide righteousness.

DR. D. LOUIS IRETON.

New York, Nov. 7.

FEDERAL AGENTS INVESTIGATE ACTIVITIES OF DR. KARL MUCK

Director's Attitude Toward National Anthem Stirs Washington.

From the Washington Bureau of The Evening Bulletin, 723 Fifteenth Street.

Washington, Nov. 3.—The Department of Justice is quietly investigating Dr. Karl Muck and his activities in this coun-

MUCK LEADS BOSTON SYMPHONY ORCHESTRA IN NATIONAL ANTHEM

Continued from Page 1.

try, it was admitted yesterday. The department's agents, however, are expected to direct their attention to the real reasons behind the refusal of Dr. Muck to play "The Star Spangled Banner" at the Providence concert on Tuesday night.

Washington will hear no German grand opera this winter, it was announced yesterday. Manager Taylor of the Belasco Theatre said that grand opera would be produced, but that it would be French or Italian, and not German.

Washington musical circles are stirred over the fact that Dr. Muck, conductor of the Boston Symphony Orchestra, is to conduct the concert of that orchestra in this city next Tuesday.

The discussion centred about these questions—should a German citizen, as Dr. Muck is, who has refused to play the national anthem, be given support in the national capital; or should the music lovers of the capital think only of the artistic side of the matter and give their support to the famous orchestra?

The house has been sold out for the concert next Tuesday, which is to be held at the National Theatre, according to a statement made yesterday by Mrs. Katie Wilson Greene, who for 11 years has had charge of the management of the Boston Symphony Orchestra in Washington. She said that only three persons, so far as she knew, had not taken their season tickets again this year because Dr. Muck, the leader, is a German.

Some of the subscribers to the orchestra seats did not take the view of Mrs. Greene yesterday, and were strong in their condemnation of Dr. Muck's stand.

Lieut. William H. Santelmann, leader of the Marine Band, insisted that the national anthem had a right to a place upon any programme whatsoever, artistic symphonies not excepted.

"The national anthem," he said, "could in no sense detract from the beauty of any musical programme, no matter how artistic the programme might be. In these times, it should be played and sung upon every public occasion, in school, exercises, at church and most decidedly at symphony concerts."

Otto T. Simon, director of the Montet Choral Society and the Washington War Chorus, said: "There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the national capital will permit such an insult to their country and flag. Dr. Muck should be swept from the stage."

rom AMERICAN

ddress: Baltimore, Md.

9 - 19

ate

There seem to be many brands of patriotism. New York, Boston, Philadelphia and even the National Capital are hearing and applauding the Boston Symphony Orchestra and Dr. Muck, too, when he plays the national anthem. They seem to think that, having surrendered to the public demand, there is no reason why the excellent music of the Orchestra should not be enjoyed.

EVENING SUN

s: Baltimore, Md.

10 - 31

DEFENDS DR. MUCK

Manager Of Orchestra Says Conductor Has Never Refused To Play Anthem.

HIGGINSON DENIED REQUEST

Muck's Aspersions Far From Studied Insult, Declare Members Of Organization.

Staff Correspondent of The Evening Sun.

Philadelphia, Nov. 6.—After hearing and seeing the performance of the Boston Symphony Orchestra last evening and talking to almost everybody connected with the organization except Dr. Karl Muck himself, one gets the impression that the dispute over Dr. Muck's attitude toward "The Star-Spangled Banner" is the inevitable result of the fact that his country and the United States are at war—and not the result of any special or studied insult to the national anthem by Dr. Muck.

Muck Is All German.

It is clear that Dr. Muck does not lead the orchestra in playing the national anthem with the same quickening of the pulse with which former Governor Edwin Warfield would lead it. He was born in Darmstadt, Germany; was the conductor at the Berlin Imperial Opera House from 1892 to 1912, and has been decorated by the German Kaiser. All the associations of his early life were German. American audiences remember that the same Kaiser who decorated him decorated somebody else for sinking the Lusitania and has been shaking a bloody sabre over Europe for three years.

The situation does not make for sweet reasonableness, either on the part of Dr. Muck, who suddenly finds himself hauled down from the pedestal on which he has stood for years, or on the part of the American people, reading the names of their fellow-countrymen killed by Germans.

"Citizenship in art should be superior to national limitations," said one of the members of the orchestra last evening. But plainly it isn't.

Anthem Doesn't Fit Orchestra.

C. A. Ellis, the manager of the orchestra, and W. H. Brennan, both of whom declare themselves to be as good Americans as any of those who have criticized Dr. Muck, say that the Doctor has never refused to play the national anthem and has never said anything critical of it except that, because of the character of the music, it is not fitted for performance by an orchestra.

"That," said A. E. Ellis, "is entirely independent of the appeal the anthem makes to one because of its patriotic associations. It is not even a criticism of its beauty or lack of beauty. It is merely a musician's statement that its score is not the order of music which a symphony orchestra is designed to play. That is all that Dr. Muck has ever said. That was the only reason which led to the failure to comply with the request that it be played in Providence. Dr. Muck did not know of that request. It was denied by Major Higginson, the patron of the orchestra. Dr. Muck has never refused to play the anthem. We will be in Washington today, the capital of the nation. He will lead the orchestra in playing it there. Could one desire anything more?

Resignation Still In Air.

"The Doctor's resignation? He offered his resignation because he did not wish to embarrass the organization. No, it has not been accepted. It has not been determined whether it will be accepted or not. If Dr. Muck resigned the organization would disband at once and 100 men, Frenchmen, Russians, Germans and Americans, would be robbed of their means of earning their living."

However, both Mr. Ellis and Mr. Brennan, whose chief occupation, during the concert at least, is to wear long-tailed black coats, open-face vests, white ties and high silk hats and to pose in this garb in the foyers of the concert halls—they would not enjoy such jobs if the orchestra were disbanded—are suspiciously alert in the manner in which they protect Dr. Muck from the interviewer. Even when one promises not to sing "The Star-Spangled Banner" if led into the presence of the Herr Doktor they hold up their hands together and exclaim: "Oh, impossible! Quite impossible!" (They make an impressive picture standing together thus, in evening clothes and high silk hats, both gentlemen of highly colored complexion and white hair.)

They suggest that they are afraid of what the Doctor might say under the influence of a sudden word. Mr. Ellis was evidently much relieved last night when he heard that the Baltimore city authorities would not license the concert. Clearly he thought that any city so lost to all high things as to be willing to forego a concert by this orchestra deserved to dwell in outer darkness. The loss was Baltimore's, not the orchestra's.

Frenchmen Say Muck Is Fair.

That Dr. Muck is not in a mood in which the war has tinctured all his acts, that he is not sulking in contempt of everything not German, is made clear by members of his orchestra. The Frenchmen say that he has been as fair to them as he could be throughout the war; that the conflict has made no difference in their relations with their conductor. All say that Dr. Muck never refused to play "The Star-Spangled Banner."

H. S. S.

From SUN

Address: Baltimore, Md.

NOV 10 1917

Date

FREDERICK EXTOLS FLAG

Big Massmeeting Denounces Dr. Muck And Boston Symphony

GOV. WARFIELD STIRS AUDI

Resolutions Pledging Devotion To Star-Spangled Banner Passed And Will Be Sent President.

Frederick, Md., Nov. 9.—A massmeeting was held here this afternoon under the auspices of the Frederick Chapter, Daughters of the American Revolution; the Francis Scott Key Memorial Association, Frederick Chapter, United Daughters of the Confederacy; the Frederick County Patriotic Committee and other local patriotic organizations at which stirring resolutoins were passed denouncing Dr. Karl Muck, leader of the Boston Symphony Orchestra, for his insult to "The Star-Spangled Banner."

The resolutions also urged the Government be requested to deny all persons except American citizens and those loyal to the Government the right to play or sign "The Star-Spangled Banner" in public, and that a reasonable effort be made on the part of every Fredericktonian to secure proper respect for the flag whenever the national anthem is sung or played.

The meeting was presided over by Judge Glenn H. Worthington. The courtroom was decorated with the national colors and the flags of Allies. A large portrait of the Francis Scott Key monument was placed between the flags above the judges stand.

Tells Of Lyric Meeting.

Former Governor Warfield was the principal speaker. After referring to the patriotic demonstration at the Lyric in Baltimore Tuesday night he paid a high tribute to the patriotism and love for flag and country of the early Frederick countians. He then referred to Dr. Muck, whom he styled an alien enemy.

"The first thing to be done at this critical time," he said, "is to rid the country of Muck. When I read of the insult that he directed to our national anthem it made my blood boil. I was determined to have the insult resented." He then told of the part he took in having the engagement o fthe Boston orchestra in Baltimore cancelled and described the great meeting at the Lyric.

After that inspiring meeting he said he desired to know how the patriotic people of Frederick county and the rest of the State felt toward the insult. After expressing great pleasure at the size of the meeting here, he said that if the Boston orchestra could not live without an alien leader it should die. The condition of Russia, he said, was brought about by German intrigue and spies. He declared that spies were on every hand and that the utmost care should be taken to rid this country of them.

Blames Spies For Pier Fire.

He attributed the recent fire in Baltimore and plots to destroy property in other cities to the work of alien enemies. He said that Muck was serving his master, the Kaiser, better in this country than he could in the trenches, and that the Kaiser had spies all over this country serving hi in the same capacity.

Referring to the flag, the ex-Governor exclaimed: "For God's sake give some little time to exalting the flag. The day is coming when our flag will be the hope of every free nation on earth. I will go home happy over the success and inspiration of this splendid meeting. We want the spirit of patriotism more abroad than ever before in the history of this country."

He suggested that the roll of Company A and the draft men from this county be recorded among the records of the court.

To Prepare Honor Roll.

As president of the Maryland Historical Society, Governor Warfield said he would prepare a list of every man in the service from this State. He recommended that every school in the county have a flag and that the last verse of "The Star-Spangled Banner" be sung every day before school was dismissed.

In closing the Governor said he was not at war with the Boston Symphony Orchestra. It could play all it desires, but when it did play in Maryland it must be under the leadership of an American.

Other speakers were Dr. J. S. G. Rupp, pastor of the Lutheran Church; Dr. T. Freeman Dixon, Presbyterian Church; Dr. Joseph H. Apple, president of Hood College; Jacob Rohrback, Dr. Charles W. Crum, Noah E. Cramer, Emory L. Coblentz and Dr. Charles Crum; W. R. Crum, Brunswick. The latter stated that he was in favor of giving Muck a dose of tar and feathers and deporting him to the Fiji Islands.

Resolutions To President.

The resolutions were introduced by Justice of the Peace Guy K. Motter, and it was voted to send copies to President Wilson, Governor Harrington, Secretaries of War and the Navy, to Camp McClellan and Camp Meade.

The resolutions were seconded by Mrs. Augustus Leader, the first president of the Francis Ccott Key Memorial Association; Mrs. Francis H. Markell, regent of the local Daughters of the American Revolution; Mrs. Edward Dyer, president of the Sons and Daughters of Liberty, and Miss Mary Ott, in behalf of the Frederick Chapter Daughters of the Confederacy.

Governor Warfield was given a rising vote of thanks for his address and was later taken to Rose Hill, the former home of Thomas Johnson, the first Governor of Maryland, for lunch. He delivered an address tonight at the annual banquet of the Monocacy Club, of the Evangelical Reformed Church.

m EVENING SUN
ress: Baltimore, Md. NOV 6
te 127

MUCK PROTEST GROWS

Cancelling Of Concert Will Not Affect Plans For The Lyric Meeting Today.

WILL BE PATRIOTIC EVENT

Judge Stockbridge To Offer Resolutions Condemning Symphony Leader's Attitude.

Unmistakable indignation at the reported attitude of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, toward the playing of "The Star-Spangled Banner" will be voiced at the meeting arranged by former Governor Warfield at the Lyric at 2 o'clock this afternoon.

Resolutions will be offered by Judge Henry Stockbridge expressing the feeling of those present toward all persons who at this time, when American soldiers are meeting the Germans in battle, fail in respect to the national anthem. Dr. Muck will be named in the resolutions, which will say exactly what is thought of his attitude.

It is expected that the meeting will gather rather than lose force by reason of the fact that the concert will not be given. Once Judge Stockbridge has offered the resolutions, anybody present who wishes to do so will be permitted to speak on them. It is expected that one of the officers from Camp Meade will attend and will express the soldier's point of view.

Soldiers' Band To Play.

Mr. Warfield will preside. Seated on the stage with him will be 50 soldiers from the draft army at Camp Meade. In the audience will be parents and relatives of the drafted men. A soldiers' band will attend, as will the Letter-Carriers' Band, which Col. Sherlock Swann has arranged to have at the meeting.

The first number on the program will be the playing of "Hail, Columbia." This will be followed by "The Star-Spangled Banner." The audience will be expected to sing. The presiding officer will then make a brief speech explaining the purposes of the meeting. Judge Stockbridge, who was formerly the president of the national body of the Sons of the American Revolution, will then be introduced and will offer the resolutions.

Patriotism Dominant.

The dominant note of the whole proceedings will be an expression to the effect that the freest country on the face of the earth has been forced to war with the most reactionary power in all history, and that the two are now locked in a grip which will be loosened only when one succumbs. It will be made clear that nothing but the most profound respect for the song which brings a fighting man to attention with every nerve in his body rigid will be tolerated.

The meeting will close with the playing of such airs as "Dixie" and "America" and the singing of them.

Rabbi Opposes Meeting.

The Rev. Morris S. Lazaron, rabbi of the Madison Avenue Temple, has written Governor Warfield the following leter, dated yesterday, protesting against this meeting:

"*My Dear Governor Warfield:* At the risk of being misunderstood, but moved as you are, by a desire that our flag and our cause be upheld in all honor and justice, I am writing you on the subject of the massmeeting tomorrow afternoon.

"When I first read of Dr. Muck's action I, too, was roused to indignant protest and I, too, felt that it should not be permitted to pass unnoticed. In fact, when the first announcement was published that you intended to call a citizens' meeting before the concert here Wednesday evening I framed a letter to you expressing my satisfaction at your high and altogether justified stand.

"The following day it appeared, however, that the orchestra is responding to the public demand that our national anthem be played at its concerts—indeed, that the anthem was played, with Dr. Muck leading. And, further, public announcement has been made that it will be played at every concert of the Boston Orchestra.

Fears Angry Passions.

"Do you not think, then, in the light of these developments in the situation, that it is unnecessary to hold this meeting? Do you not think that a heated public sentiment may be roused which may lead to acts of indiscretion that you and all good citizens would earnestly deprecate? And if this unhappy consequence should result from the meeting tomorrow afternoon, would not our national anthem be soiled and sullied rather than be reconsecrated by our efforts?

"Dr. Muck is not a citizen. He is an alien—a citizen of a country with which we are at war. But he is a guest in our home—a guest who, after being investigated by the Secret Service Department of the Federal Government, has been declared above suspicion. All the laws of hospitality and gentlemanly conduct (and whose traditions for these things are finer or better known than Maryland's?) would dictate that the whole matter be dropped. Would it not be a shameful thing if because of the spirit engendered at the meeting tomorrow some act might be done by which our city's fair name should be disgraced?

"I do not concede to any man a deeper devotion to the continued and successful prosecution of this war than I have. I believe our cause to be right and just and consecrated in the sight of God, and that the flame which we have kindled is like an offering in the Temple of Human Liberty. It is for this reason that our flag needs no further vin[illegible] than has been given.

CONCERT HALL

Boston Symphony Will Not Play At Lyric

GRAND JURY'S ACTION

Recommendations Carried Out by Commissioner Riggs.

MUCK IS IN PHILADELPHIA

Fear of Physical Danger Prompts Move of Inquest, and Instructions Are Sent to Lyric Directing Manager Not to Permit Appearance of Musicians—Former Governor Warfield Will Hold His Meeting Today in Spite of Situation — Music Devotees Express Hope for a New Arrangement—No Demonstration at Last Night's Concert.

SITUATION AT A GLANCE.

The Boston Symphony Orchestra, of which Dr. Karl Muck, "the Kaiser's own," is director, has been forbidden to give a concert in Baltimore tomorrow night, as scheduled.

The Police Board issued this order to Mr. Wilbur Kinsey, manager of the Lyric.

Former Governor Edwin Warfield, who volunteered to lead a movement to stop the concert by force, will hold his scheduled meeting today at the Lyric, obviously to prevent any change of plan by which the concert may be allowed without Dr. Muck.

Musical devotees in Baltimore are unanimous in the opinion that the concert should be held without the leadership of Dr. Muck.

The Grand Jury recommended the action of the Police Board because physical danger threatened.

Unmistakable evidences that something approaching a riot would result if Dr. Karl Muck directed the Boston Symphony Orchestra at the Lyric tomorrow night led to a drastic decision by the Grand Jury yesterday.

On the strength of the inquest's recommendations, General Lawrason Riggs, president of the Board of Police Commissioners, notified Mr. Wilbur Kinsey, manager of the Lyric that he must not permit even the concert. Fear of "physical danger" was given as the cause of the decision.

WARFIELD DETERMINED.

Nevertheless, Former Governor Edwin Warfield, last some arrangement be made by which the Police Board may vaccillate, and allow the concert without Muck, intends holding his scheduled meeting at the Lyric this afternoon, which bids fair to evolve into a mammoth patriotic demonstration.

On the other hand, musical devotees in Baltimore are disappointed at the failure of the Grand Jury to make a distinction between Muck and the orchestra, and express the hope that the concert may be allowed.

None of these persons would tolerate the appearance of Muck for an instant, but regard the ban on the concert more or less as a catastrophe.

The Grand Jury and members of the Police Board feel that in disposing of the concert, as well as Muck, they have averted a blot on the history of Baltimore, for not a man of them doubted that trouble would crop out at the affair scheduled for tomorrow night. Long conferences and a thorough discussion of the possibilities of the situation preceded the decision. Altogether, those in a position to realize what might have happened, consider the decision a particularly wise move.

LARGE SUM INVOLVED.

The cancellation of the concert will involve quite an immense sum, as many seats and boxes at the Lyric had been paid for in advance. Mr. Kinsey announced last night that there would be no difficulty in straightening out matters, as the entire financial end rested in the hands of W. H. Brennen, business manager of the Boston Symphony, and that he would take matters in hand. Mr. Brennen is expected in Baltimore either late this afternoon or tomorrow morning. The orchestra plays in Washington tonight, having played at the Academy of Music in Philadelphia last night. The concert in the Quaker City was pulled off without any hitch, with Muck directing. There was no demonstration, though Muck did not prove overpopular.

[illegible] Banner was the largest in the history of the Philadelphia theater. It was also well behaved, but palpably there for the single purpose of hearing the concert—not considering Muck.

MUCK IS GUARDED.

Muck reached Philadelphia at 6:45 o'clock and was rushed under a heavy guard to the Ritz-Carlton Hotel, where he did not register. He went to his room to dress and all callers were told that he had not registered, which was true. He refused, stubbornly, to see any newspaper men until after the concert, when he was interviewed by a staff representative of The American, to whom he said: "I am aware that the concert in Baltimore has been canceled, and, of course, shall not go there. Further I have nothing to say—no comment to make."

All night the Doctor was kept under a guard of his own men.

In many quarters the opinion was ventured that Baltimore's cancellation of the concert might give the orchestra's tours something of a black eye, inasmuch as some cities might regard the Grand Jury's action as a precedent.

MR. KINSEY NOTIFIED.

Dr. Muck was informed of the action of the Police Board by telephone, Mr. Kinsey having called up C. E. Ellis, the business manager. Major Higginson, who owns the orchestra, was present in Philadelphia at the time, and evinced little surprise. He returned to Boston last night. Mr. Kinsey was notified of the ban on the concert by General Riggs, who sent him the following letter:

Mr. W. Kinsey,
Manager of the Lyric Theater,
Baltimore, Md.

Dear sir: The Grand Inquest of the State of Maryland, in and for Baltimore city, has today officially notified the Board of Police Commissioners, through its foreman, that the Grand Jury considers, in view of recent events, it would be unwise, if not physically dangerous, to permit the concert of the Boston Symphony Orchestra on Wednesday evening next.

You are therefore directed not to allow the said concert to take place at the Lyric Theater.

Very respectfully,
LAWRASON RIGGS,
(Signed) President.

WILL OF THE PEOPLE.

Discussing the action of the Police Board, Governor Warfield said last night: "The action of the board follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the board had acted or not, however, Muck would never have conducted the concert. He would never have reached the theater. And he will never conduct another concert in this city. We never had any objection to the orchestra. We should have been willing for the concert to take place—if somebody else had conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem!' We were after the man who said that our beautiful Star-spangled Banner was not fit to be included in an artistic musical program. Next to the prayer he says every night, it should be nearest to every American's heart, and I think it is the most beautiful anthem that has ever been composed.

MEETING TO BE HELD.

"The meeting will be held tomorrow (this) afternoon and we expect even a larger crowd than before. Our main object is once more to affirm our allegiance to our President, our Flag, and to voice our love for our National Anthem. The Grand Jury's protest will be read from the stage, as will the action of the Police Board. Nor will the fact that the concert will not be held prevent us from passing resolutions on the subject of the playing of the Star-spangled Banner in the future."

MUSIC LOVERS DISAPPOINTED.

Mr. Harold Randolph, director of the Peabody Conservatory of Music, speaking of the Police Board's order last night, stated:

It should not be lost sight of for a moment that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Certainly, he should not be allowed to conduct the concert, but if the concert is cancelled it is nothing short of a catastrophe. It will be a sad disappointment to music lovers in Baltimore.

Mr. J. B. Noel Wyatt, one of the foremost devotees of music in the city, who had refused to attend the concert if Dr. Muck had been allowed to direct it, had this to say:

I am extremely sorry that the concert is not to be given—without Dr. Muck. There is no reason why Baltimoreans or any other Americans should ostracize this fine organization because of one man. The concert would have been of great importance to Baltimore and I would be happy to learn that some arrangement can be made by which the concert shall not be lost. There is no reason why such an arrangement cannot be made.

Other patrons of these concerts and other musical events expressed practically the same sentiments as the foregoing. All were strong for having a suggestion made to the police for the purpose of arranging the concert

TRIBUNE
s: Providence, R. I.
NOV 3-1917

PATRIOTISM WAS THE KEY NOTE

Gaspee Chapter, D. A. R., Passed Resolutions and Heard About War Work.

Patriotism was the keynote of the opening meeting of the season of Gaspee Chapter, Daughters of the American Revolution, held in Andrews assembly room yesterday afternoon. There was a large attendance of members and guests and the Regent, Miss Sarah Dyer Barnes, presided.

Features of the meeting were patriotic addresses by Col. H. Anthony Dyer and Prof. Courtney Langdon of Brown University. A musical program was given by the Mathews Trio, Miss Hope Mathews, director, and a tea ended the afternoon. Col. Dyer made a stirring address on food conservation. Prof. Langdon gave an address on the subject "A French Conception of the American Flag" followed by a reading of original sonnets and from Rostand's "Carol of the Stars."

In the course of his address Prof. Langdon scored Dr. Muck, the director of the Boston Symphony Orchestra, for not playing the national anthem Tuesday night and also those who refuse to give up German music. "The people who want the luxury of German music, led by a German, and won't give it up are the people most to blame in the matter," he said.

REPORTS OF WAR WORK.

Following the opening of the meeting and the singing of "The Star Spangled Banner" a number of interesting reports concerning the war activities of the members were made. Mrs. Mabel Brown Chase, the secretary, read an extended report, after which came the report of Mrs. Marion Gay Ladd of the magazine committee.

Mrs. Thomas W. Aldrich, corresponding secretary, said that of the sum of $401 given by members of the chapter for Red Cross work $351 had been devoted to the war fund of the chapter and $60 to the library fund.

Miss E. Katherine Clarke reported on the war activities of the groups of chapter members during the summer. "Nine groups," she said, "gave opportunity for 200 members to make 963 cloth garments, 2304 surgical dressings and 253 knitted articles. This did not include the 2000 surgical dressings made at the home of the Vice Regent, Miss Irene Seabury."

The report of Mrs. Frederick E. Shaw told of $158 appropriated by the chapter to buy wool. She said "88¼ pounds was purchased and made into 63 sweaters by the members, 34 pairs of wristers, 35 mufflers, 33 helmets and other warm articles, making a sum total of 172 articles. These were given to Mrs. LeBaron B. Colt, head of the Navy Comforts' League of this State." A letter of acknowledgment and thanks for these articles from Mrs. Harold J. Gross of the comforts' committee was read by Mrs. Shaw.

Miss Katherine U. Peirce reported on the work of 100 boys and girls of the English High School during the summer. She told of gardening, canning, sewing, making surgical dressings and running automobiles. Other reports were by Mrs. Frank A. Waterman on the Liberty bond and Mrs. Walter G. Hough for the food conservation committee.

The Regent also reported a total membership in the chapter of 344, including 11 new members.

The Regent paid tribute to the memory of those who had died during the past year, Mrs. W. Maxwell Greene, Mrs. Ludowick H. Tillinghast and Mrs. John Arnold, and the members rose in silent tribute.

DISPLAY OF FLAGS URGED.

A resolution was passed asking that the Board of Police Commissioners cause the American flag to be displayed in every public hall and not to be removed at the request of any one renting the hall and also to refuse a license to any organization refusing to play "The Star Spangled Banner."

Mrs. Albert L. Calder, State Regent of the D. A. R., who has recently returned from meetings of the National Board in Washington, told some of the results of these meetings. "We voted," she said, "to take a village in France completely destroyed by the Germans and restore it. This will cost $51,000. We also voted to purchase $100,000 of bonds in the next Liberty Loan, with the hope that every D. A. R. in the country will give $1.50 toward this sum."

The chapter voted to give up teas at future meetings, and during the war at all meetings of the chapter during the winter except Feb. 22 and the chapter's birthday.

The Regent announced that the $40 prize awarded by the chapter annually to a student at the Women's College presenting the best essay on a patriotic theme, had been given to Miss Bertha M. Prentice.

The hostesses of the patriotic tea which ended the afternoon were Mrs. Walter H. Woodmancy, Mrs. Alonzo Flint, Mrs. Arthur F. Kenyon, Mrs. James A. Nealey, Miss M. Alice Sprague, Mrs. Frederick Talcott, Miss Edith Wilkinson.

m EVENING SUN
ress: Baltimore, Md. NOV 6
te 127

MUCK PROTEST GROWS

Cancelling Of Concert Will Not Affect Plans For The Lyric Meeting Today.

WILL BE PATRIOTIC EVENT

Judge Stockbridge To Offer Resolutions Condemning Symphony Leader's Attitude.

Unmistakable indignation at the reported attitude of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, toward the playing of "The Star-Spangled Banner" will be voiced at the meeting arranged by former Governor Warfield at the Lyric at 2 o'clock this afternoon.

Resolutions will be offered by Judge Henry Stockbridge expressing the feeling of those present toward all persons who at this time, when American soldiers are meeting the Germans in battle, fail in respect to the national anthem. Dr. Muck will be named in the resolutions, which will say exactly what is thought of his attitude.

It is expected that the meeting will gather rather than lose force by reason of the fact that the concert will not be given. Once Judge Stockbridge has offered the resolutions, anybody present who wishes to do so will be permitted to speak on them. It is expected that one of the officers from Camp Meade will attend and will express the soldier's point of view.

Soldiers' Band To Play.

Mr. Warfield will preside. Seated on the stage with him will be 50 soldiers from the draft army at Camp Meade. In the audience will be parents and relatives of the drafted men. A soldiers' band will attend, as will the Letter-Carriers' Band, which Col. Sherlock Swann has arranged to have at the meeting.

The first number on the program will be the playing of "Hail, Columbia." This will be followed by "The Star-Spangled Banner." The audience will be expected to sing. The presiding officer will then make a brief speech explaining the purposes of the meeting. Judge Stockbridge, who was formerly the president of the national body of the Sons of the American Revolution, will then be introduced and will offer the resolutions.

Patriotism Dominant.

The dominant note of the whole proceedings will be an expression to the effect that the freest country on the face of the earth has been forced to war with the most reactionary power in all history, and that the two are now locked in a grip which will be loosened only when one succumbs. It will be made clear that nothing but the most profound respect for the song which brings a fighting man to attention with every nerve in his body rigid will be tolerated.

The meeting will close with the playing of such airs as "Dixie" and "America" and the singing of them.

Rabbi Opposes Meeting.

The Rev. Morris S. Lazaron, rabbi of the Madison Avenue Temple, has written Governor Warfield the following leter, dated yesterday, protesting against this meeting:

"*My Dear Governor Warfield:* At the risk of being misunderstood, but moved as you are, by a desire that our flag and our cause be upheld in all honor and justice, I am writing you on the subject of the massmeeting tomorrow afternoon.

"When I first read of Dr. Muck's action I, too, was roused to indignant protest and I, too, felt that it should not be permitted to pass unnoticed. In fact, when the first announcement was published that you intended to call a citizens' meeting before the concert here Wednesday evening I framed a letter to you expressing my satisfaction at your high and altogether justified stand.

"The following day it appeared, however, that the orchestra is responding to the public demand that our national anthem be played at its concerts—indeed, that the anthem was played, with Dr. Muck leading. And, further, public announcement has been made that it will be played at every concert of the Boston Orchestra.

Fears Angry Passions.

"Do you not think, then, in the light of these developments in the situation, that it is unnecessary to hold this meeting? Do you not think that a heated public sentiment may be roused which may lead to acts of indiscretion that you and all good citizens would earnestly deprecate? And if this unhappy consequence should result from the meeting tomorrow afternoon, would not our national anthem be soiled and sullied rather than be reconsecrated by our efforts?

"Dr. Muck is not a citizen. He is an alien—a citizen of a country with which we are at war. But he is a guest in our home—a guest who, after being investigated by the Secret Service Department of the Federal Government, has been declared above suspicion. All the laws of hospitality and gentlemanly conduct (and whose traditions for these things are finer or better known than Maryland's?) would dictate that the whole matter be dropped. Would it not be a shameful thing if because of the spirit engendered at the meeting tomorrow some act might be done by which our city's fair name should be disgraced?

"I do not concede to any man a deeper devotion to the continued and successful prosecution of this war than I have. I believe our cause to be right and just and consecrated in the sight of God, and that the flame which we have kindled is like an offering in the Temple of Human Liberty. It is for this reason that our flag needs no further vindication than has been given.

CONCERT HERE

Boston Symphony Will Not Play At Lyric

GRAND JURY'S ACTION

Recommendations Carried Out by Commissioner Riggs.

MUCK IS IN PHILADELPHIA

Fear of Physical Danger Prompts Move of Inquest, and Instructions Are Sent to Lyric Directing Manager Not to Permit Appearance of Musicians—Former Governor Warfield Will Hold His Meeting Today in Spite of Situation—Music Devotees Express Hope for a New Arrangement—No Demonstration at Last Night's Concert.

SITUATION AT A GLANCE.

The Boston Symphony Orchestra, of which Dr. Karl Muck, "the Kaiser's own," is director, has been forbidden to give a concert in Baltimore tomorrow night, as scheduled.

The Police Board issued this order to Mr. Wilbur Kinsey, manager of the Lyric.

Former Governor Edwin Warfield, who volunteered to lead a movement to stop the concert by force, will hold his scheduled meeting today at the Lyric, obviously to prevent any change of plan by which the concert may be allowed without Dr. Muck.

Musical devotees in Baltimore are unanimous in the opinion that the concert should be held without the leadership of Dr. Muck.

The Grand Jury recommended the action of the Police Board because physical danger threatened.

Unmistakable evidences that something approaching a riot would result if Dr. Karl Muck directed the Boston Symphony Orchestra at the Lyric tomorrow night led to a drastic decision by the Grand Jury yesterday.

On the strength of the inquest's recommendations, General Lawrason Riggs, president of the Board of Police Commissioners, notified Mr. Wilbur Kinsey, manager of the Lyric that he must not permit even the concert. Fear of "physical danger" was given as the cause of the decision.

WARFIELD DETERMINED.

Nevertheless, Former Governor Edwin Warfield, lest some arrangement be made by which the Police Board may vaccillate, and allow the concert without Muck, intends holding his scheduled meeting at the Lyric this afternoon, which bids fair to evolve into a mammoth patriotic demonstration.

On the other hand, musical devotees in Baltimore are disappointed at the failure of the Grand Jury to make a distinction between Muck and the orchestra, and express the hope that the concert may be allowed.

None of these persons would tolerate the appearance of Muck for an instant, but regard the ban on the concert more or less as a catastrophe.

The Grand Jury and members of the Police Board feel that in disposing of the concert, as well as Muck, they have averted a blot on the history of Baltimore, for not a man of them doubted that trouble would crop out at the affair scheduled for tomorrow night. Long conferences and a thorough discussion of the possibilities of the situation preceded the decision. Altogether, those in a position to realize what might have happened, consider the decision a particularly wise move.

LARGE SUM INVOLVED.

The cancellation of the concert will involve quite an immense sum, as many seats and boxes at the Lyric had been paid for in advance. Mr. Kinsey announced last night that there would be no difficulty in straightening out matters, as the entire financial end rested in the hands of W. H. Brennen, business manager of the Boston Symphony, and that he would take matters in hand. Mr. Brennen is expected in Baltimore either late this afternoon or tomorrow morning. The orchestra plays in Washington tonight, having played at the Academy of Music in Philadelphia last night. The concert in the Quaker City was pulled off without any hitch, with Muck directing. There was no demonstration, though Muck did not prove overpopular.

[illegible] Banner was [illegible] when he walked out on the stage. The audience was the largest in the history of the Philadelphia theater. It was also well behaved, but palpably there for the single purpose of hearing the concert—not considering Muck.

MUCK IS GUARDED.

Muck reached Philadelphia at 6:45 o'clock and was rushed under a heavy guard to the Ritz-Carlton Hotel, where he did not register. He went to his room to dress and all callers were told that he had not registered, which was true. He refused, stubbornly, to see any newspaper men until after the concert, when he was interviewed by a staff representative of The American, to whom he said: "I am aware that the concert in Baltimore has been canceled, and, of course, shall not go there. Further I have nothing to say—no comment to make."

All night the Doctor was kept under a guard of his own men.

In many quarters the opinion was ventured that Baltimore's cancellation of the concert might give the orchestra's tours something of a black eye, inasmuch as some cities might regard the Grand Jury's action as a precedent.

MR. KINSEY NOTIFIED.

Dr. Muck was informed of the action of the Police Board by telephone, Mr. Kinsey having called up C. E. Ellis, the business manager. Major Higginson, who owns the orchestra, was present in Philadelphia at the time, and evinced little surprise. He returned to Boston last night. Mr. Kinsey was notified of the ban on the concert by General Riggs, who sent him the following letter:

Mr. W. Kinsey,
Manager of the Lyric Theater,
Baltimore, Md.

Dear sir: The Grand Inquest of the State of Maryland, in and for Baltimore city, has today officially notified the Board of Police Commissioners, through its foreman, that the Grand Jury considers, in view of recent events, it would be unwise, if not physically dangerous, to permit the concert of the Boston Symphony Orchestra on Wednesday evening next.

You are therefore directed not to allow the said concert to take place at the Lyric Theater.

Very respectfully,
LAWRASON RIGGS,
(Signed) President.

WILL OF THE PEOPLE.

Discussing the action of the Police Board, Governor Warfield said last night: "The action of the board follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the board had acted or not, however, Muck would never have conducted the concert. He would never have reached the theater. And he will never conduct another concert in this city. We never had any objection to the orchestra. We should have been willing for the concert to take place—if somebody else had conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem!' We were after the man who said that our beautiful Star-spangled Banner was not fit to be included in an artistic musical program. Next to the prayer he says every night, it should be nearest to every American's heart, and I think it is the most beautiful anthem that has ever been composed.

MEETING TO BE HELD.

"The meeting will be held tomorrow (this) afternoon and we expect even a larger crowd than before. Our main object is once more to affirm our allegiance to our President, our Flag, and to voice our love for our National Anthem. The Grand Jury's protest will be read from the stage, as will the action of the Police Board. Nor will the fact that the concert will not be held prevent us from passing resolutions on the subject of the playing of the Star-spangled Banner in the future."

MUSIC LOVERS DISAPPOINTED.

Mr. Harold Randolph, director of the Peabody Conservatory of Music, speaking of the Police Board's order last night, stated:

It should not be lost sight of for a moment that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Certainly, he should not be allowed to conduct the concert, but if the concert is cancelled it is nothing short of a catastrophe. It will be a sad disappointment to music lovers in Baltimore.

Mr. J. B. Noel Wyatt, one of the foremost devotees of music in the city, who had refused to attend the concert if Dr. Muck had been allowed to direct it, had this to say:

I am extremely sorry that the concert is not to be given—without Dr. Muck. There is no reason why Baltimoreans or any other Americans should ostracize this fine organization because of one man. The concert would have been of great importance to Baltimore and I would be happy to learn that some arrangement can be made by which the concert shall not be lost. There is no reason why such an arrangement cannot be made.

Other patrons of these concerts and other musical events expressed practically the same sentiments as the foregoing. All were strong for having a suggestion made to the police for the purpose of arranging the concert

TRIBUNE
s: Providence, R. I.
NOV 3 - 1917

PATRIOTISM WAS THE KEY NOTE

Gaspee Chapter, D. A. R., Passed Resolutions and Heard About War Work.

Patriotism was the keynote of the opening meeting of the season of Gaspee Chapter, Daughters of the American Revolution, held in Andrews assembly room yesterday afternoon. There was a large attendance of members and guests and the Regent, Miss Sarah Dyer Barnes, presided.

Features of the meeting were patriotic addresses by Col. H. Anthony Dyer and Prof. Courtney Langdon of Brown University. A musical program was given by the Mathews Trio, Miss Hope Mathews, director, and a tea ended the afternoon. Col. Dyer made a stirring address on food conservation. Prof. Langdon gave an address on the subject "A French Conception of the American Flag" followed by a reading of original sonnets and from Rostand's "Carol of the Stars."

In the course of his address Prof. Langdon scored Dr. Muck, the director of the Boston Symphony Orchestra, for not playing the national anthem Tuesday night and also those who refuse to give up German music. "The people who want the luxury of German music, led by a German, and won't give it up are the people most to blame in the matter," he said.

REPORTS OF WAR WORK.

Following the opening of the meeting and the singing of "The Star Spangled Banner" a number of interesting reports concerning the war activities of the members were made. Mrs. Mabel Brown Chase, the secretary, read an extended report, after which came the report of Mrs. Marion Gay Ladd of the magazine committee.

Mrs. Thomas W. Aldrich, corresponding secretary, said that of the sum of $401 given by members of the chapter for Red Cross work $351 had been devoted to the war fund of the chapter and $60 to the library fund.

Miss E. Katherine Clarke reported on the war activities of the groups of chapter members during the summer. "Nine groups," she said, "gave opportunity for 200 members to make 968 cloth garments, 2304 surgical dressings and 253 knitted articles. This did not include the 2000 surgical dressings made at the home of the Vice Regent, Miss Irene Seabury."

The report of Mrs. Frederick E. Shaw told of $158 appropriated by the chapter to buy wool. She said "88¼ pounds was purchased and made into 63 sweaters by the members, 34 pairs of wristers, 35 mufflers, 33 helmets and other warm articles, making a sum total of 172 articles. These were given to Mrs. LeBaron B. Colt, head of the Navy Comforts' League of this State." A letter of acknowledgment and thanks for these articles from Mrs. Harold J. Gross of the comforts' committee was read by Mrs. Shaw.

Miss Katherine U. Peirce reported on the work of 100 boys and girls of the English High School during the summer. She told of gardening, canning, sewing, making surgical dressings and running automobiles. Other reports were by Mrs. Frank A. Waterman on the Liberty bond and Mrs. Walter G. Hough for the food conservation committee.

The Regent also reported a total membership in the chapter of 344, including 11 new members.

The Regent paid tribute to the memory of those who had died during the past year, Mrs. W. Maxwell Greene, Mrs. Ludowick H. Tillinghast and Mrs. John Arnold, and the members rose in silent tribute.

DISPLAY OF FLAGS URGED.

A resolution was passed asking that the Board of Police Commissioners cause the American flag to be displayed in every public hall and not to be removed at the request of any one renting the hall and also to refuse a license to any organization refusing to play "The Star Spangled Banner."

Mrs. Albert L. Calder, State Regent of the D. A. R., who has recently returned from meetings of the National Board in Washington, told some of the results of these meetings. "We voted," she said, "to take a village in France completely destroyed by the Germans and restore it. This will cost $51,000. We also voted to purchase $100,000 of bonds in the next Liberty Loan, with the hope that every D. A. R. in the country will give $1.50 toward this sum."

The chapter voted to give up teas at future meetings, and during the war at all meetings of the chapter during the winter except Feb. 22 and the chapter's birthday.

The Regent announced that the $40 prize awarded by the chapter annually to a student at the Women's College presenting the best essay on a patriotic theme, had been given to Miss Bertha M. Prentice.

The hostesses of the patriotic tea which ended the afternoon were Mrs. Walter H. Woodmancy, Mrs. Alonzo Flint, Mrs. Arthur F. Kenyon, Mrs. James A. Nealey, Miss M. Alice Sprague, Mrs. Frederick Talcott, Miss Edith Wilkinson.

JOURNAL
PROVIDENCE, R. I.
NOV 3-1917

Dr. Karl Muck Tenders Resignation as Conductor of Boston Symphony

Maj. Higginson, Patron of Orchestra, Says Matter Will be Seriously Considered; Foresees Disaster

German Director Leads Organization When It Plays "The Star Spangled Banner" at Concert in Boston.—Announcement Made That National Authem Will be Feature of All Programmes Given in the Future

Boston, Nov. 2.—"The Star Spangled Banner" was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concert here to-day.

In announcing at the opening of the concert that the national anthem would be added to the programme Maj. Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered but expressed the opinion that the loss of Dr. Muck would be a disaster.

The action of Dr. Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star Spangled Banner" at a recent concert in Providence. In his brief address to the audience to-day, Mrj. Higginson said that Dr. Muck and the orchestra "had never refused" to play the anthem and that they had now complied with his request to make it a part of the programme.

When "The Star Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony Hall officials said that the anthem would be a feature of all future concerts.

In announcing that Dr. Muck had tendered his resignation Maj. Higginson made the following statement:

"I have asked Dr. Muck and the orchestra to play the Star Spangled Banner and they have consented. They have never refused. Last spring at my earnest request Dr. Muck consented to remain in charge of the orchestra because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands because he does not wish that any personal feeling toward him should prejudice the welfare of the orchestra. To lose him would be a disaster. Therefore, the matter rests with me and will have my earnest consideration."

FEDERAL AGENTS INVESTIGATE ACTIVITIES OF DR. KARL MUCK

Director's Attitude Toward National Anthem Stirs Washington.

From the Washington Bureau of The Providence Journal, 723 Fifteenth Street.

Washington, Nov. 2.—The Department of Justice is quietly investigating Dr. Karl Muck and his activities in this country, it was admitted to-day. The department's agents, however, are expected to direct their attention to the real reasons behind the refusal of Dr. Muck to play "The Star Spangled Banner" at the Providence concert on Tuesday night.

Washington will hear no German grand opera this winter, it was announced to-day. Manager Taylor of the Belasco Theatre said that grand opera would be produced, but that it would be French or Italian, and not German.

Washington musical circles are stirred over the fact that Dr. Muck, conductor of the Boston Symphony Orchestra, is to conduct the concert of that orchestra in this city next Tuesday.

The discussion centred about these questions—should a German citizen, as Dr. Muck is, who has refused to play the national anthem, be given support in the national capital; or should the music lovers of the capital think only of the artistic side of the matter and give their support to the famous orchestra?

The house has been sold out for the concert next Tuesday, which is to be held at the National Theatre, according to a statement made to-day by Mrs. Katie Wilson Greene, who for 11 years has had charge of the management of the Boston Symphony Orchestra in Washington. She said that only three persons, so far as she knew, had not taken their season tickets again this year because Dr. Muck, the leader, is a German.

Some of the subscribers to the orchestra seats did not take the view of Mrs. Greene to-day, and were strong in their condemnation of Dr. Muck's stand.

Lieut. William H. Santelmann, leader of the Marine Band, insisted that the national anthem had a right to a place upon any programme whatsoever, artistic symphonies not excepted.

"The national anthem," he said, "could in no sense detract from the beauty of any musical programme, no matter how artistic the programme might be. In these times, it should be played and sung upon every public occasion, in school, exercises, at church and most decidedly at symphony concerts."

Otto T. Simon, director of the Montet Choral Society and the Washington War Chorus, said: "There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the national capital will permit such an insult to their country and flag. Dr. Muck should be swept from the stage."

OPERA IN GERMAN LANGUAGE UNDER BAN IN NEW YORK

Prominent Singers Will be Eliminated from Roll of Artists.

New York, Nov. 2.—The board of directors of the Metropolitan Opera Company announced to-night that no performances of opera in the German language will be given during the present season. This means that a number of German singers will be eliminated from the roll of artists.

Official announcement that the ban has been placed on German music confirmed earlier information that the directors had virtually decided upon this action.

Among the prominent German singers who, it is understood, will not appear this season are Mme. Ober, Mme. Selma Kurt, Johannes S. Embach and Carl Braun. Mesdames Hempel and Matzenaur, who, although their names are German, are said to be thoroughly loyal in their Americanism, will, it is said, appear in French and English opera.

The action taken by the board was announced as responsive to a growing sentiment against the use of the German language. It means that Wagner and "Faust" will be eliminated from the repertoire. There was no intention at any time, it was said, to put on operas this year by Richard Straus, a living German composer.

Journal
Providence, R. I.
NOV 2-1917

The Boston Symphony in Providence

Major Higginson's decision that the Boston Symphony Orchestra shall not again appear in Providence offers a satisfactory solution of the matter, so far as this community is concerned. It will, indeed, be greeted with enthusiasm by every citizen who resents the contemptuous flouting of patriotism and propriety by those in charge of the famous musical organization.

At the same time, Major Higginson should understand that, irrespective of his decision, the people of Providence and Rhode Island would under no condition tolerate the future appearance of the orchestra here, so long as Dr. Karl Muck continues in the post of conductor.

The place of that insolent German music master is not on the American concert stage, but in an internment camp, under strict guard.

BULLETIN
PROVIDENCE, R. I.
OCT 31 1917
SECOND S

GERALDINE FARRAR HEARD AT OPENING SYMPHONY CONCERT

Full Orchestra Appears Under Leadership of Dr. Muck at Infantry Hall.—Varied Programme is Presented Before Appreciative Audience.

The Boston Symphony Orchestra began its 37th session in this city last evening, playing before a big audience in Infantry Hall. The full complement of men appeared as during last season. There has been no change in the organization's personnel and Dr. Muck conducted as usual. The soloist, Geraldine Farrar, sang a Wagner aria and three songs by the same composer.

Dr. Muck, who is considered great as a programme builder as well as a conductor, elected to play works by 19th century composers, heading the list with Tschaikowsky's Symphony in F-minor.

This was the programme:

Tschaikowsky—Symphony No. 4, F-minor, Op. 36
Andante sostenuto; moderato con anima in movimento di valse.
Andantino in modo di canzona.
Scherzo; Pizzicato ostinato: Allegro.
Finale: Allegro con fuoco.
Wagner....Elisabeth's Greeting, "Dich, theure Halle," from "Tannhauser"
Liszt....."Prometheus," Symphonic Poem No. 5
First time in Providence.
Wagner.....Three Poems
Im Treibhaus.
Schmerzen.
Traume.
Beethoven....Overture to Goethe's "Egmont," Op. 84.

While by no means his greatest work, the symphony contains good material. Its central idea, Fate, is treated in the composer's usual despondent style. It is a cruel Fate that is shown us. There is little joy but plenty of pain, the portrayal of which seemed to be Tschaikowsky's chief delight. Not until the last movement do we get a glimpse of a brighter picture and then Fate steps in to remind us that darker ones are much more plentiful.

The work, however, holds one's interest, which is especially true when it is played in such a compelling manner as at last evening's concert.

The players seemed particularly alert and responsive to their leader, who gave the symphony a lucid and powerful interpretation.

The Liszt symphonic poem, "Prometheus," if not one of his best productions in that style of orchestral composition, was an excellent contrast to the programme's principal number. Its rather discordant nature and bizarre effects were things of secondary importance in comparison to the fire and abandon of its presentation.

The "Egmont" overture, intimately known to us through its place on many former Symphony programmes, brought the concert to a brilliant close.

A hearty welcome was given Mme. Farrar, whose singing showed that neither her voice nor her art have suffered since her last appearance here. Indeed, her voice seemed more full and resonant than formerly. In the "Tannhauser" aria she dominated the orchestra and gave as fine a performance of the joyous song as one would wish to hear.

But her artistic height was reached in the three Wagner "poems" in which the sentiment found perfect expression in her splendid vocal control and reposeful style. Each was a vocal gem in an equally beautiful setting, for such accompaniments as were played by Dr. Muck's forces are rarely heard. Models of effective orchestration, they were given with such delicacy and in such absolute accord with the solo voice that perfection seemed attained.

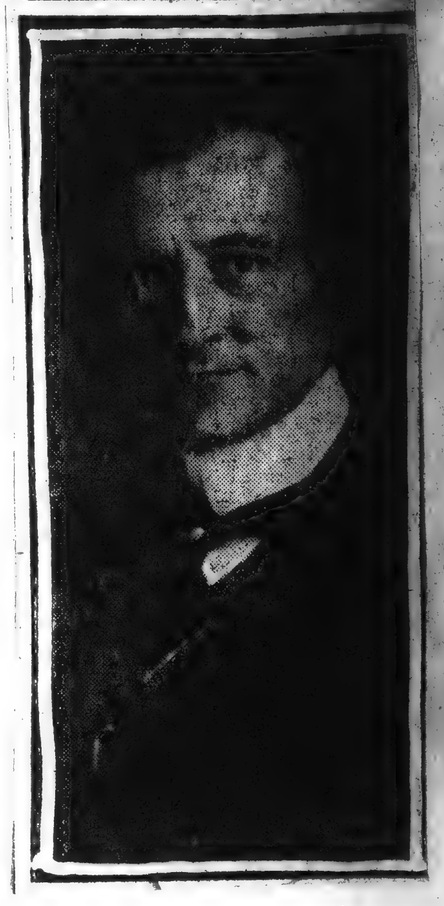
Mme. Farrar was given an ovation after each of her numbers and was obliged to return several times to acknowledge the applause.

JOURNAL
PROVIDENCE, R. I.
NOV 3-1917

128

Dr. Karl Muck

Resigns as Leader of Boston Symphony Orchestra, But Yesterday at Boston Concert Conducted While the Orchestra Played the Star Spangled Banner. Maj. Higginson to Consider Resignation But Believes Loss "Would be Disaster"



JOURNAL

PROVIDENCE, R. I.

NOV 3 - 1917

Dr. Karl Muck Tenders Resignation as Conductor of Boston Symphony

Maj. Higginson, Patron of Orchestra, Says Matter Will be Seriously Considered; Foresees Disaster

German Director Leads Organization When It Plays "The Star Spangled Banner" at Concert in Boston.—Announcement Made That National Anthem Will be Feature of All Programmes Given in the Future

Boston, Nov. 2.—The Star Spangled Banner was played by the Boston Symphony Orchestra, with Dr. Karl Muck conducting, at the afternoon concert in this city today.

Just before the opening of the concert it was announced that the national anthem would be added to the programme. Maj. Henry L. Higginson, the patron of the orchestra, told the audience also that Dr. Muck had tendered his resignation as conductor. He stated that the situation would be seriously considered, but expressed the opinion that the loss of Dr. Muck would be [illegible]

The playing of Dr. Muck followed closely upon the resulting from the failure of the orchestra to play "The Star Spangled Banner" at a special concert in Providence. In his brief address to the audience today, Maj. Higginson said that [illegible] and the orchestra had been [illegible] with the audience and with each other. The Star Spangled Banner was played standing under the direction of Dr. Muck, and its appearance with the programmes of the afternoon.

Maj. Higginson said that the playing of the national anthem would be a feature of all future concerts.

In announcing that Dr. Muck had tendered his resignation, Maj. Higginson read the following statement:

"I have asked Dr. Muck if he will conduct the Star Spangled Banner at the concert this afternoon. He has consented. Last spring Dr. Muck consented to conduct the Star Spangled Banner at the concert in Providence, but owing to the excitement of the moment it was not played. Dr. Muck considered his resignation at that time, but I begged him not to do so. He has now tendered his resignation, as he does not wish that any personal feeling toward himself should prejudice the welfare of the orchestra. To me it would be a disaster to part with him, but I have given him my consideration."

FEDERAL AGENTS INVESTIGATE ACTIVITIES OF DR. KARL MUCK

Director's Attitude Toward National Anthem Stirs Washington.

By the Washington Bureau of The Providence Journal
723 Fourteenth Street

Washington, Nov. 2.—The Department of Justice is quietly investigating Dr. Karl Muck and his associates in the conduct of the Boston Symphony Orchestra, it was admitted today. The investigation, however, is expected shortly to come to the final period of the refusal of Dr. Muck to have the Star Spangled Banner played at the Boston concert on Tuesday next. As Washington will hear no German grand opera this winter, it was announced by Manager Taylor of the Belasco Theatre today that grand opera would be given, but that it would be French or Italian, and not German.

Washington musical circles are stirred over the fact that Dr. Muck, conductor of the Boston Symphony Orchestra, is to conduct the concert of that orchestra in this city next Tuesday.

The question, centered about [illegible] should a German citizen, as Dr. Muck is, who has refused to play the national anthem, be given support by the capital, or should the people of the capital think only of the excellence of the music and give their support to the famous orchestra?

The concert has been sold out for the event Tuesday, which is to be held in the National Theatre, according to a statement made today by Mrs. Katherine Wilson Greene, who, it seems has been made one of the management of the Boston Symphony Orchestra in Washington. She said that only three persons, so far as she knew, had not taken their season tickets again this year because Dr. Muck, the leader, is a German.

Some of the subscribers to the orchestra seats did not take the view of Mrs. Greene today, and were strong in their condemnation of Dr. Muck's stand.

Lieut. William H. Santelmann, leader of the Marine Band, insisted that the national anthem had a right to a place upon any programme whatsoever, artistic symphonies not excepted.

"The national anthem," he said, "would in no sense detract from the beauty of any musical programme, no matter how artistic the programme might be. In these times, it should be played and sung upon every public occasion, in school exercises, at church and most decidedly at symphony concerts."

Otto T. Simon, director of the Mozart Choral Society and the Washington War Chorus, said: "There should be no sophistries or arguments tolerated here. It is inconceivable that the people of the national capital will permit such an insult to their country and flag. Dr. Muck should be stopped from this act."

OPERA IN GERMAN LANGUAGE UNDER BAN IN NEW YORK

Prominent Singers Will be Eliminated from Roll of Artists.

New York, Nov. 2.—The board of directors of the Metropolitan Opera Company announced tonight that for the duration of opera in the German language will be given in the present season, the names of a number of German singers will be eliminated from the roll of artists.

[illegible] official announcement, it [illegible] has been placed on German singers contained [illegible] effect is formative that the directors and [illegible] are not unanimous [illegible]

Among the prominent [illegible] singers who [illegible] is understood will not appear this season are Mme. Ober, Mme. Schumann-Heink, Carl Jorn, Carl Braun, Paul Kefer and Carl Perron. Mesdames Homer and Matzenauer, although their names are German, are said to be [illegible] and therefore will be heard.

The action taken [illegible] was in response to a request [illegible] as respects the [illegible] German grand opera [illegible] Wagner and [illegible] will be eliminated from [illegible] the stage. There are no intentions of [illegible] the operas that [illegible] Richard Strauss [illegible] German composers.

Journal
Providence, R. I.

The Boston Symphony in Providence

[illegible] Boston Symphony [illegible] Providence [illegible] music is not on the [illegible] concert stage, but in the [illegible] camp, under strict guard.

BULLETIN

PROVIDENCE, R. I.

NOV 3 1917

SECOND S

GERALDINE FARRAR HEARD AT OPENING SYMPHONY CONCERT

Full Orchestra Appears Under Leadership of Dr. Muck at Infantry Hall.—Varied Programme is Presented Before Appreciative Audience.

The Boston Symphony Orchestra began its 37th session in this city last evening, playing before a big audience in Infantry Hall. The full complement of men appeared as during last season. There has been no change in the organization's personnel and Dr. Muck conducted as usual. The soloist, Geraldine Farrar, sang a Wagner aria and three songs by the same composer.

Dr. Muck, who is considered great as a programme builder as well as a conductor, elected to play works by 19th century composers heading the list with Tschaikowsky's Symphony in F-minor.

This was the programme.

Tschaikowsky—Symphony No. 4, F-minor, Op. 36
Andante sostenuto; moderato con anima in movimento di valse.
Andantino in modo di canzona.
Scherzo; Pizzicato ostinato. Allegro
Finale: Allegro con fuoco.
Wagner....Elisabeth's Greeting, "Dich, theure Halle," from "Tannhauser"
Liszt..."Prometheus," Symphonic Poem No. 5
First time in Providence.
Wagner..... Three Poems
Im Treibhaus.
Schmerzen.
Traume.
Beethoven....Overture to Goethe's "Egmont," Op. 84.

While by no means his greatest work, the symphony contains good material. Its central idea, Fate, is treated in the composer's usual despondent style. It is a cruel Fate that is shown us. There is little joy but plenty of pain, the portrayal of which seemed to be Tschaikowsky's chief delight. Not until the last movement do we get a glimpse of a brighter picture and then Fate steps in to remind us that darker ones are much more plentiful.

The work, however holds one's interest which is especially true when it is played in such a compelling manner as at last evening's concert.

The players seemed interested, alert and responsive to their leader, who gave the symphony a bold and powerful interpretation.

The Liszt symphonic poem, Prometheus, one of his best productions in that style of orchestral composition, was an excellent contrast to the program's previous number. Its rather dissonant theme and liza to effects were things of secondary importance as compared to the fine rendition of its presentation.

The "Egmont" overture, intimately known to us through its place on many former Symphony programmes, brought the concert to a brilliant close.

A hearty welcome was given Miss Farrar, whose singing showed that neither her voice nor her art have suffered since her last appearance here. Indeed, her voice seemed more full and resonant than formerly. In the "Tannhauser" aria she dominated the orchestra and gave as fine a performance of the ingous song as one would wish to hear.

But her artistic height was reached in the three Wagner "poems" in which the sentiment found perfect expression in her splendid vocal control and reposeful style. Each was a vocal gem in an equally beautiful setting, for such accompaniments as were played by Dr. Muck's forces are rarely heard. Music of so effective orchestration, they were given with such delicacy and in such absolute accord with the solo voice that perfection seemed attained.

Mme. Farrar was given an ovation after each of her numbers and was obliged to return several times to acknowledge the applause.

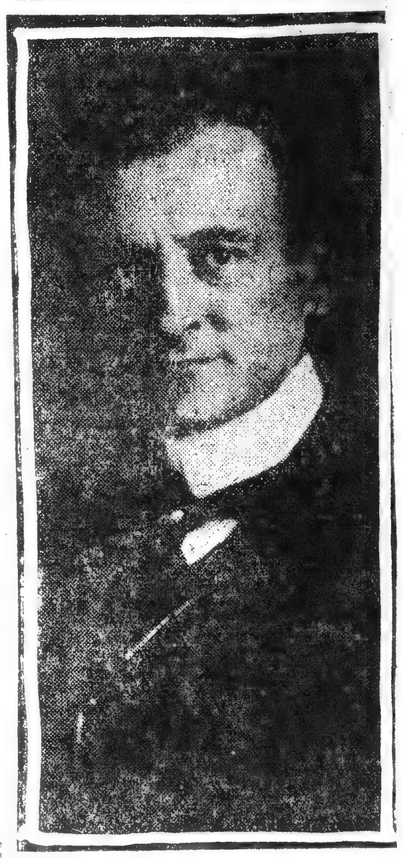
JOURNAL

PROVIDENCE, R. I.

NOV 3 - 1917

Dr. Karl Muck

Resigns as Leader of Boston Symphony Orchestra, But Yesterday at Boston Concert Conducted While the Orchestra Played the Star Spangled Banner. Maj. Higginson to Consider Resignation But Believes Loss "Would be Disaster"



TRIBUNE
Providence, R. I.
129 NOV 3 - 1917

DR. MUCK DIRECTED NATIONAL ANTHEM

Selection Played by Symphony Orchestra at Boston. --- Maj. Higginson Exonerates Dr. Muck from Responsibility for Refusal Here.

Major Henry L. Higginson, patron of the Boston Symphony Orchestra, declared yesterday afternoon that Prof. Karl Muck, director of that orchestra, knew nothing about the request of the women of this city that "The Star Spangled Banner" be played at the concert here Tuesday night until after the orchestra returned to Boston. The request was held up by Major Higginson and Manager Ellis because the program played in this city had been rehearsed and they did not want it interfered with.

This statement was made yesterday to newspaper men in Boston by Major Higginson following the announcement of the resignation of Dr. Muck and also following the concert which Dr. Muck conducted at Symphony Hall during which "The Star Spangled Banner" was played while Dr. Muck stood before a tense audience and directed the performance.

The strains of the national anthem drew more than 2500 people to their feet. It drew their voices to their lips, and before the end came the men and women of the audience were singing with growing vigor and spirit "The Star Spangled Banner" and the final note was drowned in a tumult of applause.

EXONERATES DR. MUCK.

At his home in Boston last night Maj. Higginson said that "after all the abuse and misstatements directed against Dr. Muck during the past two days" he wanted to tell the public some facts.

"About 2 o'clock Monday afternoon the message from those ladies in Providence asking that the national anthem be played at their Tuesday night concert was received. Mr. Ellis and I were together when it came. I ordered Mr. Ellis to stop the sale of tickets in Providence and do nothing at that late hour to change the program, which had been made up and rehearsed.

"Tuesday evening Mr. Ellis and I went to Providence. Dr. Muck went down with the orchestra.

"Dr. Muck never knew that a request for 'The Star Spangled Banner' had been made until after the concert was over and he had returned to Boston. None of the orchestra members knew of that request until they reached Boston.

"It was I who gave the order to stop selling tickets in Providence and to do nothing about changing the program. We didn't have the music. There had been no rehearsal of the piece.

"Above all things I want Dr. Muck exonerated of that false charge circulated by some of the papers that he refused to play the national anthem.

"If the public wants to throw any stones, let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me.

"And now I hope that this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem."

"HAVE DONE MY BEST."

Dr. Muck said yesterday after the performance:

"I hardly know what to think. It has all been very hard. It is all over now. Perhaps I had better say nothing."

"Would you not regret leaving Boston and the Symphony Orchestra as much as Maj. Higginson and many of the subscribers would regret to have you?" questioned the reporter.

"I have done my best these seven years. I have done my best to-day."

RESIGNATION RECEIVED.

At the concert yesterday Maj. Higginson read the following statement: "I have asked Dr. Muck and the orchestra to play the 'Star Spangled Banner,' and they have complied. They have never refused.

"Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling towards him should prejudice the welfare of the organization.

"To lose him would be a disaster.

"Therefore the matter rests with me, and will have my earnest consideration."

German Opera Dropped.

New York, Nov. 3.—War has halted German opera at the Metropolitan, for some time to come, and with it has ended the New York career of a number of singers engaged exclusively for German roles, subject, as all members of the international company are, to a war clause in their contracts. Following reports of the sudden action, an official statement was issued in these words:

"The board of directors of the Metropolitan Opera Company announce that no performances of opera in the German language will be given during the present season."

In explantion of the directors' final action it was said that their determination was "not due to the Muck incident." The troubles of the Boston Symphony Orchestra did not figure here, but a corresponding change in popular feeling was operative in both cases. In New York it was mainly the operas of Wagner that were now dropped, temporarily, at least, for the first time in the present century.

The directors sounded public opinion when the last season closed and found it favorable in general to leaving the repertory unchanged. Again this fall, the newspaper comment showed a demand for Wagner. In the last few weeks a new turn of affairs appeared to have taken place, a general protest arising which resulted in the action.

To replace the operas dropped the Metropolitan has about 30 productions in the standard reportory and nine novelties and revivals, which happens to be exactly the number of operas—39—that were sung all last season to the largest receipts in the history of the house.

From ENQUIRER
Address: Philadelphia, Pa.
Date 11/5-1917

National Anthem Will Be Played

In deciding to yield to the insistent, patriotic and perfectly proper demand that the National Anthem be played at its concerts whenever and wherever given, the management of the Boston Symphony Orchestra has done the only sensible, the only decent, the only possible thing. It would have done far better to recognize at the very beginning the necessities and proprieties of the situation. The issue which it injudiciously made is one which should never have been raised. Having been raised, however, it could only be settled in one of two ways. Either the point would have to be conceded to the public sentiment which had been aroused, or the orchestra would have been obliged to discontinue its public performances. Every one must be gratified to learn that the former of these alternatives has been adopted and that the music-loving community is not to be deprived of the pleasure which the playing of the Boston Orchestra consistently affords.

Its conductor, Dr. Karl Muck, has said that the reason why he objected to playing the "Star-Spangled Banner" was because its introduction would be an artistic incongruity and not in harmony with the character of the music his programme presented. Conductors habitually attach a good deal more importance to the unity of their programmes than do their audiences, and it is not necessary to question the sincerity of Dr. Muck's statement. But every one understands that the objection he mentioned does not constitute the real explanation of the attitude which he unadvisedly and unfortunately assumed. A German by birth, Dr. Muck is still a German subject, and if his sympathies are with Germany in the great struggle which is proceeding the circumstance is no more than natural. So long as he keeps those sympathies to himself, so long as he refrains from making an offensive display of them, he need not be blamed for entertaining them.

That he is in an embarrassing position may be freely admitted, but under the existing conditions it behooved him to subordinate his own feelings to the requirements of an inexorable situation and to respect the sensibilities of the people whose hospitality he is enjoying. They would never have reproached him for his enemy nationality had he not gone out of his way in a manner which can only be described as offensive and which was no less foolish than provocative to remind them of it. [illegible] Dr. Muck personally there is no animus, and now that the necessary concession has been made it may be hoped that a regrettable incident has been closed. The concerts of the Boston Symphony Orchestra are an important feature of our musical life and their abandonment would by thousands have been felt as a misfortune. But the patriotic sentiments of our people must not and may not with impunity be flouted.

[illegible] PHIA, Pa.
[illegible] 1917

TRY ANOTHER LEADER

Suggestion That Orchestra Need Not Be Discontinued Because of Muck

To the Editor of Public Ledger:

Sir—The action of the good people of Providence, R. I., because of the refusal of Doctor Muck, conductor of the Boston Symphony Orchestra, to play the "Star Spangled Banner" as part of his concert program will be sympathetically received throughout the country.

Doctor Muck's employer, the gallant and philanthropic Major Higginson, says he cannot control the programs, and suggests in addition that our national anthem cannot with propriety be included in a symphony concert. Perhaps the Major forgets that we are at war, a circumstance which would justify a far greater departure from musical propriety. To be sure the country with whom we are at war is that to which Doctor Muck owes his birth and that to which he still apparently gives allegiance.

Just reverse the conditions. Imagine for an instant an American leader of an orchestra giving concerts at this time in Germany! To the internment camp and its resultant starvation for him. Or, let a vivid imagination extend itself and suppose that American leader should refuse to play the "Wacht am Rhein." A firing party and a blank wall for him. And yet we, more or less calmly, except in Providence, permit this alien enemy to flout us on our own soil.

Personally I do not think that any other orchestra in these United States has ever reached the high plane of the Boston organization, although possibly it has done better under other leaders in the past than it has under Doctor Muck. We have, however, in the Philadelphia Orchestra an admirable band of musicians under capable leadership, and their work is highly satisfactory.

Why, then, should we encourage this enemy alien, whose reputation for disloyalty in New England is such that Major Higginson confesses he consulted the "highest authorities in Washington," including the Secret Service, in regard to his activities?

Major Higginson ought not to make Doctor Muck's attitude his own. This country owes him much, musically speaking, but to say that if Doctor Muck goes the orchestra goes and the symphony hall may be sold is to lay the Major under grave but no doubt unjustifiable suspicion of disloyalty.

G. H. S.

Philadelphia, November 2, 1917.

From PRESS
Address: Philadelphia, Pa.
Date NOV 5 - 1917

EX-GOV. WARFIELD HEADS ANTI-MUCK MEETING

Baltimore, Nov. 4 (Special).—A band from Camp Meade, with a guard of honor composed of 150 of Baltimore's drafted boys, lent by General Kuhn, will participate in the spectacular patriotic demonstration being arranged by ex-Governor Warfield in the Lyric on Tuesday afternoon.

The object of this meeting is to reaffirm the allegiance of Baltimoreans to the country, its flag and anthem, and to protest against the insults to the "Star-Spangled Banner" by Dr. Karl Muck.

Presidents of patriotic societies and others will be called upon for brief addaddresses. In their remarks it is certain the Kaiser's musician, who permitted the men of the Boston Symphony Orchestra to play the "Star-Spangled Banner" only under national pressure, will be discussed in no honeyed phrases.

From EVENING PUBLIC Ledger
Address: Philadelphia, Pa.
Date NOV 3 - 1917

DOCTOR MUCK QUITS US

NOTHING has so become Doctor Muck's conductorship of the Boston Symphony Orchestra, which more than once has excited adverse criticism on various grounds, as his taking leave of it—not the manner of the leavetaking, but the fact of the farewell. In view of his pertinacious, Prussianly refusal to pay merely outward and conventional respect to the land in which he was a guest by omission of its national anthem from his concert, he had outlived his usefulness.

The "Star Spangled Banner" may not be great music and may not belong on symphony programs in ordinary times, but these are not ordinary times, and the "Star Spangled Banner," despite lack of Mozartian or Wagnerian musical merit, is no ordinary air, for it voices the national spirit of a people in a great war for democracy and freedom. As a symbol of patriotism and Americanism it belongs on any program whereon the people demand it, and belongs all the more when disrespect to it is made an issue of a technical—and apparently actual—enemy alien. Maybe Doctor Muck can find more congenial musical employment leading the Philharmonic in Berlin; if so, he will play "Die Wacht am Rhein," or that other marvel of classical form and beauty, "Deutschland uber Alles," without lowering of his artistic standards or shock to his temperamental sensibilities.

BULLETIN
Philadelphia, Pa.

No Sympathy With Dr. Muck

To the Editor of The Bulletin.

Sir: Colonel Higginson's explanation of why the Boston Symphony Orchestra at first refused to play the "Star Spangled Banner" may be entirely satisfying to himself, but it will hardly tend toward a kindly feeling from his fellow citizens.

He contends that the national anthem has no place in a program of artistic music, and there is implied that its addition would completely ruin the flow of soul promoted by the performance that had gone before, but we would remind the objector that if would hardly be played as an asset to the purely aesthetic part of the program; rather it would, among well-intentioned people, be added as a manifestation of respect.

The tune of the "Star Spangled Banner" may not be pure harmony, and as such it may have no claim whatever to be classed among artistic music; but if there lives an American who, in these unusual times, does not thrill through and through when its strains reach his ear, then that man or woman is to be pitied, for they are throwing away their heritage.

But Dr. Karl Muck is, let us say, by no means an American, so it may be taken for granted (especially under the existing circumstances) that his heart might thrill with an entirely different and less pleasant emotion, so to ask him to actually lead would be adding insult to injury. We would recommend all persons in his position, at the present time, to remember that old saw about "when in Rome," etc., and also a much less classical but newer one about "not to bite the hand that's feeding you."

There is something pretty nearly repulsive in people prating about art before all else, and what ought to be stifled because of it, when our own flesh and blood, the very youth and sinew of our land, are preparing to enter a titan's struggle, which should subjugate all lesser, lighter interests.

Truly art is not related to any particular nation or group (despite the prejudiced views of a good many people), but we wonder if it is not pretty nearly close to shameful when our artistic sensibilities are allowed to smother those of patriotism and loyalty and make good men and true evince a willingness to back up the dangerous impertinence of the enemy's countrymen.

ETHEL VOLLUM KOEHLER.

Newark, Delaware.

(Following the wide-spread criticism of Dr. Muck for his action, he handed his resignation as conductor of the Boston Symphony Orchestra, to Colonel Higginson. Dr. Muck afterward agreed to conduct the "Star Spangled Banner" at future concerts of the Orchestra and on Friday night did so in Pittsburgh.)

From PRESS
Address: Philadelphia, Pa.
Date [illegible] 1917

MUCK PLAYS ANTHEM AT WASHINGTON, IS ENCORED

Washington, Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner" Dr Muck, the director of the Boston Symphony Orchestra, was encored this afternoon this afternoon by an audience that filled every available space in the National Theatre. The encore was given at the end of the program, the audience refusing to leave until Dr. Muck returned to the stage and bowed.

Secretary of the Interior Lane's party occupied the White House box

TRIBUNE
Providence, R. I.
L29 NOV 3 - 1917

DR. MUCK DIRECTED NATIONAL ANTHEM

Selection Played by Symphony Orchestra at Boston. --- Maj. Higginson Exonerates Dr. Muck from Responsibility for Refusal Here.

Major Henry L. Higginson, patron of the Boston Symphony Orchestra, declared yesterday afternoon that Prof. Karl Muck, director of that orchestra, knew nothing about the request of the women of this city that "The Star Spangled Banner" be played at the concert here Tuesday night until after the orchestra returned to Boston. The request was held up by Major Higginson and Manager Ellis because the program played in this city had been rehearsed and they did not want it interfered with.

This statement was made yesterday to newspaper men in Boston by Major Higginson following the announcement of the resignation of Dr. Muck and also following the concert, which Dr. Muck conducted at Symphony Hall during which "The Star Spangled Banner" was played while Dr. Muck stood before a tense audience and directed the performance.

The strains of the national anthem drew more than 2500 people to their feet. It drew their voices to their lips, and before the end came the men and women of the audience were singing with growing vigor and spirit "The Star Spangled Banner" and the final note was drowned in a tumult of applause.

EXONERATES DR. MUCK.

At his home in Boston last night Maj. Higginson said that "after all the abuse and misstatements directed against Dr. Muck during the past two days" he wanted to tell the public some facts.

"About 2 o'clock Monday afternoon the message from those ladies in Providence asking that the national anthem be played at their Tuesday night concert was received. Mr. Ellis and I were together when it came. I ordered Mr. Ellis to stop the sale of tickets in Providence and do nothing at that late hour to change the program, which had been made up and rehearsed.

"Tuesday evening Mr. Ellis and I went to Providence. Dr. Muck went down with the orchestra.

"Dr. Muck never knew that a request for 'The Star Spangled Banner' had been made until after the concert was over and he had returned to Boston. None of the orchestra members knew of that request until they reached Boston.

"It was I who gave the order to stop selling tickets in Providence and to do nothing about changing the program. We didn't have the music. There had been no rehearsal of the piece.

"Above all things I want Dr. Muck exonerated of that false charge circulated by some of the papers that he refused to play the national anthem.

"If the public wants to throw any stones, let them throw them at me, not at the orchestra or the leader. I don't care how many they throw at me.

"And now I hope that this abuse of Dr. Muck will stop. He has done nothing and has refused to do nothing. He never refused to play our national anthem."

"HAVE DONE MY BEST."

Dr. Muck said yesterday after the performance:

"I hardly know what to think. It has all been very hard. It is all over now. Perhaps I had better say nothing."

"Would you not regret leaving Boston and the Symphony Orchestra as much as Maj. Higginson and many of the subscribers would regret to have you?" questioned the reporter.

"I have done my best these seven years. I have done my best to-day."

RESIGNATION RECEIVED.

At the concert yesterday Maj. Higginson read the following statement: "I have asked Dr. Muck and the orchestra to play the 'Star Spangled Banner,' and they have complied. They have never refused.

"Last spring, at my earnest request, Dr. Muck consented to remain in charge of the orchestra, because I considered him essential to the continuance of these concerts.

"He has placed his resignation in my hands, because he does not wish that any personal feeling towards him should prejudice the welfare of the organization.

"To lose him would be a disaster.

"Therefore the matter rests with me, and will have my earnest consideration."

German Opera Dropped.

New York, Nov. 3.—War has halted German opera at the Metropolitan, for some time to come, and with it has ended the New York career of a number of singers engaged exclusively for German roles, subject, as all members of the international company are, to a war clause in their contracts. Following reports of the sudden action, an official statement was issued in these words:

"The board of directors of the Metropolitan Opera Company announce that no performances of opera in the German language will be given during the present season."

In explantion of the directors' final action it was said that their determination was "not due to the Muck incident." The troubles of the Boston Symphony Orchestra did not figure here, but a corresponding change in popular feeling was operative in both cases. In New York it was mainly the operas of Wagner that were now dropped, temporarily, at least, for the first time in the present century.

The directors sounded public opinion when the last season closed and found it favorable in general to leaving the repertory unchanged. Again this fall, the newspaper comment showed a demand for Wagner. In the last few weeks a new turn of affairs appeared to have taken place, a general protest arising which resulted in the action.

To replace the operas dropped the Metropolitan has about 30 productions in the standard repertory and nine novelties and revivals, which happens to be exactly the number of operas—39—that were sung all last season to the largest receipts in the history of the house.

From ENQUIRER
Address: Philadelphia, Pa.
Date

National Anthem Will Be Played

In deciding to yield to the insistent, patriotic and perfectly proper demand that the National Anthem be played at its concerts whenever and wherever given, the management of the Boston Symphony Orchestra has done the only sensible, the only decent, the only possible thing. It would have done far better to recognize at the very beginning the necessities and proprieties of the situation. The issue which it injudiciously made is one which should never have been raised. Having been raised, however, it could only be settled in one of two ways. Either the point would have to be conceded to the public sentiment which had been aroused, or the orchestra would have been obliged to discontinue its public performances. Every one must be gratified to learn that the former of these alternatives has been adopted and that the music-loving community is not to be deprived of the pleasure which the playing of the Boston Orchestra consistently affords.

Its conductor, Dr. Karl Muck, has said that the reason why he objected to playing the "Star-Spangled Banner" was because its introduction would be an artistic incongruity and not in harmony with the character of the music his programme presented. Conductors habitually attach a good deal more importance to the unity of their programmes than do their audiences, and it is not necessary to question the sincerity of Dr. Muck's statement. But every one understands that the objection he mentioned does not constitute the real explanation of the attitude which he unadvisedly and unfortunately assumed. A German by birth, Dr. Muck is still a German subject, and if his sympathies are with Germany in the great struggle which is proceeding the circumstance is no more than natural. So long as he keeps those sympathies to himself, so long as he refrains from making an offensive display of them, he need not be blamed for entertaining them.

That he is in an embarrassing position may be freely admitted, but under the existing conditions it behooved him to subordinate his own feelings to the requirements of an inexorable situation and to respect the sensibilities of the people whose hospitality he is enjoying. They would never have reproached him for his enemy nationality had he not gone out of his way in a manner which can only be described as offensive and which was no less foolish than provocative to remind them of it. [illegible] Dr. Muck personally there is no animus, and now that the necessary concession has been made it may be hoped that a regrettable incident has been closed. The concerts of the Boston Symphony Orchestra are an important feature of our musical life and their abandonment would by thousands have been felt as a misfortune. But the patriotic sentiments of our people must not and may not with impunity be flouted

TRY ANOTHER LEADER

Suggestion That Orchestra Need Not Be Discontinued Because of Muck

To the Editor of Public Ledger:

Sir—The action of the good people of Providence, R. I., because of the refusal of Doctor Muck, conductor of the Boston Symphony Orchestra, to play the "Star Spangled Banner" as part of his concert program will be sympathetically received throughout the country.

Doctor Muck's employer, the gallant and philanthropic Major Higginson, says he cannot control the programs, and suggests in addition that our national anthem cannot with propriety be included in a symphony concert. Perhaps the Major forgets that we are at war, a circumstance which would justify a far greater departure from musical propriety. To be sure the country with whom we are at war is that to which Doctor Muck owes his birth and that to which he still apparently gives allegiance.

Just reverse the conditions. Imagine for an instant an American leader of an orchestra giving concerts at this time in Germany! To the internment camp and its resultant starvation for him. Or, let a vivid imagination extend itself and suppose that American leader should refuse to play the "Wacht am Rhein." A firing party and a blank wall for him. And yet we, more or less calmly, except in Providence, permit this alien enemy to flout us on our own soil.

Personally I do not think that any other orchestra in these United States has ever reached the high plane of the Boston organization, although possibly it has done better under other leaders in the past than it has under Doctor Muck. We have, however, in the Philadelphia Orchestra an admirable band of musicians under capable leadership, and their work is highly satisfactory.

Why, then, should we encourage this enemy alien, whose reputation for disloyalty in New England is such that Major Higginson confesses he consulted the "highest authorities in Washington," including the Secret Service, in regard to his activities?

Major Higginson ought not to make Doctor Muck's attitude his own. This country owes him much, musically speaking, but to say that if Doctor Muck goes the orchestra goes and the symphony hall may be sold is to lay the Major under grave but no doubt unjustifiable suspicion of disloyalty.

G. H. S.

Philadelphia, November 2, 1917.

om PRESS
dress: Philadelphia, Pa.

NOV 5 -

EX-GOV. WARFIELD HEADS ANTI-MUCK MEETING

Baltimore, Nov. 4 (Special).—A band from Camp Meade, with a guard of honor composed of 150 of Baltimore's drafted boys, lent by General Kuhn, will participate in the spectacular patriotic demonstration being arranged by ex-Governor Warfield in the Lyric on Tuesday afternoon.

The object of this meeting is to reaffirm the allegiance of Baltimoreans to the country, its flag and anthem, and to protest against the insults to the "Star-Spangled Banner" by Dr. Karl Muck.

Presidents of patriotic societies and others will be called upon for brief addaddresses. In their remarks it is certain the Kaiser's musician, who permitted the men of the Boston Symphony Orchestra to play the "Star-Spangled Banner" only under national pressure, will be discussed in no honeyed phrases.

EVENING PUBLIC Ledger
dress: Philadelphia, Pa.
NOV 3 - 17
te

DOCTOR MUCK QUITS US

NOTHING has so become Doctor Muck's conductorship of the Boston Symphony Orchestra, which more than once has excited adverse criticism on various grounds, as his taking leave of it—not the manner of the leavetaking, but the fact of the farewell. In view of his pertinacious, Prussianly refusal to pay merely outward and conventional respect to the land in which he was a guest by omission of its national anthem from his concert, he had outlived his usefulness.

The "Star Spangled Banner" may not be great music and may not belong on symphony programs in ordinary times, but these are not ordinary times, and the "Star Spangled Banner," despite lack of Mozartian or Wagnerian musical merit, is no ordinary air, for it voices the national spirit of a people in a great war for democracy and freedom. As a symbol of patriotism and Americanism it belongs on any program whereon the people demand it, and belongs all the more when disrespect to it is made an issue of a technical—and apparently actual—enemy alien. Maybe Doctor Muck can find more congenial musical employment leading the Philharmonic in Berlin; if so, he will play "Die Wacht am Rhein," or that other marvel of classical form and beauty, "Deutschland uber Alles," without lowering of his artistic standards or shock to his temperamental sensibilities.

BULLETIN
Philadelphia, Pa.

No Sympathy With Dr. Muck

To the Editor of The Bulletin.

Sir: Colonel Higginson's explanation of why the Boston Symphony Orchestra at first refused to play the "Star Spangled Banner" may be entirely satisfying to himself, but it will hardly tend toward a kindly feeling from his fellow citizens.

He contends that the national anthem has no place in a program of artistic music, and there is implied that its addition would completely ruin the flow of soul promoted by the performance that had gone before, but we would remind the objector that it would hardly be played as an asset to the purely aesthetic part of the program; rather it would, among well-attentioned people, be added as a manifestation of respect.

The tune of the "Star Spangled Banner" may not be pure harmony, and as such it may have no claim whatever to be classed among artistic music; but if there lives an American who, in these unusual times, does not thrill through and through when its strains reach his ear, then that man or woman is to be pitied, for they are throwing away their heritage.

But Dr. Karl Muck is, let us say, by no means an American, so it may be taken for granted (especially under the existing circumstances) that his heart might thrill with an entirely different and less pleasant emotion, so to ask him to actually lead would be adding insult to injury. We would recommend all persons in his position, at the present time, to remember that old saw about "when in Rome," etc., and also a much less classical but newer one about "not to bite the hand that's feeding you."

There is something pretty nearly repulsive in people prating about art before all else, and what ought to be stifled because of it, when our own flesh and blood, the very youth and sinew of our land, are preparing to enter a titanic struggle which should subjugate all lesser, lighter interests.

Truly art is not related to any particular nation or group (despite the prejudiced views of a good many people), but we wonder if it is not pretty nearly close to shameful when our artistic sensibilities are allowed to smother those of patriotism and loyalty and make good men and true evince a willingness to back up the dangerous impertinence of the enemy's countrymen.

ETHEL VOLLUM KOEHLER.

Newark, Delaware.

(Following the wide-spread criticism of Dr. Muck for his action, he handed his resignation as conductor of the Boston Symphony Orchestra, to Colonel Higginson. Dr. Muck afterward agreed to conduct the "Star Spangled Banner" at future concerts of the Orchestra and on Friday night did so in Pittsburgh.)

PRESS
Philadelphia, Pa.

MUCK PLAYS ANTHEM AT WASHINGTON, IS ENCORED

Washington, Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star Spangled Banner" Dr Muck, the director of the Boston Symphony Orchestra, was encored this afternoon this afternoon by an audience that filled every available space in the National Theatre. The encore was given at the end of the program, the audience refusing to leave until Dr. Muck returned to the stage and bowed.

Secretary of the Interior Lane's party occupied the White House box.

from PUBLIC ...PHIA, PA

Address:

NOV 4 - 1917

Let Muck's Resignation Stand

MR. WALTER DAMROSCH is quite right in saying that for Doctor Muck to conduct the "Star Spangled Banner" is a bit of arrant hypocrisy and it would pain him to witness the effort. This is the view that all sensible people will take. The dilemma, created by the alien origin and the known attitude of Doctor Muck toward America and the "Star Spangled Banner's" very proper intrusion into operatic and symphony concerts during the war, is one that can only be solved by his resignation. What Major Higginson has unselfishly done for music in America is not the issue. The Boston Symphony Orchestra has survived six changes in its conductorship, but even its survival is not the issue. That is that Major Higginson as the Maecenas should not force Doctor Muck to compromise with his very tender German conscience and subject himself to the ignominy of being compelled to conduct, and to disarrange his program through conducting, the national anthem of a free people. Under the circumstances of the war, Doctor Muck, as it has been put in an attempt to create sympathy for him, something, by the way, he has not invited himself, ought not to be "earning his bread" in a country for which he is unwilling to show the slightest respect. And aside from the fact that, even considered artistically, much of what he has said about the disharmony of a symphonic program which includes the national air is sheer nonsense, the situation calls for the acceptance of his resignation and as close an observation of him by the Government as his subsequent actions may call for.

ENQUIRER
Philadelphia, Pa.

MUCK'S RESIGNATION NOT YET ACCEPTED

ed: Lon

Boston Symphony Orchestra Again Adds "Star Spangled Banner" to Its Programme

Conductor's Withdrawal Said to Depend Upon His Reception in Other Cities on Tour

Special to The Inquirer.

BOSTON, Mass., Nov. 3.—Dr. Karl Muck conducted the Boston Symphony Orchestra again tonight in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on two things—first, whether there is public demand for the removal of Muck, and, second, whether there is public demand for the elimination of Wagner and all German music from the programme of the Symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra will visit next week, therefore, will decide. Dr. Much would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programmes.

As to Muck's international status, Major Higginson's position is that though the director is a German, he registered, as provided by law, and his presence in Boston was approved by the Department of Justice. He gives him credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more.

Major Higginson and the doctor were non-committal today. The major planned to consult Washington authorities, although they are believed to have no objection to Muck.

PRESS
Philadelphia, Pa.

NOV 5 - 1917

PLAYING STAR SPANGLED BANNER

To the Editor of "The Press."

Sir:—It seems very unfortunate that the subject of playing "The Star-Spangled Banner" has come so to the fore in our musical life. Such a controversy should never have been started. It bodes no good for the advancement of music either in this city or in this country. "The Star-Spangled Banner" has its place in musical programs, but it is out of place at symphony concerts, at the sacred oratorio concerts, or at the opera. We might just as well ask the Choral Society to sing "The Star-Spangled Banner" at their Christmas oratorio presentation of the "Messiah," or to expect them to open every one of the Metropolitan Opera House performances with this national song.

It appears to me that we are carrying sentiment to extremes when we attempt to force a symphony conductor to place on his program a composition which has no conformity whatever with what is to follow it. I am not making an attempt to defend Dr. Muck for refusing to play it, any more than I am attempting to condone with Mr. Stokowski for having to accede to the wishes of the public in this respect.

In the arranging of a symphony program, it is part of the art of the conductor to see that his entire program has uniformity, and that each number conforms with the one that either precedes or follows it. If he does not use proper judgment his concert is not uniformly successful.

I was very much in sympathy with your sane editorial on the subject, just a much as I was out of sympathy with the editorial in another morning paper of the same date. The writer of the latter tried to compare a Strauss and a Carpenter symphony with "The Star-Spangled Banner," but there does not seem any application in this. Strauss has tried to picture musically all the incidents of home life in his "Domestic Symphony," and shows the wide interpretative power of the musical instruments of a great orchestra, but I fail to see how "The Star-Spangled Banner" enters into any discussion between the two compositions.

Simply because Dr. Muck is a German citizen, temporarily engaged in work in this country, there is no reason why he should be more interfered with than the thousands of German citizens employed in other occupations in this country. If he fails to respond to our laws, that is another question, but we have no right to force upon him our customs.

It would be just as ridiculous for us to go to the home or the business establishment of a non-American citizen and tell him he had to display in front of his house, or his business, the American flag. Many of them find it a matter of good business to do this, but at heart they are no more American than if the flag was not displayed.

Most of our orchestra conductors in this country are Germans, and this is also true of the majority of the members constituting such orchestras. As long as we must have German conductors and German musicians, so long should we not attempt to force them to be false to their own convictions. We are constantly calling our people to come forward and work for democracy. Democracy means freedom of thought and freedom to do as we choose to do, as long as we don't go against the laws and the Constitution.

If we do not like a man's ideas or his actions, we can refrain from supporting him morally or financially, but we have no right to molest him in any way as long as he stays within the law. We are asking other nations to recognize the rights of individuals, so why should we not be willing to recognize such rights ourselves?

SAMUEL N. HOWELL.

Philadelphia, Nov. 2, 1917.

m ENQUIRER
dress: Philadelphia, Pa.

NOV 6 - 19

ANTHEM IS PLAYED AS DR. MUCK LEADS

Boston Orchestra Opens Concert Here With "Star Spangled Banner"

Walter Damrosch Attacks German Musician for Explanation of His Attitude

Amidst applause that could be heard on Broad street, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, led his noted organization through the strains of "The Star-Spangled Banner" at the Academy of Music last night.

The national anthem, scheduled to be the last number on the programme, was played almost immediately after the conductor walked upon the stage.

As the strains of the anthem came out over the audience the throng went wild with enthusiasm. At first, when the music lovers heard what was being played, so enthusiastic did they become that the anthem was almost drowned out. The applause then died down until the last strains were heard, and applause then burst out like thunder from the standing audience.

A strange hush permeated the atmosphere on all floors of the Academy after the audience had been seated, as the musicians walked on the stage and took their places. Now and then a woman whispered. It could be heard over almost the entire house.

Applause Greets Conductor

The hush grew more intense as the lean form of Dr. Muck appeared, and he walked slowly to the centre of the stage. Then someone applauded. It was the signal for the entire audience to join in the welcome such as only a fair-minded American gathering could pay a German subject who had come into the focus of the public eye because of his refusal to play the national anthem. For fully three minutes the applause was deafening. Dr. Muck bowed and the welcome only stopped when he turned to his orchestra, waved his baton and commanded his men to rise.

As they did the audience, seemingly realizing what was about to happen, arose too and then, when the first notes of the "Star Spangled Banner" burst forth they were answered by the tumultuous applause of the people. This applause was continued almost half way through the playing of the anthem. At the end, Dr. Muck and his orchestra were rewarded by another prolonged outburst.

Cowardly, Says Damrosch

Shortly before Dr. Muck arrived in Philadelphia the following statement was issued by Walter Damrosch, famous musician:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me, as a loyal citizen of Germany, to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair-minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

"But the explanation that he gives is cowardly and evades the real issue. He says, 'Why will people be so silly? Art is a thing in itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?'

"Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the German masters of the past. Witness the exclusion of German opera from the repertoire of the Metropolitan Opera House this winter."

Dr. Muck would make no reply to Mr. Damrosch's statement.

Reception Pleases Dr. Muck

The reception of the Boston Symphony Orchestra at the Academy of Music was characterized by Dr. Muck as extremely gratifying to himself and to the members of the organization.

"I am highly pleased at the reception Philadelphia gave us this evening," said Dr. Muck. "It was extremely gratifying to all of us. Philadelphia lovers of music are loyal and we entertain a high appreciation of them."

Dr. Muck, as well as his managers, declined to discuss either Dr. Muck's resignation as director of the orchestra or the position taken by him when he refused to have the "Star-Spangled Banner" played at the concerts given by the orchestra.

130

BALTIMORE CONCERT STOPPED BY POLICE

BALTIMORE, Md., Nov. 5.—The Police Commissioners of Baltimore today sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night, on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the grand jury and after plans had been perfected for a huge mass meeting tomorrow, at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

BOSTON SYMPHONY CONCERT

Its Local Season Opened at the Academy of Music Last Night

The Boston Symphony Orchestra opened its thirty-third local season at the Academy of Music last evening. Such an audience as in numbers and character it never fails to attract was present, and it is gratifying to record that nothing occurred to recall the late unpleasantness. Dr. Muck was cordially received upon his appearance, and, after having acknowledged an applause which, if anything, seemed to be even heartier than usual, he waved his baton, the orchestra stood up, the audience also rose and the "Star Spangled Banner" was played with all the fervor the most patriotic could desire. Dr. Muck then proceeded to the performance of a programme which included Berlioz's "King Lear" overture, Liszt's Symphonic Poem of "Prometheus" and the "Parsifal" prelude, and which had for its central feature the C minor or fifth symphony of Beethoven.

This is music which many of those present must almost have known by heart, but it is also music which loses none of its vitality or interest with the flight of years, and when it is played as well as it was last evening, with so much of tone, lucidity of exposition and brilliancy of execution, with such an intelligent apprehension of its significance and such a subtle and sympathetic appreciation of its values, even the most sated veteran may be expected to agree that it is as impressive and enjoyable as ever. The "King Lear" overture and the "Prometheus" tone poem, which are both interesting and worth while in their different ways, although not exactly in the class of masterpieces, were also played in a manner which strikingly exhibited the orchestra's virtuosity and a really superb rendering of the "Parsifal" prelude, in which the celestial effects at which the composer aims were wonderfully realized ended the proceedings.

PUBLIC Ledger
PHILADELPHIA, PA.

ess:

NOV 5 -

THE MASTERLY RETREAT IN MUSIC

To the Editor of Public Ledger:

Sir—I attended the Philadelphia Orchestra's concert this afternoon, and though a concert-goer of nearly thirty years' exposure, my artistically musical soul, strange to say, is not in a pathological condition as a result of Doctor Stokowski's inclusion of the much-discussed and Muck-despised "Star Spangled Banner." I venture to say here that my "sensibilite" is very finely attuned, and I have a nice taste in the "arrangement of epitaphs" that I can and (frequently do) hurl at those who, consciously or otherwise, bring about a clash of things inharmonious.

On leaving the concert I read that Doctor Muck resigned, after having led his "band" in the "Star Spangled Banner." One who is not acclimated to the Kultural method of cerebration might deduce from this that it looks as if Muck's objections to the song were due to political and not artistic reasons. This morning's paper brings the news that though he has resigned he is conducting and is to conduct. This is in line with the German "masterly retreats."

Let us for a moment consider the charge that our anthem is artistically nil; let us compare it with some of the "artistic" music one might find on a Muck program. Brahms's Academic Overture, for instance. It is based on German student drinking songs, the program notes tell us; their esoteric beauties and artistic inspiration are not highly discernible to the music lover unless he be a rabid "Brahmin." Is surely our anthem is as melodious and artistically worth while as these; personally I'd much rather hear it, for I usually fall asleep during German music, except Mozart's; I have slept through some of the dullest of Brahms's.

What will be the effect of such "kolossal" German pigheadedness like Muck's on German music in this country? The result will be that German music will be banished from our concert and opera stage, which move the Metropolitan Opera Company is about to begin. It won't affect me personally, as you may have gathered from what I have said above, because I am bored by most German music; but it will grieve some of my friends who like it, and I am sorry for them, because they will have to stay away from it against their will, whereas, if it were not ostracized, I would have an advantage over them in staying away from it of my own free will.

In conclusion, in times such as these, musicians who are so nervously constituted that the inclusion of our anthem on a program causes them acute distress should either be located in the psychopathic ward of a hospital or else interned. T. G.

Philadelphia, November 3, 1917.

rom

Address:

Let Muck's Resignation Stand

MR. WALTER DAMROSCH is quite right in saying that for Doctor Muck to conduct the "Star Spangled Banner" is a bit of arrant hypocrisy and it would pain him to witness the effort. This is the view that all sensible people will take. The dilemma, created by the alien origin and the known attitude of Doctor Muck toward America and the "Star Spangled Banner's" very proper intrusion into operatic and symphony concerts during the war, is one that can only be solved by his resignation. What Major Higginson has unselfishly done for music in America is not the issue. The Boston Symphony Orchestra has survived six changes in its conductorship, but even its survival is not the issue. That is that Major Higginson as the Maecenas should not force Doctor Muck to compromise with his very tender German conscience and subject himself to the ignominy of being compelled to conduct, and to disarrange his program through conducting, the national anthem of a free people. Under the circumstances of the war, Doctor Muck, as it has been put in an attempt to create sympathy for him, something, by the way, he has not invited himself, ought not to be "earning his bread" in a country for which he is unwilling to show the slightest respect. And aside from the fact that, even considered artistically, much of what he has said about the disharmony of a symphonic program which includes the national air is sheer nonsense, the situation calls for the acceptance of his resignation and as close an observation of him by the Government as his subsequent actions may call for.

ENQUIRER

Philadelphia, Pa.

MUCK'S RESIGNATION NOT YET ACCEPTED

Boston Symphony Orchestra Again Adds "Star Spangled Banner" to Its Programme

Conductor's Withdrawal Said to Depend Upon His Reception in Other Cities on Tour

Special to The Inquirer.

BOSTON, Mass., Nov. 3.—Dr. Karl Muck conducted the Boston Symphony Orchestra again tonight in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on two things—first, whether there is public demand for the removal of Muck, and, second, whether there is public demand for the elimination of Wagner and all German music from the programme of the Symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the Symphony's plans. Even the small portion of the Boston press that wanted the Symphony to play the anthem wants Dr. Muck retained.

The cities that the orchestra will visit next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programmes.

As to Muck's international status, Major Higginson's position is that though the director is a German, he registered, as provided by law, and his presence in Boston was approved by the Department of Justice. He gives him credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the major ultimately will disband the orchestra. It would carry out its contracts under an assistant conductor, but next year it would be no more.

Major Higginson and the doctor were non-committal today. The major planned to consult Washington authorities, although they are believed to have no objection to Muck.

PRESS

Philadelphia, Pa.

NOV 5 - 1917

PLAYING STAR SPANGLED BANNER

To the Editor of "The Press."

Sir:—It seems very unfortunate that the subject of playing "The Star-Spangled Banner" has come so to the fore in our musical life. Such a controversy should never have been started. It bodes no good for the advancement of music either in this city or in this country. "The Star-Spangled Banner" has its place in musical programs, but it is out of place at symphony concerts, at the sacred oratorio concerts, or at the opera. We might just as well ask the Choral Society to sing "The Star-Spangled Banner" at their Christmas oratorio presentation of the "Messiah," or to expect them to open every one of the Metropolitan Opera House performances with this national song.

It appears to me that we are carrying sentiment to extremes when we attempt to force a symphony conductor place on his program a composition which has no conformity whatever with what is to follow it. I am not making an attempt to defend Dr Muck for refusing to play it, any more than I am attempting to condone with Mr. Stokowski for having to accede to the wishes of the public in this respect.

In the arranging of a symphony program, it is part of the art of the conductor to see that his entire program has uniformity, and that each number conforms with the one that either precedes or follows it. If he does not use proper judgment his concert is not uniformly successful.

I was very much in sympathy with your sane editorial on the subject, just a much as I was out of sympathy with the editorial in another morning paper of the same date. The writer of the latter tried to compare a Strauss and a Carpenter symphony with "The Star-Spangled Banner," but there does not seem any application in this. Strauss has tried to picture musically all the incidents of home life in his "Domestic Symphony," and shows the wide interpretative power of the musical instruments of a great orchestra, but I fail to see how "The Star-Spangled Banner" enters into any discussion between the two compositions.

Simply because Dr. Muck is a German citizen, temporarily engaged in work in this country, there is no reason why he should be more interfered with than the thousands of German citizens employed in other occupations in this country. If he fails to respond to our laws, that is another question, but we have no right to force upon him our customs.

It would be just as ridiculous for us to go to the home or the business establishment of a non-American citizen and tell him he had to display in front of his house, or his business, the American flag. Many of them find it a matter of good business to do this, but at heart they are no more American than if the flag was not displayed.

Most of our orchestra conductors in this country are Germans, and this is also true of the majority of the members constituting such orchestras. As long as we must have German conductors and German musicians, so long should we not attempt to force them to be false to their own convictions. We are constantly calling our people to come forward and work for democracy. Democracy means freedom of thought and freedom to do as we choose to do, as long as we don't go against the laws and the Constitution.

If we do not like a man's ideas or his actions, we can refrain from supporting him morally or financially, but we have no right to molest him in any way as long as he stays within the law. We are asking other nations to recognize the rights of individuals, so why should we not be willing to recognize such rights ourselves?

SAMUEL N. HOWELL

1917

m ENQUIRER

lress: Philadelphia, Pa.

ANTHEM IS PLAYED AS DR. MUCK LEADS

Boston Orchestra Opens Concert Here With "Star Spangled Banner"

Walter Damrosch Attacks German Musician for Explanation of His Attitude

Amidst applause that could be heard on Broad street, Dr. Karl Muck, conductor of the Boston Symphony Orchestra, led his noted organization through the strains of "The Star-Spangled Banner" at the Academy of Music last night.

The national anthem, scheduled to be the last number on the programme, was played almost immediately after the conductor walked upon the stage.

As the strains of the anthem came out over the audience the throng went wild with enthusiasm. At first, when the music lovers heard what was being played, so enthusiastic did they become that the anthem was almost drowned out. The applause then died down until the last strains were heard, and applause then burst out like thunder from the standing audience.

A strange hush permeated the atmosphere on all floors of the Academy after the audience had been seated, as the musicians walked on the stage and took their places. Now and then a woman whispered. It could be heard over almost the entire house.

Applause Greets Conductor

The hush grew more intense as the lean form of Dr. Muck appeared, and he walked slowly to the centre of the stage. Then someone applauded. It was the signal for the entire audience to join in the welcome such as only a fair-minded American gathering could pay a German subject who had come into the focus of the public eye because of his refusal to play the national anthem. For fully three minutes the applause was deafening. Dr. Muck bowed and the welcome only stopped when he turned to his orchestra, waved his baton and commanded his men to rise.

As they did the audience, seemingly realizing what was about to happen, arose too and then, when the first notes of the "Star Spangled Banner" burst forth they were answered by the tumultuous applause of the people. This applause was continued almost half way through the playing of the anthem. At the end, Dr. Muck and his orchestra were rewarded by another prolonged outburst.

Cowardly, Says Damrosch

Shortly before Dr. Muck arrived in Philadelphia the following statement was issued by Walter Damrosch, famous musician:

"If Dr. Muck had spoken up like an honest man and said, 'How can you expect me, as a loyal citizen of Germany, to conduct "The Star Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair-minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

"But the explanation that he gives is cowardly and evades the real issue. He says, 'Why will people be so silly? Art is a thing in itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?'

"Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

"The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the German masters of the past. Witness the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter."

Dr. Muck would make no reply to Mr. Damrosch's statement.

Reception Pleases Dr. Muck

The reception of the Boston Symphony Orchestra at the Academy of Music was characterized by Dr. Muck as extremely gratifying to himself and to the members of the organization.

"I am highly pleased at the reception Philadelphia gave us this evening," said Dr. Muck. "It was extremely gratifying to all of us. Philadelphia lovers of music are loyal and we entertain a high appreciation of them."

Dr. Muck, as well as his managers, declined to discuss either Dr. Muck's resignation as director of the orchestra or the position taken by him when he refused to have the "Star-Spangled Banner" played at the concerts given by the orchestra.

130

BALTIMORE CONCERT STOPPED BY POLICE

BALTIMORE, Md., Nov. 5.—The Police Commissioners of Baltimore today sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night, on the ground that the public safety of the community would be endangered.

The action came at the recommendation of the grand jury and after plans had been perfected for a huge mass meeting tomorrow, at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

BOSTON SYMPHONY CONCERT

Its Local Season Opened at the Academy of Music Last Night

The Boston Symphony Orchestra opened its thirty-third local season at the Academy of Music last evening. Such an audience as in numbers and character it never fails to attract was present, and it is gratifying to record that nothing occurred to recall the late unpleasantness. Dr. Muck was cordially received upon his appearance, and, after having acknowledged an applause which, if anything, seemed to be even heartier than usual, he waved his baton, the orchestra stood up, the audience also rose and the "Star Spangled Banner" was played with all the fervor the most patriotic could desire. Dr. Muck then proceeded to the performance of a programme which included Berlioz's "King Lear" overture, Liszt's Symphonic Poem of "Prometheus" and the "Parsifal" prelude, and which had for its central feature the C minor or fifth symphony of Beethoven.

This is music which many of those present must almost have known by heart, but it is also music which loses none of its vitality or interest with the flight of years, and when it is played as well as it was last evening, with so much of tone, lucidity of exposition and brilliancy of execution, with such an intelligent apprehension of its significance and such a subtle and sympathetic appreciation of its values, even the most sated veteran may be expected to agree that it is as impressive and enjoyable as ever. The "King Lear" overture and the "Prometheus" tone poem, which are both interesting and worth while in their different ways, although not exactly in the class of masterpieces, were also played in a manner which strikingly exhibited the orchestra's virtuosity and a really superb rendering of the "Parsifal" prelude, in which the celestial effects at which the composer aims were wonderfully realized ended the proceedings.

PUBLIC Ledger

PHILADELPHIA, PA.

ess:

NOV 6 -

THE MASTERLY RETREAT IN MUSIC

To the Editor of Public Ledger:

Sir—I attended the Philadelphia Orchestra's concert this afternoon, and though a concert-goer of nearly thirty years' exposure, my artistically musical soul, strange to say, is not in a pathological condition as a result of Doctor Stokowski's inclusion of the much-discussed and Muck-despised "Star Spangled Banner." I venture to say here that my "sensibilite" is very fine, attuned, and I have a nice taste in the "arrangement of epitaphs" that I can and (frequently do) hurl at those who, consciously or otherwise, bring about a clash of things inharmonious.

On leaving the concert I read that Doctor Muck resigned, after having led his "band" in the "Star Spangled Banner." One who is not acclimated to the Kultural method of celebration might deduce from this that it looks as if Muck's objections to the song were due to political and not artistic reasons. This morning's paper brings the news that though he has resigned he is conducting and is to conduct. This is in line with the German "masterly retreats."

Let us for a moment consider the charge that our anthem is artistically nil; let us compare it with some of the "artistic" music one might find on a Muck program. Brahms's Academic Overture, for instance. It is based on German student drinking songs, the program notes tell us; their esoteric beauties and artistic inspiration are not highly discernible to the music lover unless he be a rabid "Brahmin." If surely our anthem is as melodious and artistically worth while as these; personally I'd much rather hear it, for I usually fall asleep during German music, except Mozart's; I have slept through some of the dullest of Brahms's.

What will be the effect of such "kolossal" German pigheadedness like Muck's on German music in this country? The result will be that German music will be banished from our concert and opera stage, which move the Metropolitan Opera Company is about to begin. It won't affect me personally, as you may have gathered from what I have said above, because I am bored by most German music; but it will grieve some of my friends who like it, and I am sorry for them, because they will have to stay away from it against their will, whereas, if it were not ostracized, I would have an advantage over them in staying away from it of my own free will.

In conclusion, in times such as these, musicians who are so nervously constituted that the inclusion of our anthem on a program causes them acute distress should either be located in the psychopathic ward of a hospital or else interned. T. G.

Philadelphia, November 3, 1917.

131

From ENQUIRER
Address: Philadelphia, Pa.
Date NOV 4 - PM

ORCHESTRA TO PLAY NATIONAL AIR HERE

Major Higginson, Sponsor of the Boston Organization Will Be at Concert Tonight

May Be Objections to Appearance of Conductor and Attempt to Eliminate German Music

Special to The Inquirer.

BOSTON, Mass., Nov. 4.—The Boston Symphony Orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, will probably be at the concert, if there are indications that any difficulties will arise.

A statement absolving Dr. Muck and the men under him of any disloyalty or disrespectful intent to omit "The Star-Spangled Banner" from their programmes was made tonight by Major L. Higginson. He took upon himself the blame for any mistakes made.

Major Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Major Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence, the "Star-Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Major Higginson said tonight:

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist, the orchestra under Dr. Muck has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust."

Now that it has been announced that the anthem will be played at every future concert, the question is whether there will be objections to Dr. Muck, such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the programme.

Aliens in Orchestra

As the objections against Dr. Muck is because he is a German, it is pointed out that, in addition to the fact that his presence has been approved by the Department of Justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are forty-one Germans, including Dr. Muck, of whom nineteen are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized; fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, thirteen of Holland, six of Belgium, six of Russia, twelve of France, five of Great Britain and one of Bohemia. In addition there two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

Muck's Salary $18,000

Major Higginson pays Muck $18,000 a year, or $3000 more than last year's deficit for the orchestra, despite its great revenue from concerts. He came to Boston on a five-year contract, which expired last spring, and the Major considered him so essential to the success of the symphony that he asked him to remain. In 1914 Muck purchased a $30,000 house in the Fenway section.

In 1912 Dr. Muck resigned from the Berlin Opera to come to Boston, apparently much to the displeasure of Royal circles. The question was raised whether the artistic temperament of the conductor had not rebelled against the imperial dominance, which restricts the scope of any conductor at the Berlin Opera. The matter was discussed in the Prussian Diet and the German Reichstag. The Lokal Anzeiger, an inspired court newspaper, hinted that Muck had let American gold lure him from a position of honor in the Fatherland.

RECORD
ess: Philadelphia, Pa.

INSISTS ON GERMAN MUSIC

Muck Resignation Now Depends Upon Attitude of Public.

Boston, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

Boston press that wanted the symphony to play the anthem, wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programs.

There remains one more step to be taken in this progressive program of condemnation and repudiation by Courts and people. This will be the overwhelming defeat of the Vare ticket on Tuesday and the election of the public-spirited candidates of the Town Meeting party. Then Philadelphia can proceed to put its house in order for further great victories next year.

Misfit Leadership.

RECORD
ess: Philadelphia, Pa.

THE ISSUE OF NATIONAL MUSIC PRECIPITATED

How the Action of Dr. Karl Muck Affects Music World.

GERMAN ART IN BALANCE

In Fact, the Whole Situation Is Quite a Ticklish Topic Just at This Time.

DR. KARL MUCK has flatly precipitated the whole issue of national music in this country, so far as "artistic neutrality" now goes, the fat is in the fire.

Whether Dr Muck goes or stays is of no particular moment

Higginson's High Hand.

At first Colonel Higginson, financial backer of the Boston Symphony Orchestra, was disposed, according to the reports, to take a pretty high hand. He said, rather shortly, that the public would better not go "too far" in this matter or he would disband the entire Boston organization That would be a good deal of a calamity, to be sure Still, this is wartime, and there are other considerations in the world than symphonic music.

Now, however, the special case of the Boston Orchestra seems more or less settled But the issue is only thoroughly started. We are likely to hear an immense deal of it

For the general eye of this country is going to be kept more and more closely on the angles of disloyalty, in whatever department of our life There is no sound objection to German music, within the definite war limitations. It must not contribute money to the enemy funds—that is certain.

Wagner Copyright Expired.

Richard Wagner we may have, operatically or otherwise; for the copyright protection of his operas is now run out, and American producers need pay no royalty to Frau Cosima. With Richard Strauss the case is very different. Moreover, Strauss was one of the foremost of those who signed the famous manifesto of the Intellectuals. We can do without him for a bit.

Still, it must be remembered that our quarrel is not with music When our use of German music in this country is apt to have any bolstering effect on the people of Germany, however, then we may well draw back, and, as for the Prussian Herr Mucks and the Prussian-American Geraldine Farrars, we ought, as rational individuals, to know very adequately what to do in their instances. In a situation like the present, either we are Americans or we are not F. H.

BULLETIN
Philadelphia, Pa.
NOV 5 - 1917

DR. MUCK RESTORED AS ORCHESTRA HEAD

Will Direct Boston Symphony Here Tonight in Playing "Star Spangled Banner"

CONTROVERSY NOW AT END

Dr. Karl Muck, the German director of the Boston Symphony Orchestra, will descend from his Olympian fastness when his orchestra appears at the Academy of Music this evening and will lead his musicians in the rendition of the American national anthem.

Dr. Muck, who is a Prussian and one of the most noted orchestra leaders in the world, brought a storm down upon his head by refusing at recent concerts to play "The Star Spangled Banner."

Those who act as spokesmen for the Boston Orchestra say now that the national hymn will be a part of every future program and that Dr. Muck will lead. This, it is assumed, will calm general criticism and return the Boston organization to its position in the estimation of American music lovers.

It is not believed there will be any signs of unfriedliness when the Boston musicians play here this evening. Baltimore, however, has threatened to riot when Dr. Muck and his organization appear there on Wednesday night. There is a possibility that the Baltimore concert may be called off.

Late developments in the tempest that surrounded the Boston Orchestra, when Dr. Muck refused to play the national anthem at a concert in Providence, about a week ago, indicate that the noted conductor didn't exactly mean it when he handed his resignation to Major Henry M. Higginson, the orchestra's patron, after directing the playing of the national hymn in Boston under pressure.

Dr. Muck who based his refusal on the ground that the national hymn would disturb the artistic balance of his program, surrendered to public indignation, directed the playing of the anthem and then handed his letter of resignation to the orchestra management. It now appears that Dr. Muck was tempted to dramatize his sentiments and that he didn't intend actually to quit.

Major Higginson, who does for the Boston Orchestra what the Philadelphia Orchestra Association does for Mr. Stokowski's organization here, has announced that Dr. Muck will continue to conduct the Boston's concerts. Major Higginson went further, and took all the blame for the recent disturbance upon himself.

Major Higginson said his own concepts of artistic unity caused him to believe each program should be limited to the classic compositions which it is the first function of the musicians of his orchestra to interpret. He believed that art transcands all other considerations.

In an announcement yesterday, he drew the attention of the public to the fact that the orchestra itself is a mixed organization, made up of representatives of almost all nationalities, and that there is no predominent pro-German sentiment among his players. Dr. Muck, he said, never objected to the anthem because of its national significance but because of the fact that it was not the sort of music which the orchestra is organized to play.

PRESS
ess: Philadelphia, Pa.

MUCK AND HIS ORCHESTRA WILL NOT BE ALLOWED TO PLAY IN BALTIMORE

Grand Jury, Fearing a Riot, Urges Police Board to Withhold a Permit.

Special Despatch to "The Press."

Baltimore, Nov. 5.—Following the failure of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play the "Star Spangled Banner" in Providence, R. I., and the subsequent outburst of indignation here, the orchestra will not be permitted to play here on Wednesday night.

Upon the recommendation of the Grand Jury today, the Police Board decided that inasmuch as a riot might be precipitated, it would be unwise to permit the concert to be held.

This opposition has been championed by ex-Governor Edwin Warfield, who had planned to hold a big indignation meeting tomorrow, to be attended, among others, by drafted men at Camp Meade and the camp band. This meeting will be held, notwithstanding the action of the Police Board.

Musical devotees tonight are criticising the Police Board, saying that a distinction should have been made between Dr. Muck and the orchestra.

Newspaper Cutting Bureau in the World
EVENING
From PUBLIC Ledger
Philadelphia, Pa.
Address:
NOV 3 - 1917

FEDERAL AGENTS SHADOW DR. MUCK

Department of Justice Is Investigating Orchestra Leader's Activities

IN WASHINGTON TUESDAY

By a Staff Correspondent

WASHINGTON, Nov. 3.

The Department of Justice is making a hurried but thorough investigation of the activities of Dr. Carl Muck, conductor of the Boston Symphony Orchestra, who refused to permit the orchestra to play the "Star Spangled Banner" in Providence, R. I., Tuesday night, when the request was made. If its secret agents are able to substantiate a few of the many charges of pro-German activity that have been made against him he may be interned immediately for the duration of the war or suffer a worse fate. This fact was admitted by nigh officials of the department today.

Washington musical circles are all in a flutter today because Dr. Muck, whose resignation tendered yesterday in Boston hasn't been accepted, is scheduled to conduct a concert of the orchestra at the National Theatre here next Tuesday night.

Several prominent and patriotic American citizens have begun to devise some means of preventing Muck from giving his concert. They will go further than this, they say, and do whatever possible to put Muck behind the jail bars if they are unable to prevent his coming to Washington.

The discussion among the music lovers centered about this question: Should a German citizen, as Doctor Muck is, be given support in the National Capital; or should the music-lovers think only of the artistic side of the matter and give their support to the famous orchestra?

The house has been sold out for the concert next Tuesday, according to Mrs. Katie Wilson Greene, who for eleven years has had charge of the management of the Boston Symphony Orchestra in Washington. She said that only three persons, so far as she knew, had not taken their season tickets again this year, because Doctor Muck the leader, is a German.

"There isn't a well-known orchestra in

Continued from Page One

the country or an opera company which has not Germans in its ranks," said Mrs. Greene.

But a considerable number of the subscribers to the orchestra seats differ from Mrs. Greene's views and are strong in their condemnation of Muck, and declare they will stay away if he comes here.

Lieutenant William H. Santelmann, leader of the Marine Band, which plays at all White House and State functions, insisted today that the national anthem has a right to a place upon any program whatsoever, artistic symphonies not excepted.

131

From ENQUIRER
Address: Philadelphia, Pa.
Date

ORCHESTRA TO PLAY NATIONAL AIR HERE

Major Higginson, Sponsor of the Boston Organization Will Be at Concert Tonight

May Be Objections to Appearance of Conductor and Attempt to Eliminate German Music

Special to The Inquirer.

BOSTON, Mass., Nov. 4.—The Boston Symphony Orchestra left today for Philadelphia, where it will give a concert tomorrow evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Major Henry L. Higginson, who maintains the orchestra, will probably be at the concert, if there are indications that any difficulties will arise.

A statement absolving Dr. Muck and the men under him of any disloyalty or disrespectful intent to omit "The Star-Spangled Banner" from their programmes was made tonight by Major L. Higginson. He took upon himself the blame for any mistakes made.

Major Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Major Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence, the "Star-Spangled Banner" was made a feature of the regular public rehearsal of the organization in this city Friday afternoon. Referring to this, Major Higginson said tonight:

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it; and, still further, the request had never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist, the orchestra under Dr. Muck has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust."

Now that it has been announced that the anthem will be played at every future concert, the question is whether there will be objections to Dr. Muck, such as has already appeared in Baltimore, and whether there will be any attempt to have German music eliminated from the programme.

Aliens in Orchestra

As the objections against Dr. Muck is because he is a German, it is pointed out that, in addition to the fact that his presence has been approved by the Department of Justice, the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are forty-one Germans, including Dr. Muck, of whom nineteen are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized; fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, thirteen of Holland, six of Belgium, six of Russia, twelve of France, five of Great Britain and one of Bohemia. In addition there two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

Muck's Salary $18,000

Major Higginson pays Muck $18,000 a year, or $3000 more than last year's deficit for the orchestra, despite its great revenue from concerts. He came to Boston on a five-year contract, which expired last spring, and the Major considered him so essential to the success of the symphony that he asked him to remain. In 1914 Muck purchased a $30,000 house in the Fenway section.

In 1912 Dr. Muck resigned from the Berlin Opera to come to Boston, apparently much to the displeasure of Royal circles. The question was raised whether the artistic temperament of the conductor had not rebelled against the imperial dominance, which restricts the scope of any conductor at the Berlin Opera. The matter was discussed in the Prussian Diet and the German Reichstag. The Lokal Anzeiger, an inspired court newspaper, hinted that Muck had let American gold lure him from a position of honor in the Fatherland.

---

1 RECORD
ess: Philadelphia, Pa.

INSISTS ON GERMAN MUSIC

Muck Resignation Now Depends Upon Attitude of Public.

Boston, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of "The Star-Spangled Banner," and he will do so next week at concerts in Philadelphia, Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

Boston press that wanted the symphony to play the anthem, wants Dr. Muck retained.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programs.

There remains one more step to be taken in this progressive program of condemnation and repudiation by Courts and people. This will be the overwhelming defeat of the Vare ticket on Tuesday and the election of the public-spirited candidates of the Town Meeting party. Then Philadelphia can proceed to put its house in order for further great victories next year.

Misfit Leadership.

1 RECORD
ess: Philadelphia, Pa.

THE ISSUE OF NATIONAL MUSIC PRECIPITATED

How the Action of Dr. Karl Muck Affects Music World.

GERMAN ART IN BALANCE

In Fact, the Whole Situation Is Quite a Ticklish Topic Just at This Time.

DR. KARL MUCK has flatly precipitated the whole issue of national music in this country, so far as "artistic neutrality" now goes, the fat is in the fire.

Whether Dr Muck goes or stays is of no particular moment

Higginson's High Hand.

At first Colonel Higginson, financial backer of the Boston Symphony Orchestra, was disposed, according to the reports, to take a pretty high hand. He said, rather shortly, that the public would better not go "too far" in this matter or he would disband the entire Boston organization That would be a good deal of a calamity, to be sure Still, this is wartime, and there are other considerations in the world than symphonic music.

Now, however, the special case of the Boston Orchestra seems more or less settled But the issue is only thoroughly started. We are likely to hear an immense deal of it

For the general eye of this country is going to be kept more and more closely on the angles of disloyalty, in whatever department of our life There is no sound objection to German music, within the definite war limitations. It must not contribute money to the enemy funds—that is certain.

Wagner Copyright Expired.

Richard Wagner we may have, operatically or otherwise; for the copyright protection of his operas is now run out, and American producers need pay no royalty to Frau Cosima. With Richard Strauss the case is very different. Moreover, Strauss was one of the foremost of those who signed the famous manifesto of the Intellectuals. We can do without him for a bit.

Still, it must be remembered that our quarrel is not with music When our use of German music in this country is apt to have any bolstering effect on the people of Germany, however, then we may well draw back, and, as for the Prussian Herr Mucks and the Prussian-American Geraldine Farrars, we ought, as rational individuals, to know very adequately what to do in their instances. In a situation like the present, either we are Americans or we are not F. H.

BULLETIN
Philadelphia, Pa.
NOV 5 - 1917

DR. MUCK RESTORED AS ORCHESTRA HEAD

Will Direct Boston Symphony Here Tonight in Playing "Star Spangled Banner"

CONTROVERSY NOW AT END

Dr. Karl Muck, the German director of the Boston Symphony Orchestra, will descend from his Olympian fastness when his orchestra appears at the Academy of Music this evening and will lead his musicians in the rendition of the American national anthem.

Dr. Muck, who is a Prussian and one of the most noted orchestra leaders in the world, brought a storm down upon his head by refusing at recent concerts to play "The Star Spangled Banner."

Those who act as spokesmen for the Boston Orchestra say now that the national hymn will be a part of every future program and that Dr. Muck will lead. This, it is assumed, will calm general criticism and return the Boston organization to its position in the estimation of American music lovers.

It is not believed there will be any signs of unfriendliness when the Boston musicians play here this evening. Baltimore, however, has threatened to riot when Dr. Muck and his organization appear there on Wednesday night. There is a possibility that the Baltimore concert may be called off.

Late developments in the tempest that surrounded the Boston Orchestra, when Dr. Muck refused to play the national anthem at a concert in Providence, about a week ago, indicate that the noted conductor didn't exactly mean it when he handed his resignation to Major Henry L. Higginson, the orchestra's patron, after directing the playing of the national hymn in Boston under pressure.

Dr. Muck who based his refusal on the ground that the national hymn would disturb the artistic balance of his program, surrendered to public indignation, directed the playing of the anthem and then handed his letter of resignation to the orchestra management. It now appears that Dr. Muck was tempted to dramatize his sentiments and that he didn't intend actually to quit.

Major Higginson, who does for the Boston Orchestra what the Philadelphia Orchestra Association does for Mr. Stokowski's organization here, has announced that Dr. Muck will continue to conduct the Boston's concerts. Major Higginson went further, and took all the blame for the recent disturbance upon himself.

Major Higginson said his own concepts of artistic unity caused him to believe each program should be limited to the classic compositions which it is the first function of the musicians of his orchestra to interpret. He believed that art transcends all other considerations.

In an announcement yesterday, he drew

---

the attention of the public to the fact that the orchestra itself is a mixed organization, made up of representatives of almost all nationalities, and that there is no predominent pro-German sentiment among his players. Dr. Muck, he said, never objected to the anthem because of its national significance but because of the fact that it was not the sort of music which the orchestra is organized to play.

PRESS
ess: Philadelphia, Pa.

MUCK AND HIS ORCHESTRA WILL NOT BE ALLOWED TO PLAY IN BALTIMORE

Grand Jury, Fearing a Riot, Urges Police Board to Withhold a Permit.

Special Despatch to "The Press."

Baltimore, Nov. 5.—Following the failure of Dr. Karl Muck, director of the Boston Symphony Orchestra, to play the "Star Spangled Banner" in Providence, R. I., and the subsequent outburst of indignation here, the orchestra will not be permitted to play here on Wednesday night.

Upon the recommendation of the Grand Jury today, the Police Board decided that inasmuch as a riot might be precipitated, it would be unwise to permit the concert to be held.

This opposition has been championed by ex-Governor Edwin Warfield, who had planned to hold a big indignation meeting tomorrow, to be attended, among others, by drafted men at Camp Meade and the camp band. This meeting will be held, notwithstanding the action of the Police Board.

Musical devotees tonight are criticising the Police Board, saying that a distinction should have been made between Dr. Muck and the orchestra.

Newspaper Cutting Bureau in the World
EVENING
From PUBLIC Ledger
Philadelphia, Pa.
Address:
NOV 3 - 1917

FEDERAL AGENTS SHADOW DR. MUCK

Department of Justice Is Investigating Orchestra Leader's Activities

IN WASHINGTON TUESDAY

By a Staff Correspondent

WASHINGTON, Nov. 3.

The Department of Justice is making a hurried but thorough investigation of the activities of Dr. Carl Muck, conductor of the Boston Symphony Orchestra, who refused to permit the orchestra to play the "Star Spangled Banner" in Providence, R. I., Tuesday night, when the request was made. If its secret agents are able to substantiate a few of the many charges of pro-German activity that have been made against him he may be interned immediately for the duration of the war or suffer a worse fate. This fact was admitted by nigh officials of the department today.

Washington musical circles are all in a flutter today because Dr. Muck, whose resignation tendered yesterday in Boston hasn't been accepted, is scheduled to conduct a concert of the orchestra at the National Theatre here next Tuesday night.

Several prominent and patriotic American citizens have begun to devise some means of preventing Muck from giving his concert. They will go further than this, they say, and do whatever possible to put Muck behind the jail bars if they are unable to prevent his coming to Washington.

The discussion among the music lovers centered about this question: Should a German citizen, as Doctor Muck is, be given support in the National Capital; or should the music-lovers think only of the artistic side of the matter and give their support to the famous orchestra?

The house has been sold out for the concert next Tuesday, according to Mrs. Katie Wilson Greene, who for eleven years has had charge of the management of the Boston Symphony Orchestra in Washington. She said that only three persons, so far as she knew, had not taken their season tickets again this year, because Doctor Muck the leader, is a German.

"There isn't a well-known orchestra in

Continued from Page One

the country or an opera company which has not Germans in its ranks," said Mrs. Greene.

But a considerable number of the subscribers to the orchestra seats differ from Mrs. Greene's views and are strong in their condemnation of Muck, and declare they will stay away if he comes here.

Lieutenant William H. Santelmann, leader of the Marine Band, which plays at all White House and State functions, insisted today that the national anthem has a right to a place upon any program whatsoever, artistic symphonies not excepted.

PRESS
Philadelphia, Pa.
NOV 7 - 1917

PITTSBURGH WOMEN PROTEST KREISLER AND DR. KARL MUCK

Austrian Army Violinist and Orchestra Leader Branded "Open Enemies."

BOTH BILLED TO PERFORM

D. A. R. Regent Calls on People Not to Buy Tickets Nor Attend Concerts.

Special Despatch to "The Press."

Pittsburgh, Nov. 6.—Pittsburgh women today joined their voices to the storm of protest that has arisen over the proposed appearance of Fritz Kreisler, the Austrian army officer violinist, who is scheduled to give a concert at Carnegie Hall on Thursday night and play at the Union Arcade Auditorium on Saturday afternoon. Emphatic condemnation of the project as unpatriotic and inconsistent with a loyal policy of wholehearted support of the Government's war prosecution was voiced by the members.

At the Daughters of 1812 meeting today, Mrs. William Ralston Dabbs, regent of the Dolly Madison Chapter declared that Kreisler was an open enemy of the United States and was sending American money to the support of the country with which we are at war. Germany, or at least its ally.

Resolutions were then unanimously passed protesting against the appearance of Kreisler and Dr. Karl Muck, who is billed for later in the month, and upon the resolutions termed "an alien enemy of the United States." Mrs. John B. Heron, regent of the Pittsburgh Chapter of the Daughters of the American Revolution, also added the indignation of that body to the protest that has arisen against Kreisler and Muck, and while the tickets for the former sold quite freely, she called upon the buyers of the tickets to stay away from the concerts to show their loyalty to their own country.

Walter Damrosch, of New York, who had been represented in the papers as supporting Dr. Karl Muck in his stand against the playing of "The Star Spangled Banner," today flooded the local papers with extracts from a New York paper showing that he had condemned Muck for his attitude.

KILL MUCK, SHOUTS WOMAN IN BALTIMORE MEETING

Occupant of Box at Theatre Interrupts as Ex-Governor Warfield Denounces German Teacher.

Baltimore, Nov. 6, (Special).—"Kill Muck" shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was voicing the protest of a patriotic gathering against Dr. Karl Muck's actions in reference to playing the Star-Spangled Banner as part of the program of the Boston Symphony Orchestra's concerts.

Little available space was left when former Governor Warfield marched to the center of the stage and began his denunciation of Dr. Muck, whose name he did not once mention.

From the audience came hisses whenever any reference was made to Dr. Muck. The former Governor, during his address, read a letter from Cardinal Gibbons, in which the Cardinal said he was sorry he could not be present, but was with the gathering in spirit, and paid a glowing tribute to the American flag.

Captain Hughes, of a Pennsylvania company representing General Kobbe to General Nicholson at Camp Meade, said he was there to voice the protests of his generals and of the army here and the army over there. He concluded: "Muck's reference to the Star-Spangled Banner was sufficient to make Francis Scott Key turn over in his grave" and he "hoped that Key would arise in his grave and haunt Muck." Deafening applause greeted the remarks.

In referring to Philadelphia allowing Muck to play there, Alfred J. Carr, representing the Society of the War of 1812, said: "O City of Brotherly Love, you have no right now to that bell which cracked for Liberty!"

om PRESS
ldress: Philadelphia, Pa.
te

DR. MUCK TO LEAD SYMPHONY HERE AND PLAY ANTHEM

Resignation and Disbanding of Orchestra to Depend on Reception on Tour.

OPENS HERE TOMORROW

Major Appeals for Ending of Criticism, Saying German Leader Is Blameless.

Special Despatch to "The Press."

Boston, Nov. 3.—Dr. Karl Muck led the Boston Symphony Orchestra again tonight in the playing of "The Star Spangled Banner," and he will do so next week at concerts in Philadelphia, where the tour begins Monday, and in Baltimore, Washington, New York and Brooklyn. His resignation has not been accepted and Major Henry L. Higginson, who maintains the orchestra, has not decided whether to accept it and end the orchestra's career or not.

It depends on two things—first, whether there is public demand for the removal of Muck, and second, whether there is public demand for the elimination of Wagner and all German music from the programs of the symphony, as the Metropolitan has done. There is absolutely no demand in Boston for any further change in the symphony's plans. Even the small portion of the Boston press that wanted the symphony to play the anthem wants Dr. Muck retained.

Receptions Will Decide.

The cities that the orchestra visits next week, therefore, will decide. Dr. Muck would insist on his resignation being accepted if there should be a demand for the elimination of German music. He has said art is international and that has been the spirit with which he has selected programs.

As to Muck's international status, Major Higginson's position is that though the director is a German, he registered as provided and his presence in Boston was approved by the Department of Justice. He gives him credit for the success of the orchestra and undoubtedly if the public demands Muck's removal the major ultimately will disband the orchestra. It would carry out its contracts under an assistant director, but next year it would be no more.

Fourteen Nationalities in Orchestra.

The symphony embraces men of fourteen nationalities, equally divided among men born in the Central and Entente Powers. Belgians, Frenchmen and Italians are included. Most of them have become naturalized. The Boston Symphony is their career. They have families, and all were in a gloomy mood today. So was the major. He fears that the greatest monument of his lifetime of eighty-three years, the famous orchestra, will be no more.

Major Higginson made an appeal for the termination of criticism of Muck. "If the public wants to throw stones," he said, "let them throw them at me, not at the orchestra or the leader. He never refused to play our national anthem. Above all things, I want him exonerated of that false charge."

PUBLIC Ledger
...LPHIA, PA.
...17

132

WHY SHOULD WE DEFER IN MUSIC TO GERMANY?

Reader Thinks We Have Reached a Point Where We May Stand Alone

To the Editor of Public Ledger:

Sir—The discussion caused by Doctor Muck's attitude toward our national anthem leads me to voice some ideas I have held for some time and also by astonishment at the peculiar tolerance or indifference of the financial backers of our own orchestra. That the American anthem should be excluded from a program because it has no musical value is beside the question and a befogging of the point at issue. It is not for what a national air is, but for what it stands that it exists at all.

The Boston Orchestra includes so many German players that at the present time, when we are at war with Germany, it should freely make any concession—especially one so natural and so slight to the public, from whom it expects support and appreciation. Our own orchestra is not without blame.

That an orchestra supported by Philadelphia money would present a soloist advertised openly as a German pianist, not to mention the fact that he was not even of the first class, was an impudent piece of nerve.

The managers or Mr. Stokowski must have relied greatly on either the ignorance or indifference of their backers. There are a few players who have never studied outside of this country who could have taken Carl Frieberg's place with greater talent.

Our eyes are being opened about many heretofore uninterested facts, and it will behoove us, seeing we Americans are supporting these organizations with our patronage and purse, to take an inventory of our own value musically. We have always been trained to regard ourselves in the realm of music as absolutely frivolous and outside the pale of comparison with Germany. Well, up to the present time we have frankly accepted our tail-end position and badge of ignorance, and like happy but ambitious children we have flocked to everything musical at home and abroad. We have sat at the feet of any old shrine to study music in Europe. We have studied, learned and brought back prodigiously, and we do not realize what we have gained.

Americans, in their lack of assurance in self-appreciation, their abundant generosity, have a most profound deference for everything German in music. Like everythings else German, it has been a matter of education. The idea has been so grounded in us—the superiority of Germany—we simply hand it to them without question. We take their slurring criticisms, their conviction that we are to be educated "up" to their standard, and never realize that perhaps we have reached a point where we can stand alone and question the attitude of Germany. Not in the past, but in this present day, are they so superior? Are they then so fitted to "teach" us? For the past, the influence of the older and oldest German composers, there is nothing but love and gratitude. Their methods, their personality, yes, all due reverence and thanks can be given to them. No one questions their right to a first place. We are fair, and neither would nor could take away one jot. But the present—take "Elektra"—or Wagner when he gets wild with his brasses—veritable cataclysm of hell let loose is "Elektra," a forecast of the racket at Verdun. There are many splendid leaders who are not of Germany. Of singers, the names come fast to my mind; the greatest are not from the fatherland. Jenny Lind, Christine Nilsson, Patti, Melba, Sembrich, Tetrazzini, Scalchi, Cary, Kellogg, Lucca, Emily Winant, Calve, Farrar, Homer, Nordica, Eames, Galli-Curci, Galvany, Caruso, the de Reszkes—none Germans.

As Mr. Stokowski tells us that the fatherland takes care of its musicians and artists during the war, that is where they all should be who do not wish to play or sing our anthem.

H. L. S.

Moylan, Pa., November 2, 1917.

NORTH AMERICAN
Philadelphia, Pa.
...1 - 1917

JUST MUCK

THE WEEK

133 GLOBE, NOV. 17.

DR MUCK WELCOMED AT THE SYMPHONY

National Anthem Precede Formal Program

Debussy, MacDowell and Dvora Numbers Are Played

The agitation attending the departur of the Symphony Orchestra last wee on its first of the usual Southern trip fortunately had no apparent continu ance or sequel at the concert yesterda afternoon. When Dr Muck appeared h was warmly greeted. The orchestra rose—except the cellos, who must sit t play—and the National anthem was per formed. There was no announcemen or comment as to why it was to precede the program rather than follow it, a before. Wild applause followed as the audience sat down and the concert proceeded. There was no intimation of any kind at Symphony Hall that there would be any other developments than that concerts would be given by the orchestra as usual and that Dr Muck would conduct them.

Debussy's cosmic music of the sea is grateful at a time of universal human unrest. It is more inspiring to see nature in moods of sardonic mockery than men, and here the great deep, like a sated courtesan, laughs in derision over her victims; hints at her mysteries, at the secrets that lurk beneath her bosom, lures on the trusting mariner by balmy smiles, caressing winds and the caprice of the waves. A score less scintillating, even riotous with color, than the "Iberia," as Dr Muck has made it known, it reminds at times of the great simplicity with which Cesar Franck contemplated and communed with the infinite.

MacDowell's "Indian" suite, noble music which repeoples the primeval forest with a picturesque race whether in carnival, love, war or lamentation, was nobly played. There was distinction in Dr Muck's differentiation of moods and the euphony of the orchestra was a joy which is now an oft-told tale.

Dvorak thought much upon the pathos surrounding the innocent Desdemona, gentle and good, in his "Othello." There is less suggestion of the true nobility of soul, the poetic mind of the Moor, his a nature of trust, incredulous and just, until Iago's crafty needle injected the poison into his soul.

TRAVELER
NOV. 17, 1917-

MacDowell Suite Played by Symphony

Dr. Muck's fine reading of the beautiful MacDowell "Indian Suite" was the feature of yesterday afternoon's concert by the Boston Symphony Orchestra. Its refreshing music, clearly written, without thought of tone puzzles or unusual effects. It was well placed between Debussy's "The Sea," the opening number, and Dvorak's "Othello" overture. Would that either had the desire to write from the heart as did MacDowell. Enthusiastic applause followed the close of the MacDowell selection.

Debussy evidently saw more in his vision of the ocean than is visible to the casual observer. It is not Debussy at his best but it is Debussy nevertheless and, as always, interesting.

Dvorak has been heard to better advantage than in this overture. He is not convincing, failing to catch the spirit of his subject.

It is to be noted that "The Star Spangled Banner" was played at the opening of the concert.

Next week's program is yet to be given out. Mabel Garrison, soprano, will be the soloist, singing Mozart's "Il re Pastore" and Strauss's "Ariande in Naxos."

Record
Nov. 17, 1917.

Maj. Higginson spoke at a musical event the other afternoon. It was not a very happy occasion. You may remember that it was concerning Dr. Muck's offering his resignation as the conductor of the Symphony. Maj. Higginson will speak at another musical affair next week. This affair will be the recital which Percy Grainger will give Monday evening to benefit the Red Cross. The major will introduce Grainger, the pianist, who recently enlisted as a private in the United States Army.

POST. NOV. 17.

DEBUSSY'S PIECES BY SYMPHONY

Beauty of "The Sea" Creates a Deep Impression

BY OLIN DOWNES

Debussy's three orchestral pieces, known under the collective title of "The Sea," MacDowell's "Indian Suite" and Dvorak's overture "Othello," made the programme of the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall—these pieces, and the "Star Spangled Banner," which Dr. Muck conducted at the beginning of the concert instead of the end, and without turning to acknowledge the applause which followed this performance.

DEBUSSY IN EXTREME

If we had to estimate the probable artistic value of "The Sea" we would feel faced with the most impossible of tasks. Happily a reviewer of music is called upon to do no such thing, but only to record his individual impressions of a piece of music for what they are worth. "The Sea" is for us the extreme of Debussy's impressionism, and one of the most enchanting experiences for the ear that modern music affords.

The orchestral coloring is fascinating and incomparable in its glow and its flash and its whimsy. The ear drinks in this concourse of colors and sounds and is greedy for more. Then there are the sudden, mysterious lulls of tone, the ebb and flux of the orchestra, the marvellous free interplay of tones and lines. The impression is in a way so sensual that the glint of the tube of a trumpet in the orchestra is inseparable from the sound itself and from the vision of a golden glint of sun on the waves.

Makes Hearer Believe

All these impressions come to a hearer simultaneously. Here is music, not related to anything but itself, music which cannot be said to have a story or a programme, and which yet is so suggestive and natural, as it now appears, that it seems to come nearer a union of music with all other sensorial arts than almost any other composition that we know. The scoring is nothing short of marvellous. The pulsatile instruments are used, as they are used in certain pages of "Pelleas et Melisande," for the sake of tone-color and not for rhythm and accent. What is more golden, and what enmesses the whole orchestra in a more wonderful glow of golden tone, than Debussy's cymbal, vibrated with a drumstick? And there are pages of tumultuous power, when the orchestra surges about the hymning brass choir as great waves might surge on a sunny, windy afternoon about a rock.

The roar and the spume of the sea is there, and also the wind that whistles to the fancy as the Pied Piper of Hamelin whistled to those whom he led far off and astray. This man, Debussy—what can he not do, and make us believe? This is either the freest, the finest, the most masterly music ever composed, or it is the most deceptive will o' the wisp of strange and beautiful sounds ever dreamed of by a man. And whatever it is, one way or the other, nobody cares. Enough to be hypnotized by this composition which has no ascertainable outlines or proportions, but has indeed the freedom, the bigness, the menace also, of the vasty deep.

We personally feel that there are too many strings in the composition of the standard symphony orchestra, such as the Boston Symphony, for the finest things in "The Sea" to be heard clearly. Played by the Boston Symphony in Cambridge, slightly reduced, so that the wind instruments show more clearly than they do in Symphony Hall, "The Sea" is still greater, still more enchanting, still more a thing of mystery, terror and beauty.

MacDowell's "Indian Suite" is commencing to age now. But its spirit remains and permeated the atmosphere yesterday. What a poetic spirit that was, Americans have still to thoroughly realize. The Love Song now verges a little on the sentimental; the war dance is a rather joyous affair. It is certainly no Hymn of Hate such as the Indian, whatever his barbaric pleasure in conflict might be, would chant as he leaped to his arms. But the Legends and the Dirge are superb music, with the silences of pine forests and blazing sunsets in it. The music has the savor of northern nature, of nature that broods while men struggle and wend their way.

- Nov. 17, 1917 -
BOSTON AMERICAN

DEBUSSY WELL PLAYED BY SYMPHONY

By FRED J. McISAAC.

After a most momentous and tumultuous tour in the history of the Boston Symphony, the orchestra returned yesterday afternoon and gave a brilliant concert. The program included Debussy's Symphonic Sketches, "The Sea," MacDowell's orchestral suite in E minor, known as the "Indian" suite, and Dvorak's Overture, "Othello."

For once there wasn't a scrap of German music on the program. To be sure, Dvorak was an Austrian subject, but by race he was a Slav.

Debussy comes and goes on symphony programs nowadays without creating any more disturbance than Brahms or Cesar Franck. The striking originality of his musical ideas, his independance of traditions and of form, have come to be recognized, and those who once were bewildered and annoyed by his music now may hear it with a greater or less degree of pleasure, but they tolerate it. "The Sea" is impressionistic, atmospheric, highly imaginative. If you can conjure up a picture of it as seen from the deck of a vessel, this music serves exquisitely as an accompaniment to the picture.

I should rather like to hear it from an orchestra pit while upon a screen a motion picture of the ocean held the eye.

The three movements were played with the delicacy, elegance and grandeur that the music deserves.

A too infrequent visitor to these concerts was the Indian suite of MacDowell, the one American composer whose work is the equal of any modern European for originality, inspiration and orchestral development. The Indian songs which serve as themes for the five movements of the suite were but inspiration to the composer, and were doubtless greatly idealized by him, but give an exotic air to the composition which distinguishes it greatly.

The Dvorak overture, "Othello," is one of the least beautiful of the works of the Bohemian genius. It is long drawn out, full of needless repetitions and the soprano and bass dialogue of Desdemona and Othello borders upon the grotesque.

"The Star Sangled Banner" was used to begin the concert. If we are to criticize the performance of this piece we might say that it was played rather listlessly.

AMERICAN
NOV. 10, 1917 -

MUCK'S PICTURE IS TORN FROM WALL

Chicago, Nov. 10.—An empty frame today graces the spot on the wall in Orchestra Hall where once might have been seen the photograph of Karl Muck, conductor of the Boston Symphony Orchestra. Muck's picture was found in shreds on the floor after several members of John Phillip Sousa's Great Lakes Naval Training Station band had visited Orchestra Hall.

AMERICAN
NOV. 11, 1917-

The sale of subscription tickets for the three choral concerts to be given by the Symphony Orchestra and the newly organized Symphony chorus has been in progress at Symphony Hall for several days with gratifying results. There is intense interest in these concerts for they promise to open a new era of choral music in this city.

TRANSCRIPT.
NOV. 10, 1917

Tuesday evening, Nov. 20, in Symphony Hall, the first of the series of three concerts in which a chorus of large dimensions and assiduous training will join forces with the Symphony Orchestra and Dr. Muck. At it, for the first time in America, he will conduct a performance of Beethoven's Choral Symphony, unheard in Boston for six years. Miss Hempel of the Metropolitan Opera House; Miss Keyes, Mr. Hackett and Mr. Middleton form the solo quartet.

CONCERTS NEXT WEEK

The Symphony Orchestra as Usual—Mme Guilbert in New Pieces—Mr Elman Anew—The Apollo Club in Public—Mr. Fox's and Mr. Ferir's Novel Pieces

IN the confusions and perturbations of the present week, no programmes have yet come to Symphony Hall from Dr. Muck in New York for the fifth pair of Symphony Concerts on Friday afternoon and Saturday evening next or for the concert of the orchestra in Cambridge next Thursday evening. All three, however, will befall as usual.

MONITOR
NOV. 10, 1917-

MUSIC

The usual concerts of the Boston Symphony Orchestra are announced to be given in Symphony Hall on Friday afternoon and Saturday evening of next week, with Karl Muck conducting; and the Symphony concert in Cambridge is announced to take place in Sanders Theater, according to schedule, on Thursday evening. The performance of Beethoven's ninth symphony, with chorus and soloists assisting, is announced to be given in Symphony Hall on the evening of Tuesday, Nov. 20, according to the original preparations. Rehearsals of the chorus that takes part in the ninth symphony have been going on under the direction of Stephen Townsend. A rehearsal with chorus and orchestra under Dr. Muck is called for the evening of Nov. 14 in Symphony Hall. A full rehearsal, with soloists taking part, is called for the evening of Nov. 19. The soloists engaged are Mmes. Hempel and Keyes and Messrs. Hackett and Middleton.

TRAVELER
- Nov. 10, 1917 -

FIFTH SYMPHONY CONCERTS

The usual Symphony concerts will be given in Symphony Hall next Friday afternoon and Saturday evening. Dr. Muck has not yet forwarded from New York the program which he will play then. Next Thursday evening the usual Symphony concert will be given in Sanders Theatre, Harvard University. The program will be announced as soon as received.

133 GLOBE, NOV. 17.

DR MUCK WELCOMED AT THE SYMPHONY

National Anthem Precedes Formal Program

Globe Nov 17

Debussy, MacDowell and Dvorak Numbers Are Played

The agitation attending the departur of the Symphony Orchestra last wee on its first of the usual Southern trip fortunately had no apparent continu ance or sequel at the concert yesterda afternoon. When Dr Muck appeared h was warmly greeted. The orchestra rose—except the cellos, who must sit t play—and the National anthem was per formed. There was no announcemen or comment as to why it was to precede the program rather than follow it, as before. Wild applause followed as the audience sat down and the concert proceeded. There was no intimation of any kind at Symphony Hall that there would be any other developments than that concerts would be given by the orchestra as usual and that Dr Muck would conduct them.

Debussy's cosmic music of the sea is grateful at a time of universal human unrest. It is more inspiring to see nature in moods of sardonic mockery than men, and here the great deep, like a sated courtesan, laughs in derision over her victims; hints at her mysteries, at the secrets that lurk beneath her bosom, lures on the trusting mariner by balmy smiles, caressing winds and the caprice of the waves. A score less scintillating, even riotous with color, than the "Iberia," as Dr Muck has made it known, it reminds at times of the great simplicity with which Cesar Franck contemplated and communed with the infinite.

MacDowell's "Indian" suite, noble music which repeoples the primeval forest with a picturesque race whether in carnival, love, war or lamentation, was nobly played. There was distinction in Dr Muck's differentiation of moods and the euphony of the orchestra was a joy which is now an oft-told tale.

Dvorak thought much upon the pathos surrounding the innocent Desdemona, gentle and good, in his "Othello." There is less suggestion of the true nobility of soul, the poetic mind of the Moor, his a nature of trust, incredulous and just, until Iago's crafty needle injected the poison into his soul.

TRAVELER NOV. 17, 1915

MacDowell Suite Played by Symphony

Dr. Muck's fine reading of the beautiful MacDowell "Indian Suite" was the feature of yesterday afternoon's concert by the Boston Symphony Orchestra. Its refreshing music, clearly written, without thought of tone puzzles or unusual effects. It was well placed between Debussy's "The Sea," the opening number, and Dvorak's "Othello" overture. Would that either had the desire to write from the heart as did MacDowell. Enthusiastic applause followed the close of the MacDowell selection.

Debussy evidently saw more in his vision of the ocean than is visible to the casual observer. It is not Debussy at his best but it is Debussy nevertheless and, as always, interesting.

Dvorak has been heard to better advantage than in this overture. He is not convincing, failing to catch the spirit of his subject.

It is to be noted that "The Star Spangled Banner" was played at the opening of the concert.

Next week's program is yet to be given out. Mabel Garrison, soprano, will be the soloist, singing Mozart's "Il re Pastore" and Strauss's "Ariande in Naxos."

Record Nov. 17, 1917.

Maj. Higginson spoke at a musical event the other afternoon. It was not a very happy occasion. You may remember that it was concerning Dr. Muck's offering his resignation as the conductor of the Symphony. Maj. Higginson will speak at another musical affair next week. This affair will be the recital which Percy Grainger will give Monday evening to benefit the Red Cross. The major will introduce Grainger, the pianist, who recently enlisted as a private in the United States Army.

POST. NOV. 17.

DEBUSSY'S PIECES BY SYMPHONY

Beauty of "The Sea" Creates a Deep Impression

BY OLIN DOWNES

Debussy's three orchestral pieces, known under the collective title of "The Sea," MacDowell's "Indian Suite" and Dvorak's overture "Othello," made the programme of the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall—these pieces, and the "Star Spangled Banner," which Dr. Muck conducted at the beginning of the concert instead of the end, and without turning to acknowledge the applause which followed this performance.

DEBUSSY IN EXTREME

If we had to estimate the probable artistic value of "The Sea" we would feel faced with the most impossible of tasks. Happily a reviewer of music is called upon to do no such thing, but only to record his individual impressions of a piece of music for what they are worth. "The Sea" is for us the extreme of Debussy's impressionism, and one of the most enchanting experiences for the ear that modern music affords.

The orchestral coloring is fascinating and incomparable in its glow and its flash and its whimsy. The ear drinks in this concourse of colors and sounds and is greedy for more. Then there are the sudden, mysterious lulls of tone, the ebb and flux of the orchestra, the marvellous free interplay of tones and rhythms. The impression is in a way so sensual that the glint of the tube of a trumpet in the orchestra is inseparable from the sound itself and from the vision of a golden glint of sun on the waves.

Makes Hearer Believe

All these impressions come to a hearer simultaneously. Here is music, not related to anything but itself, music which cannot be said to have a story or a programme, and which yet is so suggestive and natural, as it now appears, that it seems to come nearer a union of music with all other sensorial arts than almost any other composition that we know. The scoring is nothing short of marvellous. The pulsatile instruments are used, as they are used in certain pages of "Pelleas et Melisande," for the sake of tone-color and not for rhythm and accent. What is more golden, and what enmesses the whole orchestra in a more wonderful glow of golden tone, than Debussy's cymbal, vibrated with a drumstick? And there are pages of tumultuous power, when the orchestra surges about the hymning brass choir as great waves might surge on a sunny, windy afternoon about a rock.

The roar and the spume of the sea is there, and also the wind that whistles to the fancy as the Pied Piper of Hamelin whistled to those whom he led far off and astray. This man, Debussy—what can he not do, and make us believe? This is either the freest, the finest, the most masterly music ever composed, or it is the most deceptive will o' the wisp of strange and beautiful sounds ever dreamed of by a man. And whatever it is, one way or the other, nobody cares. Enough to be hypnotized by this composition which has no ascertainable outlines or proportions, but has indeed the freedom, the bigness, the menace also, of the vasty deep.

We personally feel that there are too many strings in the composition of the standard symphony orchestra, such as the Boston Symphony, for the finest things in "The Sea" to be heard clearly. Played by the Boston Symphony in Cambridge, slightly reduced, so that the wind instruments show more clearly than they do in Symphony Hall, "The Sea" is still greater, still more enchanting, still more a thing of mystery, terror and beauty.

MacDowell's "Indian Suite" is commencing to age now. But its spirit remains and permeated the atmosphere yesterday. What a poetic spirit that was, Americans have still to thoroughly realize. The Love Song now verges a little on the sentimental; the war dance is a rather joyous affair. It is certainly no Hymn of Hate such as the Indian, whatever his barbaric pleasure in conflict might be, would chant as he leaped to his arms. But the Legende and the Dirge are superb music, with the silences of pine forests and blazing sunsets in it. The music has the savor of northern nature, of nature that broods while men struggle and wend their way.

- Nov. 17, 1917 - BOSTON AMERICAN

DEBUSSY WELL PLAYED BY SYMPHONY

By FRED J. McISAAC.

After a most momentous and tumultuous tour in the history of the Boston Symphony, the orchestra returned yesterday afternoon and gave a brilliant concert. The program included Debussy's Symphonic Sketches, "The Sea," MacDowell's orchestral suite in E minor, known as the "Indian" suite, and Dvorak's Overture, "Othello."

For once there wasn't a scrap of German music on the program. To be sure, Dvorak was an Austrian subject, but by race he was a Slav.

Debussy comes and goes on symphony programs nowadays without creating any more disturbance than Brahms or Cesar Franck. The striking originality of his musical ideas, his independance of traditions and of form, have come to be recognized, and those who once were bewildered and annoyed by his music now may hear it with a greater or less degree of pleasure, but they tolerate it. "The Sea" is impressionistic, atmospheric, highly imaginative. If you can conjure up a picture of it as seen from the deck of a vessel, this music serves exquisitely as an accompaniment to the picture.

I should rather like to hear it from an orchestra pit while upon a screen a motion picture of the ocean held the eye.

The three movements were played with the delicacy, elegance and grandeur that the music deserves.

A too infrequent visitor to these concerts was the Indian suite of MacDowell, the one American composer whose work is the equal of any modern European for originality, inspiration and orchestral development. The Indian songs which serve as themes for the five movements of the suite were but inspiration to the composer, and were doubtless greatly idealized by him, but give an exotic air to the composition which distinguishes it greatly.

The Dvorak overture, "Othello," is one of the least beautiful of the works of the Bohemian genius. It is long drawn out, full of needless repetitions and the soprano and bass dialogue of Desdemona and Othello borders upon the grotesque.

"The Star Sangled Banner" was used to begin the concert. If we are to criticize the performance of this piece we might say that it was played rather listlessly.

AMERICAN NOV. 10, 1917 -

MUCK'S PICTURE IS TORN FROM WALL

Chicago, Nov. 10.—An empty frame today graces the spot on the wall in Orchestra Hall where once might have been seen the photograph of Karl Muck, conductor of the Boston Symphony Orchestra. Muck's picture was found in shreds on the door after several members of John Phillip Sousa's Great Lakes Naval Training Station band had visited Orchestra Hall.

AMERICAN NOV. 11, 1917 -

The sale of subscription tickets for the three choral concerts to be given by the Symphony Orchestra and the newly organized Symphony chorus has been in progress at Symphony Hall for several days with gratifying results. There is intense interest in these concerts for they promise to open a new era of choral music in this city.

TRANSCRIPT. NOV. 10, 1917

Tuesday evening, Nov. 20, in Symphony Hall, the first of the series of three concerts in which a chorus of large dimensions and assiduous training will join forces with the Symphony Orchestra and Dr. Muck. At it, for the first time in America, he will conduct a performance of Beethoven's Choral Symphony, unheard in Boston for six years. Miss Hempel of the Metropolitan Opera House; Miss Keyes, Mr. Hackett and Mr. Middleton form the solo quartet.

CONCERTS NEXT WEEK

The Symphony Orchestra as Usual—Mme Guilbert in New Pieces—Mr Elman Anew—The Apollo Club in Public—Mr. Fox's and Mr. Ferir's Novel Pieces

In the confusions and perturbations of the present week, no programmes have yet come to Symphony Hall from Dr. Muck in New York for the fifth pair of Symphony Concerts on Friday afternoon and Saturday evening next or for the concert of the orchestra in Cambridge next Thursday evening. All three, however, will befall as usual.

MONITOR NOV. 10, 1917

MUSIC

The usual concerts of the Boston Symphony Orchestra are announced to be given in Symphony Hall on Friday afternoon and Saturday evening of next week, with Karl Muck conducting; and the Symphony concert in Cambridge is announced to take place in Sanders Theater, according to schedule, on Thursday evening. The performance of Beethoven's ninth symphony, with chorus and soloists assisting, is announced to be given in Symphony Hall on the evening of Tuesday, Nov. 20, according to the original preparations. Rehearsals of the chorus that takes part in the ninth symphony have been going on under the direction of Stephen Townsend. A rehearsal with chorus and orchestra under Dr. Muck is called for the evening of Nov. 14 in Symphony Hall. A full rehearsal, with soloists taking part, is called for the evening of Nov. 19. The soloists engaged are Mmes. Hempel and Keyes and Messrs. Hackett and Middleton.

TRAVELER - NOV. 10, 1917 -

FIFTH SYMPHONY CONCERTS

The usual Symphony concerts will be given in Symphony Hall next Friday afternoon and Saturday evening. Dr. Muck has not yet forwarded from New York the program which he will play then. Next Thursday evening the usual Symphony concert will be given in Sanders Theatre, Harvard University. The program will be announced as soon as received.

Record, Nov. 17, 1917.

Record Nov. 17

Beethoven's Great Ninth Symphony — Kreisler

By J. V. Clark

The coming week will be by all odds the most interesting musically that Boston has had this season. There will be on Tuesday evening, at Symphony Hall, the first performance of Beethoven's Ninth Symphony, popularly called the choral, which Boston has had since Nov. 20.

The week will open Sunday afternoon with a Kreisler recital at Symphony Hall. For a time there was great prejudice against Mr. Kreisler in certain parts of the country. This sprung up following the Dr. Muck trouble, when it was learned that Kreisler once served in the Austrian army. Since this flurry many supposedly anti-Kreisler places have expressed their willingness and even more to hear the master violinst.

His charity work for the Red Cross in this country, the statement that he has been sending money back to Austria only to help his aged father and certain international societies, which care for needy musicians, have put a different complexion on his case. Unless al signs fail, Boston will pay honor tomorrow to a great artist.

Monday evening Percy Grainger, the composer pianist, who has enlisted in the army and now wears the olive drab, will play at Jordan Hall. He is on a leave, playing for the Red Cross, and his concert will benefit that best of charities. Already there are indications that his audience will not only be the most fashionable of the year, but that it will tax every inch of the capacity of the hall.

But to return to the Beethoven symphony. Since Sept. 10 the chorus has been having weekly rehearsals, first separately in choirs and then combined, all of them under the direction and training of Mr. Stephen Townsend.

Since his return in 1912, Dr. Muck has been very keen to do this Ninth Symphony and other choral works, but the lack of a proper chorus for this purpose—one which could give the necessary time for rehearsals—had always prevented it, for with his customary thoroughness he would not undertake such work, especially Beethoven's last Symphony, without a competent chorus that was letter-perfect in the difficult music. He has heard the chorus several times and is greatly pleased with it, and Wednesday evening he held the first rehearsal under his own direction of chorus and orchestra. The second and final rehearsal, with all the soloists, will be held in Symphony Hall, Monday evening.

The chorus will number very close to 400 and this has compelled the building in Symphony Hall of a new stage which is the largest that has ever been used there. The addition in front takes out the first seven rows of seats. The orchestra will be on a "rise" as usual and surrounding them will be the chorus placed in tiers.

The orchestra itself has been at work on the Symphony for several weeks and nothing has been left undone by Dr. Muck, Mr. Townsend and the management to make the concert one of the most notable events of the musical history of Boston.

The management on its part has engaged soloists of extraordinary quality. The music that Beethoven has written as a setting for Schiller's "Ode to Joy," is very exacting and demands, if it is to be well done, singers of unusual skill. The soprano will be Mme. Frieda Hempel, of the Metropolitan Opera Company. The contralto will be Margaret Keyes, a mosts excellent concert singer who has already appeared as one of the quartet in the performance of the Ninth Symphony under Mr. Fiedler.

The tenor will be Arthur Hackett. Arthur Hackett is in a sense a discovery of the Boston Symphony Orchestra, and since he made his appearances at the Operatic Pops a year ago last September, his progress has been very rapid, until today he is one of the most sought after tenors on the American concert stage. The bass will be Arthur Middleton, who appeared at a Sunday concert in Symphony Hall a fortnight ago.

Operatic Star to Sing Tuesday in Beethoven Work

FRIEDA HEMPEL.

Soprano from the Metropolitan Opera who sings in Beetnoven Choral Symphony Tuesday.

TRANSCRIPT
Nov. 17, 1917.

CONCERTS NEXT WEEK

Transcript Nov. 17

A Notable Performance of Beethoven's Choral Symphony by Dr. Muck's New Choir—The Programme for the Orchestra—Mr. Kreisler Returns—Mr. Grainger and Mr. Copeland for Pianists—"The Flonzaleys" Afresh—Singers' Recitals

FOR once a concert outside the regular course of the Symphony Concerts overshadows them, though the Symphony Orchestra will itself share in them and Dr. Muck will be the conductor. The occasion, befalling on Tuesday evening in Symphony Hall is the performance by band and leader of Beethoven's ninth symphony with the assistance of the new chorus, three hundred and fifty strong, assembled and trained for it and for two other choral concerts in the course of the season. For more than seven years the Choral Symphony has been unheard in Boston. Time and again Dr. Muck has been urged to undertake it; but he has declined to do so until he could have at his disposal a chorus sufficient in numbers and sufficiently trained for the task before it. Nor would he put upon a programme the three purely instrumental numbers of the symphony without the choral finale that is climax to it. The way opened before him when Mr. Stephen Townsend undertook the assembling and the preliminary training of such a choir. In answer to his canvass and under pledge to attend rehearsals, it was gathered from the best available singers; for two months past, it has diligently prepared itself in the music at first under Mr. Townsend, latterly under Dr. Muck. It is now on edge for the performance, and in such full ranks that seven rows of seats in Symphony Hall have been removed to make place for it. For three weeks past the conductor has been preparing the orchestra in the symphony, and next Monday the solo singers will join it and the chorus for final rehearsal. They have been chosen with an eye single to their fitness for an exacting music—Miss Hempel of the Metropolitan Opera House; Miss Keyes, experienced in the alto part; Mr. Hackett, accus omed to a quasi-instrumental music for the voice, and Mr. Middleton, the orotund bass. With these forces and with Dr. Muck leading at the top of his ambition, it is safe to predict a performance such as the Ninth Symphony has not received in years in Boston.

Dr. Muck Delays

For another week no particulars come from the conductor or the management of the Symphony Orchestra about the programmes for forthcoming Symphony Concerts, a matter in which neither is usually remiss. The regular concerts will, however, take place on Friday afternoon and Saturday evening next and at them Miss Garrison, the pleasurable young soprano of the Metropolitan Opera House, will be heard as assisting singer. Her numbers are an air from Mozart and the extraordinary show-piece crowded with the ornaments, the difficulties, the subtleties and even the obstacles of song as the eighteenth-century knew them which Strauss put together for one of the singing-players in "Ariadne in Naxos." Zerbinetta sings it—the Columbine of the Italian mummers that stroll into Molière's comedy of "Le Bourgeois Gentilhomme" at Strauss's curious bidding.

MONITOR
NOV. 17, 1917.

134

ORCHESTRA HEARD IN "INDIAN" SUITE

Dr. Muck Presents Music of MacDowell—Symphony Program of Descriptive Pieces

Boston Symphony Orchestra, Karl Muck, Conductor—Fifth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 16, 1917; Debussy, "The Sea," three symphonic sketches; MacDowell, suite in E minor, No. 2, "Indian," op. 48; Dvorák, overture, "Othello," op. 93.

The concert opened with a performance of the tune, "The Star-Spangled Banner," which, in spite of incomplete official sanction, is universally accepted as the national air of the United States. The last Boston matinee of the orchestra, given two weeks ago, closed with a performance of this tune, the playing of it at that time being a response to what amounted to a demand from the entire country. In the intervening fortnight, the Boston Symphony Orchestra, from being an honored civic institution, has become something like a public scapegoat. Thousands of persons have denounced the organization for failing to comply with the request made by women of patriotic and social clubs in Rhode Island, that the national tune be played at the Providence (R. I.) concert of Oct. 30. They have particularly attacked the orchestra's German conductor, while politely excusing its Bostonesque proprietor and sustainer, who claimed all the blame and clearly proved it on himself. Of all those who have discussed the matter, none, so far as their views have been recorded in print, seem to have considered sympathetically one little prejudice that could well have been the cause of the whole outbreak. For it must be remembered that there are loyal citizens of the United States, not resident in Maryland, who have favored another tune than "The Star-Spangled Banner" for the national air. There are those in the North, of ardent antislavery traditions, who would like to have seen Julia Ward Howe given the honor which, in a moment when nobody was looking, was bestowed on Francis Scott Key. If the women of Rhode Island had but asked for "The Battle Hymn of the Republic"—it might all have been so different! The recrudescence of the quarrel of Roger Williams and John Cotton might not have taken place; the clash between the community with a will to govern its own æsthetic (aforetime ecclesiastical) affairs, and the community with a mind to give æsthetic (aforetime ecclesiastical) discipline to the whole seacoast, might not have occurred.

The program book had no mention of the national tune on the page where the selections to be played are listed, as though its associations of nearly 40 years had been intruded upon enough already by a nonsubscribing world, and as though its pink-bound dignity could not brook a legend which is printed on a myriad trivial showbills every day for mere patriotic effect. The book had in its schedule, however, an American composition, the "Indian" suite of MacDowell, which proved able to uphold the pride of the land at the present moment, when national artistic values are being earnestly weighed and compared. MacDowell, the orchestral writer, can get along a considerable while yet without an apologist. His work can keep a good countenance in the company of a French piece in modern descriptive style, like Debussy's "The Sea"; and it can stand on an equality, or something better, with a piece like Dvorák's "Othello" overture, which, like it, is of the nineties, when descriptive music was much spoken of as tone painting. Actually in the time of MacDowell and Dvorák, symphonic composers had not gone beyond the draftsman's methods of making pictures. Their technique was linear. But they achieved the purposes they sought. When they used folk-song themes, American Indian themes, for example, whether real or imaginary, whether copied down from the oral witness of a genuine tribesman of the prairies or invented in solitary retreat among the New Hampshire hills, they got an informality and a familiar sentiment into their canvases which impressionists, with their free color methods, are rather inclined to miss.

135 NOV. 17, 1917

EVENING TRANSCRIPT.

Concerts --- Films

THE SYMPHONY CONCERT

FAMILIAR MUSIC FOR FAMILIAR PLEASURE

Tranquillity in All Respects Again—The Remarkable Mettle Under Stress of Conductor and Orchestra — Debussy's Sea Sketches and MacDowell's "Indian Suite" to New Satisfactions — Also a Moribund Overture of Dvorak

EVEN a frequenter of the Symphony Concerts, dropped after long and isolated absence into that of yesterday afternoon, might hardly have inferred that conductor and orchestra, "founder and sustainer," management and, in measure, audience too, had lately traversed, indeed may be still traversing, as grave a crisis as the affairs of the band have ever known. The stranger, familiar with aspect and procedure, yet newly returned to them, might readily have taken the knitting between the numbers as a token of the time and added to it the playing of "The Star Spangled Banner" by the standing orchestra at the beginning of the concert. Already it plays the hymn as a part of the routine of the day and soon the audience, though it applauded heartily on Friday and even watched each his neighbor, a little curiously during the progress of the anthem, will be like-minded with the band. To the stranger, in fact, it might have been possible to repeat as a new and witty mot, the saying set afoot in New York last week, that in the arrangement of the tune used by the orchestra the strings weave a "contrapuntal camouflage" about the melody as sung by the brass choir. Yet he could hardly have known that Dr. Muck now seems to slow his pace a little as though to make more sonorous and stately the gathering course of the music.

During the progress of these rites, the returning wanderer might have noted the usual audience in usual place in parquet and balconies and the orchestra upon the stage in the usual exercise of such of its distinctive powers and virtues as the music of the day exacted. From the string choirs came the wonted precision, fineness, roundness and lustre of tone. The wood winds had lost not a whit of mobility and surety of lips and fingers or of the resulting pliancy, euphony and expressiveness of characteristic voice. The bass was familiarly mellow; the "pulsatile instruments," as the handbooks call drums and the like, familiarly alert. Rarely has the orchestra, individual for individual, group for group, played with such finesse and felicity of tone as it did through the ceaseless instrumental inflections of Debussy's "symphonic sketches" of the sea. Seldom has it surpassed the sensuous beauty or the eloquent significance of voice that it maintained through the slow movements of MacDowell's Indian Suite or been more vibrant of rhythm than it was through the pages of war-dance or village festival. From even the relatively barren pages of Dvorak's overture to "Othello," it reaped an occasional dramatizing stroke that it and the conductor had sown into it from themselves.

For, like his men, the much harried, the much enduring Dr. Muck—to say nothing of natural and busy preoccupations with the impending performance of Beethoven's Choral Symphony—stood in full exercise of familiar faculties. The studious stranger could have detected no relaxation of his usual serene and exact command of his forces, his music and himself; no detachment, of mind, heart or will from the work in hand; no change in any familiar faculty except one, curiously haunting both sketches and suite. For some reason Dr. Muck seemed to crave and enforce slow pace with the music. It is his custom to take Debussy's pieces somewhat more measuredly than do Latin conductors; but yesterday he seemed to subdue even his own tempo with these sea-pictures; while to the clear advantage of MacDowell the swifter passages of his Indian music might have run yet more swiftly. Yet even within this chance shortcoming of the day, the wonder was, as at the concert in Cambridge on the preceding evening that conductor and orchestra ran so true to untroubled and zestful form.

The more excuse, then, for briefly grumbling intermezzo. Circumstances may have compelled Dr. Muck to forego, beyond the usual hour, the assembling and the announcing of his programmes for the concerts of yesterday and today and for the concerts of next week. Yet it is clear disappointment and in these nervous days—a little twinge of anxiety to his hearers not to find them in usual place in programme-book and newspapers. Minor plans, even, may have to be made or unmade to suit them—yet for a fortnight there has been no discovering them within the wonted week's notice. Again, have the pieces on the last two programmes been as well mated or contrasted as they might have been? Somehow on the list of a fortnight ago Sibelius's symphony of the dissonances, a fifty-year-old concerto for piano by Saint-Saëns, and Beethoven's third "Leonore" overture had the semblance of pieces fallen by chance side by side rather than set in considered choice and arrangement.

Perhaps Debussy's tone-pictures of the sea and the winds and the lights upon the waters, perhaps MacDowell's Indian Suite—in Dr. Muck's judgment the ablest and most eloquent piece of music that American composer has yet written—are near enough to classics to warrant the biennial repetition that from 1913 into 1917, he seems disposed to give them. Yet even so, are they pieces advisedly to set side by side except in an extreme of contrast? And why, why need Dvorak's indisputably dull and laboring overture to "Othello" be appended to them? Not yet do playable overtures [illegible]

Being thus familiar and thus played, each of the numbers of yesterday did but renew anticipated impression. With Debussy's symphonic sketches and MacDowell's suite the impression was of keen pleasure heightened, deepened, in the whole illusion of the music or in the play of freshly discovered detail upon it. But for Dvorák's overture to "Othello" is there in these days any excuse outside a Shakspearean concert, except as a convenient "filler." The dramatic content and conduct of the music seem altogether too simple-minded, even though the poignant pages of Verdi in that scene of vengeance upon Desdemona and Othello's self be waved, if it is possible, out of memory. The instrumental and harmonic color has irreparably faded. Even at the hands of Dr. Muck and the orchestra the dramatic strokes "come off" tamely. Not short-breathed but long-winded, the overture labors to sudden and welcome end. Dvorák's other familiar overtures, "Husitzka" and "Carnival" still feign a plausible semblance of vitality, whereas the overture to "Othello" was born puny.

The sharper the contrast, accordingly, with a piece that keeps musical life and so renews sensuous and imaginative interest as clearly as does the Indian Suite of MacDowell. No one, nowadays, much concerns himself, or need much concern himself, with the degree in which the germinating motives are born of Indian tonal idiom or are handled with occasional Indian suggestion. Enough that in the "love-song" they breed wistful and penetrating beauty out of themselves and open to the imagination a vista of musing and sun-lit solitude like the still open spaces in a piney wood. Enough again that "the dirge" rises into music of austere beauty and of wild and piercing mourning—the lament in the human heart irreparable, savage or civilized, that like the night-wind moaning in the tree-tops may not be stilled by mere human willing. In these two woven movements MacDowell wrote the music of the forests that he loved and that in response stirred him to imaginings and to the speech of tones. Under like prompting, perhaps, in the two swifter and the one more incisive movement, he has written music of the great open spaces, between earth and sky, far as the very rim of the horizon, that he also cherished. Out of them may have come the impulse to the voices that gravely, concentratedly sing his legend; there his war-dance, gathered, passed, stilled, re-gathered to iterated rhythms, and thence surely came the zest and spring of his music of ardent, primitive, racing fete. The Indian Suite, as the title bids, but the suite also of American forest and American plain such as Northwest and Southwest still hug and harbor for the many moods of man within the one, upon the other. No wonder, so stimulated, MacDowell wrote in this suite with a freedom of means and a sureness of end that no other of his orchestral music attains.

Not so Debussy in his tonal mirrorings of the sea as it stirs from blank waters under wan dawn into bright ripples in warming sunshine; as it laps and leaps, twists and turns, shivers and shatters when the breeze whips it to play as it foams up big-voiced against those same winds now troubling and goading; as it stirs the watching and absorbing composer to the melancholy and solitary melodies that his cherished oboe may sing. For, if ever there seemed an inlaid, a polished, a meticulously meditated and adjusted music, it is these sketches of the sea, especially under the finesse and the exactitude with which Dr. Muck and the orchestra achieve them. Not even the music of "Parsifal" seems more the exactly applied means to an exactly foreseen end and impression. Imagination there is in both sketches and music-drama but imagination tightly harnessed and adroitly led. Originally there surely was impulse until impulse halted for considerate thought. The outcome in the sketches of the sea is two-fold—first, a distinct sense upon the hearer of willed delineation of the waters, of willed response of mood saved from mechanical process by the fancy, the felicity, the fine suggestion of the means; and second, of momentary strokes of invention, imagination, illusion that thrill the ear as though impulse had for the instant snapped through calculation. More and more at each rehearing, the music of "The Sea" becomes, as do sometimes the waters suggesting it, restless expanse—bejewelled. H. T. P.

NEWS OF MUSIC

RUMOR BUSY WITH THE SYMPHONY CONCERTS

No Visible Sign That Dr. Muck's Resignation Has Been Accepted—The Variegated Canvass of Possible Successors—The Apollo Club to a Friendly Public — Opera Afresh in New York — More Rulings on the War Tax — Mr. Damrosch's Concerts for Children — Items and Opinions

RUMOR runs about the town that Mr. Higginson has accepted the resignation of Dr. Muck as conductor of the Symphony Orchestra, and rumor has already picked his successor—a much easier task for it than for those who have ever sought a leader for such a band or such concerts. Of evidence to bear out the rumor there is none except the war-time gossip that flies from ear to ear and the war-time credulity that eagerly receives it. Dr. Muck himself is proceeding quietly and busily with his usual and unusual work—more particularly with the preparations for the choral concert at Symphony Hall next week, at which he is to lead in Beethoven's Ninth Symphony for the first time in America. No man could for the moment act less than he does as one about to leave his usual employments. The management of the orchestra is equally unaware of any impending change; the entourage of Mr. Higginson discredits the rumor. In fact, the disposition among those officially concerned with the concerts is to rest content with the calm that has followed recent storms.

Rumor, moreover, is not well advised in the successors that it is picking for Dr. Muck and betrays its ignorance of their present engagements, their quality and of their leanings in the present war—the new test of a conductor's availability. One, Mr. Stokowski, upon whom it likes to dwell is tied by long contracts to the orchestra and the public he now serves in Philadelphia and by a guarantee fund raised especially in his behalf. Another Mr. Gabrilowitsch, of recent and signal rise to praise and promise as a conductor, has in the past, at any rate, made no secret of war sympathies, which are not those of the public that has been loud in outcry and is now busy with surmise. A third, "with a following"—Mr. Henry Hadley—is hardly likely on the strength of his work and experiences in Seattle and San Francisco, to be seriously considered as the conductor of an orchestra of the first rank. A fourth, Mr. Mengelberg, the celebrated conductor of the Amsterdam orchestra, happens to be Jewish, a little past the prime of life and a "specialist" in contemporary German music; while fifth and most curious choice of all is no other than Arthur Nikisch, Hungarian, it is true in blood, but long conductor of the Gewandhaus Concerts in Leipzig and of the Philharmonic Concerts in Berlin and fast bound in Germany. So gossip goes a busy and Symphony Hall—and Dr. Muck in particular—a quiet way.

EVENING SUN

ess: Baltimore, Md.

NOV 7 -

Lack Of Decent Respect Shown By Americans When The National Anthem Is Played.

TO THE EDITOR OF THE EVENING SUN:

Sir—At the present time when there is so much talk about the playing of "The Star-Spangled Banner" at all public performances, it seems to me to be especially important that each one of us should show our respect for our national anthem and for the flag and country for which it stands. Who has not seen more than one American citizen putting on his coat or laughing and talking during the playing of the anthem? We should surely show our respect by standing erect in a respectful attitude of attention. How can we expect anything but adverse criticism from foreigners who constantly see such acts of carelessness and disrespect on our part? These thoughts were suggested by a remark made recently by a German as to the use of our anthem being played when a number of the audience either chewed gum or talked during its performance. H. V. D.

Baltimore, Nov. 5.

Quite True, We Have Been Careless—But It "Riles" Us To Have A "Loyal Prussian" Insultingly Refuse To Play The National Anthem At A Time Like This.

TO THE EDITOR OF THE EVENING SUN:

Sir—Having read the controversy regarding Dr. Muck and Mr. Randolph's views, I beg to say that I would like to voice my sentiments in regard to this "tempest in a teapot."

First and last, I am also a thorough American, and a lover of music, but fail to grasp the enormity of the offense in refusing to play our national anthem at a symphony concert. We Americans are always extreme without consistency, Major Higginson and former Governor Warfield being fair examples. According to Mr. Warfield, "'The Star-Spangled Banner' should have the right of way over every other tune." Why not play it in church? Are we not taught God first and our country next? Certainly the national anthem should be played whenever and wherever consistent, but not absolutely necessary, nor showing lack of patriotism, if not played at a symphony concert.

Some years before the war, riding in a car down Baltimore street, I noticed a colored man washing up a store front with the remnants of what was once the Stars and Stripes, dozens of pedestrians passing at the time, but not one protested. Why not then, as now? I also

n STAR

ress: Baltimore, Md.

NOV 7 - 191

GOVERNMENT SHOULD ACT AGAINST MUCK

Warfield Says If It Does Not, People Will Assert Themselves.

SHOULD BE DISCHARGED

If the Boston Symphony Orchestra, Dr. Karl Muck, conductor, depends upon an alien enemy director for its existence, former Gov. Edwin Warfield said today, then the sooner it dies the better for the country, "and I will glory in its death," he added. He said the authorities at Washington should be stirred up or patriotic people will assert themselves.

When asked today what he thought of yesterday's protest meeting at the Lyric, Governor Warfield said:

"I am prouder than ever in being a Marylander. The meeting was the most enthusiastic gathering that I ever faced. I knew when the honor of our flag and the beauty of our national anthem—The Star-spangled Banner—was slurred and insulted that our people could be relied upon to indignantly resent such insult. This meeting has proved that I was right in estimating the patriotism of Maryland. I have faced many audiences in this city, but never one like that of yesterday afternoon, and I have never been so thrilled as I was when standing before that immense gathering of patriots. The action of that meeting will be historic and an inspiration to patriots for all time to come. It will be an encouraging and splendid message to our boys in the trenches 'over there,' and those in the camps throughout the United States who are qualifying for the trenches—the boys who are offering their lives for our flag.

"Unless the owner of this orchestra, Major Higginson, dismisses this alien director at once and thus prevents him from becoming the hero of the aliens in this country and the traitors who are in sympathy with him and the country to which he has sworn allegiance, which he vauntingly and brazenly asserts, he will be held up to the contempt of every patriotic citizen of the United States. If this splendid orchestra cannot live without an alien director, then it should die, and die quickly. It can live if it is patriotic. The music is not produced by this man, but by the men behind the instruments. If a leader has not been developed, then it don't deserve to live, and if it depends upon this alien director for its existence, then the sooner it dies the better for the country, and I will glory in its death. The art that we are interested in now is the art of war against the Huns and vandals that this man proudly proclaims himself as associated with. I cannot understand why the authorities at Washington do not act in this matter. They should be stirred up. Unless they are, patriotic people will assert themselves. This is no time for temporizing with aliens and traitors. Remember that our meeting has not been adjourned; it is simply taking a recess, and is ready to respond to any call that may be made upon it.

"The patriotic people of Baltimore are indebted to the press of this city for its support in this movement, and, personally, I wish to thank them for their earnest and enthusiastic support."

JOURNAL

ss: PROVIDENCE, R. I.

NOV 6-1917

COMING SYMPHONY CONCERT AT BALTIMORE FORBIDDEN

Police Commission Acts on Grand Jury's Recommendation.

Baltimore, Nov. 5.—The Police Commissioners of Baltimore to-day sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night, on the ground that the public safety of the community would be endangered. The action came as the recommendation of the grand jury, and after plans had been perfected for a huge mass meeting tomorrow at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

135 NOV. 17, 1915 EVENING TRANSCRIPT,

Concerts --- Films

THE SYMPHONY CONCERT

FAMILIAR MUSIC FOR FAMILIAR PLEASURE

Tranquillity in All Respects Again—The Remarkable Mettle Under Stress of Conductor and Orchestra — Debussy's Sea Sketches and MacDowell's "Indian Suite" to New Satisfactions — Also a Moribund Overture of Dvorak

EVEN a frequenter of the Symphony Concerts, dropped after long and isolated absence into that of yesterday afternoon, might hardly have inferred that conductor and orchestra, "founder and sustainer," management and, in measure audience too, had lately traversed, indeed may be still traversing, as grave a crisis as the affairs of the band have ever known. The stranger, familiar with aspect and procedure, yet newly returned to them, might readily have taken the knitting between the numbers as a token of the time and added to it the playing of "The Star Spangled Banner" by the standing orchestra at the beginning of the concert. Already it plays the hymn as a part of the routine of the day and soon the audience, though it applauded heartily on Friday and even watched each his neighbor, a little curiously during the progress of the anthem, will be like-minded with the band. To the stranger, in fact, it might have been possible to repeat as a new and witty mot, the saying set afoot in New York last week, that in the arrangement of the tune used by the orchestra the strings weave a "contrapuntal camouflage" about the melody as sung by the brass choir. Yet he could hardly have known that Dr. Muck now seems to slow his pace a little as though to make more sonorous and stately the gathering course of the music.

During the progress of these rites, the returning wanderer might have noted the usual audience in usual place in parquet and balconies and the orchestra upon the stage in the usual exercise of such of its distinctive powers and virtues as the music of the day exacted. From the string choirs came the wonted precision, fineness, roundness and lustre of tone. The wood winds had lost not a whit of mobility and surety of lips and fingers or of the resulting pliancy, euphony and expressiveness of characteristic voice. The bass was familiarly mellow; the "pulsatile instruments," as the handbooks call drums and the like, familiarly alert. Rarely has the orchestra, individual for individual, group for group, played with such finesse and felicity of tone as it did through the ceaseless instrumental inflections of Debussy's "symphonic sketches" of the sea. Seldom has it surpassed the sensuous beauty or the eloquent significance of voice that it maintained through the slow movements of MacDowell's Indian Suite or been more vibrant of rhythm than it was through the pages of war-dance or village festival. From even the relatively barren pages of Dvorák's overture to "Othello," it reaped an occasional dramatizing stroke that it and the conductor had sown into it from themselves.

For, like his men, the much harried, the much enduring Dr. Muck—to say nothing of natural and busy preoccupations with the impending performance of Beethoven's Choral Symphony—stood in full exercise of familiar faculties. The studious stranger could have detected no relaxation of his usual serene and exact command of his forces, his music and himself; no detachment, of mind, heart or will from the work in hand; no change in any familiar faculty except one, curiously haunting both sketches and suite. For some reason Dr. Muck seemed to crave and enforce slow pace with the music. It is his custom to take Debussy's pieces somewhat more measuredly than do Latin conductors; but yesterday he seemed to subdue even his own tempo with these sea-pictures; while to the clear advantage of MacDowell the swifter passages of his Indian music might have run yet more swiftly. Yet even within this chance shortcoming of the day, the wonder was, as at the concert in Cambridge on the preceding evening that conductor and orchestra ran so true to untroubled and zestful form.

The more excuse, then, for briefly grumbling intermezzo. Circumstances may have compelled Dr. Muck to forego, beyond the usual hour, the assembling and the announcing of his programmes for the concerts of yesterday and today and for the concerts of next week. Yet it is clear disappointment and in these nervous days—a little twinge of anxiety to his hearers not to find them in usual place in programme-book and newspapers. Minor plans, even, may have to be made or unmade to suit them—yet for a fortnight there has been no discovering them within the wonted week's notice. Again, have the pieces on the last two programmes been as well mated or contrasted as they might have been? Somehow on the list of a fortnight ago Sibelius's symphony of the dissonances, a fifty-year-old concerto for piano by Saint-Saëns, and Beethoven's third "Leonore" overture had the semblance of pieces fallen by chance side by side rather than set in considered choice and arrangement.

Perhaps Debussy's tone-pictures of the sea and the winds and the lights upon the waters, perhaps MacDowell's Indian Suite—in Dr. Muck's judgment the ablest and most eloquent piece of music that American composer has yet written—are near enough to classics to warrant the biennial repetition that from 1913 into 1917, he seems disposed to give them. Yet even so, are they pieces advisedly to set side by side except in an extreme of contrast? And why, why need Dvorak's indisputably dull and laboring overture to "Othello" be appended to them? Not yet do playable overtures [illegible] so short as to

Being thus familiar and thus played, each of the numbers of yesterday did but renew anticipated impression. With Debussy's symphonic sketches and MacDowell's suite the impression was of keen pleasure heightened, deepened, in the whole illusion of the music or in the play of freshly discovered detail upon it. But for Dvorák's overture to "Othello" is there in these days any excuse outside a Shakspearean concert, except as a convenient "filler." The dramatic content and conduct of the music seem altogether too simple-minded, even though the poignant pages of Verdi in that scene of vengeance upon Desdemona and Othello's self be waved, if it is possible, out of memory. The instrumental and harmonic color has irreparably faded. Even at the hands of Dr. Muck and the orchestra the dramatic strokes "come off" tamely. Not short-breathed but long-winded, the overture labors to sudden and welcome end. Dvorák's other familiar overtures, "Husitzka" and "Carnival" still feign a plausible semblance of vitality, whereas the overture to "Othello" was born puny.

The sharper the contrast, accordingly, with a piece that keeps musical life and so renews sensuous and imaginative interest as clearly as does the Indian Suite of MacDowell. No one, nowadays, much concerns himself, or need much concern himself, with the degree in which the germinating motives are born of Indian tonal idiom or are handled with occasional Indian suggestion. Enough that in the "love-song" they breed wistful and penetrating beauty out of themselves and open to the imagination a vista of musing and sun-lit solitude like the still open spaces in a piney wood. Enough again that "the dirge" rises into music of austere beauty and of wild and piercing mourning—the lament in the human heart irreparable, savage or civilized, that like the night-wind moaning in the tree-tops may not be stilled by mere human willing. In these two woven movements MacDowell wrote the music of the forests that he loved and that in response stirred him to imaginings and to the speech of tones. Under like prompting, perhaps, in the two swifter and the one more incisive movement, he has written music of the great open spaces, between earth and sky, far as the very rim of the horizon, that he also cherished. Out of them may have come the impulse to the voices that gravely, concentratedly sing his legend; there his war-dance, gathered, passed, stilled, re-gathered to iterated rhythms, and thence surely came the zest and spring of his music of ardent, primitive, racing fete. The Indian Suite, as the title bids, but the suite also of American forest and American plain such as Northwest and Southwest still hug and harbor for the many moods of man within the one, upon the other. No wonder, so stimulated, MacDowell wrote in this suite with a freedom of means and a sureness of end that no other of his orchestral music attains.

Not so Debussy in his tonal mirrorings of the sea as it stirs from blank waters under wan dawn into bright ripples in warming sunshine; as it laps and leaps, twists and turns, shivers and shatters when the breeze whips it to play as it foams up big-voiced against those same winds now troubling and goading; as it stirs the watching and absorbing composer to the melancholy and solitary melodies that his cherished oboe may sing. For, if ever there seemed an inlaid, a polished, a meticulously meditated and adjusted music, it is these sketches of the sea, especially under the finesse and the exactitude with which Dr. Muck and the orchestra achieve them. Not even the music of "Parsifal" seems more the exactly applied means to an exactly foreseen end and impression. Imagination there is in both sketches and music-drama but imagination tightly harnessed and adroitly led. Originally there surely was impulse until impulse halted for considerate thought. The outcome in the sketches of the sea is two-fold—first, a distinct sense upon the hearer of willed delineation of the waters, of willed response of mood saved from mechanical process by the fancy, the felicity, the fine suggestion of the means; and second, of momentary strokes of invention, imagination, illusion that thrill the ear as though impulse had for the instant snapped through calculation. More and more at each rehearing, the music of "The Sea" becomes, as do sometimes the waters suggesting it, restless expanse—bejewelled.

H. T. P.

NEWS OF MUSIC

RUMOR BUSY WITH THE SYMPHONY CONCERTS

No Visible Sign That Dr. Muck's Resignation Has Been Accepted—The Variegated Canvass of Possible Successors—The Apollo Club to a Friendly Public — Opera Afresh in New York — More Rulings on the War Tax — Mr. Damrosch's Concerts for Children — Items and Opinions

RUMOR runs about the town that Mr. Higginson has accepted the resignation of Dr. Muck as conductor of the Symphony Orchestra, and rumor has already picked his successor—a much easier task for it than for those who have ever sought a leader for such a band or such concerts. Of evidence to bear out the rumor there is none except the war-time gossip that flies from ear to ear and the war-time credulity that eagerly receives it. Dr. Muck himself is proceeding quietly and busily with his usual and unusual work—more particularly with the preparations for the choral concert at Symphony Hall next week, at which he is to lead in Beethoven's Ninth Symphony for the first time in America. No man could for the moment act less than he does as one about to leave his usual employments. The management of the orchestra is equally unaware of any impending change; the entourage of Mr. Higginson discredits the rumor. In fact, the disposition among those officially concerned with the concerts is to rest content with the calm that has followed recent storms.

Rumor, moreover, is not well advised in the successors that it is picking for Dr. Muck and betrays its ignorance of their present engagements, their quality and of their leanings in the present war—the new test of a conductor's availability. One, Mr. Stokowski, upon whom it likes to dwell is tied by long contracts to the orchestra and the public he now serves in Philadelphia and by a guarantee fund raised especially in his behalf. Another Mr. Gabrilowitsch, of recent and signal rise to praise and promise as a conductor, has in the past, at any rate, made no secret of war sympathies, which are not those of the public that has been loud in outcry and is now busy with surmise. A third, "with a following"—Mr. Henry Hadley—is hardly likely on the strength of his work and experiences in Seattle and San Francisco, to be seriously considered as the conductor of an orchestra of the first rank. A fourth, Mr. Mengelberg, the celebrated conductor of the Amsterdam orchestra, happens to be Jewish, a little past the prime of life and a "specialist" in contemporary German music; while fifth and most curious choice of all is no other than Arthur Nikisch, Hungarian, it is true in blood, but long conductor of the Gewandhaus Concerts in Leipzig and of the Philharmonic Concerts in Berlin and fast bound in Germany. So gossip goes a busy and Symphony Hall—and Dr. Muck in particular—a quiet way.

EVENING SUN

ess: Baltimore, Md.

Lack Of Decent Respect Shown By Americans When The National Anthem Is Played.

To the Editor of The Evening Sun:

Sir—At the present time when there is so much talk about the playing of "The Star-Spangled Banner" at all public performances, it seems to me to be especially important that each one of us should show our respect for our national anthem and for the flag and country for which it stands. Who has not seen more than one American citizen putting on his coat or laughing and talking during the playing of the anthem? We should surely show our respect by standing erect in a respectful attitude of attention. How can we expect anything but adverse criticism from foreigners who constantly see such acts of carelessness and disrespect on our part? These thoughts were suggested by a remark made recently by a German as to the use of our anthem being played when a number of the audience either chewed gum or talked during its performance.

H. V. D.

Baltimore, Nov. 5.

Quite True, We Have Been Careless—But It "Riles" Us To Have A "Loyal Prussian" Insultingly Refuse To Play The National Anthem At A Time Like This.

To the Editor of The Evening Sun:

Sir—Having read the controversy regarding Dr. Muck and Mr. Randolph's views, I beg to say that I would like to voice my sentiments in regard to this "tempest in a teapot."

First and last, I am also a thorough American, and a lover of music, but fail to grasp the enormity of the offense in refusing to play our national anthem at a symphony concert. We Americans are always extreme without consistency, Major Higginson and former Governor Warfield being fair examples. According to Mr. Warfield, "'The Star-Spangled Banner' should have the right of way over every other tune." Why not play it in church? Are we not taught God first and our country next? Certainly the national anthem should be played whenever and wherever consistent, but not absolutely necessary, nor showing lack of patriotism, if not played at a symphony concert.

Some years before the war, riding in a car down Baltimore street, I noticed a colored man washing up a store front with the remnants of what was once the Stars and Stripes, dozens of pedestrians passing at the time, but not one protested. Why not then, as now? I also

n STAR

lress: Baltimore, Md.

NOV 7 - 1917

GOVERNMENT SHOULD ACT AGAINST MUCK

Warfield Says If It Does Not, People Will Assert Themselves.

SHOULD BE DISCHARGED

If the Boston Symphony Orchestra, Dr. Karl Muck, conductor, depends upon an alien enemy director for its existence, former Gov. Edwin Warfield said today, then the sooner it dies the better for the country, "and I will glory in its death," he added. He said the authorities at Washington should be stirred up or patriotic people will assert themselves.

When asked today what he thought of yesterday's protest meeting at the Lyric, Governor Warfield said:

"I am prouder than ever in being a Marylander. The meeting was the most enthusiastic gathering that I ever faced. I knew when the honor of our flag and the beauty of our national anthem—The Star-spangled Banner—was slurred and insulted that our people could be relied upon to indignantly resent such insult. This meeting has proved that I was right in estimating the patriotism of Maryland. I have faced many audiences in this city, but never one like that of yesterday afternoon, and I have never been so thrilled as I was when standing before that immense gathering of patriots. The action of that meeting will be historic and an inspiration to patriots for all time to come. It will be an encouraging and splendid message to our boys in the trenches 'over there,' and those in the camps throughout the United States who are qualifying for the trenches—the boys who are offering their lives for our flag.

"Unless the owner of this orchestra, Major Higginson, dismisses this alien director at once and thus prevents him from becoming the hero of the aliens in this country and the traitors who are in sympathy with him and the country to which he has sworn allegiance, which he vauntingly and brazenly asserts, he will be held up to the contempt of every patriotic citizen of the United States. If this splendid orchestra cannot live without an alien director, then it should die, and die quickly. It can live if it is patriotic. The music is not produced by this man, but by the men behind the instruments. If a leader has not been developed, then it don't deserve to live, and if it depends upon this alien director for its existence, then the sooner it dies the better for the country, and I will glory in its death. The art that we are interested in now is the art of war against the Huns and vandals that this man proudly proclaims himself as associated with. I cannot understand why the authorities at Washington do not act in this matter. They should be stirred up. Unless they are, patriotic people will assert themselves. This is no time for temporizing with aliens and traitors. Remember that our meeting has not been adjourned; it is simply taking a recess, and is ready to respond to any call that may be made upon it.

"The patriotic people of Baltimore are indebted to the press of this city for its support in this movement, and, personally, I wish to thank them for their earnest and enthusiastic support."

JOURNAL

ss: PROVIDENCE, R. I.

NOV 6-1917

COMING SYMPHONY CONCERT AT BALTIMORE FORBIDDEN

Police Commission Acts on Grand Jury's Recommendation.

Baltimore, Nov. 5.—The Police Commissioners of Baltimore to-day sent an order to the manager of the Lyric Theatre forbidding the performance of the Boston Symphony Orchestra Wednesday night, on the ground that the public safety of the community would be endangered. The action came as the recommendation of the grand jury, and after plans had been perfected for a huge mass meeting tomorrow at which leading men of the State will denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

From AMERICAN
Address: Baltimore, Md.
NOV 10
Date

WILL STAMP OUT PRO-GERMANISM

Stirring Resolutions Adopted at Frederick.

CITY AND COUNTY AROUSED

GREAT DEMONSTRATION HELD IN THE COURTHOUSE.

Representative Men and Women Pledge Themselves to Put Forth Every Reasonable Effort to Crush Disloyalty—Call on the National Government to Forbid Public Singing or Playing of the National Anthem Except by Loyal American Citizens.

Special Dispatch to The American.

Frederick, Md., November 9.—Pledging themselves to put forth every reasonable effort to stamp out a strain of pro-Germanism which has come to light in this county and city from time to time, representative men and women of Frederick county this afternoon, at the biggest patriotic mass-meeting held here in years, adopted a resolution in which they call upon the government of the United States to forbid the public singing or playing of the national anthem except by American citizens and those who are loyal to our government.

The resolutions especially denounce Dr. Karl Muck, leader of the Boston Symphony Orchestra, who insulted the national anthem and who has spoken disrespectfully of the flag and of the song, and denounce all who fail, cordially and whole-heartedly, to honor the nation's cherished song or its flag, or who fail loyally to support the President in these trying times which are to test our strength to the utmost and which demand the support of every loyal American citizen.

The resolutions are, in part, as follows:

"Whereas, The people of Frederick county have been pronounced and emphatic in their love of liberty and of the free institutions under which they live; and whereas, the author of our proud national anthem, The Star-spangled Banner, was born in Frederick county, and his mortal remains lie buried in our cemetery, and whereas, our people have heretofore evidenced their devotion to the flag and their love of that soul-stirring song by erecting over the last resting place of its author an enduring monument to his memory; and whereas there has recently been manifested in some quarters a want of respect for the flag and for the inspiring song which extols it, and whose strains should ever arouse our pride and patriotism;

"Therefore, Be it resolved by the people of Frederick county, in meeting assembled, that we hereby renew our pledge of allegiance to our flag and to our country, and our devotion to our national anthem, and we denounce as wanting in patriotism any who refuse to respect and reverence either our flag or the song which exalts and glorifies that flag as the emblem of our nation's sovereignty and power."

The demonstration was held in the courthouse, with Associate Judge Glenn H. Worthington presiding. The speaker of the evening was ex-Governor Edwin Warfield, who also spoke at the meeting of the Monocacy Club this evening. Other speakers were Dr. Thomas Freeman Dixon, pastor of the Presbyterian Church; Dr. U. S. G. Rupp, of the Evangelical Lutheran Church; Noah E. Cramer, Rev. Henry L. G. Kieffer, of the Evangelical Reformed Church; Dr. Charles Crum, Brunswick; Dr. Joseph H. Apple, president of Hood College; Emory L. Coblentz and Sergeant Richards, a recruiting officer here.

Ex-Governor Warfield and about 30 guests were entertained at tea at Rose Hill Inn, the home of Thomas Johnson, the first governor of Maryland, following the meeting.

EVENING SUN
s: Baltimore, Md.
NOV 9 - 1917

...r Governor Warfield, And Down With Traitors, Says This Washingtonian.

To the Editor of The Evening Sun:

Sir—The more I read the papers in regard to the doings and sayings of the pacifists and traitors right here in our midst the more my blood boils. Note the following: La Follette sanctions the sinking of the Lusitania, Dr. Bigelow prays for the Kaiser and his clique of murderers and thereby earns a flogging, Dr. Muck refused to play "The Star-Spangled Banner" because he is a Prussian—maybe a spy, who knows? Yet he goes through the country collecting our American dollars. An American (?), Colonel Higginson, upholds and defends him.

Three cheers for Governor Warfield! That was a noble act of his, and the people of Maryland should never forget him for putting the damper on the foul Prussian, Muck. The Germans and pro-Germans are banding together under the guise of socialism to hamper the Administration. Strange these hyphens never voted nor affiliated with the Socialist party before. It is as plain as the alphabet. Hilquitt, the treasonable, and his traitor following refuse to buy Liberty bonds and persuade others not to buy. The people of this country had better beware of that Russian element—every one that I talk to has a revolutionary idea. Our Government don't suit them. Why did they come here? The time may soon be here when we of this country will regret their coming. Not all, but most of them, are an ungrateful lot. The very thing they advocate—namely, immediate peace, which would be victory for the Kaiser and his Huns—would return them to the same condition that forced them from Russia. Do they want to see America Kaiserized? "Consistency, thou art a jewel!"

I have no intention of criticizing the Administration, but I would suggest to open at once the internment camps and train the firing squads. Bullets are the only antidote for the Prussian propaganda. Reason is a hard thing to get into the Prussian skull, therefore I suggest lead. JOHN TURNER LOVE.

Washington, D. C., Nov. 7.

But Muck Neither "Held His Peace" Nor "Stuck To His Faith"—He First Insultingly Refused To Play The National Anthem And Then "Crawled" And Did Play It—And We Wonder To What Flag This Anonymous "Loyal Patriot" Is Loyal.

To the Editor of The Evening Sun:

Sir—May I be allowed to say something in regard to the Boston Symphony problem?

Do the people of Baltimore know that Dr. Muck did not want to stay in America, but was compelled to in order to keep a contract?

If an American were in Germany would he feel like conducting "Die Wacht am Rhein"? No! Why should Dr. Muck be asked to play the hypocrite?

Do you think it wise that the whole orchestra be blamed and barred from coming here? Do you think that it pays to take music in its highest form away from the true lovers of the art?

If a German would want to play our anthem, so much the better; but if he cannot do it with his heart, why act like little school children, as we have been doing, and refuse to allow Mr. Muck here?

Put one of our American conductors in Dr. Muck's place in Germany. Would we not be proud if he refused? Yet when it happens to be one who is man enough to stick to his faith you hoot him. I admire him, and if the people of Baltimore would use what brains they may possess they also might do the same.

I may not be supposed to write this; but, however, it is true, and happened in Baltimore. Three weeks ago I was in a theatre and the French national anthem was being played by the orchestra. One person whom I spoke to afterward purposely was a young French citizen who could not fight, but who was loyal. He stood up and saluted. I heard several hisses, laughter and whispers of "Sit down, sit down." He paid no attention to them, but kept to his feet, all the while saluting.

Was he wrong? And yet one of the speakers at yesterday's massmeeting who spoke of commending isolating Dr. Muck was one of the persons who yelled out loud "Down in front!" to this same Frenchman.

Talk about consistency! Will the people of Baltimore please show some? As long as we allow aliens to come here let us respect their country as well as our own, just so long as they hold their peace. I thank you.

A LOYAL PATRIOT.

Baltimore, Nov. 7.

To the Editor of The Evening Sun:

Sir—There is no occasion for surprise at the dimensions which the discussion concerning the playing of "The Star-Spangled Banner" at concerts has assumed. This was to be expected after the beginning had once been made. When we attempt to link national patriotism, as exemplified by the attitude of the majority today, with art, a serious conflict is bound to ensue. For the media of the two powers traverse different planes. Art is international, patriotism distinctly national; art is idealistic, patriotism, in its present form, practical; art is necessary for its sentimental values, patriotism for its utilitarian. With certain forms of literature and religion, art develops those higher emotions which are otherwise untouched. The two powers do not blend. The present controversy proves this beyond doubt. When we demand the performance of the national anthem at a concert we know perfectly well now that the demand will be granted, for public opinion today in matters of patriotism is an all-powerful factor. Knowing this, it behooves us to ask, before we make the demand, Are we right and what do we gain?

There can be put two plausible reasons for introducing "The Star-Spangled Banner" into art concerts at present—its musical value or its patriotic value. The first reason may be disposed of at once, since if the anthem were musically valuable, it would have been introduced by the musical world long ago. As a matter of fact, closer inspection will reveal that even its patriotic value at a concert is practically zero. Patriotism is love for and the desire to help one's country. It is difficult to see how this can be accomplished by performing the anthem at a time and in an environment with which it stands in absolutely no logical relation. The mood of a concert audience does not contain the essential emotional elements of patriotism. Under these conditions the anthem can at best but serve its purpose very weakly, if at all. They who insist upon its performance forget that all media of emotional transmission must be met with an emotional interpretation. It is just as ludicrous to command some one to "listen with enthusiasm" as it was to command some one to "sing with enthusiasm." If the real meaning of the anthem is to be clearly comprehended, its vital force felt, would it not be better to reserve it for special occasions, when, in its proper emotional setting, it would awaken the desired associations and cause the proper reaction? Meanwhile, artistic expression would be left free to develop those higher ideals which are as essential to our welfare at present as are the sentiments of patriotism. No one questions the value of the national anthem in time of war. But even then, if applied in an inappropriate field, it does not serve its purpose. We are apt to forget that in a concert it meets the demands of neither art nor patriotism. Those pesons who are lacking in artistic temperament, to whom music is little more than a conglomeration of meaningless sounds, have no right to attempt to settle matters of this art. Not realizing its great value they, of course, do not know the great harm they are doing. The layman can not be expected to render an intelligent judgment on either the value of art or its mode of expression. It is for the musical fraternity to say whether "The Star-Spangled Banner," expressed in a musical idiom, is valuable or not. The concert is a branch of art, not of patriotism, and the question becomes one of art and should so be decided, so long as it in no wise conflicts with the efforts of the Government. This we have seen to be the case—the absence of the anthem from a concert does not retard the preparations of the Government, and its inclusion in a concert does not further them.

The most serious side of the question however, does not rest with the performance of the anthem. By slight concessions, necessary on all sides in a time like the present, this could be arranged. But, unfortunately, we have witnessed only the beginning. Already literature and religion have suffered, and certain forms of artistic creation are under unfavorable discussion. It is time to face the problem from a broad, impartial viewpoint.

The world is at present in a state of unstable equilibrium. In the very nature of things nothing national can remain stable. The only domains possessing this power are art, literature and religion. They alone can instill those higher, subtler ideals which civilization, through education, has found essential to the welfare of society, which, developed through decades of painstaking effort, have already been largely destroyed by a few years of war. Are we to extinguish the last spark? Are we to tear down the one remaining tower of hope and strength, to see it carried down the maelstrom which has engulfed the earth? Whither are we to turn for guidance when the forces of war have spent themselves? Where are we to find stimulation, courage and energy to rebuild? If this is not to be done, if we are not to seek in vain, then let us try to keep the arts free from the influences engendered by the war, as far as this is possible; keep them free to develop in their own sphere of the ideal. Only they who, when everything else has failed them in the last few years, have turned to music for consolation—and found it—only they feel how dangerously near to undermining the very foundation of the structure of civilization we are. Let us hold the arts internationally sacred—damning them will not win the war—so that when peace comes, as eventually it must, we will find at least one structure intact. O. R. O.

Baltimore, Nov. 7.

om NEWS
dress: Baltimore, Md.

COMMENDS WARFIELD

Did Right In Calling Mass-Meeting To Protest Against Dr. Muck.

To the Editor of The News:

Please permit me to commend the action of former Governor Warfield in your worthy paper in calling a meeting of protest against the refusal of the Boston Symphony Orchestra to play "The Star-Spangled Banner."

There is too little patriotism in Baltimore, and if playing the anthem of the nation will help, it ought to be played. A. S. L. WASCHLAPSKI.

Baltimore, Nov. 8.

EVENING SUN
Baltimore, Md.
NOV 7 - 1917
136

SAYS PEOPLE DEMAND ACTION AGAINST MUCK

Former Governor Warfield Points Out That Meeting Merely Took Recess.

Former Governor Edwin Warfield does not regard the meeting at the Lyric yesterday afternoon as having ended all discussion of the attitude of Dr. Karl Muck toward "The Star-Spangled Banner." In an interview given this morning he indicates that he believes the people of Baltimore are prepared to take further action, perhaps to refuse to be contented with having prevented Dr. Muck from conducting the Boston Symphony Orchestra here. The meeting yesterday, he pointed out, had not adjourned, but had simply taken a recess. He said:

"I am prouder than ever in being a Marylander. The meeting was the most enthusiastic gathering that I ever faced. I knew when the honor of our flag and the beauty of our national anthem, 'The Star-Spangled Banner,' was slurred and insulted, that our people could be relied upon to indignantly resent such insult. This meeting has proved that I was right in estimating the patriotism of Maryland. I have faced many audiences in this city, but never one like that of yesterday afternoon, and I have never been so thrilled as I was when standing before that immense gathering of patriots. The action of that meeting will be historic and an inspiration to patroits for all time to come. It will be an encouraging and splendid message to our boys in the trenches 'over there,' and those in the camps throughout the United States who are qualifying for the trenches—the boys who are offering their lives for our flag.

"Unless the owner of this orchestra, Colonel Higginson, dismisses this alien director at once and thus prevents him from becoming the hero of the aliens in this country and the traitors who are in sympathy with him and the country to which he has sworn allegiance, which he vauntingly and brazenly asserts, he will be held up to the contempt of every patriotic citizen of the United States.

"If this splendid orchestra cannot live without an alien director, then it should die, and die quickly. It can live if it is patriotic. The music is not produced by this man, but by the men behind the instruments. If a leader has not been developed, then it don't deserve to live, and if it depends upon this alien director for its existence, then the sooner it dies the better for the country, and I will glory in its death. The art that we are interested in now is the art of war against the Huns and vandals that this man proudly proclaims himself as associated with.

"I cannot understand why the authorities at Washington do not act in this matter. They should be stirred up. Unless they are patriotic people will assert themselves. This is no time for temporizing with aliens and traitors. Remember that our meeting has not been adjourned; it is simply taking a recess, and is ready to respond to any call that may be made upon it.

"The patriotic people of Baltimore are indebted to the press of this city for its support in this movement, and personally I wish to thank them for their earnest and enthusiastic support."

STAR
ess: Baltimore, Md.

Boston has always been proud of its Symphony Orchestra. What a pity that it cannot continue so!

om AMERICAN
ldress: Baltimore, Md.
NOV 9 1917
te

CAPITAL WELCOMES DR. MUCK

Brilliant Audience Greets Orchestra Leader; Plays National Anthem.

(From the Washington Times.)

It was a brilliant capacity audience that greeted the Boston Symphony Orchestra Tuesday afternoon and formally opened the orchestral concert season.

The question of the playing of the national anthem under the baton of the German leader was definitely settled when Dr. Muck opened the concert with a spirited presentation of "The Star-Spangled Banner" with the full orchestra standing.

There was no demonstration other than of applause either for the first appearance of Dr. Muck or for the playing of the national music. Some of those who felt that Dr. Muck had maintained an improper attitude toward the wishes of his patrons in other cities absented themselves from the concert altogether.

LEGRAM
New York City. 137
NOV 13 1917

VOICE OF THE PEOPLE

Quit Coddling the Germans.

TO THE EDITOR OF THE EVENING TELEGRAM:

NOW that the operatic atmosphere has been purified by the banning of German opera from the Metropolitan Opera House, and that we have gotten rid of Dr. Muck, who has an appropriate nomenclature, the loyal American public should combine its efforts for the immediate suppression of German song and music from the concert halls of this country, as many of them are incubators of pro-Germanism, therefore nests of treason. Every American citizen should be subordinate to the sublime doctrine of patriotism and do his utmost for the welfare of his country in order to insure its future freedom. * * * Are we in the service of the Kaiser? Should not our men in khaki at the front receive at least a demonstration of respect? Then abstain from frequenting places where German song and music is to be heard. What of the mother who loses a son in the struggle of civilization? What of some other mother who receives from the battle front the mutilated body of her cherished son? Just imagine the feelings of that grief stricken mother on beholding, in glaring red letters, on the repertory boards of a music hall the announcement of German song music. Would it not seem to her as an appeal from mockery to the Almighty? War with the German should be to the very hilt of the knife. For are we not dealing with the most unprincipled and savage people on the face of the globe—a people who are insanely fanatic about their criminal ruler?

J. GERALD DE POLO.

New York, November 7, 1917.

om Nation

idress: New York City.

ate NOV 8 1917

A SINGULAR tempest in a tea-pot has raged in Boston and agitated the press of the country over the alleged refusal of Dr. Karl Muck, the well-known conductor of the Boston Symphony Orchestra, to include the "Star-Spangled Banner" in the programme to be played during a concert tour. At the regular Friday concert last week the patriotic number was played, and the conductor announced his resignation. Since then Major Henry L. Higginson, sponsor for the orchestra, has made a statement absolving Dr. Muck of any disloyal or disrespectful intention, and has assumed all responsibility for the omission that originally called forth a demonstration from patriotic societies in Providence. He states that the request for the inclusion of the "Star-Spangled Banner" came directly to him from some persons in Providence, and was not passed on to Dr. Muck.

JOURNAL
PROVIDENCE, R. I.
ess: NOV 6-1917

The Symphony's Change of Front

Major Higginson says that he received, before the recent Boston Symphony concert in this city, a request from women of Providence unknown to him and not subscribers to the Symphony concerts that the orchestra play "The Star-Spangled Banner" upon its visit here. But the request, as has been stated again and again, was signed by officers and representatives of several responsible local organizations, nearly all of a musical character; and hundreds of the members of these organizations were subscribers to the Symphony concerts. Major Higginson's explanation does not explain.

The founder and promoter of the Boston organization further says that "The first time Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner' they played it, and, moreover, the request has never been refused." Yet Major Higginson declared, after the Providence concert, that the orchestra would never play here again, and Dr. Muck was quoted as saying that the anthem would not be rendered by the organization in New York or anywhere else.

It is worth while remarking that for the first time in the history of the orchestra, the Star-Spangled Banner flew over Symphony Hall in Boston last Friday.

Major Higginson should stop explaining. The farther in he goes the deeper he gets. The people know the facts.

TIMES
s: Washington, D. C.
NOV 5 1917

CONCERT BY MUCK IN BALTIMORE MAY NOT BE ALLOWED

BALTIMORE, Nov. 5.—Former Gov. Edwin Warfield, whose ancestor, Dr. Charles A. Warfield, led the Anne Arundel countians who burned the tea-laden ship Peggy Stewart at Annapolis in 1774, went ahead with his plans today to prevent Dr. Karl Muck, Prussian conductor of the Boston Symphony Orchestra, from appearing in Baltimore.

The orchestra, with Dr. Muck conducting, is advertised to appear here Wednesday evening, and practically all the seats in the Lyric have been sold. Governor Warfield has rented the Lyric for a great patriotic mass meeting tomorrow afternoon.

Plans will be made then for steps to be taken if Dr. Muck conducts. The former governor said today that the playing of the national anthem would not satisfy the people.

"The Kaiser's favorite shall never lead his orchestra here," he said.

MEADE MEN TO ATTEND ANTI-MUCK MEETING

BALTIMORE, Nov. 5.—The Camp Meade band and fifty men from the cantonment will participate in the patriotic mass meeting to be held here tomorrow to protest against the insult to the flag by Karl Muck, leader of the Boston Symphony Orchestra, who resigned after playing "The Star-Spangled Banner."

EVENING STAR
s: Washington, D. C.
NOV 5 1917

DR. MUCK AND PLAYERS ABSOLVED FROM BLAME

Maj. Higginson, Sponsor for Orchestra, Says No Disloyalty Was Intended.

BOSTON, November 5.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyalty or disrespectful intent in ommitting "The Star Spangled Banner" from their program was made last night by Maj. Henry L. Higginson, sponsor for the orchestra. Maj. Higginson took upon himself blame for any mistakes made. The statement was brought forth by criticism from citizens and certain patriotic organizations in Providence of the omission of the national anthem from the program of the concert in that city last week.

Maj. Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Maj. Higginson said, and they knew nothing about it until they had returned to Boston.

After the publicity given the criticism of the orchestra in Providence "The Star Spangled Banner" was made a feature of the regular public recital of that organization in this city Friday afternoon. Referring to this, Maj. Higginson said:

"The first time Dr. Muck and the orchestra were asked to play "The Star Spangled Banner' they played it; and, still further, the request has never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist—the orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ess: New York City.

THE proffered resignation of Dr. Muck as conductor of the Boston Symphony Orchestra, because of the "Star-Spangled Banner" controversy, is a cause for deep regret among music-lovers, for Dr. Muck is a rare artist. It was unfortunate, however, that the Boston Orchestra should have made a stand upon the playing of what has become a routine accompaniment of theatrical and musical performances. New York's orchestras, the Philharmonic and the Symphony, found that they could play the national anthem without damaging their musical standing, to say nothing of the patriotic side or of obliging their patrons. On the other hand, for an excited public opinion to try to dictate what opera should be produced and what orchestral numbers played would be a grievous blow to musical art in America. It is stated that there will be no German operas at the Metropolitan this winter. This we think regrettable, if only because it shows less tolerance than is to be found in London, where German opera is given, or in Vienna, where Shakespeare's plays are frequently produced. These great works of art surely rise above international rivalries and warfare.

POST
ss: Washington, D. C.
NOV 7 191

The customary large and distinguished audience greeted the Boston Symphony Orchestra yesterday afternoon at its first concert here this season, Dr. Karl Muck conducting. The orchestra has not played so well in several seasons as on this occasion, and the conductor received a warm welcome when he came upon the stage. The concert opened with the "Star Spangled Banner," the audience standing, the officers present standing "at attention" throughout, and the conductor receiving enthusiastic applause at its close. At the end of the interesting program Dr. Muck was recalled to receive the enthusiastic approval set upon his work by the representative music lovers and connoisseurs who filled the house. Among those in the boxes were the Secretary of the Interior and Mrs. Lane, Mrs. Richard Townsend and Mrs. Corcoran Thom, guests of Mrs. Marshall Field; Mrs. Baker, wife of the Secretary of War, guest of Mrs. William Crozier, whose other guests were Mrs. Julius Lay, Mme. Ramon, Mrs. Reynolds Hitt and Mrs. Bingham; Mrs. Delos Blodgett, who had as her guests Mrs. Robert Hinckley, Mrs. T. De Witt Talmage, Mrs. Charles Gray Matthews, Miss Helen Blodgett and Maj. Horton; Col. and Mrs. Henry May, Mrs. Thomas F. Welsh and Miss Eliza Scidmore, the Rev. and Mrs. F. Ward Denys, who had with them their two daughters, the Bishop of Washington, Rt. Rev. Dr. Harding, and Miss Douglass; Mrs. Calderon Carlisle, who had her daughter, Mrs. Walter Bruce Howe, and Mr. and Mrs. Myron W. Whitney; Mr. and Mrs. A. Lisner, who had with them Mrs. D. Percy Hickling; Mrs. Keyser, of New York, and Miss Hartman. Others in the audience were Mrs. Houston, wife of the Secretary of Agriculture; Mrs. Stephen B. Elkins, Mrs. Davis, Mrs. Lawrence Townsend, Miss Gladys Hinckley, Mrs. P. H. Hichborn, Mrs. Richard Weightman, Mrs. John M. Biddle, Mrs. McCortney, Mrs. Matthew T. Scott, Mrs. Wilson, widow of former Senator John L. Wilson, of Seattle; Mrs. Charles W. Fairfax, Col. and Mrs. Archibald Hopkins, Mrs. Thomas H. Carter, Mrs. Charles T. Thompson, Mrs. Wiley, Mrs. Clifton, the Misses Cullen and Mrs. Hertle, of Gunston Hall.

HERALD
Washington, D. C.

The Boston Symphony Orchestra played for a fashionable audience at the New National yesterday afternoon. Seen in the boxes were: The Secretary of Interior and Mrs. Franklin K. Lane, Mrs. Richard H. Townsend, and others in the White House box; Mrs. Delos Blodgett, who entertained Mrs. T. DeWitt Talmage, Mrs. Charles G. Matthews, Mrs. Robert Hinckley, Miss Helen Blodgett and Maj. Horton; Mrs. William Crozier, who entertained Mrs. Newton D. Baker; Mrs. Thomas F. Walsh, who had Miss Eliza Scidmore in her box; and the Rev. and Mrs. F. Ward Denys, Mr. and Mrs. A. Lisner, and Mr. and Mrs. Henry May, who had parties with them.

HERALD
Washington, D. C.
NOV 9 1917

Gotham Cheers Anthem Directed by Dr. Muck

New York, Nov. 8.—Dr. Karl Muck conducted the playing of the "Star Spangled Banner" at the Boston Symphony Orchestra's concert tonight in Carnegie Hall.

Every seat in the hall was filled, but not during the rendering of the national anthem. The orchestra alone sat at that time. At the conclusion of the "Star Spangled Banner," the hall rang with applause.

The gathering was characteristic of classical concert audiences, composed chiefly of well-to-do and wealthy music lovers.

TIMES
ess: Washington, D. C.
NOV 7 1917

Mrs. Marshall Field was hostess at a box party at the National Theater yesterday afternoon for the first Boston Symphony Orchestra concert of this season. Her guests were the Secretary of the Interior and Mrs. Lane, Mrs. Richard Townsend, and Mrs. Corcoran Thom. Mrs. William Crozier had with her Mrs. Newton D. Baker, Mrs. Julius Lay, Mme. Ramon, Mrs. Reynolds Hitt, and Mrs. Bingham.

The recital was attended by a notable audience and the program, which opened with "The Star-Spangled Banner," was received with marked enthusiasm. Others in the distinguished group which filled the boxes were Mrs. Delos Blodgett, who had as her guests Mrs. Robert Hinckley, Mrs. T. DeWitt Talmage, Mrs. Charles Gray Matthews, Miss Helen Blodgett, and Major William E. Horton, U. S. A.; Mrs. Henry May, Mrs. Thomas F. Walsh, and Miss Eliza Scidmore. The Rev. F. Ward Denys and Mrs. Denys had with them two of their daughters, the Rt. Rev. Alfred Harding, Bishop of Washington, and Miss Harriet Douglass.

Mrs. Walter Bruce Howe and Mr. and Mrs. Myron Whitney were with Mrs. Calderon Carlisle, and Mr. and Mrs. A. Lisner had as their guests Mrs. D. Percy Hickling, Mrs. Keyser, of New York, and Miss Hartman.

Others in the audience were Mrs. Houston, wife of the Secretary of Agriculture; Mrs. Stephen B. Elkins, Mrs. Davis, Mrs. Lawrence Townsend, Miss Gladys Hinckley, Mrs. P. H. Hichborn, Mrs. Richard Weightman, Mrs. John M. Biddle, Mrs. McCortney, Mrs. Matthew T. Scott, Mrs. Wilson, widow of former Senator John L. Wilson, of Seattle; Mrs. Charles W Fairfax, Col. and Mrs. Archibald Hopkins, Mrs. Thomas H. Carter, Mrs. Charles T. Thompson, Mrs. Wiley, Mrs. Clifton, the Misses Cullen, and Mrs. Louis Hertle, of Gunston Hall.

dress: PROVIDENCE, R. I.
te Bulletin NOV 7-1917

Symphony Plays in Capital.

Washington, Nov. 6.—The Boston Symphony orchestra and Dr. Karl Muck appeared to-day at a local theatre and played "The Star Spangled Banner," which was given an ovation.

LEGRAM

New York City. 137

NOV 13 1917

VOICE OF THE PEOPLE

Quit, Coddling the Germans.

TO THE EDITOR OF THE EVENING TELEGRAM:—

NOW that the operatic atmosphere has been purified by the banning of German opera from the Metropolitan Opera House, and that we have gotten rid of Dr. Muck, who has an appropriate nomenclature, the loyal American public should combine its efforts for the immediate suppression of German song and music from the concert halls of this country, as many of them are incubators of pro-Germanism, therefore nests of treason. Every American citizen should be subordinate to the sublime doctrine of patriotism and do his utmost for the welfare of his country in order to insure its future freedom. * * * Are we in the service of the Kaiser? Should not our men in khaki at the front receive at least a demonstration of respect? Then abstain from frequenting places where German song and music is to be heard. What of the mother who loses a son in the struggle of civilization? What of some other mother who receives from the battle front the mutilated body of her cherished son? Just imagine the feelings of that grief stricken mother on beholding, in glaring red letters, on the repertory boards of a music hall the announcement of German song music. Would it not seem to her as an appeal from mockery to the Almighty? War with the German should be to the very hilt of the knife. For are we not dealing with the most unprincipled and savage people on the face of the globe—a people who are insanely fanatic about their criminal ruler?

J. GERALD DE POLO.

New York, November 7, 1917.

om Nation

ddress: New York City.

ate

A SINGULAR tempest in a tea-pot has raged in Boston and agitated the press of the country over the alleged refusal of Dr. Karl Muck, the well-known conductor of the Boston Symphony Orchestra, to include the "Star-Spangled Banner" in the programme to be played during a concert tour. At the regular Friday concert last week the patriotic number was played, and the conductor announced his resignation. Since then Major Henry L. Higginson, sponsor for the orchestra, has made a statement absolving Dr. Muck of any disloyal or disrespectful intention, and has assumed all responsibility for the omission that originally called forth a demonstration from patriotic societies in Providence. He states that the request for the inclusion of the "Star-Spangled Banner" came directly to him from some persons in Providence, and was not passed on to Dr. Muck.

Nation

ess: New York City.

JOURNAL

ess: PROVIDENCE, R. I.

NOV 6-1917

The Symphony's Change of Front

Major Higginson says that he received, before the recent Boston Symphony concert in this city, a request from women of Providence unknown to him and not subscribers to the Symphony concerts that the orchestra play "The Star-Spangled Banner" upon its visit here. But the request, as has been stated again and again, was signed by officers and representatives of several responsible local organizations, nearly all of a musical character; and hundreds of the members of these organizations were subscribers to the Symphony concerts. Major Higginson's explanation does not explain.

The founder and promoter of the Boston organization further says that "The first time Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner' they played it, and, moreover, the request has never been refused." Yet Major Higginson declared, after the Providence concert, that the orchestra would never play here again, and Dr. Muck was quoted as saying that the anthem would not be rendered by the organization in New York or anywhere else.

It is worth while remarking that for the first time in the history of the orchestra, the Star-Spangled Banner flew over Symphony Hall in Boston last Friday.

Major Higginson should stop explaining. The farther in he goes the deeper he gets. The people know the facts.

TIMES

ss: Washington, D. C.

NOV 5 1917

CONCERT BY MUCK IN BALTIMORE MAY NOT BE ALLOWED

BALTIMORE, Nov. 5.—Former Gov. Edwin Warfield, whose ancestor, Dr. Charles A. Warfield, led the Anne Arundel countians who burned the tea-laden ship Peggy Stewart at Annapolis in 1774, went ahead with his plans today to prevent Dr. Karl Muck, Prussian conductor of the Boston Symphony Orchestra, from appearing in Baltimore.

The orchestra, with Dr. Muck conducting, is advertised to appear here Wednesday evening, and practically all the seats in the Lyric have been sold. Governor Warfield has rented the Lyric for a great patriotic mass meeting tomorrow afternoon.

Plans will be made then for steps to be taken if Dr. Muck conducts. The former governor said today that the playing of the national anthem would not satisfy the people.

"The Kaiser's favorite shall never lead his orchestra here," he said.

MEADE MEN TO ATTEND ANTI-MUCK MEETING

BALTIMORE, Nov. 5.—The Camp Meade band and fifty men from the cantonment will participate in the patriotic mass meeting to be held here tomorrow to protest against the insult to the flag by Karl Muck, leader of the Boston Symphony Orchestra, who resigned after playing "The Star-Spangled Banner."

EVENING STAR

s: Washington, D. C.

DR. MUCK AND PLAYERS ABSOLVED FROM BLAME

Maj. Higginson, Sponsor for Orchestra, Says No Disloyalty Was Intended.

BOSTON, November 5.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyalty or disrespectful intent in ommitting "The Star Spangled Banner" from their program was made last night by Maj. Henry L. Higginson, sponsor for the orchestra. Maj. Higginson took upon himself blame for any mistakes made. The statement was brought forth by criticism from citizens and certain patriotic organizations in Providence of the omission of the national anthem from the program of the concert in that city last week.

Maj. Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Maj. Higginson said, and they knew nothing about it until they had returned to Boston.

After the publicity given the criticism of the orchestra in Providence "The Star Spangled Banner" was made a feature of the regular public recital of that organization in this city Friday afternoon. Referring to this, Maj. Higginson said:

"The first time Dr. Muck and the orchestra were asked to play "The Star Spangled Banner' they played it; and, still further, the request has never been refused.

"The original object and plan of these concerts was the enjoyment and education of our fellow citizens. On one point I may insist—the orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion, but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust."

THE proffered resignation of Dr. Muck as conductor of the Boston Symphony Orchestra, because of the "Star-Spangled Banner" controversy, is a cause for deep regret among music-lovers, for Dr. Muck is a rare artist. It was unfortunate, however, that the Boston Orchestra should have made a stand upon the playing of what has become a routine accompaniment of theatrical and musical performances. New York's orchestras, the Philharmonic and the Symphony, found that they could play the national anthem without damaging their musical standing, to say nothing of the patriotic side or of obliging their patrons. On the other hand, for an excited public opinion to try to dictate what opera should be produced and what orchestral numbers played would be a grievous blow to musical art in America. It is stated that there will be no German operas at the Metropolitan this winter. This we think regrettable, if only because it shows less tolerance than is to be found in London, where German opera is given, or in Vienna, where Shakespeare's plays are frequently produced. These great works of art surely rise above international rivalries and warfare.

POST

ss: Washington, D. C.

NOV 7 1917

The customary large and distinguished audience greeted the Boston Symphony Orchestra yesterday afternoon at its first concert here this season, Dr. Karl Muck conducting. The orchestra has not played so well in several seasons as on this occasion, and the conductor received a warm welcome when he came upon the stage. The concert opened with the "Star Spangled Banner," the audience standing, the officers present standing "at attention" throughout, and the conductor receiving enthusiastic applause at its close. At the end of the interesting program Dr. Muck was recalled to receive the enthusiastic approval set upon his work by the representative music lovers and connoisseurs who filled the house. Among those in the boxes were the Secretary of the Interior and Mrs. Lane, Mrs. Richard Townsend and Mrs. Corcoran Thom, guests of Mrs. Marshall Field; Mrs. Baker, wife of the Secretary of War, guest of Mrs. William Crozier, whose other guests were Mrs. Julius Lay, Mme. Ramon, Mrs. Reynolds Hitt and Mrs. Bingham; Mrs. Delos Blodgett, who had as her guests Mrs. Robert Hinckley, Mrs. T. De Witt Talmage, Mrs. Charles Gray Matthews, Miss Helen Blodgett and Maj. Horton; Col. and Mrs. Henry May, Mrs. Thomas F. Welsh and Miss Eliza Scidmore, the Rev. and Mrs. F. Ward Denys, who had with them their two daughters, the Bishop of Washington, Rt. Rev. Dr. Harding, and Miss Douglass; Mrs. Calderon Carlisle, who had her daughter, Mrs. Walter Bruce Howe, and Mr. and Mrs. Myron W. Whitney; Mr. and Mrs. A. Lisner, who had with them Mrs. D. Percy Hickling, Mrs. Keyser, of New York, and Miss Hartman. Others in the audience were Mrs. Houston, wife of the Secretary of Agriculture; Mrs. Stephen B. Elkins, Mrs. Davis, Mrs. Lawrence Townsend, Miss Gladys Hinckley, Mrs. P. H. Hichborn, Mrs. Richard Weightman, Mrs. John M. Biddle, Mrs. McCortney, Mrs. Matthew T. Scott, Mrs. Wilson, widow of former Senator John L. Wilson, of Seattle; Mrs. Charles W. Fairfax, Col. and Mrs. Archibald Hopkins, Mrs. Thomas H. Carter, Mrs. Charles T. Thompson, Mrs. Wiley, Mrs. Clifton, the Misses Cullen and Mrs. Hertle, of Gunston Hall.

HERALD

Washington, D. C.

The Boston Symphony Orchestra played for a fashionable audience at the New National yesterday afternoon. Seen in the boxes were: The Secretary of Interior and Mrs. Franklin K. Lane, Mrs. Richard H. Townsend, and others in the White House box; Mrs. Delos Blodgett, who entertained Mrs. T. DeWitt Talmage, Mrs. Charles G. Matthews, Mrs. Robert Hinckley, Miss Helen Blodgett and Maj. Horton; Mrs. William Crozier, who entertained Mrs. Newton D. Baker; Mrs. Thomas F. Walsh, who had Miss Eliza Scidmore in her box; and the Rev. and Mrs. F. Ward Denys, Mr. and Mrs. A. Lisner, and Col. and Mrs. Henry May were others who had parties with them.

HERALD

Washington, D. C.

Gotham Cheers Anthem Directed by Dr. Muck

New York, Nov. 8.—Dr. Karl Muck conducted the playing of the "Star Spangled Banner" at the Boston Symphony Orchestra's concert tonight in Carnegie Hall.

Every seat in the hall was filled, but not during the rendering of the national anthem. The orchestra alone sat at that time. At the conclusion of the "Star Spangled Banner," the hall rang with applause.

The gathering was characteristic of classical concert audiences, composed chiefly of well-to-do and wealthy music lovers.

Mrs. Marshall Field was hostess at a box party at the National Theater yesterday afternoon for the first Boston Symphony Orchestra concert of this season. Her guests were the Secretary of the Interior and Mrs. Lane, Mrs. Richard Townsend, and Mrs. Corcoran Thom. Mrs. William Crozier had with her Mrs. Newton D. Baker, Mrs. Julius Lay, Mme. Ramon, Mrs. Reynolds Hitt, and Mrs. Bingham.

The recital was attended by a notable audience and the program, which opened with "The Star-Spangled Banner," was received with marked enthusiasm. Others in the distinguished group which filled the boxes were Mrs. Delos Blodgett, who had as her guests Mrs. Robert Hinckley, Mrs. T. DeWitt Talmage, Mrs. Charles Gray Matthews, Miss Helen Blodgett, and Major William E. Horton, U. S. A.; Mrs. Henry May, Mrs. Thomas F. Walsh, and Miss Eliza Seidmore. The Rev. F. Ward Denys and Mrs. Denys had with them two of their daughters, the Rt. Rev. Alfred Harding, Bishop of Washington, and Miss Harriet Douglass.

Mrs. Walter Bruce Howe and Mr. and Mrs. Myron Whitney were with Mrs. Calderon Carlisle, and Mr. and Mrs. A. Lisner had as their guests Mrs. D. Percy Hickling, Mrs. Keyser, of New York, and Miss Hartman.

Others in the audience were Mrs. Houston, wife of the Secretary of Agriculture; Mrs. Stephen B. Elkins, Mrs. Davis, Mrs. Lawrence Townsend, Miss Gladys Hinckley, Mrs. P. H. Hichborn, Mrs. Richard Weightman, Mrs. John M. Biddle, Mrs. McCortney, Mrs. Matthew T. Scott, Mrs. Wilson, widow of former Senator John L. Wilson, of Seattle; Mrs. Charles W. Fairfax, Col. and Mrs. Archibald Hopkins, Mrs. Thomas H. Carter, Mrs. Charles T. Thompson, Mrs. Wiley, Mrs. Clifton, the Misses Cullen, and Mrs. Louis Hertle, of Gunston Hall.

dress: PROVIDENCE, R. I.

te Bulletin NOV 7-1917

Symphony Plays in Capital.

Washington, Nov. 6.—The Boston Symphony orchestra and Dr. Karl Muck appeared to-day at a local theatre and played "The Star Spangled Banner," which was given an ovation.

EAGLE

s: Brooklyn, N. Y.

Amazing Attitude Assumed by Symphony Director.

Indignation over the Muck affair has not died out as yet nor is it likely to do so for some time. The fact of the matter is that Dr. Muck was most indiscreet in his statements, as, indeed, he has been for the past two years. It is hard to conceive how a man who has enjoyed the courtesy and adulation that he has should feel so little gratitude to the United States and to its people as to offend them on just the point which in himself he admires most—patriotism. And certainly it was no other than a manifestation of this sentiment that inspired the demand for the National Anthem.

Nor is it true that Dr. Muck is indispensable to the welfare of the Boston Symphony Orchestra. Admitting that he is a great conductor, and an idol of the people of Boston, and further admitting that he has given to us the ablest performances of the Brahms symphonies that we have heard of recent years, it must be admitted that there are one or two men in this country who could take over the direction of the band and in a short time give us such performances as would compare most favorably with those under Dr. Muck's direction. For instance, there is Walter Henry Rothwell, who directed the concerts of the Civic Orchestra two years ago. With a band gathered together for the time being he gave us unusually excellent concerts. Those who heard him conduct the Tschaikowsky "Fifth" will remember it as one of the most stirring performances of that work that New York has ever heard. And what could he not do with an orchestra of the personnel of the Boston?

TIMES

Washington, D. C.

NATIONAL ANTHEM PLAYED BY MUCK IN CONCERT HERE

It was a brilliant capacity audience that greeted the Boston Symphony Orchestra yesterday afternoon and formally opened the orchestral concert season.

The question of the playing of the national anthem under the baton of the German leader was definitely settled when Dr. Muck opened the concert with a spirited presentation of "The Star-Spangled Banner" with the full orchestra standing.

There was no demonstration other than of applause either for the first appearance of Dr. Muck or for the playing of the national music. Some of those who felt that Dr. Muck had maintained an improper attitude toward the wishes of his patrons in other cities absented themselves from the concert altogether.

Mr. Lisner Absent.

Conspicuously absent from the box which he customarily occupies at all symphony concerts was A. Lisner, who took this means of expressing his indignant protest against the previous attitude of Dr. Muck toward America's national air.

Following the playing of "The Star-Spangled Banner" the orchestra proceeded at once to the formal program. Tschaikowsky's fourth symphony, F minor, was the major number. No music could have been better chosen to display the absolute finesse, the pure melody of the orchestra, or the incomparable loveliness of the wind choirs, both wood and brass.

In finely wrought climaxes these players were as a single man. Yet for this Russian music there was almost too much law and order, not enough temperamental abandon nor impassioned feeling. It was exquisite playing at all times, but the Eastern rhythms of the andantino were too measured and the recurrent themes of the finale not insistent enough. It lacked atmosphere.

Old Italian Spirit.

But to the Beethoven overture to Goethe's "Egmont" with its old Italian spirit, Dr. Muck gave noble dignity and that frank clarity that fully reveals the polish and art of true mastery. And again, vivid local color was portrayed in the bizarre Roumanian Rhapsodie of Enesco with its rich orchestration and picturesque tone paintings—now pastorale, now a mad frenzy of the dance. Sweeps of full orchestra and the weaving of inner voices were given with rich tone texture and much subtlety.

To Wagner and the Tannhauser overture that closed the program Dr. Muck gave a marked solemnity, a solemnity that pervaded the Venusberg at times. It is undoubtedly true that music mirrors the soul. Its message then is manifold for those to whom it belongs. The Tannhauser finale as played yesterday would surely say that "beauty is its own excuse for being."

J. MacB.

POST

ess: Washington, D. C.

MUCK WINS AUDIENCE

Applaud "Star-Spangled Banner" at Boston Symphony Concert.

CURTAIN CALL FOR DIRECTOR

Brilliant House Shows Warm Approval of Superb Program—Tschaikowsky's Symphony No. 4 in F Minor Pleases, Its Theme Receiving Precise Interpretation.

A brilliant audience greeted Dr. Muck and the members of the Boston Symphony Orchestra at the initial Washington concert of that superb organization at the New National Theater yesterday afternoon. A spirited rendition of "The Star-Spangled Banner" preceded the program and elicited vociferous applause, thus allaying all disquieting rumors to the effect that Dr. Muck would refuse to play our national anthem at his concerts.

Tchaikowsky's Symphony No. 4, in F minor, was the piece de resistance of the program. The sinister "Fate" theme that ushers in the first movement at once places the listener in the subjecting mood that enhances one's enjoyment of this great Russian's marvellous tone-pictures. It is "program" music in its nighest and best sense. The alternative themes represent hopeless despair and happiness.

Varying Emotions Depicted.

The second movement is song-like and sweetly sad; the third is capricious in its rapid pizzicalo for strings, while the fourth movement, wild and tumultuous, with a folk-song basis, depicts happy scenes of rejoicing, with however, the sinister shadow of "Fate" imminent over all.

The second half of the program opened with the stately and dignified Egmont overture of Beethoven. In marked contrast to this number was the rollicking Rhapsodie Romaine in A major, by the Roumanian composer, Georges Enesco. Written in the folk style, based on Roumanian airs, it has, nevertheless, a flavor of Bohemia with a true Magyar lilt as the trills and swirling passages for strings suggest the cembalo of the Hungarians.

The Tannhauser Overture as the final number was rendered with more precision than fire, and the ever-sublime Pilgrims Chant soaring above the tumultauous "bacchanal" theme, brought the program to an impressing close.

The Program.

Tschaikowsky Smmphony No. 4, F minor, Op. 36. I. Andante sostenuto; moderato con anima in movimento di valse. II. Andantino in modo di canzona. III. Scherzo; Pizzicato ostinato; Allegro. IV. Finale: Allegro con fuoco. Beethoven, overture to Goethe's "Egmont," Op. 84; Enesco, Rhapsodie Roumaine, A major, Op. 11, No. 1; Wagner, Overture to "Tannhauser."

At the close of the concert Dr. Muck was forced to respond to a curtain call

HERALD

Washington, D. C.

NOV 7 1917

138

DR. MUCK PLAYS ANTHEM TO OPEN LOCAL CONCERT

Apparently oblivious to any stir which his appearance might make, Dr. Carl Muck walked deliberately across the stage of the National Theater yesterday afternoon and led the Boston Symphony Orchestra mechanically through the strains of "The Star Spangled Banner."

As he appeared at the right entrance of the stage a large round of applause greeted him from various parts of the house, which was crowded to the doors. The applause was led and encouraged by several of Dr. Muck's own countrymen, who paraded down the aisles in an effort to stir the applause higher.

A tense feeling of suspense hovered over the audience, which was heightened when one old gentleman of distinguished appearance, jumped to his feet and shouted to the audience to stop the applause. An usher forced him back in his chair for a moment, and before he could rise again the orchestra was playing the National anthem. The music seemed to relieve the tension, as there were no more outbreaks and the concert program proceeded uninterrupted.

At least one holder of tickets resented Dr. Muck's appearance. This ticketholder advertised his tickets for sale, and sold them rather than attend the concert.

Dr. Muck Is Reticent.

The orchestra arrived about 1 o'clock yesterday afternoon, the train coming in a little behind schedule. From Washington the orchestra was to go to Baltimore, where a concert was to be given tonight, but the Baltimore authorities cancelled the license for the performance.

The musicians will leave sometime this morning for New York, where a concert will be given Thursday night.

"Our concert was started this afternoon with The Star Spangled Banner," said Dr. Muck last night, "just as our concerts have been for the last week, and our other concerts will be."

"You have been reported as refusing to play The Star Spangled Banner. Is there anything you care to say about that report?" Dr. Muck was asked.

"No, there is nothing," he answered. "I have nothing to say about the matter. Maj. Higginson has issued several statements, as you know, and there is nothing more to be said about it."

"I understand you have resigned?"

"Yes, my resignation is in the hands of Mr. Higginson now. I do not know what action he will take upon it, but he has it."

Program a Splendid One.

The splendid and sympathetic interpretation of Tschaikowsky's Symphony in F minor was most pleasing. This symphony, which was composed during the winter of 1877-78, was dedicated to Mrs. von Meck, the composer's benefactress for many years and his best though unknown friend. The treatment of the Scherzo movement, which consists of three contrasting themes, was perfection itself.

Beethoven's Overture to Goethe's "Egmont" followed the symphony, and in its slow, melancholy way served further to bring out the unusual brilliance of the following Roumanian Rhapsodie of Georges Enesco. This rhapsody in A major is founded on various Roumanian airs, which, though undeveloped, appear through the whole theme. This exciting music was most interesting and greatly appreciated by the audience.

The program closed with Wagner's Overture to the opera "Tannhaeuser."

POST

Washington, D. C.

NOV 6 1917

Baltimore Police Board Forbids Appearance of Boston Orchestra

Baltimore, Nov. 5.—The police commissioners of Baltimore today sent an order to the manager of the Lyric Theater forbidding the performance of the Boston Symphony Orchestra Wednesday the ground that the public safety and or the community would be endangered. Dr. Karl Muck is leader of the orchestra.

The action came at the recommendation of the grand jury, and after plans had been perfected for a huge mass meeting tomorrow at which leading men of the State will denounce the attitude of Dr. Muck toward playing "The Star-Spangled Banner."

The mass meeting was called by former Gov. Edwin Warfield, whose ancestor, Dr. Charles A. Warfield, led the Ann Arundel countians, who burned the tea-laden ship Peggy Stewart at Annapolis in 1774.

"The kaiser's favorite shall never lead his orchestra here," Warfield said.

Maj. Higgisnon Absolves Dr. Muck.

Boston, Nov. 5.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him, of any disloyalty or disrespectful intent to omit "The Star-Spangled Banner" from their program was made last night by Maj. Henry L. Higginson, sponsor for the orchestra. Maj. Higginson took upon himself blame for any mistakes made.

Maj. Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts, to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Maj. Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been, as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence "The Star-Spangled Banner" was made a feature of the regular public recital of the organization in this city Friday afternoon. Referring to this, Maj. Higginson said tonight:

"The first time Dr. Muck and the orchestra were asked to play 'The Star-Spangled Banner' they played it, and, still further, the request had never been refused.

ENQUIRER
ss: Philadelphia, Pa.
NOV 7 - 1917

MUCK DENOUNCED BY BALTIMOREANS

"Should Have Been Shot," Says Woman—Ex-Governor Warfield Formally Protests

Cardinal Gibbons Sends Letter of Patriotic Approval of Action Banning German Conductor

Special to The Inquirer.

BALTIMORE, Md., Nov. 6.—When the band of the 313th Regiment from Camp Meade playing patriotic airs and fifty men from Company I, of the regiment marching into the Lyric this afternoon with fixed bayonets and marshaled by their company commander, Captain Richard J. Hughes, with big American flags waving from every box and the whole audience cheering the drafted men became soldiers and the sentiments expressed, the spirit of the big meeting called by former Governor Warfield to make formal protest against Dr. Muck's attitude towards the Star Spangled Banner was definitely warlike.

"Should Have Been Shot"

When the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played the "Star Spangled Banner" willing or unwillingly, the applause was deafening. When former Governor Warfield, in referring to the musician, said "He should be in an internment camp," the applause lasted almost a full minute. At its end some large handsome woman who had been waving a great American flag from the box nearest the stage on the right shouted "Muck should have been shot when he said that!" There were shouts of approval and handclapping for the woman.

After the singing of the anthem by the audience Warfield shouted:

"The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art! What does art amount to when it is in competition with patriotism? When I read that this alien was coming to Baltimore, I simply had to protest. And you, my friends, show me that I am right!

"This isn't Philadelphia!" shouted a man in the front row.

"Thank God, No!" shouted the ex-Governor.

Cardinal Gibbons Approves

Then Warfield read a few out of an enormous sheaf of letters written to him, commending his stand. He read letters from Providence, R. I., from persons who had witnessed Dr. Muck's initial affront to the flag and also this patriotic communication from Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the Republic. Thirdly, the Flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

MUCK LEADS ANTHEM AT CAPITAL CONCERTS

Special to The Inquirer.

WASHINGTON, D. C., Nov. 6.—Dr. Carl Muck, director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted Nation-wide condemnation, appeared at two concerts this afternoon and tonight at the National Theatre. The audience included many army and navy officers in uniform.

Dr. Muck played "The Star Spangled Banner" at the opening of both concerts. When he finished the audience applauded. Dr. Muck bowed acknowledgment.

Many persons who had tickets for the concert gave them up at the last minute and there was talk that they did not wish to hear Dr. Muck. Mrs. Katie Wilson-Greene, local manager of the organization, said she did not believe the tickets were given up because of this, but rather the inability of the holders to attend.

Caproni Gives Up Trip

By Associated Press.

MINEOLA, N. Y., Nov. 6.—The Caproni airplane, which flew here from Virginia several days ago piloted by Captain A. S. Resnati, of the Italian army, gave up its proposed return flight to Hampton, Va., with ten men today after three starts. Captain Resnati turned back from the first two on account of foggy conditions over the ocean, which would have prevented contemplated observation and photographic work, and on his third effort motor trouble forced him to return. Another attempt will be made Saturday.

n RECORD
ress: Philadelphia, Pa.
NOV 7 - 1917

"KILL MUCK!" IS SHOUT AT BALTIMORE MEETING

Bitter Public Protest in City Where "The Star-Spangled Banner" Was Written.

CARDINAL GIBBONS WRITES

Ex-Governor Warfield Speaks and Resolutions Denounce Prussian Slur.

Special to "The Record."

Baltimore, Nov. 6.—"Kill Muck!" shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was denouncing Dr. Karl Muck to a tremendous gathering of aroused patriots who crowded the big hall. It was in this hall that the Boston Symphony Orchestra concert was to have been held tomorrow night. Just before the meeting began, Manager Kinsey ordered the removal of posters announcing the concert.

Shortly after 2 o'clock the band from Fort Howard, followed by 100 khaki-clad Marylanders with glistening bayonets, marched down the aisle. After a selection by the National Army Band from Camp Meade, the audience sang a number of patriotic songs.

In the course of his address former Governor Warfield read a letter from Cardinal Gibbons, in which the latter said he was sorry he could not be present, but was with the gathering in spirit, and paid a glowing tribute to the American flag. In his letter the Cardinal said:

"I regret that I cannot attend the meeting arranged in honor of 'The Star-Spangled Banner,' but shall be with you in spirit and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

Ark of Covenant, Says Cardinal.

"In the first place, the anthem was composed in Baltimore; secondly, it is the national song of the Republic; thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

Captain Hughes, representing General Kuhn and General Nicholson, at Camp Meade, said he was there to voice the protests of his generals of the army here and the army over there. He concluded:

"Muck's reference to the 'Star-Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave," and he "hoped that Key would arise in his grave and haunt Muck." Deafening applause greeted the remark.

Resolutions were adopted denouncing Muck for having refused to play the national anthem, thereby showing his contempt. "We consider he has publicly insulted every patriotic citizen, and especially every citizen of Maryland, the State in which the national anthem had its birth," said the resolutions.

Muck Encored at Washington.

Washington, D. C., Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star-Spangled Banner," Dr. Muck, director of the orchestra, was encored this afternoon by an audience that filled every available space in the National Theatre. The encore was given at the end of the program, the audience refusing to leave until Muck returned to the stage and bowed. Such an encore at dignified orchestra concerts is said never to have occurred in Washington before. Secretary of the Interior Lane and party occupied the White House box.

From BULLETIN
Address: Philadelphia, Pa.
NOV 7 - 19

BALTIMOREANS SCORE MUCK

"Kill Him," Shouts Woman at Protest Meeting Against German— Warmly Received in Washington

Baltimore, Nov. 7.—"Kill Muck" shouted a woman in a box at the Lyric yesterday while former Governor Warfield was voicing the protest of a patriotic gathering against Dr. Karl Muck's action in reference to playing "The Star Spangled Banner" as part of the program of the Boston Symphony Orchestra's concerts.

The Symphony was to have appeared in this city tonight. The engagement has been cancelled.

Governor Warfield did not once mention Dr. Muck's name.

From the audience came hisses whenever any reference was made to the Symphony conductor.

Captain Hughes, of a Pennsylvania company, representing General Kuhn and General Nicholson at Camp Meade, said he was there to voice the protests of his generals and of the "Army here and the Army over there." He said:

"Muck's reference to 'The Star-Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave."

Washington, Nov. 7.—Official and social Washington accorded the Boston Symphony Orchestra a reception yesterday little less cordial than in former seasons. The concert was largely attended. The applause for Dr. Karl Muck as he stepped on the stage was long and earnest.

"The Star Spangled Banner" opened the performance, with Doctor Muck leading.

Secretary of the Interior Lane and Mrs. Lane, Major-General William Crozier and Mrs. Crozier, Mrs. Marshall Field, Mr. and Mrs. Henry May, Mrs. Richard Townsend and Mrs. Calderon Carlisle were among the box-holders.

PUBLIC Ledger
PHILADELPHIA, PA.
NOV 11 1917

The Muck controversy and anti-Muck agitation has occupied the minds of the country entirely too much this last week.

Muck and Music vs. Our Boys' Flag

It should have been settled out of hand, as did the Providence people and the people of Baltimore. Philadelphia and Boston, it seems to me, lost an admirable ocasion to behave well and sensibly. Especially Boston. Both, however, showed themselves entirely lacking in a just sense of perspective and of proportion.

We have the honor of belonging to a great country; and we should be a great nation, but this week we showed that we are not, and I am mourning one of my few last illusions. All my life I have loved music and nursed a fond belief that it was a great factor in elevating the soul of man. And, lo! I discovered this week that far from having an elevating influence upon the public mind of Boston and Philadelphia, it had so befogged it that Bostonians who had worked in such wholesouled manner for the Allies, and many lads of whose university were now at the front, actually had, to a man, risen to do honor to a German who had demurred when requested to play their national anthem, going so far as to give him an ovation! And we at war!! And our boys at the front!!!

There is in existence no greater admirer of the sporting spirit than I am. But the situation today in no way represents sport. It is a grim, stern peril which the western world is facing and in the struggle in which we are now engaged, those who are not with us are against us. It is not a question of art. The Germans have shown how quickly the highest art of the world can be annihilated by brute force. And yet in our cities we are giving ovations to German musicians, placing their talents above the feeling of loyalty to the flag and the safety of the country.

As was finely said in a contemporary local paper on Tuesday evening last, Doctor Muck is not of us. He is against us. It is not just to him to blame him for all this; it is in the nature of things. "The blame should rest upon those who keep a man of his tendencies in a conspicuous public position in American life at this time." That is just the point—but there is more to it than this: "Are we to believe that the American people have lost so much of their manhood, that they wish to make a hero of a German musician who is an enemy to this country?"

Philadelphians on Monday night did not have the shocking bad taste to rise to receive Doctor Muck. That depth of inanity was spared us. But Philadelphians DID bestow strong PERSONAL applause as he entered, and in so doing—before he had even played a note—they stultified both themselves and their city. Applause, of course, means approval and indorsement, if it means anything. Is it not time for the public to think a little?

n RECORD
ress: Philadelphia, Pa.

Music and Politics.

We are pained to note in The Baltimore Sun some highly uncomplimentary references to Philadelphia because Dr. Muck was not insulted by his audience here when he led the Boston Symphony Orchestra in its playing of "The Star Spangled Banner," on Monday evening. Most persons would think this an evidence of good breeding, but The Sun opines otherwise. It prefers the Baltimore style, which was to threaten Dr. Muck with personal violence if he should appear there. Accordingly the concert in the Monumental City was given up.

By some curious twist in its mental processes our contemporary connects this broad-minded tolerance of Philadelphia with the result of Tuesday's election, which was virtually a defeat of the Republican gang. On the same day Baltimore had an election, and the Republicans won an important victory over the Democrats. Now put these two facts together, link them up with Dr. Muck, "The Star Spangled Banner," Fort McHenry and Francis Scott Key, and you have a clear idea of the lucidity with which Baltimore judges contemporaneous events.

ENQUIRER
ss: Philadelphia, Pa.
NOV 7 - 1917

MUCK DENOUNCED BY BALTIMOREANS

"Should Have Been Shot," Says Woman—Ex-Governor Warfield Formally Protests

Cardinal Gibbons Sends Letter of Patriotic Approval of Action Banning German Conductor

Special to The Inquirer.

BALTIMORE, Md., Nov. 6.—When the band of the 313th Regiment from Camp Meade playing patriotic airs and fifty men from Company I, of the regiment marching into the Lyric this afternoon with fixed bayonets and marshaled by their company commander, Captain Richard J. Hughes, with big American flags waving from every box and the whole audience cheering the drafted men became soldiers and the sentiments expressed, the spirit of the big meeting called by former Governor Warfield to make formal protest against Dr. Muck's attitude towards the Star Spangled Banner was definitely warlike.

"Should Have Been Shot"

When the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played the "Star Spangled Banner" willing or unwillingly, the applause was deafening. When former Governor Warfield, in referring to the musician, said "He should be in an internment camp," the applause lasted almost a full minute. At its end some large handsome woman who had been waving a great American flag from the box nearest the stage on the right shouted "Muck should have been shot when he said that!" There were shouts of approval and handclapping for the woman.

After the singing of the anthem by the audience Warfield shouted:

"The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art! What does art amount to when it is in competition with patriotism? When I read that this alien was coming to Baltimore, I simply had to protest. And you, my friends, show me that I am right!

"This isn't Philadelphia!" shouted a man in the front row.

"Thank God, No!" shouted the ex-Governor.

Cardinal Gibbons Approves

Then Warfield read a few out of an enormous sheaf of letters written to him, commending his stand. He read letters from Providence, R. I., from persons who had witnessed Dr. Muck's initial affront to the flag and also this patriotic communication from Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the Republic. Thirdly, the Flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

MUCK LEADS ANTHEM AT CAPITAL CONCERTS

Special to The Inquirer.

WASHINGTON, D. C., Nov. 6.—Dr. Carl Muck, director of the Boston Symphony Orchestra, whose refusal at Providence to play "The Star Spangled Banner" attracted Nation-wide condemnation, appeared at two concerts this afternoon and tonight at the National Theatre. The audience included many army and navy officers in uniform.

Dr. Muck played "The Star Spangled Banner" at the opening of both concerts. When he finished the audience applauded. Dr. Muck bowed acknowledgment.

Many persons who had tickets for the concert gave them up at the last minute and there was talk that they did not wish to hear Dr. Muck. Mrs. Katie Wilson-Greene, local manager of the organization, said she did not believe the tickets were given up because of this, but rather the inability of the holders to attend.

Caproni Gives Up Trip

By Associated Press.

MINEOLA, N. Y., Nov. 6.—The Caproni airplane, which flew here from Virginia several days ago piloted by Captain A. S. Resnati, of the Italian army, gave up its proposed return flight to Hampton, Va., with ten men today after three starts. Captain Resnati turned back from the first two on account of foggy conditions over the ocean, which would have prevented contemplated observation and photographic work, and on his third effort motor trouble forced him to return. Another attempt will be made Saturday.

n RECORD
ress: Philadelphia, Pa.

"KILL MUCK!" IS SHOUT AT BALTIMORE MEETING

Bitter Public Protest in City Where "The Star-Spangled Banner" Was Written.

CARDINAL GIBBONS WRITES

Ex-Governor Warfield Speaks and Resolutions Denounce Prussian Slur.

Special to "The Record."

Baltimore, Nov. 6.—"Kill Muck!" shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was denouncing Dr. Karl Muck to a tremendous gathering of aroused patriots who crowded the big hall. It was in this hall that the Boston Symphony Orchestra concert was to have been held tomorrow night. Just before the meeting began, Manager Kinsey ordered the removal of posters announcing the concert.

Shortly after 2 o'clock the band from Fort Howard, followed by 100 khaki-clad Marylanders with glistening bayonets, marched down the aisle. After a selection by the National Army Band from Camp Meade, the audience sang a number of patriotic songs.

In the course of his address former Governor Warfield read a letter from Cardinal Gibbons, in which the latter said he was sorry he could not be present, but was with the gathering in spirit, and paid a glowing tribute to the American flag. In his letter the Cardinal said:

"I regret that I cannot attend the meeting arranged in honor of 'The Star-Spangled Banner,' but shall be with you in spirit and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

Ark of Covenant, Says Cardinal.

"In the first place, the anthem was composed in Baltimore; secondly, it is the national song of the Republic; thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the Old Covenant, he who touches it with profane hands shall suffer."

Captain Hughes, representing General Kuhn and General Nicholson, at Camp Meade, said he was there to voice the protests of his generals of the army here and the army over there. He concluded:

"Muck's reference to the 'Star-Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave," and he "hoped that Key would arise in his grave and haunt Muck." Deafening applause greeted the remark.

Resolutions were adopted denouncing Muck for having refused to play the national anthem, thereby showing his contempt. "We consider he has publicly insulted every patriotic citizen, and especially every citizen of Maryland, the State in which the national anthem had its birth," said the resolutions.

Muck Encored at Washington.

Washington, D. C., Nov. 6.—After he had led the Boston Symphony Orchestra in "The Star-Spangled Banner," Dr. Muck, director of the orchestra, was encored this afternoon by an audience that filled every available space in the National Theatre. The encore was given at the end of the program, the audience refusing to leave until Muck returned to the stage and bowed. Such an encore at dignified orchestra concerts is said never to have occurred in Washington before. Secretary of the Interior Lane and party occupied the White House box.

From BULLETIN
Address: Philadelphia, Pa.
NOV 7 - 1917

BALTIMOREANS SCORE MUCK

"Kill Him," Shouts Woman at Protest Meeting Against German— Warmly Received in Washington

Baltimore, Nov. 7.—"Kill Muck" shouted a woman in a box at the Lyric yesterday while former Governor Warfield was voicing the protest of a patriotic gathering against Dr. Karl Muck's action in reference to playing "The Star Spangled Banner" as part of the program of the Boston Symphony Orchestra's concerts.

The Symphony was to have appeared in this city tonight. The engagement has been cancelled.

Governor Warfield did not once mention Dr. Muck's name.

From the audience came hisses whenever any reference was made to the Symphony conductor.

Captain Hughes, of a Pennsylvania company, representing General Kuhn and General Nicholson at Camp Meade, said he was there to voice the protests of his generals and of the "Army here and the Army over there." He said:

"Muck's reference to 'The Star-Spangled Banner' was sufficient to make Francis Scott Key turn over in his grave."

Washington, Nov. 7.—Official and social Washington accorded the Boston Symphony Orchestra a reception yesterday little less cordial than in former seasons. The concert was largely attended. The applause for Dr. Karl Muck as he stepped on the stage was long and earnest.

"The Star Spangled Banner" opened the performance, with Doctor Muck leading.

Secretary of the Interior Lane and Mrs. Lane, Major-General William Crozier and Mrs. Crozier, Mrs. Marshall Field, Mr. and Mrs. Henry May, Mrs. Richard Townsend and Mrs. Calderon Carlisle were among the box-holders.

PUBLIC LEDGER
PHILADELPHIA, PA.
NOV 11 1917

The Muck controversy and anti-Muck agitation has occupied the minds of the country entirely too much this last week.

Muck and Music vs. Our Boys' Flag

It should have been settled out of hand, as did the Providence people and the people of Baltimore. Philadelphia and Boston, it seems to me, lost an admirable ocasion to behave well and sensibly. Especially Boston. Both, however, showed themselves entirely lacking in a just sense of perspective and of proportion.

We have the honor of belonging to a great country; and we should be a great nation, but this week we showed that we are not, and I am mourning one of my few last illusions. All my life I have loved music and nursed a fond belief that it was a great factor in elevating the soul of man. And, lo! I discovered this week that far from having an elevating influence upon the public mind of Boston and Philadelphia, it had so befogged it that Bostonians who had worked in such wholesouled manner for the Allies, and many lads of whose university were now at the front, actually had, to a man, risen to do honor to a German who had demurred when requested to play their national anthem, going so far as to give him an ovation! And we at war!! And our boys at the front!!!

There is in existence no greater admirer of the sporting spirit than I am. But the situation today in no way represents sport. It is a grim, stern peril which the western world is facing and in the struggle in which we are now engaged, those who are not with us are against us. It is not a question of art. The Germans have shown how quickly the highest art of the world can be annihilated by brute force. And yet in our cities we are giving ovations to German musicians, placing their talents above the feeling of loyalty to the flag and the safety of the country.

As was finely said in a contemporary local paper on Tuesday evening last, Doctor Muck is not of us. He is against us. It is not just to him to blame him for all this; it is in the nature of things. "The blame should rest upon those who keep a man of his tendencies in a conspicuous public position in American life at this time." That is just the point—but there is more to it than this: "Are we to believe that the American people have lost so much of their manhood, that they wish to make a hero of a German musician who is an enemy to this country?"

Philadelphians on Monday night did not have the shocking bad taste to rise to receive Doctor Muck. That depth of inanity was spared us. But Philadelphians DID bestow strong PERSONAL applause as he entered, and in so doing—before he had even played a note—they stultified both themselves and their city. Applause, of course, means approval and indorsement, if it means anything. Is it not time for the public to think a little?

n RECORD
ress: Philadelphia, Pa.

Music and Politics.

We are pained to note in The Baltimore Sun some highly uncomplimentary references to Philadelphia because Dr. Muck was not insulted by his audience here when he led the Boston Symphony Orchestra in its playing of "The Star Spangled Banner," on Monday evening. Most persons would think this an evidence of good breeding, but The Sun opines otherwise. It prefers the Baltimore style, which was to threaten Dr. Muck with personal violence if he should appear there. Accordingly the concert in the Monumental City was given up.

By some curious twist in its mental processes our contemporary connects this broad-minded tolerance of Philadelphia with the result of Tuesday's election, which was virtually a defeat of the Republican gang. On the same day Baltimore had an election, and the Republicans won an important victory over the Democrats. Now put these two facts together, link them up with Dr. Muck, "The Star Spangled Banner," Fort McHenry and Francis Scott Key, and you have a clear idea of the lucidity with which Baltimore judges contemporaneous events.

TRIBUNE

s: Providence, R. I.

NOV 1 - 1917

To ask Dr. Karl Muck to play "The Star Spangled Banner" is embarrassing. It is almost impertinent," he says. Why is it embarrassing? Is the anthem too patriotic? Too American? And is it impertinent to ask Dr. Muck to play it because he is the German high-muck-a-muck who has been permitted to run amuck in this country?

Dr. Muck asks "Does the public think the Symphony Orchestra is a military band or a ballroom orchestra?" Then, answering his own question, he says: "No. The Symphony Orchestra is a classical musical organization, composed of the finest musicians, with varying temperament and cultivated tastes. To ask them to play some compositions would be almost an insult."

The insult is to be found in Dr. Muck's answer, and the insult is not to a classical musical organization, not to the "varying temperament and cultivated tastes" of "the finest musicians," but to the United States of America. Why should these "finest musicians of cultivated tastes" feel insulted because, forsooth, they are asked to play the national anthem of the country in which they live?

"Art is international," says Dr. Muck. "I have representatives of 25 nationalities in my orchestra. All the nations at war are represented." Well, what of it? These representatives of 25 nationalities are living in this country. They have made their homes here, at least temporarily. They are making a good living here. Does Dr. Muck seriously believe that the non-German musicians in his orchestra would hesitate to play "The Star Spangled Banner" if asked to do so by their conductor?

When Dr. Muck is asked to play "God Save the King," or "La Marseilaise," or the "Garibaldi March" it will be time for his artistic soul and his refined German taste to revolt. Until such time, however, he should remember he is in the United States, not in Germany, and that he is a wise man who, while in Rome, does as the Romans do.

TRIBUNE

s: Providence, R. I.

NOV 1 - 191

MEMBERS OF ART CLUB INDIGNANT

Dr. Muck Denounced by Col. Dyer for Refusal to Play National Anthem.

At the first members' night of the season at the Providence Art Club last evening the club took action on the attitude of Dr. Karl Muck, director of the Boston Symphony Orchestra, in refusing to play "The Star Spangled Banner" at its concert Tuesday evening.

This action followed a stirring speech by Col. H. Anthony Dyer, a former president of the club, in which he denounced the actron of Dr. Muck in vigorous terms. He assailed the pro-Germanism of Dr. Muck, declaring that he had already been under surveillance in this country. "We don't need Dr. Muck here," he added, "and until the Boston Symphony Orchestra recognizes its debt to America by playing our national anthem it should not be allowed to play here."

As a result of Mr. Dyer's denunciation the Art Club passed the following resolution: "Until the Boston Symphony Orchestra and its leader prove to the American people that they are not inimical to what this country stands for they would better not appear in this city."

Members of the Art Club voiced their indignation at the attitude of Dr. Muck here in the strongest terms, many regretting that they did not make a protest in Infantry Hall Tuesday night.

Col. Dyer spoke on food conservation, urging the members of the club to use all their influence to aid the cause of food conservation. In this connection, he said: "The apathy of American people is appalling. The American people of the better classes have grown so materialistic that we are having a hard time to get them to say that they will go without wheat bread on certain days of the week. Unless we realize conditions and conserve our food supply we will have soup kitchens and bread lines all over this country."

The guest of honor was Thomas B. Dawson, delegate for the Commission for Relief in Belgium. His address was on the topic "Conditions in Belgium and France." He declared, after summing up his experiences and observations in Germany, Belgium and England, that "it is the victory in the field that will win the war. We have got to fight. The German military class must be convinced by a decided victory on our part. I want to see all our energies bent on beating the Germans on their own field and not on ours."

The speaker told of many instances of German cruelty and lauded the self-sacrifice and bravery of the Belgians and their great kindness and helpfulness to each other. "The German officers," he said, "are all from the nobility and to those in their own class they are polite. All the rest of humanity is as dirt under their feet. The rest of humanity is not human to them, hence their unutterable brutality."

In speaking of the casualties of the war the speaker said only about 5 per cent. were killed in battle and 85 per cent. of

ENQUIRER

ss: Philadelphia, Pa.

MUCK HEADS GERMAN PROPAGANDA, IS CLAIM

Special to The Inquirer.

PROVIDENCE, R. I., Nov. 7.—The Providence Journal will say tomorrow morning:

Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been, ever since the beginning of the European war, a most violent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

In May, 1915, Dr. Muck was in California. He was approached by one Frederick Greisheimer, who told him he was collecting money to keep the notorious German weekly, "The Fatherland," on its feet. Greisheimer called Dr. Muck's attention to the attitude of "The Fatherland" for several issues following the Lusitania disaster and other matters, and secured $300 from him to aid that publication. Dr. Muck discovered a few weeks afterwards that Greisheimer was not authorized to make such collection and had him arrested. The man was convicted on Muck's testimony and is now serving sentence in St. Quentin Penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by "The Fatherland," and said he had made many contributions for like purposes.

Dr. Muck's enthusiastic desire to help "The Fatherland" came immediately after that paper had made the statement that the American authorities were responsible for the death of Americans on the Lusitania because they had sold their souls to England, and another statement, over Viereck's own signature, that if a conflict should arise between the United States and Germany the blame would rest on Washington and not on Berlin, and that the Lusitania case, judging by replies to questions sent out by "The Fatherland," had not changed the opinion of German-Americans with regard to the righteousness of Germnay's cause.

Ever since the United States entered the war Dr. Muck has been one of the active heads of German propaganda in Boston and the constant companion of Sir Edgar Spever and other men of the same type. By his own statement to the San Francisco courts, he has made it apparent that at least a considerable portion of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the same vicious and traitorous character.

om

idress:

ate

DECLARES DR. MUCK MARTYR PLEA FALSE

Providence Journal Accuses Orchestra Leader of Rabid Propaganda Since U. S. Entered War

Special Telegram to Public Ledger

PROVIDENCE, R. I., Nov. 7.—The Providence Journal will say tomorrow morning:

"Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most virulent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

"In May, 1915, Doctor Muck was approached in California by Frederick Greisheimer, who told him he was collecting money to keep the pro-German weekly, The Fatherland, on its feet. Greisheimer obtained $300. Doctor Muck discovered a few weeks afterward that Greisheimer was not authorized to make such collections and had him arrested. The man was convicted on Muck's testimony, and is now serving sentence in San Quentin penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by The Fatherland, and said that he had made many contributions for like purposes.

"Ever since the United States entered the war Doctor Muck has been one of the active heads of German propaganda in Boston. By his own statement to the San Francisco courts he has made it appear that at least a considerable portion of the money that comes to him through the good will of the American public has been spent in aiding German propaganda of the most vicious and traitorous character."

140

PUBLIC Ledger

om

Newspaper

idress: PHILADELPHIA, Pa.

NOV 1 1917

m PUBLIC Ledger

idress: LPHIA, PA.

te NOV 1 19

German Music

MAWKISH sentimentality and arrant nonsense have vied with each other for supremacy in the discussion regarding the performance of German music during the period of the war. Of course, in a time of national crisis calm discussion of anything in connection with the enemy country is almost impossible, and it is an unfailing sign of the high tension of the public mind when a matter of such insignificance can assume such ridiculous proportions.

Beginning with the undignified and wholly unnecessary episode of the Boston Symphony Orchestra, the dispute has raged violently over the decision of the Metropolitan Opera Company to give no German operas this year, the cancellation of the Kreisler concerts and the barring of all German music in Pittsburgh by our own orchestra.

Much of this is pure "camouflage," to use the much-overworked French word which has been so unceremoniously pitchforked into our language by the war. No one in his right senses believes for a moment that the playing of the "Star Spangled Banner" under the compulsion of public sentiment will make a loyal American out of a German or that any observation of patriotic formalities will in any way change the convictions of a pacifist.

The prohibition of German music for any time, long or short, means a loss to the art as an art, because for the last two hundred years Germany has made the musical history of the world, and in absolute music unquestionably has no rival. However, there is a far larger question to be considered than that of abstract art, and that is our duty to the country in the hour of national trial.

If the continued performance of German music in the United States will furnish material to the propagandists to spread the report in Germany that the American people are not heart and soul in this war, or if it will in any way lead to such a belief in our own country, then all such performances should immediately be discontinued. This is certainly a just and sufficient reason, but to interdict German music on the sole ground that it is the product of a people with whose Government we are at war is hysteria and silliness raised to the nth power. The power of Bach, Beethoven and Mozart over the hearts of men is in no way affiliated with the temporal power which the German military autocracy exercises over their mundane destinies.

Art has no geographical boundaries, but at the same time there should be no limits to what a man should be willing to give up for his country. If there be any real reason to believe that the performance of German music is having an evil effect on our conduct of the war, no matter how slight, it should be stopped at once; if there be no such reason, then let us enjoy the masterpieces which are the heritage of music lovers of whatever nationality the world over. In any event, let sentimentality cease. Let us have our full measure and more of patriotism, but let it be the substance and not the shadow.

HOW great a fire a little matter kindleth! That our public demanded and obtained the playing of the "Star Spangled Banner" by a visiting orchestra was not a little matter. It seemed—and it was—important to assert the paramount claim of patriotism, when the right of the national anthem to be heard on a public musical occasion of the sort was called in question. But the smallness was that of the managerial horizon and the administrative intellect in allowing the storm of controversy to grow from a cloud no bigger than a man's hand to an overshadowing menace that seemed to threaten the very existence of that magnificent musical institution, the Boston Symphony Orchestra.

Why couldn't the callous raker-in of shekels, realizing the sturdy patriotism of Major Higginson, his devoted labor of the years and his prodigious financial sacrifice, at least have shrugged his shoulders and said: "Oh, well, if the public wants its anthem in wartime as much as all that, let us play the music and be done with it."

It has been suggested that Doctor Muck should be interned, but in view of the fact that the manager of the orchestra withheld the request of some of the "best people" of Providence until after the concert, is there not some excuse in the name of the gentleman for sending him to Ellis Island?

The Philadelphia concert was heard with enjoyment unfeigned, though the version of the anthem was remarkably bedecked with persiflage for the first violins. They spent their time in running up and down the fingerboard, while the wind instruments blared the melody, only striking the stride of unanimity on the homestretch of the final couplet.

What a ridiculous muss it was! And yet how serious! It was a clear illustration of the fact that no man or no institution is so high and mighty that he—or it—can afford to tamper with the feelings of the people, especially when it is a public that is sending its sons into the valley of the shadow of death.

141

From NORTH AMERICAN
Address: Philadelphia, Pa.
NOV 7 -

The Optimist

IF THE old Liberty Bell down in Independence Hall had human feelings, I wonder what it would have thought and said when it heard how enthusiastically the audience at the Academy of Music Monday evening applauded Herr Dr. Muck for kindly condescending temporarily to can his Kultur and misplay the Star Spangled Banner—the national anthem of the United States of America which, at the present moment, is engaged in a mighty effort to save mankind from the domination of this same Kultur to which Dr. Muck is so devoted!

It must be highly gratifying to red-blooded Americans elsewhere to hear how dwellers in the city of Penn and Franklin did all they could to make Herr Dr. Muck feel that he was performing a signal service in playing the Star Spangled Banner. Of course, it must have made the Hun conductor happy to know that in the birthplace of every principle opposed to the form of government he loves, his "stooping" to the rendition of so inartistic a composition should have been so generously rewarded with evidences of love and sympathy.

Also it will make some ninety-odd million real Americans equally happy to know that Herr Dr. Muck unexpectedly was given the whole of Tuesday and Tuesday evening to mentally masticate this morsel of approbation.

For, on an order from the police authorities of Baltimore, the concert which he and his orchestra were to have given in that city last night was prohibited.

It was prohibited because Baltimore is an American city which won't put up with anyone or anything that isn't for America in a time like this.

Headed by a former governor of Maryland and backed by the most influential men and women in Baltimore, a movement was started to hold a monster mass meeting of protest on the evening scheduled for the concert.

Of course, American independence was not born in Baltimore, but at least some part of it moved there at one time and has grown a large and vigorous family!

The members of this family made up their minds as to their course as soon as news of Herr Dr. Muck's dislike for the Star Spangled Banner as a concert number reached them.

You see the Star Spangled Banner was born in Baltimore and thank God, it still waves there.

Instead of applauding Herr Dr. Muck for playing the Star Spangled Banner in a good deal the same manner that a punished child eats its meal of bread and water, Baltimore made preparations to give Herr Dr. Muck and his muckers a still warmer reception.

The plans got heated to such a degree that the police commissioners feared Dr. Muck might get scorched or even burned beyond the saving possibilities of ambrine, so the concert which had been such a lovefeast in Philadelphia was indefinitely postponed in Baltimore.

Mars and music may not have much in common, and it is my firm conviction that war should not be allowed to interfere with Wagner or any other admirable form of German art.

But when it comes to the case of a German musician who is earning a handsome living in the United States first declining to play our national anthem and then doing it poorly under compulsion, the whole matter passes out of the field of art into the field of patriotism.

Of course, you cannot expect a conductor who believes in Kultur to warm up to anything connected with the philosophy of freedom, but under such circumstances you can expect at least one American city to show such an alien where he gets off.

Therefore, once again **thank God for Baltimore.**

om EVENING TELEGRAM
dress: Philadelphia, Pa.
e NOV 5 1917

NATIONAL ANTHEM TO BE PLAYED HERE

Dr. Muck Will Direct Boston Symphony Orchestra at Tonight's Concert.

BALTIMORE IS AROUSED

The Boston Symphony Orchestra, with Dr. Karl Muck still its director, will arrive in this city today for its scheduled concert in the Academy of Music tonight, when "The Star Spangled Banner" will be included in the program. The refusal of the orchestra to play the National anthem led to such a storm of protest that many persons demanded that Dr. Muck, who is a German citizen, be interned or deported for his apparent slight to American patriotism.

There is a disposition now on the part of Major Henry L. Higginson, the Boston millionaire, who is the principal patron of the orchestra, to shoulder the censure that followed the refusal to play "The Star Spangled Banner." Major Higginson said in Boston today that Dr. Muck never had refused to play "The Star Spangled Banner," and that its omission from the orchestra's programs had been because it interfered with the classical excellence of the programs.

However, Dr. Muck himself stated, before the criticism reached the stage, that later compelled a back down and his own resignation, that he was a German citizen, and as such could not be expected to act the same as an American citizen would act. At the time he was defending his action in not playing "The Star Spangled Banner" after he had been requested to do so by patrons of the orchestra in Providence, R. I., and in New York.

It is not known at what time the orchestra and Dr. Muck will arrive here. The orchestra usually stops at the Bellevue-Stratford while on tour here, but no reservations have been made there, and the members were not registered there after the arrival of the Federal Express from Boston this morning. It is not known, either, whether Major Higginson will accompany the orchestra here.

No disorder is expected to attend the concert here tonight, although warning has been given that if the scheduled concert is given in Baltimore on Wednesday night there will be a riot instead of music. Former Governor Warfield is heading a coterie of citizens who have called a patriotic mass meeting in Baltimore for tomorrow afternoon, the avowed purpose of which is to protest against the appearance of Dr. Muck because of his alleged slight to the American national anthem. Ex-Governor Warfield has notified the Baltimore Police Board that there will be trouble unless the concert is prevented by the authorities. A large number of drafted men from Camp Meade are expected to attend the meeting tomorrow afternoon in Baltimore, and the police fear they may start a riot if the concert is given.

When Dr. Muck resigned, Major Higginson made it clear that he would accept the resignation only with great reluctance, if at all, saying he would regard the resignation of the German director as "the gravest calamity." Since that time he has shouldered the responsibility for "whatever mistakes have been made."

om NORTH AMERICAN
ldress: Philadelphia, Pa.
NOV 7 - 19

SCORES PHILADELPHIA FOR ACCEPTING MUCK

Has Lost Right to Posses Liberty Bell, Speaker Tells Baltimore Patriots

KILL HIM! WOMAN CRIES

BALTIMORE, Nov. 6.—"Kill Muck," shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was denouncing Dr. Karl Muck, director of the Boston Symphony Orchestra, before a tremendous gathering of aroused patriots who crowded the big hall. It was in this hall that the orchestra's concert was to have been held tomorrow. Just before the meeting began, Manager Kinsey ordered the removal of the posters.

Alfred C. Carr, referring to the action of Philadelphia in allowing Doctor Muck to lead a concert there last night, said: "O, City of Brotherly Love, you have lost the right to possess the Bell of Liberty."

In the course of his address, Governor Warfield read a letter from Cardinal Gibbons, in which the latter said:

"I regret that I cannot attend the meeting arranged in honor of the 'Star-Spangled Banner,' but shall be with you in spirit and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

"In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the ark of the old covenant, he who touches it with profane hands, shall suffer."

Captain Hughes, representing General Kuhn and General Nicholson, of Camp Meade, said he was there to voice the protests of his generals and of the army here and the army "over there."

RECORD
s: Philadelphia, Pa.
NOV 7

A BIT ABOUT STRANSKY AND HIS PERSONALITY

And Some Things He did Before Coming to Gotham's Philharmonic.

HIS ACHIEVEMENTS ABROAD

Studied to Be a Physician, But Lure of Music Won.

A FEW years ago Josef Stransky was an unknown name to most Americans. Only the initiated few in this country understood at that time the importance of the man and the significance of his work.

He had come to New York at the invitation of the directors of the New York Philharmonic Society. Gustav Mahler had died.

Josef Stransky has had a tremendous amount of musical experience. His original intention was to become a physician. In fact, he actually received the degree of Doctor of Medicine from the University of Prague. But while studying in the laboratories young Stransky heard the golden trumpets of Siegfried. Music was his greatest diversion at that time. Finally the call was too strong to resist, and Stransky began the serious study of music. He first studied with Zdenko Fibich in Prague and afterward with Anton Dvorak, of the same city. Then he went to Leipzig and did research work in music with Jadassohn, and from there he went to Vienna, where Robert Fuchs and Anton Bruckner took him up. Returning to Prague, he became acquainted with Angelo Neumann, the general director of the Royal Prague Theatre, the great Wagner propagandist and a close friend of the Bayreuth master. It was this same Angelo Neumann who had discovered such eminent conductors as Anton Seidl, Gustav Mahler, Arthur Nikisch and Karl Muck among others. He now gave Stranski his first opportunity by permitting him to conduct a festival performance of the Walkuere. Until the rehearsal for this performance Stransky had never wielded a baton. After that came all manner of triumphs, the greatest being the conducting of the 22 Wagner operas at the Royal Opera House, Berlin. His symphonic songs (of course, he is a composer) are said to have made a deep impression.

Newspaper Cutting Bureau
EVENING
n PUBLIC Ledger
ress PHILADELPHIA, PA.
NOV 6 - 191
e

NATIONAL ANTHEM DIRECTED BY MUCK

But "Star Spangled Banner" Boston Symphony Style Lacks Heroic Quality

"Nominated in the bond" verbally patched up for the occasion between Dr. Karl Muck and the Boston Symphony Orchestra was a performance of the "Star Spangled Banner" at last evening's concert in the Academy of Music. Evidently, however, as in the case of Snylock's famous contract, "the quality of mercy" had not been specified. That virtue was but meagerly apparent in a "reading" of the national anthem, at whose opening notes 3000 persons in the audience rose to their feet with electrical fervor.

Passionately present in the minds of the auditors was the expectation of being thrilled. So far at least as any suggestion of musical eloquence was concerned, Doctor Muck punctilliously refused to gratify that hope. That he did direct the "Star Spangled Banner" is a fact as incontestable as a column of figures in the census—and just about as uninspiring.

Void of soul and overweighted with astonishing instrumental embroidery was the national anthem as presented by the Prussian artist. Frivolous whirling figures on the strings curiously reminiscent of the Teutonic "Bacchanale" in "Tannhaeuser" twisted the composition almost out of all semblance to a patriotic song. Perhaps Doctor Muck, in his zeal for "art," sought to treat the "Star Spangled Banner" "symphonically." In any event, the effect was eccentric, finickly and with a flavor of the perverse.

The superfluous orchestral ornamentation very successfully excised all heroism from the song. Imagine the American flag converted into a silk lace "tidy" and some notion of last night's musical preface may be gleaned.

The audience, which had so rapturously applauded the first bars, betrayed a shade less emphasis at the conclusion. During the entr'acte a few musically sensitive persons expressed indignation at the performance. Most of the resentment, however, was tactfully suppressed. On the part of the auditors not a single untoward incident marked the entire evening.

Boston Symphony concerts, traditionally exalted in art, have their equally long-established elements of decorousness, conservatism and good breeding. Not even a performance under the rigid baton of Wilhelm Gericke had less external sensational aspects than last night's program, once the national anthem incident had been closed. Immortal music was superbly played. The enduring qualities of the "Star Spangled Banner" are awaiting a verdict of history—proudly and confidently, it is true, but the decision is as yet delayed. Perhaps that was why Doctor Muck read the piece so queerly, and in a sense, mercilessly. Moreover, "mercy," says the poet, "is above * * * sceptered sway." That Doctor Muck is not is just now a much-discussed actuality.

The remainder of the concert was of the familiar and masterly Boston Symphony pattern. Beethoven's "Fifth Symphony" serenely transcends boundary lines and the splendor of that work was never more impressively set forth than it was last night. In the calm, poetic andante, the whole huge orchestra seemed to play the role of a single inspired virtuoso. Tribute to French art was generously paid in a brilliant interpretation of Berlioz's "King Lear" overture and Hungary had its innings in a rather second-rate symphonic poem by Liszt, the "Prometheus." Musical expression of this composition, however, was one of the first artistic order. Wagner's "Parsifal" prelude closed the program. Doctor Muck has often led the piece at Bayreuth. Its mystical loveliness is enough to melt even a Prussian and Doctor Muck missed none of this appealing quality.

He was applauded after each number, enthusiastically after the symphony, cordially after the other pieces and courteously on his first appearance. He was recalled to the platform after the Beethoven masterpiece and the Wagner offering.

The ticket tax was not collected from season patrons. Their status under the new law seems to be not yet fully determined.

H. T. C.

141

From NORTH AMERICAN
Address: Philadelphia, Pa.

The Optimist

IF THE old Liberty Bell down in Independence Hall had human feelings, I wonder what it would have thought and said when it heard how enthusiastically the audience at the Academy of Music Monday evening applauded Herr Dr. Muck for kindly condescending temporarily to can his Kultur and misplay the Star Spangled Banner—the national anthem of the United States of America which, at the present moment, is engaged in a mighty effort to save mankind from the domination of this same Kultur to which Dr. Muck is so devoted!

It must be highly gratifying to red-blooded Americans elsewhere to hear how dwellers in the city of Penn and Franklin did all they could to make Herr Dr. Muck feel that he was performing a signal service in playing the Star Spangled Banner. Of course, it must have made the Hun conductor happy to know that in the birthplace of every principle opposed to the form of government he loves, his "stooping" to the rendition of so inartistic a composition should have been so generously rewarded with evidences of love and sympathy.

Also it will make some ninety-odd million real Americans equally happy to know that Herr Dr. Muck unexpectedly was given the whole of Tuesday and Tuesday evening to mentally masticate this morsel of approbation.

For, on an order from the police authorities of Baltimore, the concert which he and his orchestra were to have given in that city last night was prohibited.

It was prohibited because Baltimore is an American city which won't put up with anyone or anything that isn't for America in a time like this.

Headed by a former governor of Maryland and backed by the most influential men and women in Baltimore, a movement was started to hold a monster mass meeting of protest on the evening scheduled for the concert.

Of course, American independence was not born in Baltimore, but at least some part of it moved there at one time and has grown a large and vigorous family!

The members of this family made up their minds as to their course as soon as news of Herr Dr. Muck's dislike for the Star Spangled Banner as a concert number reached them.

You see the Star Spangled Banner was born in Baltimore and thank God, it still waves there.

Instead of applauding Herr Dr. Muck for playing the Star Spangled Banner in a good deal the same manner that a punished child eats its meal of bread and water, Baltimore made preparations to give Herr Dr. Muck and his muckers a still warmer reception.

The plans got heated to such a degree that the police commissioners feared Dr. Muck might get scorched or even burned beyond the saving possibilities of ambrine, so the concert which had been such a lovefeast in Philadelphia was indefinitely postponed in Baltimore.

Mars and music may not have much in common, and it is my firm conviction that war should not be allowed to interfere with Wagner or any other admirable form of German art.

But when it comes to the case of a German musician who is earning a handsome living in the United States first declining to play our national anthem and then doing it poorly under compulsion, the whole matter passes out of the field of art into the field of patriotism.

Of course, you cannot expect a conductor who believes in Kultur to warm up to anything connected with the philosophy of freedom, but under such circumstances you can expect at least one American city to show such an alien where he gets off.

Therefore, once again **thank God for Baltimore.**

om EVENING TELEGRAM
dress: Philadelphia, Pa.

NOV 5

NATIONAL ANTHEM TO BE PLAYED HERE

Dr. Muck Will Direct Boston Symphony Orchestra at Tonight's Concert.

BALTIMORE IS AROUSED

The Boston Symphony Orchestra, with Dr. Karl Muck still its director, will arrive in this city today for its scheduled concert in the Academy of Music tonight, when "The Star Spangled Banner" will be included in the program. The refusal of the orchestra to play the National anthem led to such a storm of protest that many persons demanded that Dr. Muck, who is a German citizen, be interned or deported for his apparent slight to American patriotism.

There is a disposition now on the part of Major Henry L. Higginson, the Boston millionaire, who is the principal patron of the orchestra, to shoulder the censure that followed the refusal to play "The Star Spangled Banner." Major Higginson said in Boston today that Dr. Muck never had refused to play "The Star Spangled Banner," and that its omission from the orchestra's programs had been because it interfered with the classical excellence of the programs.

However, Dr. Muck himself stated, before the criticism reached the stage, that later compelled a back down and his own resignation, that he was a German citizen, and as such could not be expected to act the same as an American citizen would act. At the time he was defending his action in not playing "The Star Spangled Banner" after he had been requested to do so by patrons of the orchestra in Providence, R. I., and in New York.

It is not known at what time the orchestra and Dr. Muck will arrive here. The orchestra usually stops at the Bellevue-Stratford while on tour here, but no reservations have been made there, and the members were not registered there after the arrival of the Federal Express from Boston this morning. It is not known, either, whether Major Higginson will accompany the orchestra here.

No disorder is expected to attend the concert here tonight, although warning has been given that if the scheduled concert is given in Baltimore on Wednesday night there will be a riot instead of music. Former Governor Warfield is heading a coterie of citizens who have called a patriotic mass meeting in Baltimore for tomorrow afternoon, the avowed purpose of which is to protest against the appearance of Dr. Muck because of his alleged slight to the American national anthem. Ex-Governor Warfield has notified the Baltimore Police Board that there will be trouble unless the concert is prevented by the authorities. A large number of drafted men from Camp Meade are expected to attend the meeting tomorrow afternoon in Baltimore, and the police fear they may start a riot if the concert is given.

When Dr. Muck resigned, Major Higginson made it clear that he would accept the resignation only with great reluctance, if at all, saying he would regard the resignation of the German director as "the gravest calamity." Since that time he has shouldered the responsibility for "whatever mistakes have been made."

om NORTH AMERICAN
ldress: Philadelphia, Pa.

NOV 7

SCORES PHILADELPHIA FOR ACCEPTING MUCK

Has Lost Right to Posses Liberty Bell, Speaker Tells Baltimore Patriots

KILL HIM! WOMAN CRIES

BALTIMORE, Nov. 6.—"Kill Muck," shouted a woman in a box at the Lyric this afternoon while former Governor Warfield was denouncing Dr. Karl Muck, director of the Boston Symphony Orchestra, before a tremendous gathering of aroused patriots who crowded the big hall. It was in this hall that the orchestra's concert was to have been held tomorrow. Just before the meeting began, Manager Kinsey ordered the removal of the posters.

Alfred C. Carr, referring to the action of Philadelphia in allowing Doctor Muck to lead a concert there last night, said: "O, City of Brotherly Love, you have lost the right to possess the Bell of Liberty."

In the course of his address, Governor Warfield read a letter from Cardinal Gibbons, in which the latter said:

"I regret that I cannot attend the meeting arranged in honor of the 'Star-Spangled Banner,' but shall be with you in spirit and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command.

"In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the ark of the old covenant, he who touches it with profane hands, shall suffer."

Captain Hughes, representing General Kuhn and General Nicholson, of Camp Meade, said he was there to voice the protests of his generals and of the army here and the army "over there."

RECORD
s: Philadelphia, Pa.

A BIT ABOUT STRANSKY AND HIS PERSONALITY

And Some Things He did Before Coming to Gotham's Philharmonic.

HIS ACHIEVEMENTS ABROAD

Studied to Be a Physician, But Lure of Music Won.

A FEW years ago Josef Stransky was an unknown name to most Americans. Only the initiated few in this country understood at that time the importance of the man and the significance of his work.

He had come to New York at the invitation of the directors of the New York Philharmonic Society. Gustav Mahler had died.

Josef Stransky has had a tremendous amount of musical experience. His original intention was to become a physician. In fact, he actually received the degree of Doctor of Medicine from the University of Prague. But while studying in the laboratories young Stransky heard the golden trumpets of Siegfried. Music was his greatest diversion at that time. Finally the call was too strong to resist, and Stransky began the serious study of music. He first studied with Zdenko Fibich in Prague and afterward with Anton Dvorak, of the same city. Then he went to Leipzig and did research work in music with Jadassohn, and from there he went to Vienna, where Robert Fuchs and Anton Bruckner took him up. Returning to Prague, he became acquainted with Angelo Neumann, the general director of the Royal Prague Theatre, the great Wagner propagandist and a close friend of the Bayreuth master. It was this same Angelo Neumann who had discovered such eminent conductors as Anton Seidl, Gustav Mahler, Arthur Nikisch and Karl Muck among others. He now gave Stranskl his first opportunity by permitting him to conduct a festival performance of the Walkuere. Until the rehearsal for this performance Stransky had never wielded a baton. After that came all manner of triumphs, the greatest being the conducting of the 22 Wagner operas at the Royal Opera House, Berlin. His symphonic songs (of course, he is a composer) are said to have made a deep impression.

Newspaper Cutting Bureau
EVENING
n PUBLIC Ledger
ress PHILADELPHIA, PA.
e NOV 5 - 91

NATIONAL ANTHEM DIRECTED BY MUCK

But "Star Spangled Banner" Boston Symphony Style Lacks Heroic Quality

"Nominated in the bond" verbally patched up for the occasion between Dr. Karl Muck and the Boston Symphony Orchestra was a performance of the "Star Spangled Banner" at last evening's concert in the Academy of Music. Evidently, however, as in the case of Shylock's famous contract, "the quality of mercy" had not been specified. That virtue was but meagerly apparent in a "reading" of the national anthem, at whose opening notes 3000 persons in the audience rose to their feet with electrical fervor.

Passionately present in the minds of the auditors was the expectation of being thrilled. So far at least as any suggestion of musical eloquence was concerned, Doctor Muck punctilliously refused to gratify that hope. That he did direct the "Star Spangled Banner" is a fact as incontestable as a column of figures in the census—and just about as uninspiring.

Void of soul and overweighted with astonishing instrumental embroidery was the national anthem as presented by the Prussian artist. Frivolous whirling figures on the strings curiously reminiscent of the Teutonic "Bacchanale" in "Tannhaeuser" twisted the composition almost out of all semblance to a patriotic song. Perhaps Doctor Muck, in his zeal for "art," sought to treat the "Star Spangled Banner" "symphonically." In any event, the effect was eccentric, finickly and with a flavor of the perverse.

The superfluous orchestral ornamentation very successfully excised all heroism from the song. Imagine the American flag converted into a silk lace "tidy" and some notion of last night's musical preface may be gleaned.

The audience, which had so rapturously applauded the first bars, betrayed a shade less emphasis at the conclusion. During the entr'acte a few musically sensitive persons expressed indignation at the performance. Most of the resentment, however, was tactfully suppressed. On the part of the auditors not a single untoward incident marked the entire evening.

Boston Symphony concerts, traditionally exalted in art, have their equally long-established elements of decorousness, conservatism and good breeding. Not even a performance under the rigid baton of Wilhelm Gericke had less external sensational aspects than last night's program, once the national anthem incident had been closed. Immortal music was superbly played. The enduring qualities of the "Star Spangled Banner" are awaiting a verdict of history—proudly and confidently, it is true, but the decision is as yet delayed. Perhaps that was why Doctor Muck read the piece so queerly, and in a sense, mercilessly. Moreover, "mercy," says the poet, "is above * * * sceptered sway." That Doctor Muck is not is just now a much-discussed actuality.

The remainder of the concert was of the familiar and masterly Boston Symphony pattern. Beethoven's "Fifth Symphony" serenely transcends boundary lines and the splendor of that work was never more impressively set forth than it was last night. In the calm, poetic andante, the whole huge orchestra seemed to play the role of a single inspired virtuoso. Tribute to French art was generously paid in a brilliant interpretation of Berlioz's "King Lear" overture and Hungary had its innings in a rather second-rate symphonic poem by Liszt, the "Prometheus." Musical expression of this composition, however, was one of the first artistic order. Wagner's "Parsifal" prelude closed the program. Doctor Muck has often led the piece at Bayreuth. Its mystical loveliness is enough to melt even a Prussian and Doctor Muck missed none of this appealing quality.

He was applauded after each number, enthusiastically after the symphony, cordially after the other pieces and courteously on his first appearance. He was recalled to the platform after the Beethoven masterpiece and the Wagner offering.

The ticket tax was not collected from season patrons. Their status under the new law seems to be not yet fully determined.

H. T. C.

EVENING PUBLIC Ledger

ess PHILADELPHIA, PA.

NOV 1917

DAMROSCH RAPS MUCK 'DEFENSE'

'Cowardly,' Cries N. Y. Symphony Leader—Francis Rawle on German Music

To the Editor of the Evening Ledger:

Sir—As I learn to my astonishment that my interview regarding Doctor Muck and the "Star Spangled Banner" has been entirely misquoted in some of the papers, partly through misleading headlines and because only a very small portion of my interview was printed, I take pleasure herewith in sending you the actual statements which I made at the time and which appeared correctly in most of the New York papers:

If Doctor Muck had spoken up like an honest man and said, "How can you expect me, as a loyal citizen of Germany, to conduct the 'Star Spangled Banner' when you know that my sentiments in this war are in sympathy with my own country?" fair-minded Americans would have accepted his attitude. I myself would certainly not have enjoyed hearing him conduct our national anthem under such circumstances.

But the explanation that he gives is cowardly and evades the real issue. He says, "Why will people be so silly? Art is a thing in itself and not related to any particular nation or group. Therefore it would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs. Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra?"

Does Doctor Muck really believe that the national anthem should be played only by "military bands and ballroom orchestras"? He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty, at a time when our nation is at war, and that, even though he is an "enemy alien," the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time.

The pity of it all is that the feelings of anger which are naturally aroused among our people by such cynical disregard of the sanctity of our national air engender in turn enmity against the music of the German masters of the past. Witness the exclusion of German operas from the repertoire of the Metropolitan Opera House this winter.

There seems to be every reason why the Boston Symphony Orchestra as an American institution should play our national anthem, but that Doctor Muck, after his extraordinary statements, should not be permitted to conduct it.

WALTER DAMROSCH.

New York, November 5.

TRIBUNE

: Providence, R. I.

NOV 6- 1917

BALTIMORE BARS MUCK ORCHESTRA

Police Forbid Concert To-morrow Night.—Mob Violence Feared.

Baltimore, Md., Nov. 5. Dr. Karl Muck and the Boston Symphony Orchestra have been barred from performing in Baltimore Wednesday night.

As a result of threats of mob violence, in which former Governor Edwin Warfield took a leading part, the grand jury yesterday notified the police commissioners that owing to the fact that the appearance of Dr. Karl Muck might lead to grave disorder, even bloodshed, the conductor should not be permitted to appear before the public in Baltimore and that the concert should be called off. The police commissioners accordingly notified the manager of the Lyric that the concert would not be permitted.

Police Marshal Carter said yesterday afternoon that he was opposed to the concert being given by the orchestra whether under the direction of Dr. Muck or not. The marshal declared that because of the intense feeling that has been aroused he was fearful of a public demonstration should the concert be permitted.

Upon learning the action of the Police Commissioner, former Gov. Warfield, who has arranged a big patriotic meeting, said:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck and in the interest of peace and order. Whether the commissioners had acted or not Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra, we would have been willing for the concert to take place if somebody else had conducted."

"The many devotees of music and lovers of the Symphony concert are very much disappointed," Director Randolph of the Peabody Conservatory of Music said. "It should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

n BULLETIN

ress: Philadelphia, Pa.

Boston Symphony

Dr. Muck Conducts Orchestra and Plays "Star Spangled Banner"

THE thirty-third season in Philadelphia of the Boston Symphony Orchestra was opened to the strains of "The Star-Spangled Banner," with Dr. Karl Muck conducting, at the Academy of Music last evening, and aside from the playing of the National Anthem, and the short, spontaneous expression of approval which it called forth, the occasion was unmarked by anything in the way of unusual incident or excitement.

That something out of the ordinary was expected was evident, however, a double line of persons eager to obtain admission extending from the amphitheatre entrance around upon Broad st. for a block or more, many of these being turned away after the house was completely filled, and an air of curiosity also was apparent in the auditorium before the concert began.

Expectations of a demonstration against the noted conductor, who has been the subject of much animated discussion the past week because of his refusal to play "The Star Spangled Banner" at one of the orchestra's concerts, were soon dispelled when Dr. Muck made his appearance, quickly stepped to his accustomed place, and, with musicians and audience standing, led the orchestra in America's revered tune. The piece not only was played—it was done with trills. A rippling, running accompaniment in the violins set off the familiar air, played by the other instruments, and the wind-up came with a real flourish that did not fail to arouse the expected enthusiasm. A sincere, unfancified rendering of the Anthem, such as the Philadelphia Orchestra gives at its weekly concerts under the direction of Leopold Stokowski, would have been quite as acceptable, and perhaps even more appropriate, but there was no lack of spontaneity or spirit in the delivery, and the large audience evidently was satisfied. That Dr. Muck did not interpret the applause which followed as a tribute to himself, or as an expression of pardoning good will, was made apparent by his failure to turn and face the audience, or to make any sign of acknowledgment. After as short a pause as was possible, he raised his baton and began playing the Fifth, C minor, Symphony of Beethoven, which was the opening number of the regular program.

The remainder of the program—at least, the two succeeding numbers—seemed not far from tame and commonplace in comparison with the glorious symphony. These were Berlioz's overture to "King Lear" and Liszt's symphonic poem, "Prometheus." Splendid compositions these are, to be sure, of their kind, but in the nature of a "come-down" from the heights of Beethoven's sublime "Fifth." The Berlioz overture may be accepted as indicating some of the romantic passages in the Shakespearean drama and foreshadowing its tragic events. It is expressive, graphic and at times melodious music, written in the easy, fluent style of the French composer, but it is not the finest example of his work.

Liszt also is heard more felicitously in some of his compositions than in this "Prometheus" overture, or "symphonic poem," which seems not very forcibly to suggest the legend it is supposed to elucidate, nor in any particularly striking way to conform to its title.

More to be praised was the effective unfolding of the "Parsifal" prelude, which closed the concert. This beautiful music is Wagner at his best, and it could scarcely be more gloriously played than under the leadership of Dr. Muck, who has conducted many performances of the opera at Beyreuth.

In connection with the playing of "The Star Spangled Banner" last evening, it may be remarked that, while the anthem was heard at the opening of the concert, the original intention was to give it at the close. Slips pasted in the programs, stating that the patriotic piece would be played after the completion of the program, were torn out before the audience arrived, and, evidently to avoid possible apprehension or impatience, the familiar strains came at the opening, thus clearing the way for a program which justly was accorded a cordial and appreciative reception.

TRIBUNE

Providence, R. I.

NOV 6- 1917

142

WAR VETERANS ARE AFTER DR. MUCK

Want "The Star-Spangled Banner" Played Before the Beginning of the Program and Not While Audience Is Leaving the Hall.

Although it had been announced that the Boston Symphony Orchestra has agreed to play "The Star Spangled Banner" in future concerts, in this city and elsewhere, the Veterans of Foreign Wars of the United States are not satisfied with this promise.

At the meeting of Thomas W. Connell Post, No. 45, held at headquarters, 98 Weybosset street, last evening, a committee was appointed and instructed to secure a conference with the Board of Police Commissioners for the purpose of bringing about the enactment of a rule that at all concerts "The Star Spangled Banner" shall be played before the beginning of the program.

Thomas W. Connell Post was the first patriotic organization in this city to take action when it was learned that Dr. Karl Muck had refused to include the national anthem in his program for the first of the series of Boston Symphony concerts. A large delegation of members of the post visited Infantry Hall on the evening of the concert with the intention of singing "The Star Spangled Banner" if the orchestra failed to play it, but Maj. Higginson, the patron of the orchestra, who heard of the plans, stopped the sale of tickets and therefore the members of the post were unable to secure admission into the hall.

The next day, however, the legislative committee of the post filed an emphatic protest with the Board of Police Commissioners against the granting of further permits to hold concerts to the Boston Symphony Orchestra unless the management agreed to have the organization play the national anthem.

At the meeting last night Commander John J. Boyle pointed out that the playing of the national anthem at the end of a concert is far from being satisfactory. On the contrary, he said, it is an insult to the national hymn to play it amid the noise incidental to the leaving of the hall by the audinece. "It should be playde first or not at all," he said.

A committee composed of William Sneath, chairman; Jean B. Sabate, secretary, of the legislative committee; Commander John J. Boyle, Arthur L. Lake, Oscar E. Lenoir and Ernest Boudreau, was appointed to lay the matter before the Police Commissioners.

A rising vote of thanks was given to the secretary of the legislative committee for the prompt action he took last week in getting the members of that body together to formulate the protest which they filed with the Police Commissioners.

TRIBUNE

: Providence, R. I.

NOV 7- 1917

WOULD BAR DR. MUCK FROM THIS CITY

War Council of Chamber of Commerce Endorsed Request.

The War Council of the Providence Chamber of Commerce unanimously approved yesterday afternoon the action of President Henry A. Carpenter in requesting the Police Commissioners not to grant permission to any band or orchestra to give a concert here if Dr. Karl Muck is to lead it.

The action taken here has been communicated by Secretary Clarence Cotton to the secretaries of commercial organizations in New York, Philadelphia, Baltimore and other cities.

James R. MacColl was appointed local "Volunteer Expediter," a request for such action having been received from the United States Chamber of Commerce. Mr. MacColl will speed up the production of supplies, acting in conjunction with the War Department.

Fuel Administrator George H. Holmes and Chairman Oscar Swanson of the Retail Merchants Division reported a recommendation that illuminated signs be cut off after business hours nightly.

Chairman Richard B. Comstock reported the appointment of the following members of the committee on law matters: John E. Canning, Thomas F. I. McDonnell, William W. Moss, Robert B. Dresser, Michael J. Lynch.

Theodore Francis Green announced, that as chairman of the committee on citizenship, he had appointed the following associates: Dr. Ralph E. Hayward, Knight C. Richmond, Paul C. Nicholson, Luther D. Burlingame, Charles F. Towne, Robert T. Burbank, Patrick P. Curran, Daniel H. Morrissey.

TRIBUNE

s: Providence, R. I.

NOV 7- 1917

CALL KREISLER AN ENEMY

Pittsburgh Women Protest Against Violinist Playing There.

Pittsburg, Nov. 7.—Patriotic Pittsburg women joined their voices yesterday to the storm of protest that has arisen over the proposed appearance of Fritz Kreisler, the Austrian Army officer and violinist, who is scheduled to give a concert at Carnegie Hall on Thursday night and play at the Union Arcade Auditorium Saturday afternoon.

Emphatic condemnation of his engagement as unpatriotic and inconsistent with a loyal policy of wholehearted support of the Government's war prosecution was voiced by the members of the Daughters of 1812 at their meeting yesterday. The subject was brought up by Mrs. William Ralston Crabbe, regent of the Dolly Madison Chapter, who asserted that Kreisler was an open enemy of the United States and was sending American money to the succor of an ally of the country with which we are at war. Resolutions were then unanimously adopted protesting against the appearance of Kreisler and Dr. Karl Muck, also billed here for later in the month, and termed in the resolutions "an alien enemy of the United States."

Mrs. John B. Heron, Regent of the Pittsburg Chapter of the Daughters of the American Revolution, also added the indignation of that body to the protest that has arisen here against Kreisler and Muck and while the tickets for the former have sold freely she called upon the buyers to stay away from the concerts to show their loyalty to their own country.

Walter Damrosch of New York, who had been represented in the press here as supporting Dr. Muck in his stand regarding the playing of "The Star-Spangled Banner," flooded the local papers to-day with extracts from the New York newspapers showing that he had condemned Muck for his attitude.

rom TRIBUNE JOURNAL

ldress: Providence, R. I.

ite NOV 7 1917

CARDINAL GIBBONS SAYS HONOR FLAG

Sent Letter to Baltimore Mass Meeting That Denounced Dr. Muck.

Baltimore, Nov. 7.—A big crowd turned out yesterday afternoon to attend the meeting called by ex-Gov. Warfield to protest against Dr. Muck's being allowed to lead the Boston Symphony Orchestra. A regimental band from Camp Meade was present and 50 men from Company I marched into the hall.

When the resolutions were read declaring that Dr. Muck should not be allowed to lead the orchestra in this city whether he played "The Star Spangled Banner" willingly or unwillingly, the applause was deafening. When ex-Gov. Warfield, in referring to the musician said, "he should be in an internment camp," the applause lasted almost a minute. At its end a woman who had been waving a flag from a box near the stage shouted: "Muck should have been shot when he said that."

After the anthem was sung, Mr. Warfield shouted: "The day is coming when that anthem will be sung by every nation on the globe. Talk about your musical art—what does art amount to when it is in competition with patriotism?"

"This isn't Philadelphia," shouted a man in the front row.

"Thank God, no," shouted the ex-Governor.

Then Mr. Warfield read a few out of a sheaf of letters written to him, commending his stand. He read this communication from Cardinal Gibbons:

"I regret that I cannot attend the meeting arranged in honor of 'The Star Spangled Banner,' but shall be with you in spirit, and approve with all my heart of the efforts being put forth to surround this sacred emblem of our country with all the respect which it should command. In the first place, the anthem was composed in Baltimore. Secondly, it is the national song of the republic. Thirdly, the flag itself is the embodiment of our political faith, and he who sings this anthem is making a profession of fidelity to the country. As with the Ark of the old covenant, he who touches it with profane hands shall suffer."

Played at Capital.

Washington, Nov. 7.—The reception accorded the Boston Symphony Orchestra by officials and social Washington yesterday afternoon was only a little less gratifying than in former seasons, while the applause greeting the much-discussed leader, Dr. Muck, as he stepped on the stage at the National Theatre was long and earnest, with special emphasis from the music-loving gallery.

Although not named on the program, "The Star Spangled Banner" opened the performance, with Dr. Muck leading and the entire orchestra standing.

This was followed by Tschaikowsky's symphony No. 4. The program closed with the overture to Tannhauser, which received the applause of the entire house.

Only one box remained empty and less than 50 seats, although some former patrons of the orchestra have relinquished their tickets since the controversy arose over the inclusion of the

Baltimore Warns Muck and Aliens of Danger in Insulting Anthem

Citizens of Town in Which "The Star Spangled Banner" Was Born Hold Protest Meeting

Letter from Cardinal Gibbons Indorsing Gathering Cheered by Thousands in Attendance.—Representatives of Patriotic Societies in Speeches Indorse Police Commission's Action in Placing Ban on Boston Symphony Concert

Special to the Journal.

Baltimore, Md., Nov. 6.—Three thousand fellow citizens of Francis Scott Key, with a mighty yell which they tried to make loud enough to be heard in Berlin, gave warning in the Lyric Theatre this afternoon to Dr. Karl Muck and all of his Prussianized countrymen in America that "he courts danger" who insults "The Star Spangled Banner" and, through the national anthem, the flag.

The fact that a Baltimore grand jury and a Baltimore Police Board had already acted to prevent Dr. Muck and the Boston Symphony Orchestra which he leads from giving the concert scheduled for Baltimore Wednesday night had no effect on the great protest mass meeting. Citizens of the town in which the national anthem had its birth had decided to put themselves on record against Dr. Muck and they did.

Probably no greater honor was ever done the memory of Key than at that meeting; and there have been few more inspiring tributes to the flag.

It is certain that, since America entered the war, alien enemies, plotting discouragement and destruction in this country, have been given no more pointed warning of the temper of the American people and what it threatens for the seditious.

WOULD INTERN MUCK.

After former Governor Edwin Warfield, who led the movements for giving voice to Baltimore's protest, had called the meeting to order, the gathering resolved itself into a great plea to the Government to intern not only Dr. Muck, but all enemy aliens who are a menace to the safety of the American people. There was cheer after cheer when this was called for, the mightiest cheer of all coming when Secretary of State Thomas B. Simmons pointed out that the strongest recommendation of the American people was that "deserving cases" be given not less than the "firing squad at sunrise."

In a letter which Cardinal Gibbons wrote to Governor Warfield saying he was "with the meeting in spirit," the Baltimore prelate, referring to the Stars and Stripes, said that, "as with the Ark of the Old Covenant, he who touches it with profane hands shall suffer." The thousands of cheering men and women in the big hall showed that they were willing to see some of the owners of such "profane hands" suffer soon, and prove, not only to Maj. Higginson, backer of the Boston Symphony Orchestra, but to all America, that the "silly trouble" over Dr. Muck's refusal to play the national anthem wasn't so "silly," after all.

After Mr. Simmons had said that the "time has come for our attitude to change toward all of those who have not the welfare of America at heart," the crowd showed that it lost no time in changing that attitude.

BAN ON CONCERT INDORSED.

When after representatives of various patriotic societies, Capt. Hughes of the Three Hundred and Fifteenth Infantry at Camp Meade; Civil War Veterans, ministers and others had been called to the platform by Governor Warfield and had voiced their sentiments, Judge Stockbridge offered a resolution. This resolution, condemning Dr. Muck in strong terms, reaffirming the patriotism of American citizens in Baltimore and urging that Dr. Muck be not allowed to lead an orchestra here under any circumstances, was adopted amid the greatest cheers of the afternoon. There wasn't a dissenting voice when Governor Warfield put the question.

The turnout for the meeting was spontaneous. Not a special invitation had been issued. Governor Warfield had notified the people of Baltimore that a meeting was to be held for Americans. The response was overwhelming. The reports of the great crowd which greeted Dr. Muck and his orchestra in Philadelphia Monday evening had spurred Baltimore on to even greater protest.

"God help Philadelphia for the scandalous way in which she received this Prussian last night," cried Governor Warfield, when a member of the audience cried out about the crowd which heard Dr. Muck. Later when reference was made to the way Dr. Muck had "galloped through" the national anthem at the concert in the Quaker City, the Rev. Dr. Alfred H. Barr cried out "Oh, city of brotherly love. You have no right to that bell which pealed out the first news of liberty."

This was cheered to the echo, and, several times thereafter, the name of Philadelphia was hissed. Muck's name brought continued hisses every time it was mentioned.

"SHOOT ALL TRAITORS."

The crowd just wouldn't be restrained. In the midst of the brief addresses which were being made, men and women in the audience, spurred by their patriotic impulses and indignation, broke in with exclamations of all sorts. When one speaker suggested an internment camp for Dr. Muck, a man in the audience shouted, "A wooden box would be a better place!" A woman in the gallery was in favor of "shooting now all traitors." Capt. Hughes said Dr. Muck's action was enough "to make Francis Scott Key rise out of his grave," and, when he added, "I hope he will and haunt Muck till doomsday," the crowd just yelled with delight, and called for Key's ghost.

The adoption of the resolution, amid cheers, and several patriotic airs by the soldiers' band followed, after which Governor Warfield announced the meeting adjourned.

"We will not adjourn sine die, however," he said, "we will just take a recess, to come together again if a new crisis arises, or if we feel it necessary to reffiarm our allegiance to "The Star Spangled Banner."

BULLETIN

PROVIDENCE, R. I.

NOV 5 - 1917

'HUNS WITHIN OUR BORDERS' ASSAILED BY DR. M'CONNELL

Union Congregational Church Pastor Condemns Hearst Papers and Denounces Boston Symphony's Attitude Toward National Anthem Here.

"The time has come for a stiffening of the backbone on the part of all loyal citizens and for the determination to be not merely expressed, but enforced, that treason and double dealing and hypocrisy and even indifference shall cease their nefarious work of undermining the nation's honor and sapping the nation's vitality," declared Rev. James E. McConnell, speaking on "The Limits of Forbearance" yesterday at the Union Congregational Church.

"We must withstand with all the might a righteous indignation may employ the assumptions and the depredations of the Huns within our own borders, as well as those who are desecrating the soil of Europe, and polluting the waters of the deep," he continued.

Dr. McConnell's sermon was directed against disloyalty in this country, and he spoke particularly of the attitude of Dr. Karl Muck and the Boston Symphony Orchestra and of the activities of William Randolph Hearst.

Those who are unwilling to do their part in food conservation, he said, are almost on a par with those who are deliberately disloyal, and upon them should be directed "the pronounced and righteous anger" of the community.

AN AROUSED SENTIMENT.

"We have had during the past week an illustration of what an aroused public sentiment can accomplish," he said, speaking of the Symphony Orchestra incident. "The management of the Boston Symphony Orchestra last Tuesday evening here in our city openly disregarded a perfectly reasonable request that "The Star Spangled Banner" be included in its programme.

"The simple fact was and is that the management was afraid to insist upon a decent regard for America from those who were supposed to be opposed to America. These musicians could live under the Government's protection, and receive the money of the people here. Their leader, Dr. Muck, has received a salary of $28,000. But when it comes to acknowledging our flag and giving any evidence of loyalty to the country that harbors them—they must not be asked to do that, lest they get angry and refuse to play.

"Maj. Higginson and Mr. Ellis appear at last to have come to their senses, and, while we may not have reason to question their patriotism, yet we may very appropriately recommend to them a stiffening of their backbone and a more earnest desire to comply with the reasonable demands of American patriotism, and that they take pains not to come this way again unless they are prepared to comply with these reasonable demands of patriotism."

Referring to William Randolph Hearst, Dr. McConnell said: "It may be difficult to undermine and discredit and catch a man who has built up an influence through his newspapers such as that wielded by Mr. Hearst, but the limits of forbearance for the patriotic citizen have been reached long ago in this direction, and the very least that any one of us can do who cares a picayune for his country is to direct the fire of his indignation and resentment against this system of publications and against the man back of them responsible for their insidious treason.

LIMITS ARE PASSED.

"If ever there has been a time in the history of the world when the limits of the forbearance of God and his people have been reached and passed, that time is now; and those who have reached and passed it are not only the rulers and the people of the Imperial German Government, but all those here who aid and abet her in her ignominious course."

Taking up the food conservation appeal, Dr. McConnell declared: "There is still a considerable number among us not affected by the Food Administration's appeal and not interested in the endeavor. Lame pretexts are being put forth by some who, at least, claim to be respectable members of the community. The only proper attitude toward such as are selfishly indulging themselves in this time of unprecedented need and immeasurable possibilities of evil is one of pronounced and righteous anger.

"What are men and women made of if they are so mightily self-centred and so indifferent to the outcome of the course they are pursuing as to persist in gratifying their physical appetites at the expense of the liberties of the world?"

...n the World

BULLETIN

From

Address: PROVIDENCE, R. I.

Date NOV - 6 1917

"The Star Spangled Banner"

The Common Council having passed, in concurrence with the vote of the Board of Aldermen, a resolution requesting the Police Commission to see that "The Star Spangled Banner" is played at all local concerts, we may reasonably expect that hereafter the national anthem will not be subjected to disparaging comment by Prussian musicians or other admirers of German "kultur." The excuse that "The Star Spangled Banner" detracts from a classical programme, particularly if the programme consists mostly of German compositions, of course impresses no one. It is merely a palpable German subterfuge, and the City Council of Providence took the action required by this piece of impudence.

But aside from the question of patriotism involved, it does not appear that there is any convincing reason for excluding "The Star Spangled Banner" from the programme of any concert given in America. The testimony of musicians themselves is clear and convincing. In a letter from the President of the American Federation of Musicians, the playing of the national anthem is advised:

"The American Federation of Musicians feels it is its duty to take notice of your patriotic action in insisting that 'The Star Spangled Banner' should be played by the Boston Symphony Orchestra. The position taken by Dr. Muck, which is to the effect that the playing of our sacred national anthem would interfere with the artistic standard of a musical programme is, in the opinion of the 85,000 musicians belonging to the American Federation, untenable, as the national anthem, so far as we Americans are concerned, expresses love of country, respect for our flag as well as true patriotism, and thereby gives to any programme a distinction far outweighing in nobility of sentiment and descriptive powers any number ever composed during all times by any composer, no matter how illustrious he may be."

The probability is that henceforth the country will hear no more about omitting "The Star Spangled Banner" from concert programmes in Providence or elsewhere.

rk, 1884

Journal

...Providence, R. I.

...V - 4 1917

Camouflage

The Boston Herald makes the following statement with regard to Dr. Karl Muck:

Many foolish, many false statements have been made against him. He has borne himself with dignity; he has busied himself only with music. The most searching governmental investigators have declared him blameless in his behavior as a foreign resident. That the great audience of the Symphony concerts holds him in the highest esteem was shown by the unparalleled tribute paid to him yesterday.

We respectfully suggest that our Boston contemporary must be wearing blinders on its intelligence and cotton in its ears. Dr. Muck has borne himself with the dignity of the professional spy with the added amount of dignity that must be the attribute of any high-minded Prussian who takes from the good will of Americans the money that keeps him in luxury and then refers to them as "cattle" and "swine." When the Boston Herald declares that the Government investigators have given Dr. Muck a clean bill of health, it makes a statement absolutely without foundation. The United States Government has not given Dr. Muck a clean bill of health, and the evidence of his anti-American activities would make any such deplorable act impossible, in spite of the fact that Dr. Muck is now seeking, through certain "Americans" who think they have political influence, to secure this certificate of character. The "unparalleled tribute" which the Herald says was paid to Dr. Muck by the Symphony audience in Boston last week, was paid, as the Herald very well knows, to the triumph of American patriotic sentiment over German skulduggery, when Dr. Muck was compelled, in order to save his skin and the future of the Symphony Orchestra, to play "The Star Spangled Banner."

BULLETIN
PROVIDENCE, R. I.
NOV - 6 1917

BALTIMORE GRAND JURY FORBIDS MUCK CONCERT

Police Board Warned Grave Disorders Might be Caused

Boston Symphony Orchestra Leader's Antipathy to "The Star Spangled Banner" Results in Action in Maryland City, Where Theatre Manager is Notified That Concert Will Not be Permitted. Police Marshal States That He is Fearful of Public Demonstration Because of the Intense Feeling Aroused.—Big Patriotic Meeting Arranged for To-day.

Baltimore, Nov. 6.—Dr. Muck and the Boston Symphony Orchestra have been barred from performing in Baltimore tomorrow night. As a result of threats of mob violence and indignant protests, in which agitation former Governor Edwin Warfield, descendant of a distinguished Revolutionary family, took a leading part, the grand jury yesterday notified the Police Commissioners that, owing to the state of the public mind and the fact that the appearance of Dr. Muck might lead to grave disorder, even bloodshed, the Prussian conductor should not be permitted to appear before the public in Baltimore, and that the concert should be called off. The Police Commissioners accordingly notified the manager of the Lyric that the concert would not be permitted.

Police Marshal Carter said yesterday afternoon that he was opposed to the concert's being given by the orchestra, whether under the direction of Dr. Muck or not. The Marshal declared that because of the intense feeling that has been aroused, he was fearful of a public demonstration should the concert be permitted.

On learning the action of the Police Commissioner, former Governor Warfield, who has arranged a big patriotic meeting for to-day, said:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem.' We were after the man who said our 'Star Spangled Banner' was not fit to be included in an artistic programme.

"The grand jury's protest and the Police Commissioner's action will be read from the stage at the meeting to-morrow, and resolutions will be passed for the playing of the anthem in the future."

"The many devotees of music and lovers of the symphony concert are very much disappointed," Director Randolph of the Peabody Conservatory of Music said. "It should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck. Cancellation of the concert is nothing short of a catastrophe."

m TRIBUNE
ress: Providence, R. I.
e NOV 9 - 1917

DR. MUCK LED ANTHEM BUT WAS NOT CORDIAL

Made No Response to the Vociferous Applause of Audience.

New York, Nov. 9.—Dr. Karl Muck led the Boston Symphony Orchestra in Carnegie Hall last night when it played "The Star Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

Dr. Muck stood with his back to the audience a third of a minute while the handclapping went on. As he showed no signs of unbending, and as the majority of the 2500 persons in Carnegie Hall seemed in a good-naturad mood, the German conductor—who at first had refused to lead "The Star Spangled Banner" and then did so after tendering his resignation—was allowed to begin the evening's program.

Dr. Muck led the national anthem badly and the orchestra played even worse, a fact not due to their being asked to stand. Third rate orchestras do much better.

But there was no outward show of antagonism by any part of last evening's audience toward the man who has aroused so much hostile feeling and whose professional presence in some cities will not be tolerated.

To speak truthfully, Dr. Muck was most warmly received by at least one-fourth of the Carnegie Hall audience. Perhaps 200 of the orchestra seat smart folk applauded the Prussian musician the moment he came in sight. Three-quarters of a minute later Dr. Muck began his concert.

Journal
Providence, R. I.
NOV - 4 1917

Dr. Muck—and Some Others.

After successfully flaunting public sentiment and outraging audiences in various cities, by declining to play "The Star Spangled Banner," Dr. Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence.

For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude towards this particular community.

Dr. Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy Ed, and Bernstorff.

Next!

Journal
Providence, R. I.
NOV - 4 1917

DR. MUCK'S RESIGNATION

(From the New York World)

Dr. Karl Muck, leader of the Boston Symphony Orchestra, brings the controversy over his refusal to play "The Star Spangled Banner" to an abrupt end by resigning his post after conducting a performance of the national anthem. If the manner of his leaving was theatrical, the action was heroic and in the best sense professional.

But it was obvious that the question was not one of musical art so much as of patriotism. The Boston conductor's apologists have laid stress on his alien birth, one prominent New York orchestra leader pointing out that as Dr. Muck "is a loyal citizen of Prussia it would be hypocritical for him to conduct "The Star Spangled Banner' while we are at war with Germany." Dr. Muck himself in a public statement said: "I am not a naturalized citizen. Naturally, one could not expect me to do exactly the same as if I were a citizen of America."

The "hypocrisy" involved being thus the violation of the symphony leader's loyalty to Prussia and not of his loyalty to musical art, the indicated way out of the difficulty was for him to resign. If it was unpatriotic for him to play the American national anthem, it was unpatriotic for him to accept American money in payment for his services. No doubt the controversy has had on its face some of the aspects of a tempest in a teapot. But it is from such small beginnings that serious issues arise, and it is well to have it decided before the question became more acute that patriotism is a consideration to which minor matters of musical prejudice must curtsy in a loyal nation in time of war.

(From the New York Times)

However painful it may have been for Dr. Karl Muck to lead his admirable orchestra through the mazes of "The Star Spangled Banner," and however sincerely as a musician he may disapprove of its progressions and as a German of its associated meaning, it would have been judicious for him before refusing to play it to consider the inevitable results of the refusal. Had he done so, a man of his intelligence could not have failed to see that thus and now to offend and irritate the great mass of the American people would not only bring deep disfavor on himself, but would do a disservice of no small importance to every man, woman and child of German birth or descent now living in the United States.

(From the Boston Post)

The controversy that has been raging about the refusal of the manager of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a recent Providence concert, reached a crisis yesterday afternoon—and peace still reigns. Major Higginson gave orders that the anthem be played at the end of the concert, and it was played, with Dr. Muck wielding the baton. Moreover, it will be played at all subsequent concerts of the orchestra.

It is well to have the principle of the thing settled, and settled right. Even if "The Star Spangled Banner" is not an artistic part of a symphony concert, the times have made it patriotically appropriate. It is played in all the other large orchestral concerts of the country, as very likely some distinctively German anthem is played at classical concerts in Berlin. It should do everybody good at Symphony Hall to hear it and acknowledge it appropriately.

Dr. Muck's resignation is in Major Higginson's hands, but its acceptance would not seem to be demanded. The official national anthem wins, and if Dr. Muck shows discretion, the incident may be considered as closed for the present.

LETIN
PROVIDENCE, R. I.
NOV 5 - 1917

SYMPHONY ORCHESTRA TO OPEN TOUR TO-NIGHT

Muck Will Play National Anthem in Philadelphia.

Boston, Nov. 5.—The Boston Symphony Orchestra left yesterday for Philadelphia where it will give a concert his evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Maj. Henry L. Higginson, who maintains the orchestra, will probably be at the concert if there are indications that any difficulties will arise.

As to the objections against Dr. Muck because he is a German, it is pointed out that the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are 41 Germans, including Dr. Muck, of whom 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, 13 of Holland, six of Belgium, six of Russia, 12 of France, five of Great Britain and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

No word came yesterday about the status of the resignation of Dr. Muck. Maj. Higginson adhered to his announced position that Muck's loss would be a disaster, and if the acceptance of his resignation is forced it will mean the end of the orchestra. The Major pays Muck $18,000 a year, or $3000 more than last year's deficit for the orchestra. In 1914 Muck purchased a $30,000 house in the Fenway section.

Muck was obtained for the Boston Symphony by Charles A. Ellis, the manager. He was then conducting the Royal Opera in Berlin, and had to get the Kaiser's permision to come here in 1906, when he made such a success that his leave was extended for the next season. In 1912 he resigned from the Berlin opera to come to Boston, apparently much to the displeasure of royal circles. The question was raised whether the artistic temperament of the conductor had not rebelled against the imperial dominance which restricts the scope of any conductor at the Berlin opera. The matter was discussed in the Prussian Diet and the German Reichstag. The Lokal Anzeiger, inspired court newspaper, hinted that Muck had let American gold lure him from a position of honor in the Fatherland. But Representative Kopsch arose in the German house in his defence. He criticised "that despotic authority of Prussiam militarism which extends even to the temples of the Muses," and accused Count von Huelsen-Haelsen, intendent of the Royal Opera House, for attaining "bureaucratic domination at the cost of artistic merit."

HIGGINSON ABSOLVES MUCK OF ANY DISLOYAL INTENT

Major Takes Blame Upon Himself for Mistakes Made.

Boston, Nov. 5.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star Spangled Banner" from their programmes was made last night by Maj. Henry L. Higginson, sponsor for the orchestra. Maj. Higginson took upon himself blame for any mistakes made. The statement was brought forth by criticism from citizens and certain patriotic organizations in Providence, of the omission of the national anthem from the programme of the concert in that city last week.

Maj. Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Maj. Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been, "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence "The Star Spangled Banner" was made a feature of the regular public rehearsal of the orchestra in this city Friday afternoon. Referring to this, Maj. Higginson said last night:

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it, and, moreover, the request had never been refused.

"The plan of this orchestra was the enjoyment and education for our fellow citizens. On one point I must see—the orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words but in deeds and in trust."

BULLETIN
PROVIDENCE, R. I.
NOV - 61917

BALTIMORE GRAND JURY FORBIDS MUCK CONCERT

Police Board Warned Grave Disorders Might be Caused

Boston Symphony Orchestra Leader's Antipathy to "The Star Spangled Banner" Results in Action in Maryland City, Where Theatre Manager is Notified That Concert Will Not be Permitted. Police Marshal States That He is Fearful of Public Demonstration Because of the Intense Feeling Aroused.—Big Patriotic Meeting Arranged for To-day.

Baltimore, Nov. 6.—Dr. Muck and the Boston Symphony Orchestra have been barred from performing in Baltimore tomorrow night. As a result of threats of mob violence and indignant protests, in which agitation former Governor Edwin Warfield, descendant of a distinguished Revolutionary family, took a leading part, the grand jury yesterday notified the Police Commissioners that, owing to the state of the public mind and the fact that the appearance of Dr. Muck might lead to grave disorder, even bloodshed, the Prussian conductor should not be permitted to appear before the public in Baltimore, and that the concert should be called off. The Police Commissioners accordingly notified the manager of the Lyric that the concert would not be permitted.

Police Marshal Carter said yesterday afternoon that he was opposed to the concert's being given by the orchestra, whether under the direction of Dr. Muck or not. The Marshal declared that because of the intense feeling that has been aroused, he was fearful of a public demonstration should the concert be permitted.

On learning the action of the Police Commissioner, former Governor Warfield, who has arranged a big patriotic meeting for to-day, said:

"The action of the commissioners follows, of course, upon a tremendous wave of popular sentiment against Muck, and is in the interest of peace and order. Whether the commissioners had acted or not, Muck would never have conducted the concert. He would never have reached the theatre, and he will never conduct another concert in Baltimore. We never had any objection to the orchestra. We would have been willing for the concert to take place if somebody else had conducted. The man we were after was the Prussian who said, 'To hell with your flag and your national anthem.' We were after the man who said our 'Star Spangled Banner' was not fit to be included in an artistic programme.

"The grand jury's protest and the Police Commissioner's action will be read from the stage at the meeting to-morrow, and resolutions will be passed for the playing of the anthem in the future."

"The many devotees of music and lovers of the symphony concert are very much disappointed," Director Randolph of the Peabody Conservatory of Music said. "It should not be lost sight of that the Boston Symphony is strictly a reputable organization. A distinction should be made between it and Dr. Muck.' Cancellation of the concert is nothing short of a catastrophe."

m TRIBUNE
ress: Providence, R. I.
e NOV 9 - 1917

DR. MUCK LED ANTHEM BUT WAS NOT CORDIAL

Made No Response to the Vociferous Applause of Audience.

New York, Nov. 9.—Dr. Karl Muck led the Boston Symphony Orchestra in Carnegie Hall last night when it played "The Star Spangled Banner." It did not appear, however, to be gracious leadership, for Dr. Muck refused obstinately to acknowledge vociferous applause after the performance of the anthem that he considers "inartistic."

Dr. Muck stood with his back to the audience a third of a minute while the handclapping went on. As he showed no signs of unbending, and as the majority of the 2500 persons in Carnegie Hall seemed in a good-naturad mood, the German conductor—who at first had refused to lead "The Star Spangled Banner" and then did so after tendering his resignation—was allowed to begin the evening's program.

Dr. Muck led the national anthem badly and the orchestra played even worse, a fact not due to their being asked to stand. Third rate orchestras do much better.

But there was no outward show of antagonism by any part of last evening's audience toward the man who has aroused so much hostile feeling and whose professional presence in some cities will not be tolerated.

To speak truthfully, Dr. Muck was most warmly received by at least one-fourth of the Carnegie Hall audience. Perhaps 200 of the orchestra seat smart folk applauded the Prussian musician the moment he came in sight. Three-quarters of a minute later Dr. Muck began his concert.

Journal
s: Providence, R. I.
NOV - 41917

Dr. Muck—and Some Others

After successfully flaunting public sentiment and outraging audiences in various cities, by declining to play "The Star Spangled Banner," Dr. Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence.

For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude towards this particular community.

Dr. Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy Ed, and Bernstorff.

Next!

Journal
s: Providence, R. I.
NOV - 41917

DR. MUCK'S RESIGNATION

(From the New York World)

Dr. Karl Muck, leader of the Boston Symphony Orchestra, brings the controversy over his refusal to play "The Star Spangled Banner" to an abrupt end by resigning his post after conducting a performance of the national anthem. If the manner of his leaving was theatrical, the action was heroic and in the best sense professional.

But it was obvious that the question was not one of musical art so much as of patriotism. The Boston conductor's apologists have laid stress on his alien birth, one prominent New York orchestra leader pointing out that as Dr. Muck "is a loyal citizen of Prussia it would be hypocritical for him to conduct 'The Star Spangled Banner' while we are at war with Germany." Dr. Muck himself in a public statement said: "I am not a naturalized citizen. Naturally, one could not expect me to do exactly the same as if I were a citizen of America."

The "hypocrisy" involved being thus the violation of the symphony leader's loyalty to Prussia and not of his loyalty to musical art, the indicated way out of the difficulty was for him to resign. If it was unpatriotic for him to play the American national anthem, it was unpatriotic for him to accept American money in payment for his services. No doubt the controversy has had on its face some of the aspects of a tempest in a teapot. But it is from such small beginnings that serious issues arise, and it is well to have it decided before the question became more acute that patriotism is a consideration to which minor matters of musical prejudice must curtsy in a loyal nation in time of war.

(From the New York Times)

However painful it may have been for Dr. Karl Muck to lead his admirable orchestra through the mazes of "The Star Spangled Banner," and however sincerely as a musician he may disapprove of its progressions and as a German of its associated meaning, it would have been judicious for him before refusing to play it to consider the inevitable results of the refusal. Had he done so, a man of his intelligence could not have failed to see that thus and now to offend and irritate the great mass of the American people would not only bring deep disfavor on himself, but would do a disservice of no small importance to every man, woman and child of German birth or descent now living in the United States.

(From the Boston Post)

The controversy that has been raging about the refusal of the manager of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a recent Providence concert, reached a crisis yesterday afternoon—and peace still reigns. Major Higginson gave orders that the anthem be played at the end of the concert, and it was played, with Dr. Muck wielding the baton. Moreover, it will be played at all subsequent concerts of the orchestra.

It is well to have the principle of the thing settled, and settled right. Even if "The Star Spangled Banner" is not an artistic part of a symphony concert, the times have made it patriotically appropriate. It is played in all the other large orchestral concerts of the country, as very likely some distinctively German anthem is played at classical concerts in Berlin. It should do everybody good at Symphony Hall to hear it and acknowledge it appropriately.

Dr. Muck's resignation is in Major Higginson's hands, but its acceptance would not seem to be demanded. The official national anthem wins, and if Dr. Muck shows discretion, the incident may be considered as closed for the present.

LETIN
PROVIDENCE, R. I. 114
V 5 - 1917

SYMPHONY ORCHESTRA TO OPEN TOUR TO-NIGHT

Muck Will Play National Anthem in Philadelphia.

Boston, Nov. 5.—The Boston Symphony Orchestra left yesterday for Philadelphia where it will give a concert his evening, with Dr. Karl Muck conducting. He will lead the orchestra in the final number, "The Star Spangled Banner." Maj. Henry L. Higginson, who maintains the orchestra, will probably be at the concert if there are indications that any difficulties will arise.

As to the objections against Dr. Muck because he is a German, it is pointed out that the 110 members of the orchestra have a large representation of subjects of other belligerents than the Central Powers. There are 41 Germans, including Dr. Muck, of whom 19 are naturalized citizens of the United States. There are nine Austrians, three of whom are naturalized. Fifteen native Americans are members of the orchestra. Among the others are three subjects of Italy, one of Poland, 13 of Holland, six of Belgium, six of Russia, 12 of France, five of Great Britain and one of Bohemia. In addition there are two natives of Belgium who are naturalized Americans, and one Italian and one Frenchman who are naturalized.

No word came yesterday about the status of the resignation of Dr. Muck. Maj. Higginson adhered to his announced position that Muck's loss would be a disaster, and if the acceptance of his resignation is forced it will mean the end of the orchestra. The Major pays Muck $18,000 a year, or $3000 more than last year's deficit for the orchestra. In 1914 Muck purchased a $30,000 house in the Fenway section.

Muck was obtained for the Boston Symphony by Charles A. Ellis, the manager. He was then conducting the Royal Opera in Berlin, and had to get the Kaiser's permision to come here in 1906, when he made such a success that his leave was extended for the next season. In 1912 he resigned from the Berlin opera to come to Boston, apparently much to the displeasure of royal circles. The question was raised whether the artistic temperament of the conductor had not rebelled against the imperial dominance which restricts the scope of any conductor at the Berlin opera. The matter was discussed in the Prussian Diet and the German Reichstag. The Lokal Anzeiger, inspired court newspaper, hinted that Muck had let American gold lure him from a position of honor in the Fatherland. But Representative Kopsch arose in the German house in his defence. He criticised "that despotic authority of Prussiam militarism which extends even to the temples of the Muses," and accused Count von Huelsen-Haelsen, intendent of the Royal Opera House, for attaining "bureaucratic domination at the cost of artistic merit."

HIGGINSON ABSOLVES MUCK OF ANY DISLOYAL INTENT

Major Takes Blame Upon Himself for Mistakes Made.

Boston, Nov. 5.—A statement absolving Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and the men under him of any disloyal or disrespectful intent to omit "The Star Spangled Banner" from their programmes was made last night by Maj. Henry L. Higginson, sponsor for the orchestra. Maj. Higginson took upon himself blame for any mistakes made. The statement was brought forth by criticism from citizens and certain patriotic organizations in Providence, of the omission of the national anthem from the programme of the concert in that city last week.

Maj. Higginson said he received a request from some Providence women unknown to him and not subscribers to the orchestra concerts to have the anthem included in the Providence concerts. The request was not communicated to Dr. Muck or the orchestra, Maj. Higginson said, and they knew nothing about it until they had returned to Boston, the concert having been, "as usual, quiet and well received."

After the publicity given the criticism of the orchestra in Providence "The Star Spangled Banner" was made a feature of the regular public rehearsal of the orchestra in this city Friday afternoon. Referring to this, Maj. Higginson said last night:

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it, and, moreover, the request had never been refused.

"The plan of this orchestra was the enjoyment and education for our fellow citizens. On one point I must see—the orchestra, under Dr. Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years, and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words but in deeds and in trust."

CITIZEN
Brooklyn, N. Y.
NOV 1 31917

SOME PERISCOPICS ON TIMELY TOPICS

"The Star-Spangled Banner," notwithstanding Dr. Karl Muck—and Mr. Higginson—is always itself the Key to every situation that is liable to precipitate a patriotic musical riot. Baltimore, having repudiated Dr. Muck and his orchestra, shows how the spirit of the people can be stirred wherever there is a case of such a kind to deal with.

Those who will—or do—not salute the Stars and Stripes are enemies of Old Glory and of Uncle Sam & Co., and should, if they will not, figuratively, wrap the flag about them, be given a coat of more suitable tar and feathers.

"The Star Spangled Banner" having just escaped being thrown on the muck heap by a Prussian subject straying in our midst—for "purposes of revenue er only"—it would seem as if this muckraker should himself be mucked. Of course, muck has its uses, but, as Bacon is recorded as having remarked about money, "it is not good unless it is spread."

The German press feign facetiousness over the capture of American "buddies" at the front, saying that the American boys will "now learn something to their advantage of the great German firm of Hindenburg & Co." Now if these German editors would just interview these "buddies" they might learn something to their greater advantage of Uncle Sam & Co.

"The trouble with this war," a German statesman is quoted as saying, "is that it will be ten years after it is over before I can go to London, twenty before I can go to Paris."

Which shows how dissatisfied the Germans are with their own home life. If, accustomed to visit Paris and London, to get a little of the sunshine of these happier places into his chilly system, this statesman feels that the reception he would get would only be commensurate with the estimate that would be held of his own people by the Parisians and Londoners, he will have to be content with going to that other place, which so many of his neighbors believe is now so well prepared for him and to which so many of his countrymen have been, as politely as the mention of the place would admit, consigned, especially the Kaiser. For there will be no other place on earth or out of the sun where the Hun will be welcome. He apparently has taken note of that unmistakable fact already. It will be a hot time in the old town that night the Hun arrives from the place he has lost in the sun.

Germany, as on former occasions, affects to sneer at the "coming of the Americans." That, of course, we can understand—as we have come to have some clearer understanding of her mental process than she has of us—and so it is likely that she realizes only too well the menace which the coming of the United States in the war is to her. And that she is making her greatest effort and plunge in Italy before the storm bursts would seem evident.

...at, as the orchestra ... first ...umber? A. SHARP.
Providence, Oct. 31.

...bout Time for This Country to Wake Up

To the Editor of the Sunday Journal:
In connection with the recent appear...nce of "Kaiser" Muck in our midst, ...hat about those "almost" loyal Ameri...ns who remained passive in their seats ...d listened to a concert directed by ...ch a person? While not afflicted with ...ch "kultur," at such a time, I realize ...hat a gratification it should be to me ... be so after seeing what it allows

A VOICE CRYING IN THE WILDERNESS

To the Editor of the Sunday Journal:
Dr. Muck and Mme. Farrar seem to have roused Providence to a terrible pitch. The "artist" who produced the cartoon about Muck raking and the "Providence woman" who spilled patriotism all over your editorial page in Thursday's issue are probably well-meaning persons, but why so hot?

A wave of hysteria and intolerance is sweeping over this land. The country is full of people of inflated importance and under the guise of patriotism they are certainly having their innings.

This is a crucial time, as the platitudinarians say, and we may as well try to keep our heads. Roger Williams used to preach not many miles from Westminster street, but there is no record that he resorted to stage thunder and black magic in securing religious liberty—which logically leads to liberty in various other lines.

Williams did not like Quakers, but he managed to stand for them, and it is possible that he set a pretty good example.

Of course Providence wasn't a cosmopolis when Williams dwelt there, and it had no Thunderer to explain why Malone quit his job in New York city—still the past is not devoid of inspiration just because this is the present.

HENRY WATERMAN.
Hyannis, Mass., Nov. 2.

...vider...
NOV - 4 191...

What Rhode Island Thinks of Dr. Karl Muck

Journal Readers from Widely Scattered Districts Roundly Condemn German Leader of Symphony Orchestra for Omitting "The Star Spangled Banner"

To the Editor of the Sunday Journal:
We have heard so much about one Karl Muck and Herr Frederick Schytte of tne Leipsic Conservatory of Music, not to mention "Almighty Joe" Weber, the President of the American Federation of Musicians and that lot of German "moosicikers" that one would really like to know just who they are, or if they are any better than some of our prominent American musicians.

For my part I think not, and capable as they are we can find some men just as capable; if they are not quite as good, let us be Americans and think they are better.

The trouble is that the American public has flattered these people so much and given them such big fat salaries that they've got a swelled head over it. They come over here and imagine that we are far inferior to them in every line, especially musically, that the Germans are the only real musicians; under the guise of bands and orchestras, some of these "windjammers," fiddlers, and others have been acting as spies and all that to advance "Kultur" for the Almighty (?) Kaiser; and they've got away with it at that.

To go back to Muck and the others: Who is he that he is too good to conduct the "Star Spangled Banner?" Supposing the positions were changed and the Boston Symphony Orchestra was playing in Germany, under an American conductor; how far would they get if they refused to play "Die Wacht am Rhein" or "Deutschland Uber Alles?" and furthermore they'd think an American conductor going around at the head of an organization had a galvanized gall in a case similar to this. It is doubtful if he would dare to appear in public.

This Muck is an enemy alien in my opinion, as much as a number of others, and if he can go around this way, free to do as he pleases, it is only fair that these others ought to be allowed the same privilege. What he does will only more than please German sympathizers, and anti-American societies who are out to put a stumbling block in the path of our affairs, and will encourage a lot of disrespect amongst our people who feel indifferent toward the administration.

As far as these Germans being the greatest musicians in the world that is a pretty bold statement to make. I have seen the best of them and they were no better than our own representative American performers. Of course, we know that Verdi, Rossini, Paderewski, Balfe, Wallace, Benedict, Elgar, Sullivan and hundreds of others were Germans so we'll have to admit they are the best musicians, and that their music is the finest, and while the "Star Spangled Banner" is not so classic (?) as "Die Wacht am Rhein" they might have played it to please the audience who were paying for their "Kultured" peoples dinners.

When the London Symphony Orchestra visited this country it was mentioned that it was the equal of any organization in the world and being one of those who heard it I feel capable of judging that it was as good as the Boston or any other I have heard. The very noticeable thing about it was the absence of this "Sauer-Kraut, limburger cheese" element.

Anybody who has travelled or worked with the musical profession knows just how they get along with these German musicians and just how much use they have for anybody outside of a German. In some places, if you can't speak German you have as much chance as a snow ball in the hot springs of Arizona.

As far as giving this Muck a chance to play the national anthem goes, he should not get it, because it is only a bluff when he does it. He should be chased back to Germany and all his sympathizers with him. Show him no more respect than would be shown an American in his position in Germany. If American audiences are willing to subscribe to these concerts, they should be favored. It was no imposition to ask that the piece be played especially at this time. In the words of the old Irish saying, "bad luck to him and his lot!" Give an American a chance from now on.

JAMES ROONEY.
Providence, Nov. 1.

Why Do Americans Patronize Dr. Muck?

To the Editor of the Sunday Journal:
What would become of an American in Germany who refused to play Germany's national anthem?

We all know—he would be shot at once or put in prison. The same thing should be done to any German in this country—and the sooner the better. Why do true Americans patronize such a creature?

L. C. S.
Providence, Nov. 1.

Prohibit Concerts Conducted by German Leader

To the Editor of the Sunday Journal:
The manager and Dr. Karl Muck of the Boston Symphony Orchestra ought to be prohibited from giving concerts in the United States while the war is on. Any man that refuses to play the "Star Spangled Banner" is a dangerous person.

When the reporter of the Journal asked Mr. Ellis if the "Star Spangled Banner" was to be played, and he replied, "I think not," then the concert should have been stopped. America will have to put its foot down hard on impudent men like Dr. Karl Muck.

All enemy aliens should be interned. It would save millions of dollars and lives.

F. HUDSON.

Americans Were Replaced by Germans

To the Editor of the Sunday Journal:
There are so many who are interested in good music and who might consider it a catastrophe if the Boston Symphony Orchestra were disbanded, that it may be well to present the real facts of the case.

First of all, let it be understood that there would be no difficulty in organizing an orchestra fully equal, if not better, than the present Boston Symphony. No one denies the ability of Karl Muck as a leader, but his orchestra is distinctly German; anyone who knows him knows how arbitrary he is. He has dismissed at least 16 of the best men simply because they were American to make room for players that he imported from Germany.

Some of the men dismissed were superior to the men who replaced them. We have in this country the American Musicians' Association, whose membership embraces all our ablest and best musicians; for example, such organizations, with their famous conductors, as the New York Philharmonic, the New York Symphony, the Metropolitan Opera House Orchestra, Philadelphia Symphony Orchestra, Sousa, Creatore and Arthur Pryor with their bands, and all the first-class musicians in the country.

It is a rule of the Musicians' Association that one applying for membership, if not a native of this country, must take out his first papers and express his intention of becoming a citizen. When the Boston Symphony Orchestra was requested to join the organization the management refused, giving as a reason, they wanted to be free to import musicians whenever they needed them.

Col. Higginson has stated that if the Boston Symphony Orchestra were disbanded its members would have no means of livelihood. That is so, for they could not be employed by the American Musicians' Association. Let the German players go home to fight for Germany, as so many of the best musicians of France and Belgium are doing for their country.

We have plenty of first-class musicians fully their equal in this country. The writer of this letter is an American born who is not a professional musician, but who loves music, but loves his country too much to get his music from the baton of Karl Muck and his German players, who are enemies of this country—perhaps some of them German spies in the employ of the Kaiser.

"AMERICAN."
Providence, Nov. 2.

Refusal to Play National Anthem Was an Outrage

To the Editor of the Sunday Journal:
The refusal of Dr. Muck to allow his musicians to play "The Star Spangled Banner" on Tuesday evening was an outrage. Is it possible that the citizens of Providence do not realize the insult that has been put upon them?

Is there any city in Germany where an American conductor could take his orchestra and calmly and insolently ignore a request to play a national hymn, also to insist upon a programme made up entirely of American composers? The Germans would rise as one man and the life of that man would not be worth a shoestring.

Ye gods, what are we American people dreaming about? Thousands upon thousands of our splendid boys and men have sailed and will sail for France to fight the most brutal people the world has ever known. They will be taken prisoners, subjected to treatment which only such brutes as these could devise, and, if they come back to us at all—how many will be maimed and helpless for life.

Yet we, the people who have sent them into this hell, calmly go and buy our tickets for a concert where the man who leads the orchestra, openly avows his sympathy with the enemy and absolutely refuses to play our national anthem, and in a sister city has refused to have the Stars and Stripes displayed in the stately hall where his orchestra plays.

Again I say, what are the American people dreaming of to allow such insolence as this to go unheeded and rather to encourage it, by going to listen and applaud his music. 'D. A. R."
Providence, Nov. 1.

Dr. Muck Should be Compelled to Play Anthem

To the Editor of the Sunday Journal:
In regard to the Dr. Muck incident, it seems to me that the time has arrived for every good American to withhold his or her patronage to such an organization as the Boston Symphony Orchestra, for the period of the war at least, if not for all time as long as it is under the direction of its present leader, the German, Dr. Karl Muck.

The explanations made only render the situation more intolerable. Maj. H. L. Higginson, founder and patron of the Boston Symphony Orchestra, threatens to withdraw his support, and cause the organization to disband, if the perfectly just and patriotic demand to have the "Star Spangled Banner" played continues. In a letter written to a friend, he wants to know what will become of the members if they should be dismissed?

If we throw Germans out of employment where can they go? What can they do? The answer to these questions is simply this: We are not throwing Germans or any other nationality out of employment, if they show a true American of their indiscretions; it is their lookout, not ours.

However, the issue at present is not with the Boston Symphony Orchestra, but with its leader, Dr. Muck, who should not be requested again to play the "Star Spangled Banner" but should be made to do it, if the orchestra is to be allowed to continue.

Dr. Muck's statement that it is a gross mistake, yea, a violation of artistic taste and principles, an insult to the orchestra, to ask it to play patriotic airs, should sound his death knell as a leader of music all over this country, especialy when the patriotic air requested was our national anthem, "The Star Spangled Banner."

What true American is not inspired by the strains of the 'Star Spangled Banner,' whether it be played on a tin whistle or on instruments of gold, and who being asked to play it, could feel he had been insulted?

A. C. ANDERSON.
Warren, Nov. 1.

Re-dedicated to Dr. Karl Muck.

To the Editor of the Sunday Journal:
Here is one of the concert hall songs. Is it not appropriate to Muck?

"If you don't like your Uncle Sammy,
Go back to your home o'er the sea;
Go back to the land from which you came
But don't be ungrateful to me.

If you don't like the stars in Old Glory,
If you don't like the Red, White and Blue,
Don't, like the cur in the story,
Bite the hand that's feeding you."

P. O. P.
Providence, Nov. 1.

A Scenario for a Movie in Hun-Land

To the Editor of the Sunday Journal:
The following is respectfully submitted as a scenario for a moving picture: Action takes place in a large music hall in Germany, during the anti-Hun War.

An orchestra, whose members are of many nationalities, has for a leader an American, one Dr. Charles Luck. At the opening of the Koncert season, the leader is requested by a number of prominent German ladies to direct his orchestra in the national anthem of Germany,—"Der Wacht am Rhein."

Scene I. The hall, blazing with light, and loud with the Klank of Iron Krosses. The opening of the Koncert, plunging into a programme of English, American and Turkish music.

Scene II. As the Koncert progresses and it becomes evident that the request for the national anthem is to be ignored, a kaiser-mustached individual arises, Krying in a Kommanding voice,—"KULTUR!" Instantly the members of the orchestra are seized by soldiers, and with their leader marched off to jail.

Scene III. The midnight trial. Business of pleading, hearing evidence, etc. Judge decides that out of respect to the Kountry where their daily bread is won and the wishes of the ladies of the city, whether they did or did not sympathize with the Kountry's ideas, these men should have played "Der Wacht am Rhein," Konducted by their leader.

Scene IV. Orchestra members lined up to be subjected to machine gun practice. Spt....Spt....Spt of the the gun.....

Scene V. Dr. Charles Luck carrying out a 33-year sentence at writing over and over the music of the German national anthem.

The moral of this play is that what is sauce for the gander might as well be used for those who walk as geese.

M. E. B.
Providence, Nov. 1.

What Would Have Happened in Germany

To the Editor of the Sunday Journal:
I don't wish to liken our free American institutions to those of Germany, but I can't help wondering what would have happened if in that country, an orchestra, no matter the nationality of its musicians, had refused to play the "Wacht am Rhine"?

When Dr. Karl Muck talks about vioiation of "artistic taste and principles" he goes beyond the limit.

What about Louvain, Arras, Rheims, etc.? AN AMERICAN.
Newport, Nov. 2.

As to the Unsold Seats in Past Seasons

To the Editor of the Sunday Journal:
Considering the number of times it was said that unless there were more liberal responses on the part of Providence music-lovers the Boston Symphony Orchestra concerts might have to be curtailed as to the number given during the season; considering, also, the yearly drumming for subscriptions by mailing publicity matter, the assertion by Mr. Ellis: "We have sold all the seats we care to sell," sounds rather odd.

He is credited with making that assertion last evening, when there were several vacant rows at the back of the hall. In former seasons these empty back rows have given the Boston Symphony management no little concern.

Rev. A. Z. Conrad, pastor of the Park Street Congregational Church, Boston, made the statement last evening that Music Hall is the only one in Boston in which the Stars and Stripes are not displayed, adding, "because Dr. Muck will not permit it."

The request for a rendition of "The Star Spangled Banner" was ignored by Dr. Muck and Mr. Ellis. I wonder if Herr Muck would walk out of Infantry Hall on the occasion of the next Symphony concert if the owner of the building happened to hang a big American flag directly over the stage, letting it

CITIZEN
Brooklyn, N. Y.

NOV 1 31917

SOME PERISCOPICS ON TIMELY TOPICS

"The Star-Spangled Banner," notwithstanding Dr. Karl Muck—and Mr. Higginson—is always itself the Key to every situation that is liable to precipitate a patriotic musical riot. Baltimore, having repudiated Dr. Muck and his orchestra, shows how the spirit of the people can be stirred wherever there is a case of such a kind to deal with.

Those who will—or do—not salute the Stars and Stripes are enemies of Old Glory and of Uncle Sam & Co., and should, if they will not, figuratively, wrap the flag about them, be given a coat of more suitable tar and feathers.

"The Star Spangled Banner" having just escaped being thrown on the muck heap by a Prussian subject straying in our midst—for "purposes of revenue er only"—it would seem as if this muckraker should himself be mucked. Of course, muck has its uses, but, as Bacon is recorded as having remarked about money, "it is not good unless it is spread."

The German press feign facetiousness over the capture of American "buddies" at the front, saying that the American boys will "now learn something to their advantage of the great German firm of Hindenburg & Co." Now if these German editors would just interview these "buddies" they might learn something to their greater advantage of Uncle Sam & Co.

"The trouble with this war," a German statesman is quoted as saying, "is that it will be ten years after it is over before I can go to London, twenty before I can go to Paris."

Which shows how dissatisfied the Germans are with their own home life. If, accustomed to visit Paris and London to get a little of the sunshine of these happier places into his chilly system, this statesman feels that the reception he would get would only be commensurate with the estimate that would be held of his own people by the Parisians and Londoners, he will have to be content with going to that other place, which so many of his neighbors believe is now so well prepared for him and to which so many of his countrymen have been, as politely as the mention of the place would admit, consigned, especially the Kaiser. For there will be no other place on earth or out of the sun where the Hun will be welcome. He apparently has taken note of that unmistakable fact already. It will be a hot time in the old town that night the Hun arrives from the place he has lost in the sun.

Germany, as on former occasions, affects to sneer at the "coming of the Americans." That, of course, we can understand—as we have come to have some clearer understanding of her mental process than she has of us—and so it is likely that she realizes only too well the menace which the coming of the United States in the war is to her. And that she is making her greatest effort and plunge in Italy before the storm bursts would seem evident.

bat, as the orchestra ... first
umber? A. SHARP.
Providence, Oct. 31.

bout Time for This Country to Wake Up

To the Editor of the Sunday Journal:
In connection with the recent appearnce of "Kaiser" Muck in our midst, hat about those "almost" loyal Amerins who remained passive in their seats nd listened to a concert directed by ich a person? While not afflicted with ich "kultur," at such a time, I realize hat a gratification it should be to me be so after seeing what it allows

A VOICE CRYING IN THE WILDERNESS

To the Editor of the Sunday Journal:
Dr. Muck and Mme. Farrar seem to have roused Providence to a terrible pitch. The "artist" who produced the cartoon about Muck raking and the "Providence woman" who spilled patriotism all over your editorial page in Thursday's issue are probably well-meaning persons, but why so hot?

A wave of hysteria and intolerance is sweeping over this land. The country is full of people of inflated importance and under the guise of patriotism they are certainly having their innings.

This is a crucial time, as the platitudinarians say, and we may as well try to keep our heads. Roger Williams used to preach not many miles from Westminster street, but there is no record that he resorted to stage thunder and black magic in securing religious liberty—which logically leads to liberty in various other lines.

Williams did not like Quakers, but he managed to stand for them, and it is possible that he set a pretty good example.

Of course Providence wasn't a cosmopolis when Williams dwelt there, and it had no Thunderer to explain why Malone quit his job in New York city—still the past is not devoid of inspiration just because this is the present.

HENRY WATERMAN.
Hyannis, Mass., Nov. 2.

vider
NOV - 4191

What Rhode Island Thinks of Dr. Karl Muck

Journal Readers from Widely Scattered Districts Roundly Condemn German Leader of Symphony Orchestra for Omitting "The Star Spangled Banner"

To the Editor of the Sunday Journal:
We have heard so much about one Karl Muck and Herr Frederick Schytte of the Leipsic Conservatory of Music, not to mention "Almighty Joe" Weber, the President of the American Federation of Musicians and that lot of German "moosickers" that one would really like to know just who they are, or if they are any better than some of our prominent American musicians.

For my part I think not, and capable as they are we can find some men just as capable; if they are not quite as good, let us be Americans and think they are better.

The trouble is that the American public has flattered these people so much and given them such big fat salaries that they've got a swelled head over it. They come over here and imagine that we are far inferior to them in every line, especially musically, that the Germans are the only real musicians; under the guise of bands and orchestras, some of these "windjammers," fiddlers, and others have been acting as spies and all that to advance "Kultur" for the Almighty (?) Kaiser; and they've got away with it at that.

To go back to Muck and the others: Who is he that he is too good to conduct the "Star Spangled Banner?" Supposing the positions were changed and the Boston Symphony Orchestra was playing in Germany, under an American conductor; how far would they get if they refused to play "Die Wacht am Rhein" or "Deutschland Uber Alles?" and furthermore they'd think an American conductor going around at the head of an organization had a galvanized gall in a case similar to this. It is doubtful if he would dare to appear in public.

This Muck is an enemy alien in my opinion, as much as a number of others, and if he can go around this way, free to do as he pleases, it is only fair that these others ought to be allowed the same privilege. What he does will only more than please German sympathizers, and anti-American societies who are out to put a stumbling block in the path of our affairs, and will encourage a lot of disrespect amongst our people who feel indifferent toward the administration.

As far as these Germans being the greatest musicians in the world that is a pretty bold statement to make. I have seen the best of them and they were no better than our own representative American performers. Of course, we know that Verdi, Rossini, Paderewski, Balfe, Wallace, Benedict, Elgar, Sullivan and hundreds of others were Germans so we'll have to admit they are the best musicians, and that their music is the finest, and while the "Star Spangled Banner" is not so classic (?) as "Die Wacht am Rhein" they might have played it to please the audience who were paying for their "Kultured" peoples dinners.

When the London Symphony Orchestra visited this country it was mentioned that it was the equal of any organization in the world and being one of those who heard it I feel capable of judging that it was as good as the Boston or any other I have heard. The very noticeable thing about it was the absence of this "Sauer-Kraut, limburger cheese" element.

Anybody who has travelled or worked with the musical profession knows just how they get along with these German musicians and just how much use they have for anybody outside of a German. In some places, if you can't speak German you have as much chance as a snow ball in the hot springs of Arizona.

As far as giving this Muck a chance to play the national anthem goes, he should not get it, because it is only a bluff when he does it. He should be chased back to Germany and all his sympathizers with him. Show him no more respect than would be shown an American in his position in Germany. If American audiences are willing to subscribe to these concerts, they should be favored. It was no imposition to ask that the piece be played especially at this time. In the words of the old Irish saying, "bad luck to him and his lot!" Give an American a chance from now on.

JAMES ROONEY.
Providence, Nov. 1.

Why Do Americans Patronize Dr. Muck?

To the Editor of the Sunday Journal:
What would become of an American in Germany who refused to play Germany's national anthem?

We all know—he would be shot at once or put in prison. The same thing should be done to any German in this country—and the sooner the better. Why do true Americans patronize such a creature?

L. C. S.
Providence, Nov. 1.

Prohibit Concerts Conducted by German Leader

To the Editor of the Sunday Journal:
The manager and Dr. Karl Muck of the Boston Symphony Orchestra ought to be prohibited from giving concerts in the United States while the war is on. Any man that refuses to play the "Star Spangled Banner" is a dangerous person.

When the reporter of the Journal asked Mr. Ellis if the "Star Spangled Banner" was to be played, and he replied, "I think not," then the concert should have been stopped. America will have to put its foot down hard on impudent men like Dr. Karl Muck.

All enemy aliens should be interned. It would save millions of dollars and lives.

F. HUDSON.
[illegible]

Americans Were Replaced by Germans

To the Editor of the Sunday Journal:
There are so many who are interested in good music and who might consider it a catastrophe if the Boston Symphony Orchestra were disbanded, that it may be well to present the real facts of the case.

First of all, let it be understood that there would be no difficulty in organizing an orchestra fully equal, if not better, than the present Boston Symphony. No one denies the ability of Karl Muck as a leader, but his orchestra is distinctly German: anyone who knows him knows how arbitrary he is. He has dismissed at least 16 of the best men simply because they were American to make room for players that he imported from Germany.

Some of the men dismissed were superior to the men who replaced them. We have in this country the American Musicians' Association, whose membership embraces all our ablest and best musicians; for example, such organizations, with their famous conductors, as the New York Philharmonic, the New York Symphony, the Metropolitan Opera House Orchestra, Philadelphia Symphony Orchestra, Sousa, Creatore and Arthur Pryor with their bands, and all the first-class musicians in the country.

It is a rule of the Musicians' Association that one applying for membership, if not a native of this country, must take out his first papers and express his intention of becoming a citizen. When the Boston Symphony Orchestra was requested to join the organization the management refused, giving as a reason, they wanted to be free to import musicians whenever they needed them.

Col. Higginson has stated that if the Boston Symphony Orchestra were disbanded its members would have no means of livelihood. That is so, for they could not be employed by the American Musicians' Association. Let the German players go home to fight for Germany, as so many of the best musicians of France and Belgium are doing for their country.

We have plenty of first-class musicians fully their equal in this country. The writer of this letter is an American born who is not a professional musician, but who loves music, but loves his country too much to get his music from the baton of Karl Muck and his German players, who are enemies of this country—perhaps some of them German spies in the employ of the Kaiser.

"AMERICAN."
Providence, Nov. 2.

Refusal to Play National Anthem Was an Outrage

To the Editor of the Sunday Journal:
The refusal of Dr. Muck to allow his musicians to play "The Star Spangled Banner" on Tuesday evening was an outrage. Is it possible that the citizens of Providence do not realize the insult that has been put upon them?

Is there any city in Germany where an American conductor could take his orchestra and calmly and insolently ignore a request to play a national hymn, also to insist upon a programme made up entirely of American composers? The Germans would rise as one man and the life of that man would not be worth a shoestring.

Ye gods, what are we American people dreaming about? Thousands upon thousands of our splendid boys and men have sailed and will sail for France to fight the most brutal people the world has ever known. They will be taken prisoners, subjected to treatment which only such brutes as these could devise, and, if they come back to us at all—how many will be maimed and helpless for life.

Yet we, the people who have sent them into this hell, calmly go and buy our tickets for a concert where the man who leads the orchestra, openly avows his sympathy with the enemy and absolutely refuses to play our national anthem, and in a sister city has refused to have the Stars and Stripes displayed in the stately hall where his orchestra plays.

Again I say, what are the American people dreaming of to allow such insolence as this to go unheeded and rather to encourage it, by going to listen and applaud his music. 'D. A. R."
Providence, Nov. 1.

Dr. Muck Should be Compelled to Play Anthem

To the Editor of the Sunday Journal:
In regard to the Dr. Muck incident, it seems to me that the time has arrived for every good American to withhold his or her patronage to such an organization as the Boston Symphony Orchestra, for the period of the war at least, if not for all time as long as it is under the direction of its present leader, the German, Dr. Karl Muck.

The explanations made only render the situation more intolerable. Maj. H. L. Higginson, founder and patron of the Boston Symphony Orchestra, threatens to withdraw his support, and cause the organization to disband, if the perfectly just and patriotic demand to have the "Star Spangled Banner" played continues. In a letter written to a friend, he wants to know what will become of the members if they should be dismissed?

If we throw Germans out of employment where can they go? What can they do? The answer to these questions is simply this: We are not throwing Germans or any other nationality out of employment, if they show a true American of their indiscretions; it is their lookout, not ours.

However, the issue at present is not with the Boston Symphony Orchestra, but with its leader, Dr. Muck, who should not be requested again to play the "Star Spangled Banner" but should be made to do it, if the orchestra is to be allowed to continue.

Dr. Muck's statement that it is a gross mistake, yea, a violation of artistic taste and principles, an insult to the orchestra, to ask it to play patriotic airs, should sound his death knell as a leader of music all over this country, especialy when the patriotic air requested was our national anthem, "The Star Spangled Banner."

What true American is not inspired by the strains of the 'Star Spangled Banner," whether it be played on a tin whistle or on instruments of gold, and who being asked to play it, could feel he had been insulted? A. C. ANDERSON.
Warren, Nov. 1.

Re-dedicated to Dr. Karl Muck.

To the Editor of the Sunday Journal:
Here is one of the concert hall songs. Is it not appropriate to Muck?

"If you don't like your Uncle Sammy,
Go back to your home o'er the sea;
Go back to the land from which you came
But don't be ungrateful to me.

If you don't like the stars in Old Glory,
If you don't like the Red, White and Blue,
Don't, like the cur in the story,
Bite the hand that's feeding you."

P. O. P.
Providence, Nov. 1.

A Scenario for a Movie in Hun-Land

To the Editor of the Sunday Journal:
The following is respectfully submitted as a scenario for a moving picture: Action takes place in a large music hall in Germany, during the anti-Hun War.

An orchestra, whose members are of many nationalities, has for a leader an American, one Dr. Charles Luck. At the opening of the Koncert season, the leader is requested by a number of prominent German ladies to direct his orchestra in the national anthem of Germany,—"Der Wacht am Rhein."

Scene I. The hall, blazing with light, and loud with the Klank of Iron Krosses. The opening of the Koncert, plunging into a programme of English, American and Turkish music.

Scene II. As the Koncert progresses and it becomes evident that the request for the national anthem is to be ignored, a kaiser-mustached individual arises, Krying in a Kommanding voice,—"KULTUR!" Instantly the members of the orchestra are seized by soldiers, and with their leader marched off to jail.

Scene III. The midnight trial. Business of pleading, hearing evidence, etc. Judge decides that out of respect to the Kountry where their daily bread is won and the wishes of the ladies of the city, whether they did or did not sympathize with the Kountry's ideas, these men should have played "Der Wacht am Rhein," Konducted by their leader.

Scene IV. Orchestra members lined up to be subjected to machine gun practice. Spt....Spt....Spt of the the gun.....

Scene V. Dr. Charles Luck carrying out a 33-year sentence at writing over and over the music of the German national anthem.

The moral of this play is that what is sauce for the gander might as well be used for those who walk as geese.

M. E. B.
Providence, Nov. 1.

What Would Have Happened in Germany

To the Editor of the Sunday Journal:
I don't wish to liken our free American institutions to those of Germany, but I can't help wondering what would have happened if in that country, an orchestra, no matter the nationality of its musicians, had refused to play the "Wacht am Rhine"?

When Dr. Karl Muck talks about violation of "artistic taste and principles" he goes beyond the limit.

What about Louvain, Arras, Rheims, etc.? AN AMERICAN.
Newport, Nov. 2.

As to the Unsold Seats in Past Seasons

To the Editor of the Sunday Journal:
Considering the number of times it was said that unless there were more liberal responses on the part of Providence music-lovers the Boston Symphony Orchestra concerts might have to be curtailed as to the number given during the season; considering, also, the yearly drumming for subscriptions by mailing publicity matter, the assertion by Mr. Ellis: "We have sold all the seats we care to sell," sounds rather odd.

He is credited with making that assertion last evening, when there were several vacant rows at the back of the hall. In former seasons these empty back rows have given the Boston Symphony management no little concern.

Rev. A. Z. Conrad, pastor of the Park Street Congregational Church, Boston, made the statement last evening that Music Hall is the only one in Boston in which the Stars and Stripes are not displayed, adding, "because Dr. Muck will not permit it."

The request for a rendition of "The Star Spangled Banner" was ignored by Dr. Muck and Mr. Ellis. I wonder if Herr Muck would walk out of Infantry Hall on the occasion of the next Symphony concert if the owner of the building happened to hang a big American flag directly over the stage, letting it

CLIPPER
ss: New York City
NOV 7 1917

NATIONAL ANTHEM NOT ART SAYS DR. MUCK

German Leader Declares It Impertinent to Ask Boston Symphony to Play "Star-Spangled Banner"

The failure of the Boston Symphony Orchestra, the finest musical organization in America, if not the entire world, to play the "Star-Spangled Banner" at a concert in Providence despite a request to do so from the presidents of nine musical societies, and the statement of Dr. Muck that the anthem is not "art," has aroused a storm of protest that threatens to disrupt the organization.

A special report on the failure of the orchestra to play the anthem was made to Washington by Thomas Howick, special agent of the Department of Justice of Providence.

He recommends that the orchestra be prohibited from giving concerts anywhere unless the anthem be played at each, and Theodore Roosevelt has made the statement that Dr. Muck should be interned until the end of the war.

So great was the storm of indignation which Dr. Muck's remarks aroused, that the managers of the orchestra felt that at the last concert which was given in Boston on Thursday night, some action in the matter was necessary and had the organization render the anthem, conducted by Dr. Muck, who immediately after tendered his resignation.

Dr. Muck, who is a German by birth, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore, it would be a great mistake, a violation of artistic taste and principle for an organization such as ours to play patriotic airs. It is embarrassing, almost impertinent, to ask us to play 'The Star-Spangled Banner.'"

The Rhode Island Council of Defense at a meeting held last week adopted resolutions condemning Dr. Muck and the orchestra, and the police Commissioner was requested to refuse further permission for concerts when conducted by Dr. Muck.

Major Henry L. Higginson, the Boston banker whose support has made the great orchestra possible, is greatly upset over the affair, and has stated that he is seriously considering withdrawing his support, which would mean the disorganization of the orchestra.

om REPUBLICAN
dress: Springfield, Mass.
te NOV 8 - 1917

The Flag Waves at Symphony Hall

The "Star Spangled Banner" is to wave henceforth on Symphony hall, Boston, and the tune which bears that name is to be played at regular concerts by the celebrated Boston orchestra. So much has resulted from the agitation which reached its climax on Friday afternoon, when Maj Higginson announced that the conductor, Dr Muck, was ready to resign if the good of the orchestra demanded that step. Dr Muck has been attacked for some time by persons who resented his continuing at the head of the Boston orchestra while our country is at war with his. The demand to have "The 'Star Spangled Banner" played at symphony concerts was not the beginning of the agitation. Foolish and false statements have been made regarding Dr Muck, but his conduct has been found blameless.

Dr Muck's resignation, in all probability, will not be accepted. The statement that Dr Muck refused to play "The Star Spangled Banner" in Providence or anywhere else is false. The request of the committee of patriots never passed beyond the hands of the orchestra's management, which gave its own answer. "Will Boston deliberately destroy an institution of which it has long been proud?" asks the Boston Herald, which asserts that the eminent conductor has "borne himself with dignity" and "has busied himself only with music." M. A. DeWolfe Howe, who some years ago wrote the history of this greatest of orchestras, writes: "Must the Boston public be taught by bitter experience that irresponsible agitation can pull down in a week what has taken more than a generation to build?" And he adds these forcible words: "There are some of us, desiring with all our hearts a common victory with the allies, who yet take pleasure in the fact that while men of opposing nations are occupied elsewhere solely with killing one another, there remain a few spots on earth where representatives of diverse races, including our own, can still join in uttering the universal, civilizing speech of music."

om REPUBLICAN
dress: Springfield, Mass
NOV 8 1917

MUSIC and THEATER

PLAYS NATIONAL AIR

MUCK OFFERS TO RESIGN

HIGGINSON REGRETS STEP

Result of Agitation Started in Providence Because of Failure of Symphony Orchestra to Play "Star Spangled Banner".

"The Star Spangled Banner" was played by the Boston symphony orchestra with Dr Karl Muck conducting, at the afternoon concert in Boston Friday. In announcing at the opening of the concert that the national anthem would be added to the program, Maj Henry L. Higginson, the patron of the orchestra, told the audience that Dr Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr Muck would be a disaster.

The action of Dr Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star Spangled Banner" at a recent concert in Providence. In his brief address to the audience Friday, Maj Higginson said that Dr Muck and the orchestra had never refused to play the anthem and that they had now complied with his request to make it a part of the program. Dr Muck was applauded liberally as he appeared on the stage and when "The Star Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony hall officials said that the anthem would be a feature of all future concerts.

m PRESS
ress: Philadelphia, Pa.
NOV 8 1917

DUMONT'S—MINSTRELS.

Frank Dumont is again to the fore in deriving fun from the topic of the day in his new burlesque, entitled, "Doctor Muck's Boston Simple Funny Orchestra." In the course of the lively proceedings the eminent conductor finds himself obliged to play "The Star Spangled Banner," whether he wishes to do so or not. Charley Boyden is the formidable individual who acts as persuader. Needless to say the object of producing laughter in unlimited quantities is attained without any resort to unpleasant personalities. Mr. Dumont and his minstrel comedians are adepts in extracting what is humorous and hilarious from such an occurrence as the tempest in a Boston teapot over the play of the patriotic melody by the Prussian conductor. Will Lawrence made an intentionally ridiculous figure of the musical highbrow. From this role it was quite a change to that of the militant suffragette, just returned from Washington, to tell about her adventures and experiences, who was also impersonated by Lawrence. Burke and Walsh have a capital dancing sketch called "The Surprise Party." Benny Franklin has a patriotic sketch, "The Spirit of '76." The special added feature for the current week is Lowery's wonderfully trained dogs. The first part, with its new songs, ballads and jests, sustained the highest standard of Dumont's Minstrels.

om BULLETIN
dress: Philadelphia, Pa.
NOV 12 1917

Supports Miss Koehler

To the Editor of The Bulletin.

Sir: I was very glad to read the article in The Bulletin, written by Ethel Vollmer Koehler, about "Dr. Muck." As it was a voice raised against the "Prussian leader" of the "Boston Symphony," as every good patriot should do, it seems strange how a country at war with such an enemy as Prussia and Germany, would like to have its ears tickled with music, when we know how our sons and husbands are now fighting against those countries, and Germany still has eighty sailors of ours who have been captives for over two years, taken when we were neutral.

Yet a Prussian has been imported to lead an orchestra to the American people, which seems beyond belief, and expects our people to bow down to a Prussian baton. Would his own country allow an American the same privilege? And also travels over it, making money?

We do not know now what tortures our prisoners are receiving at the hands of our enemy. They may share the same fate as the English.

The southern city of Baltimore is the true patriotic one, and Philadelphia should have followed in her footsteps, for no one asked "Muck" to resign, and Colonel Higginson says he is to blame himself. He will not accept Muck's resignation and the fact remains, that he was made to play, against his will, for American dollars. Will music save our country from our enemies or will it be our country's blood? Dr. Muck should have the same treatment that his "Fatherland" would give to an American under the same circumstances. The question is "Music versus Patriotism, or Patriotism versus Music."

Ocean City, N. J. M. P. S.

PRESS
ss: Philadelphia, Pa.
NOV 9 - 19

BALTIMORE'S GLASS HOUSE.

The Baltimore "American" ventures to take an ill-advised fling at Philadelphia by coupling the fact that Dr. Muck's playing of "The Star-Spangled Banner" was applauded with the failure of political reform at the polls on Tuesday as twin signs of civic degeneracy. Baltimore claims a sort of proprietary interest in "The Star Spangled Banner" because Francis Scott Key wrote the words there at the time of the bombardment of Fort McHenry.

Those Baltimoreans, whom the "American" elegantly terms "anti-Muck patriots," have been working themselves into a frenzy over the alleged but unproven refusal of the German conductor of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a concert in Providence. To be sure it is a little ridiculous that while the "anti-Muck patriots" were fulminating against him in Baltimore he was being applauded by a crowded audience in Washington, which included Secretary Lane in the President's box, and recalled for his playing of the patriotic air.

But this self-same Baltimore, where there are patriots who want Dr. Muck hanged, is the city where mobs fired on the Federal troops who were marching under the "Star Spangled Banner" on April 13, 1861, and killed four defenders of the national flag. Nor do we find that our contemporary has much to boast about in the results of the Maryland election on Tuesday.

There is a wise old saw that warns people who live in glass houses against the injudicious practice of throwing stones. The pebble thrown by "anti-Muck patriotism" at Philadelphia invites a shower of brickbats in response.

Newspaper Cutting Bureau in the World

PUBLIC
om
dress:
1917

DID HE MONKEY WITH THE S. S. B.?

To the Editor of Public Ledger:

Sir—Well indeed may Baltimore point the finger of scorn at Philadelphia. The birthplace of Liberty—the home of the flag—and yet it welcomes with open arms a man who makes no secret of his Prussianism, an acknowledged enemy of our country, and glories in it. What would be his fate, think you, if, American by birth and sympathies, he attempted such tactics in Berlin and tried monkey tricks with the "Wacht 'dam' Rhine"?

Compelled, against his wish, to play our national anthem, Muck tried to belittle its force and dignity by interpolating trifling trills and quavers. The "Star Spangled Banner" needs no interpolations or embellishments; strong, uncompromising and glorious, it thrills to the very core of one's heart. No Prussian imagination or touch is necessary to alter or desecrate its magnificently inspiring chords.

The lack of patriotism observable in our places of amusement, where the few who attempt applause are shamed into silence by the insolent indifference and inaction of their neighbors, is lamentable. No matter what the sentiment or scene conveyed to eye or ear, nor how inciting to natural enthusiasm, it falls upon the barren ground of pacifism and what seems to be absolute, offensive apathy. Will nothing stir us up?

A MERE WOMAN.

Philadelphia, November 7, 1917.

NORTH AMERICAN
Philadelphia, Pa.
NOV 10 1917

PHILA. ORCHESTRA BOWS TO PITTSBURGH'S WILL

Will Eliminate Compositions by Germans From Its Concerts in Western City

ACTS ON RESOLUTIONS

Association Members See No Reason for Not Playing Teuton Works Here

The management of the Philadelphia Orchestra announced yesterday that it would comply with the request of its patrons in Pittsburgh and change programs prepared for concerts in that city in order to eliminate the works of Germans and subjects of Germany's allies. The statement of Arthur Judson, manager of the orchestra, follows:

"The Philadelphia Orchestra Association has just received from the Pittsburgh Orchestra Association, the organization which is responsible for its concerts in Pittsburgh, the following resolution:

"'Resolved, that the Philadelphia Orchestra be instructed to omit, during its performances in Pittsburgh for the period of the war, all music written by any German composer, and all music composed by a subject of any of Germany's allies.'

"The motives governing this resolution have been adequately set forth in the statement given to the newspapers.

"The Philadelphia Orchestra Association wishes to announce that it will conform with pleasure to the request of the Pittsburgh association. The Philadelphia Orchestra Association is heartily in accord with any movement dictated by patriotic motives.

"The next pair of concerts in Pittsburgh, of November 19 and 20, will be devoted entirely to the works of American composers. The third pair of concerts, on January 7 and 8, will consist of two Tschaikowsky programs. The other programs will be announced in due time."

Neither Mr. Judson nor Leopold Stokowski, conductor of the orchestra, would add a word to the formal statement. Men high in the counsels of the orchestra association, however, were emphatic in their indorsement of the statement that the orchestra is in sympathy with any movement dictated by patriotism.

At the same time, it was indicated that the performance of compositions of the old German masters in no wise gives aid and comfort to the enemy, that the genius of these men has long been the property of the world, and that the performance of their work involved no cash payments to any German citizen.

The attitude of Philadelphia music lovers on this point was indicated clearly yesterday when a program made up completely from the works of Beethoven was applauded to the echo at the fifth pair of concerts of the season at the Academy of Music. Mr. Stokowski and his men have received no more cordial indorsement recently than was given them at this concert.

"It is evident," said a representative of the orchestra association yesterday, "that local audiences are not inclined to look at the matter as Pittsburgh has. It seems to me that the people here are taking the best view of the matter. There are thousands of fine compositions written by subjects of our allies and our own writers. Programs could be made up from their works. But at the same time, some of the old Germans wrote wonderful music. It is part of our regular musical diet and there is no genuine reason why they should be removed.

"We mustn't forget that many of the old composers fought against the government of their day. Wagner was exiled. He was a thoro rebel. Germany can no more claim them exclusively than they claimed Germany."

The Baltimore committee, which stands behind the concerts of the Philadelphia Orchestra in that city, has not asked for the elimination of German composers, it was stated yesterday by the orchestra management. Moreover, it is believed here that it contemplates no such action. Having properly snubbed Doctor Muck, of the Boston Orchestra, for refusing to play "The Star-Spangled Banner" Baltimore is determined, it is said, not to go to further extremes in the matter.

NORTH AMERICAN
Philadelphia, Pa.
NOV 10 1917

Concerning Doctor Muck

TO THE EDITOR—I was more than pleased to read "The Optimist" in Wednesday's North American. His opinion on the Muck affair will have the approval of all true Americans. I attended a concert two years ago, when Madame Melba was the soloist. Doctor Muck's behavior on that occasion was tiresome. The house, anxious for an encore, applauded the singer, who is a great favorite with Philadelphians. The conductor appeared, incensed and seated himself in a chair (ordering one of his men off it) and, with his arms folded, back to the audience, remained in that position until the noise ceased, then went on with the program. Strange to say he received the usual greeting after each number. Think of spending $2 for a seat to watch a man pout. If this is the sort of "kultur" we hear so much about, then it's no wonder that the best blood in the world is being shed to crush it out of existence. Yes, I agree with "The Optimist," the Liberty Bell is in the wrong city.

E. A. C.

Philadelphia, Nov. 8.

CLIPPER
ss: New York City NOV 7 1917

NATIONAL ANTHEM NOT ART SAYS DR. MUCK

German Leader Declares It Impertinent to Ask Boston Symphony to Play "Star-Spangled Banner"

The failure of the Boston Symphony Orchestra, the finest musical organization in America, if not the entire world, to play the "Star-Spangled Banner" at a concert in Providence despite a request to do so from the presidents of nine musical societies, and the statement of Dr. Muck that the anthem is not "art," has aroused a storm of protest that threatens to disrupt the organization.

A special report on the failure of the orchestra to play the anthem was made to Washington by Thomas Howick, special agent of the Department of Justice of Providence.

He recommends that the orchestra be prohibited from giving concerts anywhere unless the anthem be played at each, and Theodore Roosevelt has made the statement that Dr. Muck should be interned until the end of the war.

So great was the storm of indignation which Dr. Muck's remarks aroused, that the managers of the orchestra felt that at the last concert which was given in Boston on Thursday night, some action in the matter was necessary and had the organization render the anthem, conducted by Dr. Muck, who immediately after tendered his resignation.

Dr. Muck, who is a German by birth, said: "Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. Therefore, it would be a great mistake, a violation of artistic taste and principle for an organization such as ours to play patriotic airs. It is embarrassing, almost impertinent, to ask us to play 'The Star-Spangled Banner.'"

The Rhode Island Council of Defense at a meeting held last week adopted resolutions condemning Dr. Muck and the orchestra, and the police Commissioner was requested to refuse further permission for concerts when conducted by Dr. Muck.

Major Henry L. Higginson, the Boston banker whose support has made the great orchestra possible, is greatly upset over the affair, and has stated that he is seriously considering withdrawing his support, which would mean the disorganization of the orchestra.

om REPUBLICAN
dress: Springfield, Mass.
te NOV 8 - 1917

The Flag Waves at Symphony Hall

The "Star Spangled Banner" is to wave henceforth on Symphony hall, Boston, and the tune which bears that name is to be played at regular concerts by the celebrated Boston orchestra. So much has resulted from the agitation which reached its climax on Friday afternoon, when Maj Higginson announced that the conductor, Dr Muck, was ready to resign if the good of the orchestra demanded that step. Dr Muck has been attacked for some time by persons who resented his continuing at the head of the Boston orchestra while our country is at war with his. The demand to have "The Star Spangled Banner" played at symphony concerts was not the beginning of the agitation. Foolish and false statements have been made regarding Dr Muck, but his conduct has been found blameless.

Dr Muck's resignation, in all probability, will not be accepted. The statement that Dr Muck refused to play "The Star Spangled Banner" in Providence or anywhere else is false. The request of the committee of patriots never passed beyond the hands of the orchestra's management, which gave its own answer. "Will Boston deliberately destroy an institution of which it has long been proud?" asks the Boston Herald, which asserts that the eminent conductor has "borne himself with dignity" and "has busied himself only with music." M. A. DeWolfe Howe, who some years ago wrote the history of this greatest of orchestras, writes: "Must the Boston public be taught by bitter experience that irresponsible agitation can pull down in a week what has taken more than a generation to build?" And he adds these forcible words: "There are some of us, desiring with all our hearts a common victory with the allies, who yet take pleasure in the fact that while men of opposing nations are occupied elsewhere solely with killing one another, there remain a few spots on earth where representatives of diverse races, including our own, can still join in uttering the universal, civilizing speech of music."

om REPUBLICAN
dress: Springfield, Mass.
te NOV 8 1917

MUSIC and THEATER

PLAYS NATIONAL AIR

MUCK OFFERS TO RESIGN

HIGGINSON REGRETS STEP

Result of Agitation Started in Providence Because of Failure of Symphony Orchestra to Play "Star Spangled Banner"

"The Star Spangled Banner" was played by the Boston symphony orchestra with Dr Karl Muck conducting, at the afternoon concert in Boston Friday. In announcing at the opening of the concert that the national anthem would be added to the program, Maj Henry L. Higginson, the patron of the orchestra, told the audience that Dr Muck had tendered his resignation as conductor. He added that the resignation would be seriously considered, but expressed the opinion that the loss of Dr Muck would be a disaster.

The action of Dr Muck followed closely the agitation resulting from the failure of the orchestra to play "The Star Spangled Banner" at a recent concert in Providence. In his brief address to the audience Friday, Maj Higginson said that Dr Muck and the orchestra had never refused to play the anthem and that they had now complied with his request to make it a part of the program. Dr Muck was applauded liberally as he appeared on the stage and when "The Star Spangled Banner" was rendered as the closing number the audience manifested its approval with a prolonged demonstration.

Symphony hall officials said that the anthem would be a feature of all future concerts.

n PRESS
ress: Philadelphia, Pa.

DUMONT'S—MINSTRELS.

Frank Dumont is again to the fore in deriving fun from the topic of the day in his new burlesque, entitled, "Doctor Muck's Boston Simple Funny Orchestra." In the course of the lively proceedings the eminent conductor finds himself obliged to play "The Star Spangled Banner," whether he wishes to do so or not. Charley Boyden is the formidable individual who acts as persuader. Needless to say the object of producing laughter in unlimited quantities is attained without any resort to unpleasant personalities. Mr. Dumont and his minstrel comedians are adepts in extracting what is humorous and hilarious from such an occurrence as the tempest in a Boston teapot over the play of the patriotic melody by the Prussian conductor. Will Lawrence made an intentionally ridiculous figure of the musical highbrow. From this role it was quite a change to that of the militant suffragette, just returned from Washington, to tell about her adventures and experiences, who was also impersonated by Lawrence. Burke and Walsh have a capital dancing sketch called "The Surprise Party." Benny Franklin has a patriotic sketch, "The Spirit of '76." The special added feature for the current week is Lowery's wonderfully trained dogs. The first part, with its new songs, ballads and jests, sustained the highest standard of Dumont's Minstrels.

om BULLETIN
dress: Philadelphia, Pa.
te

Supports Miss Koehler

To the Editor of The Bulletin.

Sir: I was very glad to read the article in The Bulletin, written by Ethel Vollmer Koehler, about "Dr. Muck." As it was a voice raised against the "Prussian leader" of the "Boston Symphony," as every good patriot should do, it seems strange how a country at war with such an enemy as Prussia and Germany, would like to have its ears tickled with music, when we know how our sons and husbands are now fighting against those countries, and Germany still has eighty sailors of ours who have been captives for over two years, taken when we were neutral.

Yet a Prussian has been imported to lead an orchestra to the American people, which seems beyond belief, and expects our people to bow down to a Prussian baton. Would his own country allow an American the same privilege? And also travels over it, making money?

We do not know now what tortures our prisoners are receiving at the hands of our enemy. They may share the same fate as the English.

The southern city of Baltimore is the true patriotic one, and Philadelphia should have followed in her footsteps, for no one asked "Muck" to resign, and Colonel Higginson says he is to blame himself. He will not accept Muck's resignation and the fact remains, that he was made to play, against his will, for American dollars. Will music save our country from our enemies or will it be our country's blood? Dr. Muck should have the same treatment that his "Fatherland" would give to an American under the same circumstances. The question, is "Music versus Patriotism, or Patriotism versus Music."

Ocean City, N. J. M. P. S.

PRESS
ss: Philadelphia, Pa.

BALTIMORE'S GLASS HOUSE.

The Baltimore "American" ventures to take an ill-advised fling at Philadelphia by coupling the fact that Dr. Muck's playing of "The Star-Spangled Banner" was applauded with the failure of political reform at the polls on Tuesday as twin signs of civic degeneracy. Baltimore claims a sort of proprietary interest in "The Star Spangled Banner" because Francis Scott Key wrote the words there at the time of the bombardment of Fort McHenry.

Those Baltimoreans, whom the "American" elegantly terms "anti-Muck patriots," have been working themselves into a frenzy over the alleged but unproven refusal of the German conductor of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a concert in Providence. To be sure it is a little ridiculous that while the "anti-Muck patriots" were fulminating against him in Baltimore he was being applauded by a crowded audience in Washington, which included Secretary Lane in the President's box, and recalled for his playing of the patriotic air.

But this self-same Baltimore, where there are patriots who want Dr. Muck hanged, is the city where mobs fired on the Federal troops who were marching under the "Star Spangled Banner" on April 13, 1861, and killed four defenders of the national flag. Nor do we find that our contemporary has much to boast about in the results of the Maryland election on Tuesday.

There is a wise old saw that warns people who live in glass houses against the injudicious practice of throwing stones. The pebble thrown by "anti-Muck patriotism" at Philadelphia invites a shower of brickbats in response.

Newspaper Cutting Bureau in the World

om
dress:

DID HE MONKEY WITH THE S. S. B.?

To the Editor of Public Ledger:

Sir—Well indeed may Baltimore point the finger of scorn at Philadelphia. The birthplace of Liberty—the home of the flag—and yet it welcomes with open arms a man who makes no secret of his Prussianism, an acknowledged enemy of our country, and glories in it. What would be his fate, think you, if, American by birth and sympathies, he attempted such tactics in Berlin and tried monkey tricks with the "Wacht 'dam' Rhine"?

Compelled, against his wish, to play our national anthem, Muck tried to belittle its force and dignity by interpolating trifling trills and quavers. The "Star Spangled Banner" needs no interpolations or embellishments; strong, uncompromising and glorious, it thrills to the very core of one's heart. No Prussian imagination or touch is necessary to alter or desecrate its magnificently inspiring chords.

The lack of patriotism observable in our places of amusement, where the few who attempt applause are shamed into silence by the insolent indifference and inaction of their neighbors, is lamentable. No matter what the sentiment or scene conveyed to eye or ear, nor how inciting to natural enthusiasm, it falls upon the barren ground of pacifism and what seems to be absolute, offensive apathy. Will nothing stir us up?

A MERE WOMAN.

Philadelphia, November 7, 1917.

NORTH AMERICAN
Philadelphia, Pa.

Concerning Doctor Muck

TO THE EDITOR—I was more than pleased to read "The Optimist" in Wednesday's North American. His opinion on the Muck affair will have the approval of all true Americans. I attended a concert two years ago, when Madame Melba was the soloist. Doctor Muck's behavior on that occasion was tiresome. The house, anixous for an encore, applauded the singer, who is a great favorite with Philadelphians. The conductor appeared incensed and seated himself in a chair (ordering one of his men off it) and, with his arms folded, back to the audience, remained in that position until the noise ceased, then went on with the program. Strange to say he received the usual greeting after each number. Think of spending $2 for a seat to watch a man pout. If this is the sort of "kultur" we hear so much about, then it's no wonder that the best blood in the world is being shed to crush it out of existence. Yes, I agree with "The Optimist," the Liberty Bell is in the wrong city.

Philadelphia, Nov. 8. E. A. C.

NORTH AMERICAN
Philadelphia, Pa.
NOV 10 1917

PHILA. ORCHESTRA BOWS TO PITTSBURGH'S WILL

Will Eliminate Compositions by Germans From Its Concerts in Western City

ACTS ON RESOLUTIONS

Association Members See No Reason for Not Playing Teuton Works Here

The management of the Philadelphia Orchestra announced yesterday that it would comply with the request of its patrons in Pittsburgh and change programs prepared for concerts in that city in order to eliminate the works of Germans and subjects of Germany's allies. The statement of Arthur Judson, manager of the orchestra, follows:

"The Philadelphia Orchestra Association has just received from the Pittsburgh Orchestra Association, the organization which is responsible for its concerts in Pittsburgh, the following resolution:

"'Resolved, that the Philadelphia Orchestra be instructed to omit, during its performances in Pittsburgh for the period of the war, all music written by any German composer, and all music composed by a subject of any of Germany's allies.'

"The motives governing this resolution have been adequately set forth in the statement given to the newspapers.

"The Philadelphia Orchestra Association wishes to announce that it will conform with pleasure to the request of the Pittsburgh association. The Philadelphia Orchestra Association is heartily in accord with any movement dictated by patriotic motives.

"The next pair of concerts in Pittsburgh, of November 19 and 20, will be devoted entirely to the works of American composers. The third pair of concerts, on January 7 and 8, will consist of two Tschaikowsky programs. The other programs will be announced in due time."

Neither Mr. Judson nor Leopold Stokowski, conductor of the orchestra, would add a word to the formal statement. Men high in the counsels of the orchestra association, however, were emphatic in their indorsement of the statement that the orchestra is in sympathy with any movement dictated by patriotism.

At the same time, it was indicated that the performance of compositions of the old German masters in no wise gives aid and comfort to the enemy, that the genius of these men has long been the property of the world, and that the performance of their work involved no cash payments to any German citizen.

The attitude of Philadelphia music lovers on this point was indicated clearly yesterday when a program made up completely from the works of Beethoven was applauded to the echo at the fifth pair of concerts of the season at the Academy of Music. Mr. Stokowski and his men have received no more cordial indorsement recently than was given them at this concert.

"It is evident," said a representative of the orchestra association yesterday, "that local audiences are not inclined to look at the matter as Pittsburgh has. It seems to me that the people here are taking the best view of the matter. There are thousands of fine compositions written by subjects of our allies and our own writers. Programs could be made up from their works. But at the same time, some of the old Germans wrote wonderful music. It is part of our regular musical diet and there is no genuine reason why they should be removed.

"We mustn't forget that many of the old composers fought against the government of their day. Wagner was exiled. He was a thoro rebel. Germany can no more claim them exclusively than they claimed Germany."

The Baltimore committee, which stands behind the concerts of the Philadelphia Orchestra in that city, has not asked for the elimination of German composers, it was stated yesterday by the orchestra management. Moreover, it is believed here that it contemplates no such action. Having properly snubbed Doctor Muck, of the Boston Orchestra, for refusing to play "The Star-Spangled Banner" Baltimore is determined, it is said, not to go to further extremes in the matter.

n PRESS
ress: Philadelphia, Pa.

NOV 9 - 1917

APPOINT CHALMERS HEAD OF AUTO WAR COMMITTEE

Will Co-operate With Government Body on Behalf of Industry.

New York, Nov. 8.—Hugh Chalmers, vice-president of the National Automobile Chamber of Commerce, was today named by the directors of that organization as chairman of a special committee appointed to co-operate with the war industries board at Washington on behalf of the automobile industry.

A. W. Copeland, representing motor and accessory manufacturers, and John R. Lee, are the other members of the committee.

WILL ASK STOKOWSKI TO PLAY NO GERMAN MUSIC

Pittsburgh Orchestra Association Wants Only English, French or Italian Compositions.

Special Despatch to "The Press."

Pittsburgh, Nov. 8.—The agitation against all German and Austrian performances here has been heightened by the action of the Pittsburgh Orchestra Association, which, last night, adopted a resolution requesting the Philadelphia Orchestra during its forthcoming visit to omit all music written by Germans or by composers of those countries allied with Germany in the war, and confine itself exclusively to music written by American, English, French, Italian or Russian composers. The resolution finishes with this paragraph:—

It is nevertheless felt that at the crucial period of our country, when enemy propaganda both at home and abroad will welcome the slightest encouragement it behooves all loyal citizens to show in every public act disapproval and rejection of all that savors in the slightest degree of German influence recognition or sympathy. To do otherwise would be to seem to give moral support to the living enemies of art and progress.

Captain Kreisler, the Austrian violinist, barred from performing here by the police, has issued a statement protesting that he is not sending his money to the enemies of the United States, although he admits it is going to his father in Vienna. Nothing has been done about the Boston Symphony Orchestra concert here late this month, but it is known that the police authorities are strongly of the opinion that it ought to be prohibited, and if strong pressure is brought to bear on the Director of Public Safety it is believed he will cancel the engagement.

om SUN

dress: New York City.

te NOV 15 1917

Karl Muck.

The following letter has been received from a Brooklyn reader of THE SUN:

"TO THE EDITOR OF THE SUN—*Sir:* For the benefit of many of the Brooklyn subscribers to the Boston Symphony will you kindly give a brief history of KARL MUCK?

"Is he a Prussian and is he a close friend of the Kaiser? Has he expressed any opinion in regard to the war?

"Do you think a loyal American can consistently attend his concerts?

"SYMPHONY SUBSCRIBER."

KARL MUCK is not a Prussian but a Bavarian. He is a personal friend of the Kaiser.

He was born in 1859 in Würzburg, the son of a Councillor of the Kingdom of Bavaria. His father was a gifted musician. At eleven KARL MUCK appeared in public as a pianist. Later he was a violinist in a symphony orchestra.

He went to Heidelberg and Leipsic. The latter university gave him its Ph. D. in 1880, there being no degree of Doctor of Music.

Dr. MUCK's subsequent career has been as follows:

1880-1881. Chorus master in the Municipal Theatre at Zürich.

1881-1882. Conductor at Salzburg, Austria.

1882-1884. Conductor of opera at Brünn, Austria.

1884-1886. Conductor of opera at Graz, Austria.

1886-1892. Conductor of German opera and Philharmonic concerts at Prague, Bohemia.

1889. Conductor of ANGELO NEUMANN'S opera company in Russia.

1891. Conductor of NEUMANN'S opera company in Berlin.

1892-1906. Principal conductor of the Royal Opera in Berlin.

1906-1907. Conductor of the Boston Symphony Orchestra.

As "guest" conductor Dr. MUCK appeared at various times in Petrograd and Moscow, Copenhagen, Madrid, Paris and London.

Now as to our reader's remaining questions:

We can find no record of an expression by Dr. MUCK of any opinion on the war unless this, in a despatch from Boston dated November 1, should be so classified:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Major HENRY L. HIGGINSON has publicly stated that Dr. MUCK did not at any time refuse to play "The Star Spangled Banner." The Boston Symphony Orchestra now regularly plays "The Star Spangled Banner," Dr. MUCK conducting.

We see no reason why a loyal American may not conscientiously attend the concerts presided over by Dr. MUCK, in this not so much disagreeing with as diverging from the point of view expressed by HJALMAR H. BOYESEN in a letter printed elsewhere on this page. By no stretch of the imagination can Dr. MUCK's customary attitude be characterized as that of a "contemptuous and defiant alien." Dr. MUCK's polished manner may conceal a severe contempt for much that is American, but, as the reviewer of musical affairs for THE SUN observed on November 9, 1906, "the new conductor * * * is anything but a poseur."

Has Dr. MUCK ever said anything adverse about America? As we say, we find no record of it; but we do find him recorded as calling America "a marvellous country, a country that should be the source of splendid inspiration for every art." We do find him recorded as saying (the italics are apparently his own):

"In America, I should say, you will have for your later day music the *great idea of democracy, of freedom for all the people.*"

Let's be fair to Dr. MUCK. There have been Germans before this who loved music and liberty both. RICHARD WAGNER was forced into exile because he loved liberty. LUDWIG VAN BEETHOVEN, dedicating his Heroic Symphony to a leader of the people, tore the dedication in two when that leader, flushed by victory, proclaimed himself an emperor.

om PUBLIC Ledger
PHILADELPHIA, PA.

dress:

NOV 13 1917

Helots of Music

WHILE from a certain point of view the Doctor Muck issue has simmered down, as a matter of fact the real issue has not been touched. Into the conflicting and contradictory statements as to Doctor Muck's attitude toward the national air as a musical composition, or a symbolic act of homage, one need not go for the moment; the contradictions in time will strangle those who invented them or uttered them. But from the action of Doctor Muck, here and in Washington, it is very plain that he is perfectly willing, with perhaps many cynical Prussian reservations up his sleeve, to disport himself as the helot in music. In other words, somewhat as was the case with a certain class called helots in Sparta and with those not capable of citizenship in Athens, to say nothing of the high-class slavery of Greek musicians, professors, philosophers, composers and entertainers that existed in Rome when Rome had conquered the world, it looks very much as if in the opera and in our concerts we are graciously to allow those who, like Doctor Muck, for a large fee are willing to overlook all questions of their sympathies and relationships to appear before us and display the virtuosity supposedly inherent in their foreign origin, racial endowments and superior training.

If this be understood, the persistence of Doctor Muck as conductor of the Boston Symphony Orchestra, as a superhelot in service to the American public, who at command performs regularly the symbolic act of tribute to the nation by playing the "Star Spangled Banner"—Tannhaeuser overture version—at all his concerts takes on a new aspect. But is this the kind of dignity that one expects from those who forever are abusing Americans because we are supposedly after the almighty dollar under all circumstances? It would not seem so. But that is the position all the foreign musical entertainers now among us who come from countries with whom we are at war are getting themselves into; paid servants of a Mecenas, who entertain those whom they privately abuse. And what can Doctor Muck's standards of conduct be when he is revealed as one of the backers of the notorious Fatherland of Viereck, to the tune of $300, paid at that to a man he was later forced to put in jail?

n PRESS
ress: Philadelphia, Pa.

Philadelphia, Nov. 0 191

DISCRIMINATING AGAINST MUSICIANS.

To the Editor of "The Press."

Sir:—I have noticed two articles in "The Press" of this week that have interested me, and I would like to make a comment upon them. One is the refusal of Pittsburgh to allow Fritz Kreisler to play in that city, and the other is the refusal of Baltimore to hear Dr. Muck and his Boston Symphony Orchestra.

It seems to me that this is unfair, and discriminating against certain persons. America has always believed in fair play, and if we think it is detrimental not to have Mr. Kreisler to appear or Dr. Muck to conduct the Boston Symphony Orchestra, why not go further and not allow any German aliens or pro-German citizens to appear in public and accept the money of the American people.

There is not a large orchestra in America in which German aliens do not dominate, and most of these organizations are conducted by Germans or by conductors with German leanings. If we want to begin with music, then why allow any Germans to sing for us, or any German artists to have their pictures exhibited in our galleries.

It is unfair and un-American to discriminate against two German artists and leave the rest to follow the pursuit

[illegible] the Boston Symphony Orchestra, [illegible] American born [illegible] them [illegible] have fight- [illegible] right to dis- [illegible] and force [illegible] by throw- [illegible] their posi- [illegible]

If Mr. Muck is [illegible] go further [illegible] German [illegible] orchestras, [illegible] public ap- [illegible] rican citi- [illegible]

necessary food. Let us go without anti-German sentiunnecessary music purveyed.

LOUIS L. KORNBAUGH.

Philadelphia, Nov. 7, 1917.

KARL MUCK.

Hjalmar H. Boyesen Thinks His Presence Is Undesirable.

TO THE EDITOR OF THE SUN—*Sir:* I do not agree with your editorial article which states that "when the greater agents of Germany have been put out of the way it will be time to deal with the smaller."

On the contrary let us deal with all, great and small, and at all times. To Dr. Muck and all others should be denied an audience in this country.

Many of our allies are going without

[illegible] CARING FOR SAILORS.

[illegible] that they should [illegible] aged to leav[illegible] respecti[illegible] ticula[illegible] As[illegible]

PRESS
ess: Philadelphia, Pa.

0 191

AMERICA FIRST—ORCHESTRA LAST

To the Editor of "The Press."

Sir:—In "The Press" of November 1, Charles Edward Russell says: "There were two chief reasons why the Russian people had no confidence in the United States.

First, the work of American pacifists, German sympathizers and German agents sent from this country to Russia to bring about exactly this condition.

Second, the attitude of a large part of the American press toward Russia and its troubles.

In your same issue you had an editorial on "Traitors and Spies," which had the true ring in it, consequently when, the next day, you wrote on "Fair Play," it made us wonder.

We believe that we mentioned to you in a previous letter that Professor Brown, of Princeton, made the statement "that society must not be shocked if Americans took the chastisement of pacifists and copperheads into their own hands and failed to wait on the slow process of the law, especially when there did not seem to be any law which covered their acts."

In this respect it is permissible to say that "safety first" is a mighty good rule for all those persons who have not acquired the practice of American first.

You say, in your article, that New Englanders will be shocked at the lawless spirit that animated the flogging of the pacifist in Kentucky, but being a New Englander, we can say they will not be, neither will they think it a lawless act for John Miller, of Carmi, Illinois, to punch Samuel Seibert for saying from the pulpit: "Any man who fights in this war is not a Christian," and that he personally would never salute the United States flag.

Like Dr. Karl Muck, he considered "safety first, then he got wise to America first, and did salute and kiss the flag.

You say: "What would the patriots of New England say if an American in Germany was made, under duress, to salute the German flag?"

They would say he would be a fool if he did not. However, your question is too allegorical, for there was no compulsion or duress in Dr. Muck's case, and since he was a German subject taking good American money for leading an orchestra, he should play "The Star Spangled Banner", or quit. From subsequent reports we learn he did both.

Do you suppose a German audience would attend a symphony concert at this time that was conducted by an American "swine?" There are several good reasons why you cannot answer this question in the affirmative, but assuming that you could, would not some swashbuckler strike the man who refused to play "Wacht Am Rhine?"

I like the tune of that sing. To me it has far more harmony than all the euphonious sounds that ever came over the water in one flat or five sharps, except "America," and from a music-lover's standpoint, while it might grate on some people's war passions, the fact remains that it is music. Further, "The Star Spangled Banner," when played by a good orchestra, is also a subject to be proud of from the same point of view.

Dr. Muck's refusal to play "The Star Spangled Banner" on the grounds that it was not classic music, and out of place in a symphony concert, was the rub, since an American musical professor will tell you it is one of the most difficult pieces of music to play or sing.

Had Dr. Muck refused to play the music he would have been boycotted, because to do otherwise would have placed the New England people in the position of lending aid to the enemy, which you are aware it traitorous.

My idea is not only to roast you for that "Fair Play" article, but to reiterate the fact that we are at war and that the most important matter in this world at this time is to subjugate the German outlaws.

At present we are scrimping that our allies may be fed, as well as our young men soldiers, yet we have our food supplies sunk by submarines or burned at the docks in this country. The munitions we can replace, but the food we cannot, consequently our war passions are becoming more and more irritated, and since in this country the people make the laws and there seems to be no law which covers the espionage and sabbotage acts of foreigners, it is good policy for them, for Sein Feiners and for pacifists, to act "safety first" and shout "America first." What would the German outlaws do with an American spy? What does our judiciary do with a German spy?

The Germans shoot spies, and we send them to a Federal prison. It is not reasonable to suppose that we can remain supinely inactive when treachery lurks at home while our young men must face bullets at the front.

I am not a blood-thirsty individual, and believe that a white man is as good as a dark man any day, so long as he behaves, but I have no use for a pacifist or a pro-German, or a spy, at this particular time when he are in such great peril.

E. B. WILSON.

Scranton, Pa., Nov. 3, 1917.

n PRESS

ress: Philadelphia, Pa.

APPOINT CHALMERS HEAD OF AUTO WAR COMMITTEE

Will Co-operate With Government Body on Behalf of Industry.

New York, Nov. 8.—Hugh Chalmers, vice-president of the National Automobile Chamber of Commerce, was today named by the directors of that organization as chairman of a special committee appointed to co-operate with the war industries board at Washington on behalf of the automobile industry.

A. W. Copeland, representing motor and accessory manufacturers, and John R. Lee, are the other members of the committee.

WILL ASK STOKOWSKI TO PLAY NO GERMAN MUSIC

Pittsburgh Orchestra Association Wants Only English, French or Italian Compositions.

Special Despatch to "The Press."

Pittsburgh, Nov. 8.—The agitation against all German and Austrian performances here has been heightened by the action of the Pittsburgh Orchestra Association, which, last night, adopted a resolution requesting the Philadelphia Orchestra during its forthcoming visit to omit all music written by Germans or by composers of those countries allied with Germany in the war, and confine itself exclusively to music written by American, English, French, Italian or Russian composers. The resolution finishes with this paragraph:—

It is nevertheless felt that at the crucial period of our country, when enemy propaganda both at home and abroad will welcome the slightest encouragement it behooves all loyal citizens to show in every public act disapproval and rejection of all that savors in the slightest degree of German influence recognition or sympathy. To do otherwise would be to seem to give moral support to the living enemies of art and progress.

Captain Kreisler, the Austrian violinist, barred from performing here by the police, has issued a statement protesting that he is not sending his money to the enemies of the United States, although he admits it is going to his father in Vienna. Nothing has been done about the Boston Symphony Orchestra concert here late this month, but it is known that the police authorities are strongly of the opinion that it ought to be prohibited, and if strong pressure is brought to bear on the Director of Public Safety it is believed he will cancel the engagement.

om SUN

dress: New York City.

te NOV 15 1917

Karl Muck.

The following letter has been received from a Brooklyn reader of THE SUN:

"TO THE EDITOR OF THE SUN—*Sir:* For the benefit of many of the Brooklyn subscribers to the Boston Symphony will you kindly give a brief history of KARL MUCK?

"Is he a Prussian and is he a close friend of the Kaiser? Has he expressed any opinion in regard to the war?

"Do you think a loyal American can consistently attend his concerts?

"SYMPHONY SUBSCRIBER."

KARL MUCK is not a Prussian but a Bavarian. He is a personal friend of the Kaiser.

He was born in 1859 in Würzburg, the son of a Councillor of the Kingdom of Bavaria. His father was a gifted musician. At eleven KARL MUCK appeared in public as a pianist. Later he was a violinist in a symphony orchestra.

He went to Heidelberg and Leipsic. The latter university gave him its Ph. D. in 1880, there being no degree of Doctor of Music.

Dr. MUCK's subsequent career has been as follows:

1880-1881. Chorus master in the Municipal Theatre at Zürich.

1881-1882. Conductor at Salzburg, Austria.

1882-1884. Conductor of opera at Brünn, Austria.

1884-1886. Conductor of opera at Graz, Austria.

1886-1892. Conductor of German opera and Philharmonic concerts at Prague, Bohemia.

1889. Conductor of ANGELO NEUMANN'S opera company in Russia.

1891. Conductor of NEUMANN'S opera company in Berlin.

1892-1906. Principal conductor of the Royal Opera in Berlin.

1906-1907. Conductor of the Boston Symphony Orchestra.

As "guest" conductor Dr. MUCK appeared at various times in Petrograd and Moscow, Copenhagen, Madrid, Paris and London.

Now as to our reader's remaining questions:

We can find no record of an expression by Dr. MUCK of any opinion on the war unless this, in a despatch from Boston dated November 1, should be so classified:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Major HENRY L. HIGGINSON has publicly stated that Dr. MUCK did not at any time refuse to play "The Star Spangled Banner." The Boston Symphony Orchestra now regularly plays "The Star Spangled Banner," Dr. MUCK conducting.

We see no reason why a loyal American may not conscientiously attend the concerts presided over by Dr. MUCK, in this not so much disagreeing with as diverging from the point of view expressed by HJALMAR H. BOYESEN in a letter printed elsewhere on this page. By no stretch of the imagination can Dr. MUCK's customary attitude be characterized as that of a "contemptuous and defiant alien." Dr. MUCK's polished manner may conceal a severe contempt for much that is American, but, as the reviewer of musical affairs for THE SUN observed on November 9, 1906, "the new conductor * * * is anything but a poseur."

Has Dr. MUCK ever said anything adverse about America? As we say, we find no record of it; but we do find him recorded as calling America "a marvellous country, a country that should be the source of splendid inspiration for every art." We do find him recorded as saying (the italics are apparently his own):

"In America, I should say, you will have for your later day music the *great idea of democracy, of freedom for all the people.*"

Let's be fair to Dr. MUCK. There have been Germans before this who loved music and liberty both. RICHARD WAGNER was forced into exile because he loved liberty. LUDWIG VAN BEETHOVEN, dedicating his Heroic Symphony to a leader of the people, tore the dedication in two when that leader, flushed by victory, proclaimed himself an emperor.

om

dress:

Helots of Music

WHILE from a certain point of view the Doctor Muck issue has simmered down, as a matter of fact the real issue has not been touched. Into the conflicting and contradictory statements as to Doctor Muck's attitude toward the national air as a musical composition, or a symbolic act of homage, one need not go for the moment; the contradictions in time will strangle those who invented them or uttered them. But from the action of Doctor Muck, here and in Washington, it is very plain that he is perfectly willing, with perhaps many cynical Prussian reservations up his sleeve, to disport himself as the helot in music. In other words, somewhat as was the case with a certain class called helots in Sparta and with those not capable of citizenship in Athens, to say nothing of the high-class slavery of Greek musicians, professors, philosophers, composers and entertainers that existed in Rome when Rome had conquered the world, it looks very much as if in the opera and in our concerts we are graciously to allow those who, like Doctor Muck, for a large fee are willing to overlook all questions of their sympathies and relationships to appear before us and display the virtuosity supposedly inherent in their foreign origin, racial endowments and superior training.

If this be understood, the persistence of Doctor Muck as conductor of the Boston Symphony Orchestra, as a superhelot in service to the American public, who at command performs regularly the symbolic act of tribute to the nation by playing the "Star Spangled Banner"—Tannhaeuser overture version—at all his concerts takes on a new aspect. But is this the kind of dignity that one expects from those who forever are abusing Americans because we are supposedly after the almighty dollar under all circumstances? It would not seem so. But that is the position all the foreign musical entertainers now among us who come from countries with whom we are at war are getting themselves into; paid servants of a Mecenas, who entertain those whom they privately abuse. And what can Doctor Muck's standards of conduct be when he is revealed as one of the backers of the notorious Fatherland of Viereck, to the tune of $300, paid at that to a man he was later forced to put in jail?

n PRESS

lress: Philadelphia, Pa.

DISCRIMINATING AGAINST MUSICIANS.

To the Editor of "The Press."

Sir:—I have noticed two articles in "The Press" of this week that have interested me, and I would like to make a comment upon them. One is the refusal of Pittsburgh to allow Fritz Kreisler to play in that city, and the other is the refusal of Baltimore to hear Dr. Muck and his Boston Symphony Orchestra.

It seems to me that this is unfair, and discriminating against certain persons. America has always believed in fair play, and if we think it is detrimental not to have Mr. Kreisler to appear or Dr. Muck to conduct the Boston Symphony Orchestra, why not go further and not allow any German aliens or pro-German citizens to appear in public and accept the money of the American people.

There is not a large orchestra in America in which German aliens do not dominate, and most of these organizations are conducted by Germans or by conductors with German leanings. If we want to begin with music, then why allow any Germans to sing for us, or any German artists to have their pictures exhibited in our galleries.

It is unfair and un-American to discriminate against two German artists and leave the rest to follow the pursuit

KARL MUCK.

Hjalmar H. Boyesen Thinks His Presence Is Undesirable.

TO THE EDITOR OF THE SUN—*Sir:* I do not agree with your editorial article which states that "when the greater agents of Germany have been put out of the way it will be time to deal with the smaller."

On the contrary let us deal with all, great and small, and at all times. To Dr. Muck and all others should be denied an audience in this country.

Many of our allies are going without necessary food. Let us go with anti-German sentiment necessary music purveyors.

ous and defiant alien

that they should

aged to leave

respectively

ticular

As

LOUIS L. KORNBAUGH.

Nov. 7, 1917.

CARING FOR SAILORS.

the Boston Sym-

Amer-

n born

them

ay fight-

ht to dis-

and force

by throw-

heir posi-

If Mr.

Muck is

so further

d German

orchestras,

public ap-

rican citi-

n

PRESS

ess: Philadelphia, Pa.

AMERICA FIRST—ORCHESTRA LAST

To the Editor of "The Press."

Sir:—In "The Press' of November 1, Charles Edward Russell says: "There were two chief reasons why the Russian people had no confidence in the United States.

First, the work of American pacifists, German sympathizers and German agents sent from this country to Russia to bring about exactly this condition.

Second, the attitude of a large part of the American press toward Russia and its troubles.

In your same issue you had an editorial on "Traitors and Spies," which had the true ring in it, consequently when, the next day, you wrote on "Fair Play," it made us wonder.

We believe that we mentioned to you in a previous letter that Professor Brown, of Princeton, made the statement "that society must not be shocked if Americans took the chastisement of pacifists and copperheads into their own hands and failed to wait on the slow process of the law, especially when there did not seem to be any law which covered their acts."

In this respect it is permissible to say that "safety first" is a mighty good rule for all those persons who have not acquired the practice of American first.

You say, in your article, that New Englanders will be shocked at the lawless spirit that animated the flogging of the pacifist in Kentucky, but being a New Englander, we can say they will not be, neither will they think it a lawless act for John Miller, of Carmi, Illinois, to punch Samuel Seibert for saying from the pulpit: "Any man who fights in this war is not a Christian," and that he personally would never salute the United States flag.

Like Dr. Karl Muck, he considered "safety first, then he got wise to America first, and did salute and kiss the flag.

You say: "What would the patriots of New England say if an American in Germany was made, under duress, to salute the German flag?"

They would say he would be a fool if he did not. However, your question is too allegorical, for there was no compulsion or duress in Dr. Muck's case, and since he was a German subject taking good American money for leading an orchestra, he should play "The Star Spangled Banner" or quit. From subsequent reports we learn he did both.

Do you suppose a German audience would attend a symphony concert at this time that was conducted by an American "swine?" There are several good reasons why you cannot answer this question in the affirmative, but assuming that you could, would not some swashbuckler strike the man who refused to play "Wacht Am Rhine?"

I like the tune of that sing. To me it has far more harmony than all the euphonious sounds that ever came over the water in one flat or five sharps, except "America," and from a music-lover's standpoint, while it might grate on some people's war passions, the fact remains that it is music. Further, "The Star Spangled Banner," when played by a good orchestra, is also a subject to be proud of from the same point of view.

Dr. Muck's refusal to play "The Star Spangled Banner" on the grounds that it was not classic music, and out of place in a symphony concert, was the rub, since an American musical professor will tell you it is one of the most difficult pieces of music to play or sing.

Had Dr. Muck refused to play the music he would have been boycotted, because to do otherwise would have placed the New England people in the position of lending aid to the enemy, which you are aware it traitorous.

My idea is not only to roast you for that "Fair Play" article, but to reiterate the fact that we are at war and that the most important matter in this world at this time is to subjugate the German outlaws.

At present we are scrimping that our allies may be fed, as well as our young men soldiers, yet we have our food supplies sunk by submarines or burned at the docks in this country. The munitions we can replace, but the food we cannot, consequently our war passions are becoming more and more irritated, and since in this country the people make the laws and there seems to be no law which covers the espionage and sabbotage acts of foreigners, it is good policy for them, for Sein Feiners and for pacifists, to act "safety first" and shout "America first." What would the German outlaws do with an American spy? What does our judiciary do with a German spy?

The Germans shoot spies, and we send them to a Federal prison. It is not reasonable to suppose that we can remain supinely inactive when treachery lurks at home while our young men must face bullets at the front.

I am not a blood-thirsty individual, and believe that a white man is as good as a dark man any day, so long as he behaves, but I have no use for a pacifist or a pro-German, or a spy, at this particular time when he are in such great peril.

E. B. WILSON.

Scranton, Pa., Nov. 3, 1917.

PRESS
Philadelphia, Pa.
NOV 9 1917

APPOINT CHALMERS HEAD OF AUTO WAR COMMITTEE

Will Co-operate With Government Body on Behalf of Industry.

New York, Nov. 8.—Hugh Chalmers, vice-president of the National Automobile Chamber of Commerce, was today named by the directors of that organization as chairman of a special committee appointed to co-operate with the war industries board at Washington on behalf of the automobile industry.

A. W. Copeland, representing motor and accessory manufacturers, and John R. Lee, are the other members of the committee.

WILL ASK STOKOWSKI TO PLAY NO GERMAN MUSIC

Pittsburgh Orchestra Association Wants Only English, French or Italian Compositions.

Special Despatch to "The Press."

Pittsburgh, Nov. 8.—The agitation against all German and Austrian performances here has been heightened by the action of the Pittsburgh Orchestra Association, which, last night, adopted a resolution requesting the Philadelphia Orchestra during its forthcoming visit to omit all music written by Germans or by composers of those countries allied with Germany in the war, and confine itself exclusively to music written by American, English, French, Italian or Russian composers. The resolution finishes with this paragraph:—

It is nevertheless felt that at the crucial period of our country, when enemy propaganda both at home and abroad will welcome the slightest encouragement it behooves all loyal citizens to show in every public act disapproval and rejection of all that savors in the slightest degree of German influence recognition or sympathy. To do otherwise would be to seem to give moral support to the living enemies of art and progress.

Captain Kreisler, the Austrian violinist, barred from performing here by the police, has issued a statement protesting that he is not sending his money to the enemies of the United States, although he admits it is going to his father in Vienna. Nothing has been done about the Boston Symphony Orchestra concert here late this month, but it is known that the police authorities are strongly of the opinion that it ought to be prohibited, and if strong pressure is brought to bear on the Director of Public Safety it is believed he will cancel the engagement.

om SUN
dress: New York City.
te NOV 15 1917

Karl Muck.

The following letter has been received from a Brooklyn reader of THE SUN:

"TO THE EDITOR OF THE SUN—*Sir:* For the benefit of many of the Brooklyn subscribers to the Boston Symphony will you kindly give a brief history of KARL MUCK?

"Is he a Prussian and is he a close friend of the Kaiser? Has he expressed any opinion in regard to the war?

"Do you think a loyal American can consistently attend his concerts?

"SYMPHONY SUBSCRIBER."

KARL MUCK is not a Prussian but a Bavarian. He is a personal friend of the Kaiser.

He was born in 1859 in Würzburg, the son of a Councillor of the Kingdom of Bavaria. His father was a gifted musician. At eleven KARL MUCK appeared in public as a pianist. Later he was a violinist in a symphony orchestra.

He went to Heidelberg and Leipsic. The latter university gave him its Ph. D. in 1880, there being no degree of Doctor of Music.

Dr. MUCK's subsequent career has been as follows:

1880-1881. Chorus master in the Municipal Theatre at Zürich.

1881-1882. Conductor at Salzburg, Austria.

1882-1884. Conductor of opera at Brünn, Austria.

1884-1886. Conductor of opera at Graz, Austria.

1886-1892. Conductor of German opera and Philharmonic concerts at Prague, Bohemia.

1889. Conductor of ANGELO NEUMANN'S opera company in Russia.

1891. Conductor of NEUMANN'S opera company in Berlin.

1892-1906. Principal conductor of the Royal Opera in Berlin.

1906-1907. Conductor of the Boston Symphony Orchestra.

As "guest" conductor Dr. MUCK appeared at various times in Petrograd and Moscow, Copenhagen, Madrid, Paris and London.

Now as to our reader's remaining questions:

We can find no record of an expression by Dr. MUCK of any opinion on the war unless this, in a despatch from Boston dated November 1, should be so classified:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Major HENRY L. HIGGINSON has publicly stated that Dr. MUCK did not at any time refuse to play "The Star Spangled Banner." The Boston Symphony Orchestra now regularly plays "The Star Spangled Banner," Dr. MUCK conducting.

We see no reason why a loyal American may not conscientiously attend the concerts presided over by Dr. MUCK, in this not so much disagreeing with as diverging from the point of view expressed by HJALMAR H. BOYESEN in a letter printed elsewhere on this page. By no stretch of the imagination can Dr. MUCK's customary attitude be characterized as that of a "contemptuous and defiant alien." Dr. MUCK's polished manner may conceal a severe contempt for much that is American, but, as the reviewer of musical affairs for THE SUN observed on November 9, 1906, "the new conductor * * * is anything but a poseur."

Has Dr. M[illegible]

PARK Broadway & 59 Street.
Evenings at 8:15.
Matinees Sat. & Wed. at 2:15.
Spain in New York!!
(ESPANA EN NEW YORK!!)
Quinto Valverde's Fantastic Review.
THE LAND OF JOY
(LA TIERRA DE ALEGRIA)
with L'ARGENTINA
NEXT SUNDAY 2d Valverde Concert

THE NATIONAL
Let [illegible] have been G[illegible] loved music and [illegible] ARD WAGNER was forced [illegible] cause he loved liberty. LUDWIG BEETHOVEN, dedicating his Heroic Symphony to a leader of the people, tore the dedication in two when that leader, flushed by victory, proclaimed himself an emperor.

om [illegible]
PUBLIC LEDGER
PHILADELPHIA, PA.
dress: [illegible]
NOV 13 1917

Helots of Music

WHILE from a certain point of view the Doctor Muck issue has simmered down, as a matter of fact the real issue has not been touched. Into the conflicting and contradictory statements as to Doctor Muck's attitude toward the national air as a musical composition, or a symbolic act of homage, one need not go for the moment; the contradictions in time will strangle those who invented them or uttered them. But from the action of Doctor Muck, here and in Washington, it is very plain that he is perfectly willing, with perhaps many cynical Prussian reservations up his sleeve, to disport himself as the helot in music. In other words, somewhat as was the case with a certain class called helots in Sparta and with those not capable of citizenship in Athens, to say nothing of the high-class slavery of Greek musicians, professors, philosophers, composers and entertainers that existed in Rome when Rome had conquered the world, it looks very much as if in the opera and in our concerts we are graciously to allow those who, like Doctor Muck, for a large fee are willing to overlook all questions of their sympathies and relationships to appear before us and display the virtuosity supposedly inherent in their foreign origin, racial endowments and superior training.

If this be understood, the persistence of Doctor Muck as conductor of the Boston Symphony Orchestra, as a superhelot in service to the American public, who at command performs regularly the symbolic act of tribute to the nation by playing the "Star Spangled Banner"—Tannhaeuser overture version—at all his concerts takes on a new aspect. But is this the kind of dignity that one expects from those who forever are abusing Americans because we are supposedly after the almighty dollar under all circumstances? It would not seem so. But that is the position all the foreign musical entertainers now among us who come from countries with whom we are at war are getting themselves into; paid servants of a Mecenas, who entertain those whom they privately abuse. And what can Doctor Muck's standards of conduct be when he is revealed as one of the backers of the notorious Fatherland of Viereck, to the tune of $300, paid at that to a man he was later forced to put in jail?

PRESS
Philadelphia, Pa.

DISCRIMINATING AGAINST MUSICIANS.

To the Editor of "The Press."

Sir:—I have noticed two articles in "The Press" of this week that have interested me, and I would like to make a comment upon them. One is the refusal of Pittsburgh to allow Fritz Kreisler to play in that city, and the other is the refusal of Baltimore to hear Dr. Muck and his Boston Symphony Orchestra.

It seems to me that this is unfair, and discriminating against certain persons. America has always believed in fair play, and if we think it is detrimental not to have Mr. Kreisler to appear or Dr. Muck to conduct the Boston Symphony Orchestra, why not go further and not allow any German aliens or pro-German citizens to appear in public and accept the money of the American people.

There is not a large orchestra in America in which German aliens do not dominate, and most of these organizations are conducted by Germans or by conductors with German leanings. If we want to begin with music, then why allow any Germans to sing for us, or any German artists to have their pictures exhibited in our galleries.

It is unfair and un-American to discriminate against two German artists and leave the rest to follow the pursuit without molestation. In the Boston Symphony Orchestra there are many American musicians, men who have been born in this country, and several of them having sons in the army or navy fighting for their country. Is it right to discriminate against their leader, and force the orchestra to disband, thereby throwing these Americans out of their positions.

All should be treated alike. If Mr. Kreisler can't play, and Dr. Muck is not allowed to conduct, then go further and put German conductors and German musicians out of all of our orchestras, and allow no one to make a public appearance unless he is an American citizen and possessing anti-German sentiments.

MRS. LOUIS L. KORNBAUGH.
Philadelphia, Nov. 7, 1917.

CARING FOR SAILORS.

PRESS
Philadelphia, Pa.
NOV 9 1917

AMERICA FIRST—ORCHESTRA LAST

To the Editor of "The Press."

Sir:—In "The Press" of November 1, Charles Edward Russell says: "There were two chief reasons why the Russian people had no confidence in the United States.

First, the work of American pacifists, German sympathizers and German agents sent from this country to Russia to bring about exactly this condition.

Second, the attitude of a large part of the American press toward Russia and its troubles.

In your same issue you had an editorial on "Traitors and Spies," which had the true ring in it, consequently when, the next day, you wrote on "Fair Play," it made us wonder.

We believe that we mentioned to you in a previous letter that Professor Brown, of Princeton, made the statement "that society must not be shocked if Americans took the chastisement of pacifists and copperheads into their own hands and failed to wait on the slow process of the law, especially when there did not seem to be any law which covered their acts."

In this respect it is permissible to say that "safety first" is a mighty good rule for all those persons who have not acquired the practice of American first.

You say, in your article, that New Englanders will be shocked at the lawless spirit that animated the flogging of the pacifist in Kentucky, but being a New Englander, we can say they will not be, neither will they think it a lawless act for John Miller, of Carmi, Illinois, to punch Samuel Seibert for saying from the pulpit: "Any man who fights in this war is not a Christian," and that he personally would never salute the United States flag.

Like Dr. Karl Muck, he considered "safety first, then he got wise to America first, and did salute and kiss the flag.

You say: "What would the patriots of New England say if an American in Germany was made, under duress, to salute the German flag?"

They would say he would be a fool if he did not. However, your question is too allegorical, for there was no compulsion or duress in Dr. Muck's case, and since he was a German subject taking good American money for leading an orchestra, he should play "The Star Spangled Banner" or quit. From subsequent reports we learn he did both.

Do you suppose a German audience would attend a symphony concert at this time that was conducted by an American "swine?" There are several good reasons why you cannot answer this question in the affirmative, but assuming that you could, would not some swashbuckler strike the man who refused to play "Wacht Am Rhine?"

I like the tune of that sing. To me it has far more harmony than all the euphonious sounds that ever came over the water in one flat or five sharps, except "America," and from a music-lover's standpoint, while it might grate on some people's war passions, the fact remains that it is music. Further, "The Star Spangled Banner," when played by a good orchestra, is also a subject to be proud of from the same point of view.

Dr. Muck's refusal to play "The Star Spangled Banner" on the grounds that it was not classic music, and out of place in a symphony concert, was the rub, since an American musical professor will tell you it is one of the most difficult pieces of music to play or sing.

Had Dr. Muck refused to play the music he would have been boycotted, because to do otherwise would have placed the New England people in the position of lending aid to the enemy, which you are aware it traitorous.

My idea is not only to roast you for that "Fair Play" article, but to reiterate the fact that we are at war and that the most important matter in this world at this time is to subjugate the German outlaws.

At present we are scrimping that our allies may be fed, as well as our young men soldiers, yet we have our food supplies sunk by submarines or burned at the docks in this country. The munitions we can replace, but the food we cannot, consequently our war passions are becoming more and more irritated, and since in this country the people make the laws and there seems to be no law which covers the espionage and sabbotage acts of foreigners, it is good policy for them, for Sein Feiners and for pacifists, to act "safety first" and shout "America first." What would the German outlaws do with an American spy? What does our judiciary do with a German spy?

The Germans shoot spies, and we send them to a Federal prison. It is not reasonable to suppose that we can remain supinely inactive when treachery lurks at home while our young men must face bullets at the front.

I am not a blood-thirsty individual, and believe that a white man is as good as a dark man any day, so long as he behaves, but I have no use for a pacifist or a pro-German, or a spy, at this particular time when he are in such great peril.

E. B. WILSON.
Scranton, Pa., Nov. 3, 1917.

PRESS
Philadelphia, Pa.
NOV 10 1917

HUNEKER COMPARES READINGS OF STOKOWSKI AND MUCK

Using Beethoven's Fifth Symphony as a Basis, Says That Which the Band from Boston Excelled in Polish the Philadelphia Conductor Was the More Vivile in the Finale.

By James Huneker

THE C minor symphony three times in one week! The most fervid Beethoven admirer can't ask for more. Yet it will be three times for this week when tonight's concert of the Symphony Orchestra is over, the other two being the performance by the Boston last Monday night and the afternoon concert of the home orchestra at the Academy of Music yesterday, where an all-Beethoven program was presented. Now, one-man shows in the Fine Arts are usually monotonous unless it be Rembrandt or a master of like quality; and in music the test is quite as searching. All Beethoven? Yes. But how many other names can you mention without challenge. Mr. Stokowski, who is a born programmaker, as Dr. Muck is the reverse, played a pair of symphonies, the second and the fifth: D major and C minor, excellent foils in tonalities. The first-named, composed when Beethoven was in the doleful dumps about his deafness, needs, the gods be praised, no program. It is absolute music, pure and simple, though not merely a pleasing formal pattern. There is plenty of emotion, though poignant pathos is not in the scheme. The composer has not yet outgrown his Hayden and Mozart influences. He is unaffectedly gay. He has grown since the first symphony, though hardly ready for his later flight into the vasty blue of the Eroica.

JAMES HUNEKER.

Particularly interesting was the opportunity of comparing the readings of stokowski and Muck of the Fifth Symphony. Naturally enough, the band from Boston, excelled in polish, which said polish sometimes militated against tonal breadth. Dr. Muck is often the petit maitre. His passage work is fairly perfection at times, the strings, lacelike in their embroidered effects, the wood-wind as if blown by a single breath. But what George Moore calls "guts," a sound old Anglo-Saxon word, despite its connotation of the abbatoir, is precisely what was present in Mr. Stokowski's incisively rhythmic interpretation, and was not felt in Dr. Muck's. The Philadelphia conductor was virile in the finale, and the close of the Andante displayed his poetic temperament. There were occasional rough spots, but as whole the performance was eloquent.

When Mendelssohn played on the piano the C minor symphony to Goethe, the poet, who was unmusical nevertheless was affected. At first he said: "That does not move one at all; it only astonishes; it is grandiose." But even this tone, deaf man had to acknowledge that the composition, pale as was the piano transcription, strangely stirred him. He exclaimed: "That is very grand, quite mad, it makes one almost afraid the house will come down. and what must it be when it is played by all the people of the orchestra!"

Beethoven wrote the overture to von Collin's tragedy "Coriolan," but his memories of Plutarch and Shakespeare doubtless inspired him. Do we not recognize the haughty defiance of the protagonist, the deprecation of Volumnia, and the hero's struggle with both himself and the world and then his final ruin? Of it Wagner wrote: "The tragic idea of the powerful work lies entirely in the personal fate of the hero. An irreconcilable pride, in overtopping ultra-vigorous and oversmiling nature can our sympathy only by its downfall; let us feel the coming of it, and, at last, witness the consummation, that was the master's intention. Beethoven seized upon a single point, the most decisive, so as to focus the true, the emotional content of the whole subject matter and transmit it again to us as purely human feeling." The overture was dramatically delivered yesterday.

A comparative novelty was Beethoven's Three Equali for four trombones, written, so Mr. Goepp tells us, in his scholarly annotations to the program at Linz. "The term Equali," Mr. Goepp informs us, "is used in music to denote voices of the same kind, male or female, and is extended to an instrumental composition in the range of male or treble voices." With a male choir these Equali were sung and played at the funeral of the composer. The trombones of the symphony orchestra solemnly intoned the music, which proved lugubrious and rather depressing. It roused memories of Karlsbad at 6 o'clock of a Summer morning when the visitor in search of a "cure" is aroused by a Lutheran chorale played on the esplanade. Perhaps Beethoven's sojourn in the charming Bohemian resort may have stimulated him to write these imposing harmonies. This evening the same program will be repeated at the Academy.

ENQUIRER
Philadelphia, Pa.
NOV 21

SCORE BEETHOVEN SUCCESS

Boston Chorus Also Sings National Anthem, Dr. Muck Conducting

Special to The Inquirer.

BOSTON, Nov. 20.—Every seat and every available foot of standing room was occupied in Symphony Hall tonight when the long-awaited and eagerly expected performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of four hundred singers, under the direction of Dr. Karl Muck.

The chorus comprised the pick of the professional and amateur singers of Boston, and had been in rehearsal for this performance since early in September. The soloists were Frieda Hampel, Margaret Keyes, Arthur Hackett and Arthur Middleton.

To accommodate the five hundred singers and musicians, a special stage had been built. With the exception of the National Anthem, which, sung by the chorus, under Dr. Muck's leadership, opened the concert, the symphony was the only work on the programme.

Its performance aroused remarkable enthusiasm on the part of the audience, which at the end took the nature of an ovation to Dr. Muck, the soloists, the orchestra and the chorus. There were many distinguished musicians and music lovers present from New York, Philadelphia, Providence, Springfield, Hartford and other cities.

ENQUIRER
Philadelphia, Pa.

—If it came to getting along with one of the two, the Boston Symphony Orchestra or the Star Spangled Banner, there is but one class of people in this country that would be likely to produce any arguments on the matter. The remainder wouldn't argue the question; they'd admit it.

SUN
Baltimore, Md.
NOV 20 1917

Prejudice Vs. Patriotism.

TO THE EDITOR OF THE SUN—*Sir:* There is a question in the midst of the muckraking of the past week which has occurred to many minds. How far does prejudice overrule patriotism? Major Higginson is said to be well known as a patriot, but he is not the only man or woman in New England who will not consider "The Star-Spangled Banner" in any other light than the poor doggerel of a man unfortunate enough to be born below the Mason and Dixon line. It has been the writer's experience of many years to hear the anthem ridiculed, words and music, while the Battle Hymn of the Republic has been lauded and placed above it in many cases. During the Civil War "The Star-Spangled Banner" was naturally in abeyance in the South and "Dixie" took its place. Thank God that time has passed, and it remains for a Boston man of culture to cast a slight upon what is recognized everywhere as the national anthem—the vocal flag.

It has been said by some of the New Englanders that the words "Oh say!" are typical of American vulgarity. Perhaps had a real genuine son of the New England soil written an anthem, it might have begun with "Du tell (do tell), can you see?" Shall we change those two words to suit our Northern brethren?

Seriously, prejudice is a powerful adversary, and there is much prejudice in New England, where broad-mindedness is greatly vaunted. Much of the feeling against our wonderful President has been fomented by those who think him too kind to the South. This has been said time and again.

Coming nearer home, we have an example in New York of prejudice against a Mayor who proved himself fearless in opposing bad administration in charities conducted by Catholics as well as Protestants. The result has been an overwhelming vote against him, chiefly polled by the Catholics, who resented interference. C. R. HALL.

Ruxton, Md., Nov. 7.

m PUBLIC
dress:
to

SEE REPROOF TO DR. MUCK IN MINISTER'S ADDRESS

Crowd of 1500 Attends Service Commission Meeting of Presbyterian Church

Fully 1500 persons crowded Calvary Presbyterian Church, Fifteenth and Locust streets, last night to attend the meeting of the National Service Commission of the Presbyterian Church. Many clergymen prominent in the work of the denomination were present and several of them addressed the meeting. Dr. William H. Roberts presided. The other speakers were the Rev. John R. Davies pastor of the Bethlehem Presbyterian Church; Dr. Charles Wood, Church of the Covenant, Washington, and the Rev. John F. Carson, chairman of the National Service Commission, Brooklyn.

In his address the Rev. Mr. Davies arraigned persons who while enjoying the benefits and comforts of this republic are unwiling to play its national airs. He also said it made him highly indignant to hear of a Philadelphia audience applauding in such a case. While the speaker did not mention any name, it was believed that his remarks were directed at Dr. Carl Muck, leader of the Boston Symphony Orchestra.

From REPUBLICAN
Address: Springfield, Mass.
Date NOV 8 - 1917

Baltimore has gone into the air unnecessarily over Dr Muck and "The Star Spangled Banner." Dr Muck is having it played by his orchestra and, what is more, he has never refused to have it played. Baltimore gets hysterical, perhaps, because it was the home of Francis Scott Key.

CALL
s: New York City
NOV 2 1917

BEETHOVEN AN ENEMY ALIEN

"RAUS!" CRIES "PATRIOTIC PITTSBURG," TABOOING ALL HUN MUSIC IN DRIVE FOR DEMOCRACY.

PITTSBURGH, Nov. 12.—In obedience to the request of such well recognized patriotic organizations as the Daughters of the American Revolution, the Daughters of 1812, of Betsy Ross, of the Confederacy and the Grand Army of the Republic, no German music will be played in Pittsburgh hereafter.

It is not claimed that the fear of insidious enemy propaganda being hidden in the music inspired the ban, but it is held that preference should be given to American and allied music—during the duration of the war, anyway.

The association sponsoring the Philadelphia Orchestra, which is the only recognized symphony organization which plays regularly here, announced that not a single German number would be given this season.

It is a matter of great doubt whether the Boston Symphony Orchestra will be permitted to fill its engagement here in January. "Leaders of fashion" said today that so long as the notorious Dr. Karl Muck is the conductor, that organization will not be permitted to play.

There are, of course, a number in this city who actually assert that art knows no nationality, but they admit that at present they are a minority party.

SUN
ress: Baltimore, Md.
NOV 19

Don't Want Dr. Muck In Washington Any More.

TO THE EDITOR OF THE SUN—*Sir:* Is Washington less patriotic than other American cities? is the inquiry reaching the office of the National Committee of Patriotic Societies. The inquiry is prompted by the fact that Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore, Philadelphia and Pittsburgh because of his German associations and interests, was received with open arms in the capital.

The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received at this time. Washington people who support his concerts say that music and patriotism are two different things, but there is an increasingly large number who maintain that in wartime everything must be weighed in the scale of patriotism.

The National Committee maintains that the Capital of the nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful operation of the war. The position of Dr. Muck and some of his musicians is open to grave question and therefore Washington people who call themselves patriotic should not give them support.

FROM THE NATIONAL COMMITTEE OF PATRIOTIC SOCIETIES, SOUTHERN BUILDING, WASHINGTON, D. C.

SUN
ess: Baltimore, Md.
1917

Characteristic Of Maryland Patriotism.

TO THE EDITOR OF THE SUN—*Sir:* The patriotic meeting held at the Lyric, in Baltimore, Tuesday, for the purpose of honoring "The Star-Spangled Banner" in the city in which this immortal anthem was composed, was characteristic of the loyal people of Baltimore and Maryland. Former Governor Warfield, who presided over the meeting, is a man of whom our State may be truly proud. God bless Cardinal Gibbons for the noble and inspiring sentiments which he expressed in his letter.

I heartily approve of the resolutions that were adopted at the meeting and of the patriotism that was there manifested.

Dr. Muck, the Prussian leader of the Boston Symphony Orchestra, received a just rebuke from the people of Maryland for his insult to our national anthem at Providence, R. I. He who is not with us is against us, and the United States should be too hot to hold him.

There is still another thing for Baltimore to do. It has a street called German. There should be nothing to remind us of Germany in the city of Baltimore. In honor of our splendid former Governor, I would suggest that the name of the street be changed to Warfield street. W. BROOKE HUNTER.

Hyattsville, Md., Nov. 7.

149 RECORD. NOV. 21, 1917.

Monitor
Nov. 21, 1917.

GREAT OVATON FOR DR. MUCK AT SYMPHONY

Gives Fine Performance of Beethoven's Choral Symphony

By J. V. Clark

Beethoven's Ninth Symphony, popularly called the choral, was sung at Symphony Hall last evening, under the direction of Dr. Karl Muck. The orchestra was the regular Boston Symphony Orchestra. The chorus was made up of some 350 singers, who were selected from the various choral societies of Boston. These choristers have been under the direction of Stephen Townsend for many weeks. He has coached them until the last week, when they have had attention from Dr. Muck. The solo singers last evening were Miss Frieda Hempel, Miss Margaret Keyes, Arthur Hackett and Arthur Middleton.

This performance was the first of three performances of great works calling for orchestra and chorus which Dr. Muck will produce this winter. He has long been anxious to do work of this nature, especially the Choral Symphony, but the lack of an adequate chorus has prevented.

Last night he had splendid material to work with. The orchestra needs no commendation. The voices in the chorus were as good as Boston could produce. There was no skimping on soloists. Miss Hempel is one of the most finished sopranos today. She proved her artistry, if it was ever questioned, in the Boston production of "Der Rosenkavalier." Mr Hackett is a "Pops" find. Mr. Middleton only a fortnight ago took chief honors at a Sunday Symphony concert. Miss Keyes is an admirable contralto.

The Ninth Symphony was produced in Vienna on May 7, 1824.

Sketches of the symphony were made as early as 1815, although not finished until 1824. The first performance was at the Kaerthnerthor Theatre. The first performance in the United States was at a concert by the Philharmonic Society, New York, at Castle Garden, May 20, 1846. In Boston the symphony was not given until Feb. 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society.

The last performances in Boston occurred at the final symphony concerts of the 28th season, April 30 and May 1, 1900. The soloists were Miss Laura Combs, soprano, Mme Gertrude May Stein, contralto, Theodore Van Yorx, tenor, and Myron W. Whitney jr., baritone. The chorus was that of the Cecilia Society. Mr. Fiedler conducted.

A note on the program last evening stated that at the premiere "the success of the symphony was immediate and great. When the drums beat the scherzo motive, the audience applauded so that the orchestra could not be heard. At the end the enthusiasm was trenetic.

The applause last evening was not trenetic. There was much applause, but this applause was for Dr. Muck and his performers. His entrance on the stage was a signal for prolonged applause for the symphony's conduct and at the close the audience remained in their places until he had returned and accepted the tribute of an ovation.

The great symphony itself is known to all students of music. Does it have the spell for the modern, hearing it for the first time, that it had in the days of its Vienne premiere? Does not the third movement seem more reiterative, longer than ever? The symphony, a canvass of mighty dimensions, stands like a mighty epic, but does it make an emotional appeal? To many attending the symphony it was undoubtedly an historical occasion. Such an opportunity has not been enjoyed in Boston for these many years, and in the chaotic times of war it may be years before it is again heard here.

Of the performance last evening only words of praise can be given. The orchestra played superbly. Possibly the scherzo—the scherzo in which Wagner saw planets dancing—was the most gloriously played. The clarity of the first movement with its fundamental idea, the loveliness of the third movement—albeit too long in its loveliness—were treated as if by magic with Dr. Muck's wand.

Choral Symphony Singers

At Last Evening's Symphony

Arthur Hackett, the tenor, and Miss Margaret Keyes, the contralto, who sang last evening in Dr. Muck's great production of Beethoven's Choral Symphony.

Singers shared in the excellence of the performance. If Beethoven has written difficult choral music in this symphony, how about the soloists' tasks? The chorus was sure in attack and big in tone. The chorus of sopranos wrestled with the difficult passages allotted to them. A volume of tone that approached perfect intonation from this section in this work is to be marvelled at. We always dread hearing this passage sung by the soprano chorus—they did nobly last evening. Owing to Beethoven's mercies the male chorus was better. The soloists tackled their tasks cheerfully and in some cases with virtuosity. Miss Hempel, a true artist, although not an especially appealing singer, did her difficult bit brilliantly.

Dr. Muck has once more earned the gratitude of Boston in presenting this great work. Although it would not be feasible to give it again with the chorus, the purely orchestral parts would be gratefully heard again. Repetition in the same season would be increased pleasure. Possibly we may hear more of the choral symphony before the musical year is over.

-AMERICAN-
NOV. 21, 1917.

SYMPHONY PLAYS LAST WORK OF BEETHOVEN

By F. J. McISAAC.

The Ninth Symphony of Beethoven, that mammoth and overpowering last work of the greatest composer who ever lived, was given a memorable performance at Symphony Hall last evening by the Boston orchestra and a great chorus of 350 voices.

The chorus was assembled and trained by Stephen Townsend. The combined forces were led by Doctor Muck.

For soloists there were Freida Hempel, soprano; of the Metropolitan; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, basso, of the Metropolitan.

CHORUS SINGS ANTHEM.

The evening began with the "Star Spangled Banner," and the chorus sang lustily and tunefully with the orchestra. The effect was fine and inspiring.

Beethoven was old and sick and deaf when he wrote the Ninth Symphony. He died three years later, in 1827.

He wished it to be his masterpiece and he expanded it to nearly twice the length of any of his previous symphonies adding a chorale to the finale, which was a musical setting of Schiller's "Ode to Joy."

This chorale is the most massive, most difficult and most imposing of works. It brings a symphony distinctly below the level of Beethoven's earlier works to an inspired conclusion.

Mr. Townsend's chorus proved a delight in tonal quality, in skill, in precision and in attack. It responded like machinery to the baton of Dr. Muck, and its work reflects the greatest credit upon Mr. Townsend.

DIFFICULT SOLO WORK.

There is very little solo work, considering the prominence of the artists engaged, but that little is as difficult as possible. Mr. Hackett found this out in his solo number and had much trouble getting good tone and keeping the pace set by the conductor. In the quartets he was more at ease. The other soloists acquitted themselves most satisfactorily.

MUSIC

Beethoven Ninth Symphony

Beethoven's Ninth ("Choral") Symphony—Presented by the Boston Symphony Orchestra and a chorus trained by Stephen Townsend, with Karl Muck conducting; Symphony Hall, Boston, Mass., evening of Nov. 20, 1917. The soloists were: Mme. Frieda Hempel, soprano; Miss Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

Has the success of the community singing movement aroused the pride of skilled choral performers, and made them come out and show what they can do? Something, assuredly, has happened to reawaken choral Boston. For right in the midst of the days when formal choral music is supposed to have reached its lowest possible point of decline, a composition of the old repertory is presented by a field of voices, and by soloists and orchestra, with distinguished success. The choral finale of Beethoven's ninth symphony is rendered in an irreproachable manner and is applauded enthusiastically. The significant agent in the matter is a choir of 350 voices, carefully selected, admirably balanced in relative soprano, contralto, tenor and bass strength and splendidly drilled, which appears in association with orchestral players widely acknowledged to be matchless in their attainment of a beautiful compound of instrumental tone. Singing to the accompaniment of these players, the choir, a product of a Boston singing teacher's experience and skill, secures results which may be called ideal.

As an outcome, two desires which many persons have long held, first, that a chorus might be organized worthy to sing with the Boston Symphony Orchestra, and second, that the interest of the Boston public in choral art might be aroused as in former years, have been realized in a night. It may, indeed, have begun in a determination of the skilled singers of the town not to remain silent at a time when men and women in community meeting grounds and when soldiers in training camps throughout the country are ardently chorusing in the name of sociability and comradeship; or it may have begun in a hope of the concert managers to get something new going in Symphony Hall. In any case a proud record of technical achievement has been scored.

A proud record, for the choral finale of Beethoven's ninth symphony has again and again been declared by musical authorities of the past to contain passages which are practically impossible of execution. But its difficulties were all overcome on this occasion. The long passage for the soprano voices, sustained at extreme height, was sung with purity of tone and with accuracy of pitch, and all other vocal problems, whether for chorus or quartet, were triumphantly met. Diligent preparation at rehearsals and masterful direction at the concert had their effect.

There remains, necessarily, the question of what the value of a performance of the choral finale is to an American public in the year 1917. Is there anything in the aspiration of a democratic people at war which can respond to the terribly forced construction of this music? Granted that the theme, or tune, on which the variations for quartet, chorus and orchestra are based is one of elemental beauty and of universal human expressiveness, yet there may well be doubt whether, as elaborated by the German romanticist's imagination, it could do aught but mock the audience which heard it on Tuesday night.

That is speaking of the finale as a piece of expression detached from the rest of the ninth symphony. As for the work in its earlier and wholly orchestral pages, another story has to be told. What irresistible sarcasm in the scherzo! The drumbeat is a livelier surprise than Haydn's. And the glow of the adagio! Here is music to bring hearts of all time together. Beethoven never had better control of his instrumental colors than in these two movements, nor did he ever write in moods which people everywhere and under all circumstances could more heartily accept.

REDUCTION

RATIO

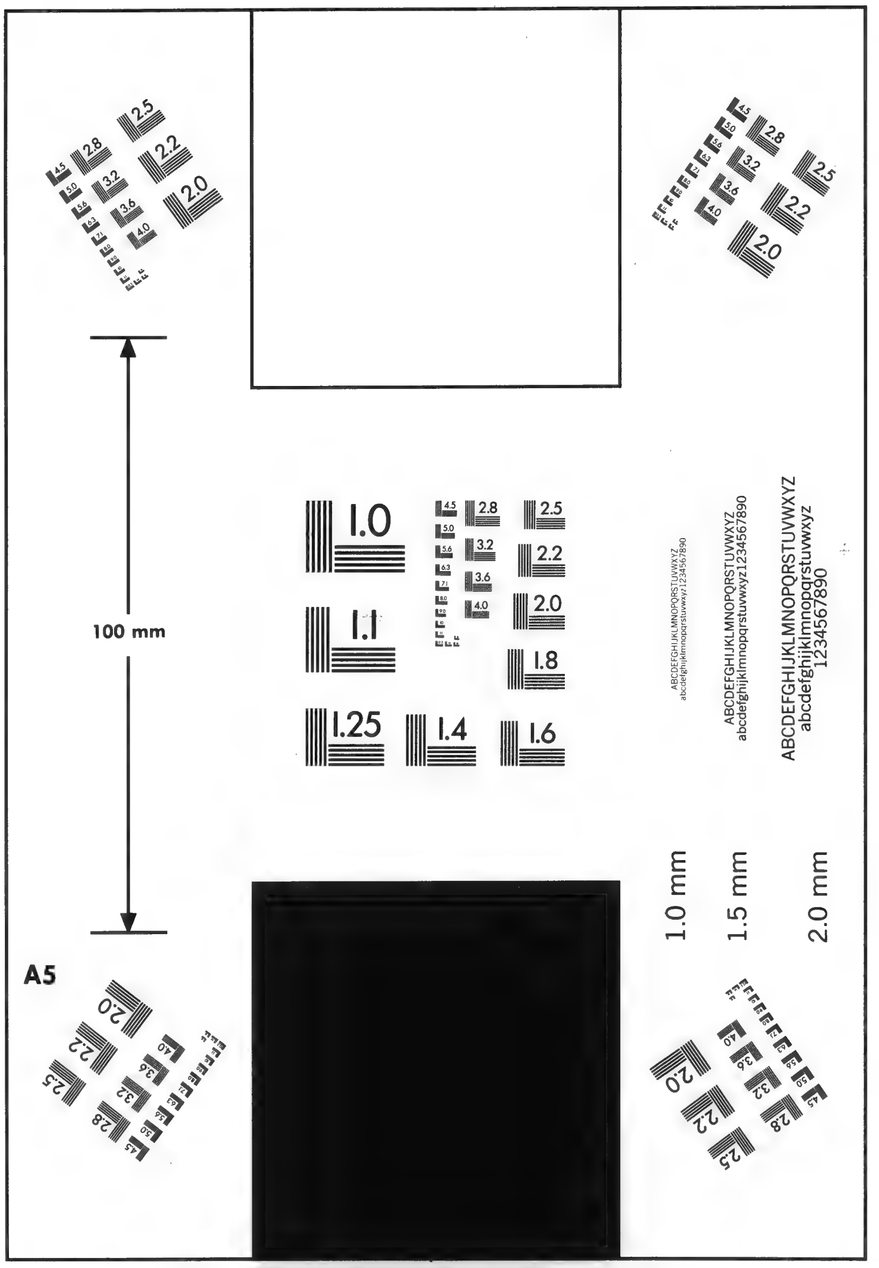
14x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

TRANSCRIPT Nov. 21, 1917 - 150

Music and Plays

A CONCERT OF CONCERTS

THE CHORAL SYMPHONY AS NEVER IN BOSTON

A Unique Occasion and a Brilliant Picture —The New Chorus Comparable with the Best of Europe—Orchestra and Conductor Above Themselves—The Resulting Revelation of Beethoven's Music—An Audience Likewise Carried Out of Itself

WHEN, last spring, Symphony Hall proposed three concerts of imposing and exacting choral music, with the Symphony Orchestra, with a numerous, newly assembled, highly trained chorus, and with Dr. Muck conducting, it may hardly have expected such outcome as last evening crowned the first. The auditorium, less six rows of seats in the parquet to make room for the extended stage, was filled to the last sitting-place and the last standing-place by a company quite as representative of the general public as of the particular public of the Symphony Concerts, swelled, besides, by practitioners and amateurs of music whom the interest of the concert had assembled from New York, Philadelphia and various cities of New England. Seldom—and at a timely moment — has Symphony Hall held a more significant audience; while seldom, seen from the back of the balcony, has it so warmed the eye. Over the heads of the seated hearers, along the admirable lines of the hall, the glance gained what had become, for the time, a huge stage. Upon it the black-coated orchestra and its brown or yellow instruments rose in tiers; above sat or stood the thick white ranks of the women-singers of the chorus; higher still, for brim and border to the picture, the dark lines of the singing men. Along the narrow strip of platform, before these forces, Dr. Muck raised high and the solo singers, with Miss Hempel vivid among them by the long sweep and lustrous color of a blue-green gown hung with a single rope of pearls. The golden proscenium framed this picture, unique in recent years in Symphony Hall; while as keystone, so to say, to the frame and to the whole occasion, was the usually unnoted scroll that bears Beethoven's name.

A prefatory singing and playing of "The Star Spangled Banner" aside, Beethoven's Choral Symphony filled the whole concert. For seven years it had not been heard in Boston, since Dr. Muck was disinclined to attempt it without a numerous and severely practiced chorus, and such a piece fits ill into the ordinary course of the Symphony Concerts. In New York and in Chicago Mr. Damrosch's, Mr. Stransky's or Mr. Stock's orchestra attempt it relatively seldom and with some show of unusual circumstance. Thus, in the United States, the Choral Symphony has never become the commonplace that it used to be, especially in Holy Week, in German concert-halls. A performance of it hereabouts still enjoys a festal rarity; while such a performance as it received last evening is a landmark in two or three musical generations. Evidently the audience was keenly expectant and speedily stirred to unusual applause. It received Dr. Muck with much longer and heartier plaudits than even have been his recent lot in Boston and New York; it multiplied them at every pause in the performance, and at the end of the concert, it would not depart until, standing, it had paid repeated tribute to the conductor and his assembled forces. Indeed a general public seemed to begin with this ovation where the special publics of the Symphony Concerts in usual course have lately ended it. More significant still and in finer homage to the music in hand, was the rapt, tense silence—a thrilling atmosphere in itself—in which the audience, so tempered, listened to Beethoven when, through the conductor, in voice of orchestra and chorus, he spoke his own eloquence. In fifteen years, there has been no such occasion in Symphony Hall.

The Glories of the Chorus

In a sense this audience, at once experienced and excited, could measure its expectations of orchestra, conductor and such solo-singers as Miss Hempel and Miss Keyes, Mr. Middleton and Mr. Hackett, but the singing of the chorus came to it in wholly new sensation. The means by which Mr. Stephen Townsend gathered these men and women singers, more than three hundred strong, when other leaders and other choral societies seek in vain for a few recruits; the kindled and sustained loyalty by which he held them to reiterated and exacting rehearsal when other choirs are constantly hampered by absences, are his happy secrets—a white magic, as it were, in the preparation of choral singing. At every turn through music usually playing havoc with the quality of the singers' tone, each element in the chorus kept its distinctions of voice and song. The sopranos maintained in equal measure warm body and fluid brilliance of tone; the alto section rang rich, deep, supple; the tenors sustained both volume and brightness of voice; the basses were at once sonorous and mellow.

No chorus that Boston has heard in many years, except possibly that of the Mendelssohn Choir of Toronto—now scattered by the war and war-time prejudices—has matched Mr. Townsend's choir in the body and pliancy, the freshness, freedom, variety and brightness of its song. As incomparably on this side of the Atlantic, it had assimilated the essentials of choral singing—the precision that brings unity of beginning, the surety that sustains this unity to the end of a period; the equal sense of long ascendant choral line and of snarp choral [illegible] the one, however divided the other; the alert sensibility that keeps rhythm vibrant, propulsive; the moulding of the phrase, the measuring of the modulation, the gradation of the climax, all three half-instinctive and half-acquired; the ability to sing out and also to sing true.

Training may do much and has done much in this instance to foster and embed these high virtues; but below them in each and every singer must lie substantial foundation of musical intelligence and pliability, individual diligence and devotion. The vocal quality and the choral achievement of his choir so praises Mr. Townsend and the three hundred several contributors to them. Now that the Mendelssohn Choir is gone, the comparing listener must cross the Atlantic to find equal, but not superior, to it, in Mr. Ochs's elebrated chorus in Berlin, in the choruses that Sir Henry Wood has led in various British festivals.

From Dr. Muck, in presence or in indication, came the guidance preparing such a chorus for remarkable achievement in as difficult and baffling music in kind as man's hand has yet written; for to Beethoven, in this Ninth Symphony, the human means were the almost unconsidered servants of the music and the passion. Beside the impressions of last evening, occasional choral passages in the music of the Symphony Concerts, even the choral concert for the Pension Fund last spring, have but half-disclosed Dr. Muck's abilities as a conductor of vocal as well as instrumental choirs. He mated certainty to freedom in his marshalling and wielding of choral masses; by a single stroke of will he seemed to propel the singers into one of Beethoven's outflung phrases; his pace, his rhythms seemed to stir his choirs; he measured out sustained and swelling sonorities of tone or he enjoined sharp, swift jets of song; led by his hand, ordered by his ear, his three hundred voices, in sum or in division phrased and graduated as one voice. The three hundred responses of as many intelligences, instincts, emotions, became as one, fused through him to Beethoven's purpose.

No wonder, then, that an audience, for once lifted from and beyond itself, heard the choral finale of the Ninth Symphony as it had never heard it before. With orchestra and with choir, the tonal heavens did open in clear radiance and the stars did dance as Joy descended upon waiting men; the night of tones propelled, the majesty of tones upswelled the prayer of the world to its God; the tread of such a host beat out in elate yet marshalled tones the march of exuberant victory; the end of the end was as near to Beethoven's frenzy of jubilation as mortal voices may drive themselves to his whipping imagination. Of such was this choral sheet and flame of tonal power and splendor, while, as the composer bade, athwart it shot the bright lustres of Miss Hempel's mounting periods; the clear, soft, penetrating phrases of Mr. Hackett; while in like relief upon the great tonal expanse moved Mr. Middleton's bass sonorities or Miss Keyes's momentarily rich and luminous measures. As they should, the solo voices, astutely chosen for the quality of the music and the intent of the performance, were as strands to shine each with its own and instant brightness out of the whole musical fabric and progress.

Orchestra and Conductor

Inevitably in the three purely instrumental divisions of the Ninth Symphony, orchestra and conductor could impart no such strange and transporting sensations as did the chorus and the quartet in the finale; yet even the accustomed hearers of Dr. Muck and his forces were unprepared for the range of manifold eloquence that they sustained throughout the music. For nearly a full hour, under the incessant exaction of a nearly superhuman task, leader and players were above themselves. The orchestra ranged its widest from such bursts of tonal power as that which flames out of the first Allegro to the softest of euphonies, the finest woven of underbodies in the seraphic song of the Adagio. The listeners heard this song—or rather the two-fold song that Beethoven upbuilds in mutual course from as many melodies—in the ecstasy in which it was played. Dr. Muck found the very pace that would impart the beauty of this music, at once ardent with human longing and vivid with celestial vision; that would keep it in softly lustrous curve and more and more glowing ascent, that would suddenly wing it with the passion of the earth that it might mount to more ethereal heights. His orchestra in every choir answered him with inexhaustible loveliness of radiant tone, with chiselled yet flowing phrase, with unwaveringly sustained voice that melted period into period in fused and undulated progress. As one human voice might have sung, so sang a hundred voices of instruments. An equal emotion seemed to penetrate and possess conductor, orchestra, hearers. Yet a moment before as perfectly in kind this same leader, this same band had sounded the incisive or the playful rhythms of the scherzo and sung the intervening song in the freshness of fancy, the smiling harmonic and instrumental color, the seeming simplicity of imagination, hiding a singular and astute procedure, that a world-worn and passion-worn Beethoven could invoke in his innovating and solitary fifties far more illusively than in his Mozartean and Haydnish twenties

In similar range through the turbulent course of the first movement, conductor and orchestra had been as master-dramatists in tones upon the stimulated imaginations and emotions of their hearers. From them, it rose, seemingly as it was written a clouded music through which for long Beethoven broods in mystery, gropes in doubts; a clearing music, flashing into sudden tonal action and pursuit; a baffled music sinking wearily back into questionings and dark inertias near to despair; music of a passion of the soul, searching itself, straining at its bonds alike of spiritual emotion and tonal speech, solitary, at odds with the world. Yet he who so willed might hear beneath this eloquence of emotion the lucidest exposition of the strictly musical substance and curve of the movement, animated not merely by understanding, but by recreative impulse. And so through the superb and suspensive vigor with which Dr. Muck and the orchestra sprang over the prologue to the finale and the Bacchic leaps of instrumental frenzy with which they ended the symphony. To hear him and to hear them as they were last evening was to hold the dismissal of the conductor and the dissolution of the orchestra, under the chance exigencies of a war that will not be interminable, a sheer artistic blasphemy. What they now give to their thousands of hearers, no others in America may equally yield.

And Last Beethoven

For ninety years and more much imagination and many ingenuities have exercised themselves, more or less fruitfully upon what they call the "poetic content" of this Ninth Symphony. In our own day, Mr. d'Indy, for example, taking text from Saint Paul and his own heart, has expounded it as a triumphant progress from the brooding of the first movement, through the mere nervous and, as it were, physical excitement of the second, into the ecstasy in the third, and the elation in the fourth, of the love that the apostle celebrated to the Corinthians. For Mr. d'Indy would have his Beethoven of the final years an intensely religious man. In turn, Mr. Rolland, perched upon his Swiss heights, "au dessus de la mêlée humaine," can weave in or out of the music a web of spiritual and transcendental implications that might have made him high priest of Concord in an Emersonian day. Per contra, others see in the music the light of human freedom fitfully piercing the darkness of the beginning, darting in and out of the Scherzo, radiant and calm through the Adagio, enkindling, in the Finale, the wills, the hearts, the voices and the march of men. And so forth and so onward in confusion upon confusion and contradiction against contradiction.

Yet, as listeners hear the Choral Symphony in this autumn of 1917, is it not enough, first, that it is music that speaks of and by itself, as scarcely does any other in the world, with the voice of brooding human struggle, with the thrill of human action, with the fervor of human aspiration and vision, with the high intoxication of human joy—a veritable epitome of such universal emotions in human kind? Is it not enough, furthermore, that the Choral Symphony speaks these things in depths and heights of beauty, passion, power, illusion, such as music or any other means to human expression has seldom attained? And is it not enough, finally, that the Choral Symphony speaks them out of the great mind, the great heart, the great imagination, by the great means, of a Beethoven who embraced within himself as great an understanding, sympathy and passion for human kind and in music wrought indelibly and everlastingly its noblest sensations alike of depression and exaltation, struggle, aspiration, ascent, fulfilment? Beethoven epic remains Beethoven human. H. T. P.

From a Strauss of Florid Music

The Unique Air from "Ariadne on Naxos" That Miss Garrison Will Sing at the Next Pair of Symphony Concerts

AT the Symphony Concerts of next Friand Saturday, when Miss Garrison of the Metropolitan Opera House sings Zerbinetta's air from "Ariadne on Naxos," Bostonian ears will hear for the first time a fragment of Strauss's most singular piece for the stage. As originally designed by the composer and by his usual librettist, Hofmannsthal, "Ariadne on Naxos" was an opera — or rather a mixture of two operas — sung in supplement to a German version of Molière's comedy, "Le Bourgeois Gentilhomme." A company of players of the spoken word acted this piece, for the most part in ordinary fashion, but to it Strauss added a prelude, occasional measures of incidental music and a sort of "symphonic poem" in miniature to accompany a ceremonious dinner with tonal allusions to the dishes and other incidents In his turn, Hofmannsthal wove into the play passing incidents by which it appeared that Monsieur Jourdain, the parvenu of the piece had commissioned a young composer to write him two short pieces with which to divert his guests—one a "lyric tragedy" recounting the abandonment of Ariadne by Theseus on the island of Naxos in the Grecian Archipelago, when he was returning to Athens victorious over the Minotaur of Crete, and her amorous surrender to Bacchus chancing upon her; the other a ballet with songs in which Zerbinetta, Harlequin, Truffaldino and other personages of the Italian Commedia dell' Arte prattled and pranced in sevententh-century fashion.

The dinner, however, is long and Monsieur Jourdain's guests more or less pressing. Accordingly that he may lose none of the money he has spent and they as little as possible of the diversion he has prepared, he directs that the two pieces be merged. The outraged but submissive composer does some hasty carpentry and the curtain of the stage rises upon Ariadne, deserted, desolate and crying her woes to high heaven. The watching Italians undertake to console her with folk-song and folk-dance, but she will not be persuaded out of the woe that she is proclaiming to music of no little passion and nobility. Then, Zerbinetta, wisest of these folk out of the Commedia dell' Arte, clears the stage of her companions—to reason with Ariadne in song—a long recitative, an arioso and a brilliant rondo. It is this music that Miss Garrison will sing, not, however, as it came originally from Strauss's pen, but in the shortened version that he incorporated into a revision of "Ariadne on Naxos," made for the Court Opera Houses of Berlin and Vienna in the autumn of 1916. This revision permitted performance apart from the comedy of "Le Bourgeois Gentilhomme," and so opened the two-fold piece to theatres which had not a speaking company at disposal.

Of the music, Mr. Edward Burlingame Hill wrote in The Transcript when "Ariadne on Naxos" was originally produced at Stuttgart in the autumn of 1912:

> In all his brilliant career, Strauss's versatility has never been more effectually and convincingly exhibited than in this scene—a masterpiece of musical innuendo and satire, which is nevertheless so carefully and logically worked out as almost to defy proof that it was composed tongue in cheek. In the recitative, the declamation is painstakingly careful, the accompaniment is faultlessly and scrupulously correct, the formal element meticulously preserved. Here and there a subtle modulation gives an indescribable touch of irony in the midst of the conventional style and content of the music. Occasionally even the ingenious Strauss is caught in his own psychological snare, when to Zerbinetta's question, "You wish no other companion but these rocks and waves?" he suggests in the bass the figure of the episode wherein Ariadne awaits the messenger of death. But it is perhaps over-severe to cavil at a modern detail which slipped in involuntarily. The "arioso," equally ingenious and diverting, leads by a brilliant cadenza to a "rondo" of formal correctness, extremely florid in vocal style and accompaniment. Here again, the rondo is so capitally carried out as to be almost imperviously of Italian origin, were it not for its harmonic sophistication, the elusive subtlety of its modulations and for the rhythmic variety and involuntary contrapuntal conception which betrays its ultra-modern origin. The formal returns of the subject are accomplished with preternatural dexterity; a brilliant accompanied cadenza, in which the voice part is without text, leads to a scrupulously formal coda.

Next summer, when comedy and opera were reproduced in London by Sir H. Tree and Sir T. Beecham another correspondent of The Transcript wrote of it:

> In the coloratura air for Zerbinetta Strauss has assembled and enhanced every ornament of florid song as the seventeenth and eighteenth century understood and practised it. As in the incidental music of the play, he has outrun the composers who wrote such music in their own race. He is as formal and elegant as they and far more exacting, resourceful and imaginative. Through the ancient surface, the modern sophisticated smile gleams out, excited, rejoicing in its tour de force accomplished.

Throughout the air, as in the whole opera, Strauss uses an orchestra of only thirty-six instruments—strings, wood-winds, horns, and drums—such as might actually have been employed for such purpose in the rococo time in which Monsieur Jourdain and also the hapless composer had their imaginary being. Yet with it he is as suggestive of harmonic and instrumental color as with one of his huge bands and more fanciful and ingenious in arabesque. Furthermore, the singer once stops in the course of the air and counsels the leader to play less loudly since the volume of tone covers her voice—a touch of professional humor, such as recurs often in the progress of "Le Bourgeois Gentilhomme" and "Ariadne on Naxos," but hardly likely to be enacted at Symphony Hall.

In Character With the Choral Symphony

Beethoven in His Last Years

From the Imaginative Bust by Bourdelle the Parisian Sculptor

REDUCTION

RATIO

12x

2.5 mm 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

HERALD
NOV. 21, 1917

CHORAL CONCERT HIGHLY PRAISED

Orchestra and 350 Singers Give Beethoven's Ninth Symphony.

DR. MUCK LEADS ADMIRABLY

By PHILIP HALE.

The Boston Symphony Orchestra, Dr. Muck conductor, gave a performance of Beethoven's Ninth Symphony last night in Symphony Hall. The orchestra was assisted by a chorus of 350 singers, who had been admirably prepared by Stephen Townsend, and by this quartet: Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. Before the performance of the symphony the National Anthem was sung by the chorus with orchestral accompaniment.

We shall probably not hear a better performance of this symphony in the years that are still allotted to us. We shall certainly not hear a more capable and impressive chorus. It does not seem possible that there could be a more eloquent performance of the orchestral movements. It is not necessary to dwell upon the singularly ungrateful, one might say incomprehensibly difficult, music that Beethoven wrote for the solo singers. Those chosen for the task last night did better than one might have expected. The most beautiful or robust voices in the world, used with the utmost skill, could not change the inherent character of the music. If any one of the quartet is favored by the composer, it is the tenor.

No wonder that this symphony, when it is performed complete, is a stumbling block to conductors, orchestras and singers. We have heard many performances in Boston and in European cities; few of them were ideal, many were mediocre, some were positively bad. The worst we ever heard was in Berlin in the season of '83-'84. Joachim, the violinist, conducted without sense of tempo and rhythm; but he always was a wretched conductor; one without authority, without imagination.

The question comes up, Should the orchestral movements be played without the finale? The symphony has been heard in this form more than once at concerts in this city. It is easy to cry "Sacrilege"; to say that the incomplete work leaves the hearer unsatisfied. Putting the difficulties attending the performance of the Finale out of the question, might not one say without fear of contradiction, except from believers in plenary inspiration, that Beethoven's noblest music is in the three orchestral movements? With the exception of that wonderful passage in which the hearer is caught up to the seventh heaven above the stars, and of the equally marvellous measures in which Beethoven heard the angelic choir, is there anything in the Finale to be compared with the mysteriousness of the first movement, the demoniacal energy of the Scherzo—the Scherzo of the Universe—and the unearthly beauty of the Adagio? In these movements Beethoven, the superman, is revealed.

Are there not many pages in the Finale that are ugly without any rhetorical effect? Pages that, if written by a lesser man, would be at once described as commonplace, uninteresting, unexpressive? It is true that at the very end Beethoven is seen throwing his hat in the air, frenzied with joy, but is this tumultuous ecstasy of a movement comparable with pages in the orchestral movements? After the performance of last night, one that was in so many respects ideal, these questions may be safely asked.

We all, however, owe a debt of gratitude to the management of the orchestra, to Dr. Muck and his forces, for giving us the privilege of hearing the Symphony. To the youngest of concert-goers the music was practically unknown. To the older hearers that have attended the Symphony concerts from the beginning, the performance was a revelation. The great audience—for the seats were all filled and many stood—was keenly appreciative. Dr. Muck and those under his control may well be proud of the tribute paid to them.

May this not be the last of the Choral concerts! For here is a chorus worthy of the superb orchestra; here is an incomparable conductor of singers and players.

PUBLIC LEDGER
PHILADELPHIA, PA.
NOV 14 1917

Oh, say, did you hear that $10,000 Metropolitan quintet sing the "Star Spangled Banner"? Doctor Muck, please rise.

POST
NOV. 21, 1917

GREAT 9TH SYMPHONY PERFORMED

Chorus of 350 With Quartet Assist Orchestra

BY OLIN DOWNES

A memorable performance of Beethoven's Ninth Symphony was given last night in Symphony Hall by the Boston Symphony Orchestra, Dr. Karl Muck, conductor; a chorus of 350 singers, assembled from various sources in this city, and prepared for this performance by Stephen Townsend; and a solo quartet of which the members were Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor; Arthur Middleton, bass. The occasion was a brilliant one. The stage was built out to accommodate the great chorus.

The hall was filled to its capacity of standing room as well as seats. The concert opened with the singing performance by chorus, orchestra, and soloists of "The Star Spangled Banner."

RESPONSIVE CHORUS

This was the first performance of the Ninth Symphony in Boston by Dr. Muck. He had waited for some seasons, hoping for a chorus adequate in numbers and adequately trained for such a taxing performance. The choral parts of the Ninth Symphony are famous for their outrageous demands on the singers. Mr. Townsend, who had been successful in assembling and training smaller choruses to assist at subscription concerts of the Boston Symphony of late seasons, was again successful in providing the material of the performance of last night. The chorus was of excellent capacity, tonally and technically, and was admirably responsive to Dr. Muck's baton.

This is the symphony in which Beethoven, with a gigantic naivete, expressed his conception of the human brotherhood to be brought about by love and art. No such symphony had been dreamed of before. No work of equal calibre for chorus and orchestra has been created since. Mahler's second symphony, which will be performed by these same singers and players later in the season, is as grandiose, perhaps, in its conceptions and proportions, if not as impractical in its demands on the executants; but it may be safely said, in advance of a public hearing of this work, that it will be long before such a canvas as that unfolded by the Ninth Symphony is completed by a human being.

Dr. Muck's Interpretation

Dr. Muck's interpretation of this music will long be remembered for its lofty and dramatic spirit, its scrupulous observance of each feature of the score and its technical excellence. There are passages in the first movement which are as the vision of the writer of Revelation. They contrast curiously with the simplicity and naivete of other passages. The scherzo is the movement in which Wagner heard the stars and the planets a-dancing.

Profoundest of all seems now the slow movement. The almost commonplace character of the choral theme of the finale has often been noticed. It was probably based on a folk tune, and it served Beethoven's purpose fully. He thought of all men as brothers, not excluding those who were not professional singers but who would like to sing if they could! Hence the extremely simple, straightforward character of the principal theme of the finale. Beethoven was less merciful, however, to his executants.

Singers Admirable

It was surprising and nearly incredible to listen to the performances of the chorus and soloists, as they performed passages of the most impractical and difficult character. The range of the parts along excludes them from performance by the average singers.

To hear the chorus attack and sustain chords so placed that the kind of intonation attained was little short of marvellous under the circumstances was an experience to remember. The singers distinguished themselves equally in passages which demanded rapid virtuosity. Such support must have been a delight to Dr. Muck, who made much of it.

Newspaper
From EVENING PUBLIC LEDGER PHILADELPHIA, PA.
Address:
Date NOV 6 1917
Established:

Hungerford, in Pittsburgh Sun.

IT LOOKS LIKE A HARD WINTER FOR STUBBORN GERMAN PUPILS

From
Address: PHILADELPHIA, PA.
Date

ORCHESTRAL ECHOES

To the Editor of Public Ledger:

Sir—The best orchestra in the country—by far the best of the eastern cities of the United States—has been made useless. The Boston Symphony Orchestra should be disbanded. Those who originated it and for years sustained it did so as a public service. It was thought that the orchestra would be an instructor in classic composition.

Now, through the leadership of United States journalism working on an artistic temperament not overjudicious, the orchestra has been made a disturber of the peace. Be popular or be mobbed. Which is to say, "be commercialized," is all that is left to one of the great orchestras of the world. Better it should go.

HORACE T. TOMPKINS.

Philadelphia, November 13, 1917.

From BULLETIN
Address: Philadelphia, Pa.
Date

Would Oust Dr. Muck

To the Editor of The Bulletin:

Sir: In regard to the Dr. Muck incident, let me say it is not Dr. Muck's refusal to play "The Star-Spangled Banner," but the spirit that prompted the refusal, that I resent.

My entire family is musically inclined, and we avail ourselves of every opportunity to hear any good music, but I could not attend a concert conducted by a man who hid behind the pretense of art, and at last made a statement that should not be tolerated, especially at this critical time.

His acts seem perfectly characteristic of his nation, and we not only tolerate, but encourage such things by attending and permitting these concerts to be given, so long as Dr. Muck is the conductor.

I also heartily condemn an audience who will be entertained under such conditions. It must be composed of men mentally, morally, as well as physically unfit for national service, and women who crave entertainment to such a degree that they forget that our beloved nation is sadly involved, and that thousands of wonderful men are sacrificing everything for the welfare and safety of those who remain at home.

In my opinion, Dr. Muck should not enjoy his freedom in our land, and above all, should not be permitted the honor of conducting concerts.

Can you imagine an American being permitted to do this same thing in Germany today? Just what do you think the consequences would be?

It is a beautiful thought to love our enemies, but at this time, I consider that no American can hold very much fondness for a man who has acted like Dr. Muck.

MINNIE ATHALIA BAIRD.

Suggests Interning Muck

To the Editor of The Bulletin.

Sir: Having seen so much criticism relative to Dr. Muck's attitude regarding the playing of our National anthem, I consider it a direct insult to every American citizen and ought to be dealt with accordingly. Some summary action ought to be taken on the part of our Government.

He, no doubt, is thinking deeply of the inhuman warfare being waged by his fellow countryman, and it would be nigh impossible for him to inject the feeling or temperament necessary to give a proper production of our National anthem. He was brought over here (or imported) to cater to the people's wants and not to his individual self. Intern him or put him behind cold, steel bars, as I think such as he is does not deserve any better treatment. If he was an American citizen and acted in that same manner in Berlin or any other of the so-called "Kultured" cities in Germany he would have been placed in a dungeon long before this. Get rid of him.

Since through criticism he was forced to play the Star Spangled Banner in Philadelphia does not signify anything nor does it change his sentiments, as he did it through fear of losing his job and being maltreated. Now on top of this comes the statement that he tricked the audience by playing a fantasie or burlesque, which I consider adding insult to injury.

Rutledge, Pa. W. B.

n BULLETIN
ress: Philadelphia, Pa.

Until further notice ... parties will not be published in this column.

On Current Topics

Severe on Dr. Muck

To the Editor of The Bulletin.

Sir: Well, indeed, may Baltimore criticise Philadelphia. The birthplace of Liberty, the home of the flag—and yet it welcomes a man who makes no secret of his Prussianism, an acknowledged enemy of our country—and glories in it. A man who is no doubt decorated by his royal master for his effort to eliminate our National anthem. What would be his fate, think you, if American by birth and sympathies, he attempted such tactics in Berlin and tried monkey tricks with the "Wacht 'damn' Rhine?"

I care not what his ability in his particular line, he has no business at large. It will not harm us to be deprived of his services for the remainder of the war. Nor is it any credit to Washington, our seat of Government, that in that city "only one box and not more than fifty seats were vacant" at the recent concert. All honor then to Baltimore—the City Unafraid!

Too easy by far has been the treatment the United States has given the whole tribe and small thanks will we get for it. None will know that better than those of our brave men who have lately—God help them—fallen into the clutch of the tiger. Keep it up and see where we will come out. Compelled, against his wish, to play our National anthem, Muck tried to belittle its force and dignity by interpolating trifling trills and quavers. The "Star Spangled Banner" needs no interpolations or embellishments—strong—uncompromising—and glorious it thrills to the very core of one's heart. No Prussian imagination or touch is necessary to alter or desecrate its magnificently inspiring chords.

The lack of patriotism observable in our places of amusement, where the few who attempt applause are shamed into silence by the insolent indifference and inaction of their neighbors, is lamentable.

No matter what the sentiment or scene conveyed to eye or ear, nor how inciting to natural enthusiasm, it falls upon the barren ground of pacifism and what seems to be—absolute offensive apathy. Will nothing stir us up?

A MERE WOMAN.

PHILADELPHIA, PA.
NOV 7 1917

Three Varieties

From the Boston Traveler.

I'm very fond of Doctor Muck
And wish for him all kinds of luck.
The rabble, hissing Doctor Muck,
Deserve a dark and damning look.
Their public spirit is a fluke
Who fulminate 'gainst Doctor Muck;
For he has scaled the heights of fame,
Though I cannot pronounce his name.

HERALD
NOV. 21, 1917

CHORAL CONCERT HIGHLY PRAISED

Orchestra and 350 Singers Give Beethoven's Ninth Symphony.

DR. MUCK LEADS ADMIRABLY

By PHILIP HALE.

The Boston Symphony Orchestra, Dr. Muck conductor, gave a performance of Beethoven's Ninth Symphony last night in Symphony Hall. The orchestra was assisted by a chorus of 350 singers, who had been admirably prepared by Stephen Townsend, and by this quartet: Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. Before the performance of the symphony the National Anthem was sung by the chorus with orchestral accompaniment.

We shall probably not hear a better performance of this symphony in the years that are still allotted to us. We shall certainly not hear a more capable and impressive chorus. It does not seem possible that there could be a more eloquent performance of the orchestral movements. It is not necessary to dwell upon the singularly ungrateful, one might say incomprehensibly difficult, music that Beethoven wrote for the solo singers. Those chosen for the task last night did better than one might have expected. The most beautiful or robust voices in the world, used with the utmost skill, could not change the inherent character of the music. If any one of the quartet is favored by the composer, it is the tenor.

No wonder that this symphony, when it is performed complete, is a stumbling block to conductors, orchestras and singers. We have heard many performances in Boston and in European cities; few of them were ideal, many were mediocre, some were positively bad. The worst we ever heard was in Berlin in the season of '83-'84. Joachim, the violinist, conducted without sense of tempo and rhythm; but he always was a wretched conductor: one without authority, without imagination.

The question comes up. Should the orchestral movements be played without the finale? The symphony has been heard in this form more than once at concerts in this city. It is easy to cry "Sacrilege"; to say that the incomplete work leaves the hearer unsatisfied. Putting the difficulties attending the performance of the Finale out of the question, might not one say without fear of contradiction, except from believers in plenary inspiration, that Beethoven's noblest music is in the three orchestral movements? With the exception of that wonderful passage in which the hearer is caught up to the seventh heaven above the stars, and of the equally marvellous measures in which Beethoven heard the angelic choir, is there anything in the Finale to be compared with the mysteriousness of the first movement, the demoniacal energy of the Scherzo—the Scherzo of the Universe—and the unearthly beauty of the Adagio? In these movements Beethoven, the superman, is revealed.

Are there not many pages in the Finale that are ugly without any rhetorical effect? Pages that, if written by a lesser man, would be at once described as commonplace, uninteresting, unexpressive? It is true that at the very end Beethoven is seen throwing his hat in the air, frenzied with joy, but is this tumultuous ecstasy of a movement comparable with pages in the orchestral movements? After the performance of last night, one that was in so many respects ideal, these questions may be safely asked.

We all, however, owe a debt of gratitude to the management of the orchestra, to Dr. Muck and his forces, for giving us the privilege of hearing the Symphony. To the youngest of concert-goers the music was practically unknown. To the older hearers that have attended the Symphony concerts from the beginning, the performance was a revelation. The great audience—for the seats were all filled and many stood—was keenly appreciative. Dr. Muck and those under his control may well be proud of the tribute paid to them.

May this not be the last of the Choral concerts! For here is a chorus worthy of the superb orchestra; here is an incomparable conductor of singers and players.

Post
NOV. 21, 1917

GREAT 9TH SYMPHONY PERFORMED

Chorus of 350 With Quartet Assist Orchestra

BY OLIN DOWNES

A memorable performance of Beethoven's Ninth Symphony was given last night in Symphony Hall by the Boston Symphony Orchestra, Dr. Karl Muck, conductor; a chorus of 350 singers, assembled from various sources in this city, and prepared for this performance by Stephen Townsend; and a solo quartet of which the members were Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor; Arthur Middleton, bass. The occasion was a brilliant one. The stage was built out to accommodate the great chorus.

The hall was filled to its capacity of standing room as well as seats. The concert opened with the singing performance by chorus, orchestra, and soloists of "The Star Spangled Banner."

RESPONSIVE CHORUS

This was the first performance of the Ninth Symphony in Boston by Dr. Muck. He had waited for some seasons, hoping for a chorus adequate in numbers and adequately trained for such a taxing performance. The choral parts of the Ninth Symphony are famous for their outrageous demands on the singers. Mr. Townsend, who had been successful in assembling and training smaller choruses to assist at subscription concerts of the Boston Symphony of late seasons, was again successful in providing the material of the performance of last night. The chorus was of excellent capacity, tonally and technically, and was admirably responsive to Dr. Muck's baton.

This is the symphony in which Beethoven, with a gigantic naivete, expressed his conception of the human brotherhood to be brought about by love and art. No such symphony had been dreamed of before. No work of equal calibre for chorus and orchestra has been created since. Mahler's second symphony, which will be performed by these same singers and players later in the season, is as grandiose, perhaps, in its conceptions and proportions, if not as impractical in its demands on the executants; but it may be safely said, in advance of a public hearing of this work, that it will be long before such a canvas as that unfolded by the Ninth Symphony is completed by a human being.

Dr. Muck's Interpretation

Dr. Muck's interpretation of this music will long be remembered for its lofty and dramatic spirit, its scrupulous observance of each feature of the score and its technical excellence. There are passages in the first movement which are as the vision of the writer of Revelation. They contrast curiously with the simplicity and naivete of other passages. The scherzo is the movement in which Wagner heard the stars and the planets a-dancing.

Profoundest of all seems now the slow movement. The almost commonplace character of the choral theme of the finale has often been noticed. It was probably based on a folk tune, and it served Beethoven's purpose fully. He thought of all men as brothers, not excluding those who were not professional singers but who would like to sing if they could! Hence the extremely simple, straightforward character of the principal theme of the finale. Beethoven was less merciful, however, to his executants.

Singers Admirable

It was surprising and nearly incredible to listen to the performances of the chorus and soloists, as they performed passages of the most impractical and difficult character. The range of the parts along excludes them from performance by the average singers.

To hear the chorus attack and sustain chords so placed that the kind of intonation attained was little short of marvellous under the circumstances was an experience to remember. The singers distinguished themselves equally in passages which demanded rapid virtuosity. Such support must have been a delight to Dr. Muck, who made much of it.

From _____
Address: _____
Date _____
Established:

Hungerford, in Pittsburgh Sun.

IT LOOKS LIKE A HARD WINTER FOR STUBBORN GERMAN PUPILS

From _____
Address: PHILADELPHIA, PA.
Date _____

ORCHESTRAL ECHOES

To the Editor of Public Ledger:

Sir—The best orchestra in the country—by far the best of the eastern cities of the United States—has been made useless. The Boston Symphony Orchestra should be disbanded. Those who originated it and for years sustained it did so as a public service. It was thought that the orchestra would be an instructor in classic composition.

Now, through the leadership of United States journalism working on an artistic temperament not overjudicious, the orchestra has been made a disturber of the peace. Be popular or be mobbed. Which is to say, "be commercialized," is all that is left to one of the great orchestras of the world. Better it should go.

HORACE T. TOMPKINS.

Philadelphia, November 13, 1917.

From BULLETIN
Address: Philadelphia, Pa.
Date _____

Would Oust Dr. Muck

To the Editor of The Bulletin:

Sir: In regard to the Dr. Muck incident, let me say it is not Dr. Muck's refusal to play "The Star-Spangled Banner," but the spirit that prompted the refusal, that I resent.

My entire family is musically inclined, and we avail ourselves of every opportunity to hear any good music, but I could not attend a concert conducted by a man who hid behind the pretense of art, and at last made a statement that should not be tolerated, especially at this critical time.

His acts seem perfectly characteristic of his nation, and we not only tolerate, but encourage such things by attending and permitting these concerts to be given, so long as Dr. Muck is the conductor.

I also heartily condemn an audience who will be entertained under such conditions. It must be composed of men mentally, morally, as well as physically unfit for national service, and women who crave entertainment to such a degree that they forget that our beloved nation is sadly involved, and that thousands of wonderful men are sacrificing everything for the welfare and safety of those who remain at home.

In my opinion, Dr. Muck should not enjoy his freedom in our land, and above all, should not be permitted the honor of conducting concerts.

Can you imagine an American being permitted to do this same thing in Germany today? Just what do you think the consequences would be?

It is a beautiful thought to love our enemies, but at this time, I consider that no American can hold very much fondness for a man who has acted like Dr. Muck.

MINNIE ATHALIA BAIRD.

Suggests Interning Muck

To the Editor of The Bulletin.

Sir: Having seen so much criticism relative to Dr. Muck's attitude regarding the playing of our National anthem, I consider it a direct insult to every American citizen and ought to be dealt with accordingly. Some summary action ought to be taken on the part of our Government.

He, no doubt, is thinking deeply of the inhuman warfare being waged by his fellow countryman, and it would be nigh impossible for him to inject the feeling or temperament necessary to give a proper production of our National anthem. He was brought over here (or imported) to cater to the people's wants and not to his individual self. Intern him or put him behind cold, steel bars, as I think such as he is does not deserve any better treatment. If he was an American citizen and acted in that same manner in Berlin or any other of the so-called "Kultured" cities in Germany he would have been placed in a dungeon long before this. Get rid of him.

Since through criticism he was forced to play the Star Spangled Banner in Philadelphia does not signify anything nor does it change his sentiments, as he did it through fear of losing his job and being maltreated. Now on top of this comes the statement that he tricked the audience by playing a fantasie or burlesque, which I consider adding insult to injury.

Rutledge, Pa. W. B.

m BULLETIN
ress: Philadelphia, Pa.

parties will not be published in this column.

On Current Topics

Severe on Dr. Muck

To the Editor of The Bulletin.

Sir: Well, indeed, may Baltimore criticise Philadelphia. The birthplace of Liberty, the home of the flag—and yet it welcomes a man who makes no secret of his Prussianism, an acknowledged enemy of our country—and glories in it. A man who is no doubt decorated by his royal master for his effort to eliminate our National anthem. What would be his fate, think you, if American by birth and sympathies, he attempted such tactics in Berlin and tried monkey tricks with the "Wacht 'damn' Rhine?"

I care not what his ability in his particular line, he has no business at large. It will not harm us to be deprived of his services for the remainder of the war. Nor is it any credit to Washington, our seat of Government, that in that city "only one box and not more than fifty seats were vacant" at the recent concert. All honor then to Baltimore—the City Unafraid!

Too easy by far has been the treatment the United States has given the whole tribe and small thanks will we get for it. None will know that better than those of our brave men who have lately—God help them—fallen into the clutch of the tiger. Keep it up and see where we will come out. Compelled, against his wish, to play our National anthem, Muck tried to belittle its force and dignity by interpolating trifling trills and quavers. The "Star Spangled Banner" needs no interpolations or embellishments—strong—uncompromising—and glorious it thrills to the very core of one's heart. No Prussian imagination or touch is necessary to alter or desecrate its magnificently inspiring chords.

The lack of patriotism observable in our places of amusement, where the few who attempt applause are shamed into silence by the insolent indifference and inaction of their neighbors, is lamentable.

No matter what the sentiment or scene conveyed to eye or ear, nor how inciting to natural enthusiasm, it falls upon the barren ground of pacifism and what seems to be—absolute offensive apathy. Will nothing stir us up?

A MERE WOMAN.

Three Varieties

From the Boston Traveler.

I'm very fond of Doctor Muck
And wish for him all kinds of luck.
The rabble, hissing Doctor Muck,
Deserve a dark and damning look.
Their public spirit is a fluke
Who fulminate 'gainst Doctor Muck;
For he has scaled the heights of fame,
Though I cannot pronounce his name.

'84

PUBLIC
PHILADELPHIA, PA.
NOV 14 1917

Oh, say, did you hear that $10,000 Metropolitan quintet sing the "Star Spangled Banner"? Doctor Muck, please rise.

STAR

ess: Baltimore, Md.

NOV 1

Dr. Muck is traveling around the country playing The Star-spangled Banner. It is interesting and amusing to note that this loyal Prussian is still holding on to his well paid position. Yet not so long ago Americans were accused of being too fond of the mighty dollar!

PUBLIC

PITTSBURGH CUTS OUT GERMAN COMPOSERS

Philadelphia Orchestra Told to Eliminate Them From Program

Special Telegram to Public Ledger

PITTSBURGH, Nov. 8.—All compositions by German composers and the composers of any of the nations allied with Germany must be omitted from the programs of the Philadelphia Orchestra in Pittsburgh for the period of the war. A resolution to this effect was adopted unanimously at a special meeting of the Pittsburgh Orchestra Association, under whose auspices the Philadelphia Orchestra is giving a series of concerts in Pittsburgh.

In announcing its action, the executive committee of the local organization emphasized its intention to imply no disparagement of the works of foreign composers, but expressed the feeling that when German propaganda, both at home and abroad, welcomes the slightest encouragement, it is the duty of loyal citizens to show in every public act emphatic disapproval and rejection of all that savors in the slightest degree of German influence, recognition or sympathy. The committee maintains that to do otherwise would be to seem to give moral support to the living enemies of all art and progress.

The barring by the police of a concert tonight by Fritz Kreisler, Austrian army officer and eminent violinist, was in accordance with public demand, according to Safety Director Hubbard. Kreisler, who arrived in this city last evening, issued a long statement today in which he admitted that he was sending money to Austria, but not for the aid of his country in the prosecution of the war. He criticized the press here, saying published articles were for the purpose of prejudicing and arousing public opinion against him.

Public Ledger Bureau

NEW YORK, Nov. 8.—The Boston Symphony Orchestra gave the first concert of its season in Carnegie Hall this evening. The opening number on the program was the "Star Spangled Banner" and the concert was uneventful. Germans in the audience applauded Doctor Muck on his entrance. They did not applaud the opening number.

PRESS

ess: Philadelphia, Pa.

ladelphia, November 12, 1917.

ALIEN MUSICIANS.

To the Editor of "The Press."

Sir:—Of course, as "The Press" says today, Baltimore has no right to live in a glass house and throw stones, but there are a good many Philadelphians who wonder why anything is permitted to take place in this city which can be misconstrued or misunderstood.

Have we so many pro-Germans here whose feelings must not be hurt, or do some of our citizens fail to appreciate the influence of a bad example?

Let it be granted that Dr. Muck is a wonderful musician. It has been proven and not even denied that he is a loyal subject of the Kaiser and a supporter of German propaganda in this country.

Why not put him on the list of things to be given up because of the war without any further fuss?

Fritz Kreisler's engagements are being cancelled elsewhere because he is an officer in the Austrian army. If there is even partial truth in what has been published about these two foreigners, that should be sufficient to prevent either of them from again appearing in public in Philadelphia.

The decision should not be left to the management of the performers or of the Academy of Music. It is a police matter and the Director of Public Safety should act.

Good music is a charm, but not a necessity and we are not dependent upon Prussians or Austrians for it. Patrons of high-class concerts should be anxious to give them up when furnished by enemy aliens and if they cannot appreciate the harm such endorsement gives the temptation to attend should be disposed of by the proper city officials.

C. A. D.

Philadelphia, Nov. 10, 1917.

Dr. Muck is no doubt a "loyal subject of the Kaiser," but that it has been proven that he is "a supporter of German propaganda in this country" is incorrect.

PUBLIC LEDGER

PHILADELPHIA, PA.

Sallie Wistar's Patriotism

To the Editor of Public Ledger:

Sir—John Fiske in eloquent language many years ago wrote of the "Times that tried men's souls," following the American Revolution. Surely, we are in the midst of such experiences at present and everything that tends to kindle the flame of patriotic devotion to a great and noble cause, either by poetry, art or music, should be developed and encouraged.

The self-contained, sane and at the same time scathing and well-deserved criticism of the attitude of the audience in giving "an ovation and prolonged applause" to the conductor of the Boston Symphony Orchestra on Friday last, under conditions not necessary to dwell upon here, is heartily commended and thoroughly indorsed by many who appreciate the ability and patriotism of the woman who signs herself in the columns of the PUBLIC LEDGER as "Sallie Wistar."

ANNE MAGNUS EARLE.

Doylestown, Pa., November 6, 1917.

n BULLETIN

ress: Philadelphia, Pa.

NOV 10 191

To a reader who expresses the opinion that Dr. Muck, the Boston Symphony Orchestra conductor, should not have been permitted to mount the stand in the Academy of Music last Monday night, it is to be said that, inasmuch as the Doctor consented to play the "Star Spangled Banner," there seemed to be no occasion for resorting to extreme measures. If, however, he were a man of tact, he would not have allowed himself to give offense to anybody by the sort of remarks which had been attributed to him for his previous refusal or reluctance to play the national anthem in compliance with what had become a courtesy and custom. If it simply hurts him, in his artistic conscience, to play it, he is manifestly a foolish fellow. If, on the other hand, it hurts him, in his patriotic German conscience, to do so, his prompt return passage to Germany, without any further palaver or ceremony, should be provided for. Doubtless his position is a trying one in these days, just as it would be, for example, if John Philip Sousa—although, of course, he and Dr. Muck are not to be considered together in exactly the same professional sense—had been leading a popular band or orchestra in Berlin for many seasons and had now been requested to play "Die Wacht am Rhein." It is to be assumed that it would have run hard against John Philip's patriotic conscience to have done so, even if it would not bother his artistic notions of propriety. In such event, it is pretty certain that he would have declined to comply with the request and would at once have asked for his passports. But if he were not to ask for them, there is little doubt that they would be handed to him on the double quick.

PENN.

n BULLETIN

ress: Philadelphia, Pa.

AN IDOLATROUS ATTITUDE

(From the New York Evening Post.)

If any one shared the apprehension of the Police Department that there might be a disturbance at last night's appearance of Dr. Muck to conduct the season's first concert of the Boston Symphony Orchestra, he did not know the audience that gathers for the Carnegie Hall concerts of this famous organization. To this audience everything this orchestra, or its conductor, does is absolutely above criticism. Probably ninety-five of every hundred of these good and honest folks, if blindfolded or placed behind a screen, could not, to save their lives, tell whether this particular orchestra was playing or the New York Philharmonic or Chicago Orchestra; yet to hear their pharisaical or adulatory talk one would think that Boston alone provided us with the real thing, everything else in the country being second or third rate. The Boston orchestra certainly is first rate, and Dr. Muck is an admirable conductor in many ways; yet he was known in Berlin as "the metronome," and his programs are certainly far from being models.

It is this idolatrous attitude of certain listeners—and newspaper critics, chiefly in New York—that has led to the recent unfortunate row over the American anthem. The malady known as "swelled-head" led certain very estimable persons to suppose that this Bostonian organization could do no wrong, even in war time; and that even if the other orchestras lowered themselves by playing "The Star Spangled Banner," the exalted Boston band need not stoop to anything so inartistic. Now our anthem is not as great music as the Russian national hymn—just discarded because it glorifies the Czar, or the Austrian, or the French; yet it is far better than "The Watch on the Rhine," which the German orchestras play, but which Wagner justly described as "ein flaues Liedertajel Produkt."

SUN

ess: Baltimore, Md.

NOV 17 1917

THE BALTIMORE MUSICAL UNION

The correspondence between Mr. Charles E. Ford and the Baltimore Musical Union puts that organization in a worse light than that in which Dr. Muck put himself recently. The latter is a German subject, in sympathy with the German purpose of destroying free government. His attitude was natural in an avowed alien enemy, but even he did not refuse to donate a couple of hours to the entertainment of American soldiers in camp, or decline to allow any member of his band to do so without pay.

The Baltimore Musical Union plays "The Star-Spangled Banner," but mocks the soldiers who serve under it. The national flag and the national cause appear to represent to it only dollars and cents. It is composed of citizens or residents of Maryland, who are protected by the State, who make their living by the grace of patriotic Americans, who are supposed to sympathize with this country and to be willing to do something for the men who are doing everything for us. And yet it will not suspend its "rules" for an hour to allow the orchestra at Ford's Opera House to help cheer up the men at Camp Meade who are preparing to risk their lives in France for this strangely cold "union" of musicians, whose inspiration seems to depend upon the dollar mark.

This may not be disloyalty, but it indicates a mean and mercenary spirit that makes even Dr. Muck seem noble by contrast. Loyalty to Germany might at least be pleaded for him. What is to be said of a body of alleged Americans who will not permit its members to give an afternoon of their time to the country to which they claim to be loyal?

There are a good many members of the Musical Union who feel disgraced and outraged by the action of their officers, and we hope they will resent it indignantly and put out of power the men who are responsible for placing them in a false position. In the meantime the loyal public, on which this union is dependent for support, should make its management realize the scorn which patriotic men and women feel for those who will not scrape a fiddle or blow a horn for a little while on one afternoon for the success of Old Glory and for the redemption of the world. Baltimore led the country ten days ago in a demonstration of splendid patriotism at the Lyric. Its Musical Union now gives it first place on the Map of Meanness. Nearly everybody everywhere else is thanking God for the privilege of doing something for the country, and especially for our absent soldiers. It remained for the Baltimore Musical Union to label itself frankly as one of the calculating and selfish mercenaries of a period when the life of the nation is at stake.

rom SUN

ddress: Baltimore, Md.

ate NOV 13

Why Make Fish Of One And Flesh Of Another?

TO THE EDITOR OF THE SUN—*Sir:* I heartily agree with Dr. Hopkinson. Mr. Kreisler, a furloughed officer of the Austrian Army, with which country we are virtually at war, should not be permitted to play here and gather in his dollars so that he may give aid to the enemy. He and Muck should be interned at once by our Government. Does anyone suppose for a moment that Sousa with his band would be permitted to concertize in Austria or Prussia?

We are in a terrible war. If they had the opportunity, the same Huns who have perpetrated the most diabolical outrages (sworn to by many eyewitnesses in France), would gladly assault our women, maim our children and murder our old men and women. They would continue all sorts of incendiary and murderously poisonous schemes which they have so often brought about by the very aliens in our midst.

At the present time patriotism should be above art, amusement and everything else excepting religion, of which it is an essential element. The playing of "The Star-Spangled Banner" is not out of place even at a symphony concert, notwithstanding the assertion of Mr. Harold Randolph, who claims to be intensely loyal. If this be intense loyalty, God save us from plain loyalty.

Is the Musical Union under the control of the Huns? Why do they not permit their members to play gratis at the entertainment at Camp Meade on November 22?

Let us know without any gainsaying who are the alien enemies in our very midst, then the Government will deal with them accordingly.

CIVIS FIDELIS.

Baltimore, Nov. 12.

SUN

ess: Baltimore, Md.

NOV 12 1917

D. A. R. ACTIVITIES

The State Executive Board held its November meeting last Tuesday morning in the Red Room of the Hotel Belvedere, the State regent, Mrs. Arthur Lee Bosley, presiding. After the opening of the meeting with a prayer by the State chaplain, Mrs. J. Charles Linthicum, and the regular procedure of business, the State regent asked for Victrola records and good books to be sent to the soldiers at Camp Meade. Mrs. Bosley announced that a handsome flag will be presented to the library of the Maryland University as a memorial to General Lafayette, who won his degree there. The report of the "knitting committee" was most encouraging, showing all but 10 of the promised comfort sets for the torpedo boat Commodore Joshua Barney being completed. It was decided to increase the sets to four for each man for each year of the war. A "free wool" benefit will be given later. Mrs. Frank Wilson, regent of the Janet Montgomery Chapter, told of a call on them for 137 sweaters for Montgomery county soldiers at Anniston, and of the completion of the sweaters in 10 days. It was also reported that 80 had been sent through the Navy League (women's section) to the Coast Artillery boys guarding the city docks. The request that the Daughters of each state give $5 for the care of French orphans was responded to by a pledge of $5 from Maryland. The Anne Arundel and Janet Montgomery Chapters are each caring for one of these bereaved children. Mrs. Albert Gore, State chairman of "international relations," urged each chapter to take up the study of international problems, forming classes, especially for mothers, for instruction in the English language and the teaching of American ideals, reminding us that these same foreigners are soon to be citizens of our country. "It largely depends on us," she added, "what kind of citizens they will be."

Resolution was offered by the regent of the Francis Scott Key Chapter, Mrs. J. D. Iglehart, indorsing the act of former Governor Warfield in opposing the appearance here of an orchestra led by an alien enemy, Dr. Karl Muck, and denouncing and condemning the insult to our national anthem. This resolution was unanimously passed by the State Board. The State regent adjourned the meeting earlier than usual that night to attend the meeting of protest at the Lyric. There, Mrs. Bosley, in response to Governor Warfield's invitation from the platform, indorsed the object of the meeting and condemned the attitude of Dr. Muck, saying she knew what she was doing in the name of the Maryland Daughters would be sanctioned by every Daughter of the American Revolution throughout the country. It was at the request of our State regent that the great throng of patriots stood in silence with bowed heads, honoring the memory of the first Americans to die in this world war.

The regular monthly meeting of the John Eager Howard Chapter will be held next Wednesday at the residence of Mrs. R. J. Wyckoff, 1325 Madison avenue.

ETTA LEGG GALLOWAY,
State Editor.

1320 Linden avenue.

SUN

: Baltimore, Md.

NOV 12 1917

ANSWERS MUCK CRITICS

Patriotic Societies' Committee Intimates Baltimore Couldn't Differentiate.

The National Committee of Patriotic Societies of Washington has felt called upon to answer the criticisms leveled at the capital because of the ovation given Dr. Karl Muck, whose Boston Symphony Orchestra was barred from Baltimore on account of its leader's refusal to play the national anthem.

This committee seems to make it appear that Washington was able to differentiate between "music" and "patriotism," intimating broadly that Baltimore failed to note the same distinction.

The committee's statement follows:

"Is Washington less patriotic than other American cities? This is the inquiry coming into the office of the National Committee of Patriotic Societies, according to William Mather Lewis, secretary of that organization. The inquiry is promoted by the fact that Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore and Pittsburgh, because of his German associations and interests, was received with open arms in the Capital City. The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received a tthis time. Washington people who support his concrts say ythat music and patriotism are two different things, but there is an increasingly large number who maintain that in war-time everything must be weighed in the scale of patriotism.

"The National Committee maintains that the Capital of the nation is the place where, because of its influence on every other community nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question and therefore Washington people who call themselves patriotic should not give them support."

STAR

ess: Baltimore, Md.

NOV

Dr. Muck is traveling around the country playing The Star-spangled Banner. It is interesting and amusing to note that this loyal Prussian is still holding on to his well paid position. Yet not so long ago Americans were accused of being too fond of the mighty dollar!

☆

PUBLIC

PITTSBURGH CUTS OUT GERMAN COMPOSERS

Philadelphia Orchestra Told to Eliminate Them From Program

Special Telegram to Public Ledger

PITTSBURGH, Nov. 8.—All compositions by German composers and the composers of any of the nations allied with Germany must be omitted from the programs of the Philadelphia Orchestra in Pittsburgh for the period of the war. A resolution to this effect was adopted unanimously at a special meeting of the Pittsburgh Orchestra Association, under whose auspices the Philadelphia Orchestra is giving a series of concerts in Pittsburgh.

In announcing its action, the executive committee of the local organization emphasized its intention to imply no disparagement of the works of foreign composers, but expressed the feeling that when German propaganda, both at home and abroad, welcomes the slightest encouragement, it is the duty of loyal citizens to show in every public act emphatic disapproval and rejection of all that savors in the slightest degree of German influence, recognition or sympathy. The committee maintains that to do otherwise would be to seem to give moral support to the living enemies of all art and progress.

The barring by the police of a concert tonight by Fritz Kreisler, Austrian army officer and eminent violinist, was in accordance with public demand, according to Safety Director Hubbard. Kreisler, who arrived in this city last evening, issued a long statement today in which he admitted that he was sending money to Austria, but not for the aid of his country in the prosecution of the war. He criticized the press here, saying published articles were for the purpose of prejudicing and arousing public opinion against him.

Public Ledger Bureau

NEW YORK, Nov. 8.—The Boston Symphony Orchestra gave the first concert of its season in Carnegie Hall this evening. The opening number on the program was the "Star Spangled Banner" and the concert was uneventful. Germans in the audience applauded Doctor Muck on his entrance. They did not applaud the opening number.

PRESS

ess: Philadelphia, Pa.

ladelphia, November 12, 1917.

ALIEN MUSICIANS.

To the Editor of "The Press."

Sir:—Of course, as "The Press" says today, Baltimore has no right to live in a glass house and throw stones, but there are a good many Philadelphians who wonder why anything is permitted to take place in this city which can be misconstrued or misunderstood.

Have we so many pro-Germans here whose feelings must not be hurt, or do some of our citizens fail to appreciate the influence of a bad example?

Let it be granted that Dr. Muck is a wonderful musician. It has been proven and not even denied that he is a loyal subject of the Kaiser and a supporter of German propaganda in this country.

Why not put him on the list of things to be given up because of the war without any further fuss?

Fritz Kreisler's engagements are being cancelled elsewhere because he is an officer in the Austrian army. If there is even partial truth in what has been published about these two foreigners, that should be sufficient to prevent either of them from again appearing in public in Philadelphia.

The decision should not be left to the management of the performers or of the Academy of Music. It is a police matter and the Director of Public Safety should act.

Good music is a charm, but not a necessity and we are not dependent upon Prussians or Austrians for it. Patrons of high-class concerts should be anxious to give them up when furnished by enemy aliens and if they cannot appreciate the harm such endorsement gives the temptation to attend should be disposed of by the proper city officials.

C. A. D.

Philadelphia, Nov. 10, 1917.

Dr. Muck is no doubt a "loyal subject of the Kaiser," but that it has been proven that he is "a supporter of German propaganda in this country" is incorrect.

Sallie Wistar's Patriotism

o the Editor of Public Ledger:

Sir—John Fiske in eloquent language many years ago wrote of the "Times that tried men's souls," following the American Revolution. Surely, we are in the midst of such experiences at present and everything that tends to kindle the flame of patriotic devotion to a great and noble cause, either by poetry, art or music, should be developed and encouraged.

The self-contained, sane and at the same time scathing and well-deserved criticism of the attitude of the audience in giving "an ovation and prolonged applause" to the conductor of the Bost[illegible] Symphony Orchestra on Friday last, under conditions not necessary to dwell upon here, is heartily commended and th roughly indorsed by many who appreciate the ability and patriotism of the woman who signs herself in the columns of the PUBLIC LEDGER as "Sallie Wistar."

ANNE MAGNUS EARLE.

Doylestown, Pa., November 6, 1917.

n BULLETIN

ress: Philadelphia, Pa.

TO a reader who expresses the opinion that Dr. Muck, the Boston Symphony Orchestra conductor, should not have been permitted to mount the stand in the Academy of Music last Monday night, it is to be said that, inasmuch as the Doctor consented to play the "Star Spangled Banner," there seemed to be no occasion for resorting to extreme measures. If, however, he were a man of tact, he would not have allowed himself to give offense to anybody by the sort of remarks which had been attributed to him for his previous refusal or reluctance to play the national anthem in compliance with what had become a courtesy and custom. If it simply hurts him, in his artistic conscience, to play it, he is manifestly a foolish fellow. If, on the other hand, it hurts him, in his patriotic German conscience, to do so, his prompt return passage to Germany, without any further palaver or ceremony, should be provided for. Doubtless his position is a trying one in these days, just as it would be, for example, if John Philip Sousa—although, of course, he and Dr. Muck are not to be considered together in exactly the same professional sense—had been leading a popular band or orchestra in Berlin for many seasons and had now been requested to play "Die Wacht am Rhein." It is to be assumed that it would have run hard against John Philip's patriotic conscience to have done so, even if it would not bother his artistic notions of propriety. In such event, it is pretty certain that he would have declined to comply with the request and would at once have asked for his passports. But if he were not to ask for them, there is little doubt that they would be handed to him on the double quick.

PENN.

n BULLETIN

ress: Philadelphia, Pa.

AN IDOLATROUS ATTITUDE

(From the New York Evening Post.)

If any one shared the apprehension of the Police Department that there might be a disturbance at last night's appearance of Dr. Muck to conduct the season's first concert of the Boston Symphony Orchestra, he did not know the audience that gathers for the Carnegie Hall concerts of this famous organization. To this audience everything this orchestra, or its conductor, does is absolutely above criticism. Probably ninety-five of every hundred of these good and honest folks, if blindfolded or placed behind a screen, could not, to save their lives, tell whether this particular orchestra was playing or the New York Philharmonic or Chicago Orchestra; yet to hear their pharisaical or adulatory talk one would think that Boston alone provided us with the real thing, everything else in the country being second or third rate. The Boston orchestra certainly is first rate, and Dr. Muck is an admirable conductor in many ways; yet he was known in Berlin as "the metronome," and his programs are certainly far from being models.

It is this idolatrous attitude of certain listeners—and newspaper critics, chiefly in New York—that has led to the recent unfortunate row over the American anthem. The malady known as "swelled-head" led certain very estimable persons to suppose that this Bostonian organization could do no wrong, even in war time; and that even if the other orchestras lowered themselves by playing "The Star Spangled Banner," the exalted Boston band need not stoop to anything so inartistic. Now our anthem is not as great music as the Russian national hymn—just discarded because it glorifies the Czar, or the Austrian, or the French; yet it is far better than "The Watch on the Rhine," which the German orchestras play, but which Wagner justly described as "ein flaues Liedertajel Produkt."

SUN

ess: Baltimore, Md.

NOV 17 1917

THE BALTIMORE MUSICAL UNION

The correspondence between Mr. Charles E. Ford and the Baltimore Musical Union puts that organization in a worse light than that in which Dr. Muck put himself recently. The latter is a German subject, in sympathy with the German purpose of destroying free government. His attitude was natural in an avowed alien enemy, but even he did not refuse to donate a couple of hours to the entertainment of American soldiers in camp, or decline to allow any member of his band to do so without pay.

The Baltimore Musical Union plays "The Star-Spangled Banner," but mocks the soldiers who serve under it. The national flag and the national cause appear to represent to it only dollars and cents. It is composed of citizens or residents of Maryland, who are protected by the State, who make their living by the grace of patriotic Americans, who are supposed to sympathize with this country and to be willing to do something for the men who are doing everything for us. And yet it will not suspend its "rules" for an hour to allow the orchestra at Ford's Opera House to help cheer up the men at Camp Meade who are preparing to risk their lives in France for this strangely cold "union" of musicians, whose inspiration seems to depend upon the dollar mark.

This may not be disloyalty, but it indicates a mean and mercenary spirit that makes even Dr. Muck seem noble by contrast. Loyalty to Germany might at least be pleaded for him. What is to be said of a body of alleged Americans who will not permit its members to give an afternoon of their time to the country to which they claim to be loyal?

There are a good many members of the Musical Union who feel disgraced and outraged by the action of their officers, and we hope they will resent it indignantly and put out of power the men who are responsible for placing them in a false position. In the meantime the loyal public, on which this union is dependent for support, should make its management realize the scorn which patriotic men and women feel for those who will not scrape a fiddle or blow a horn for a little while on one afternoon for the success of Old Glory and for the redemption of the world. Baltimore led the country ten days ago in a demonstration of splendid patriotism at the Lyric. Its Musical Union now gives it first place on the Map of Meanness. Nearly everybody everywhere else is thanking God for the privilege of doing something for the country, and especially for our absent soldiers. It remained for the Baltimore Musical Union to label itself frankly as one of the calculating and selfish mercenaries of a period when the life of the nation is at stake.

rom SUN

ddress: Baltimore, Md.

Date NOV

Why Make Fish Of One And Flesh Of Another?

TO THE EDITOR OF THE SUN—*Sir:* I heartily agree with Dr. Hopkinson. Mr. Kreisler, a furloughed officer of the Austrian Army, with which country we are virtually at war, should not be permitted to play here and gather in his dollars so that he may give aid to the enemy. He and Muck should be interned at once by our Government. Does anyone suppose for a moment that Sousa with his band would be permitted to concertize in Austria or Prussia?

We are in a terrible war. If they had the opportunity, the same Huns who have perpetrated the most diabolical outrages (sworn to by many eyewitnesses in France), would gladly assault our women, maim our children and murder our old men and women. They would continue all sorts of incendiary and murderously poisonous schemes which they have so often brought about by the very aliens in our midst.

At the present time patriotism should be above art, amusement and everything else excepting religion, of which it is an essential element. The playing of "The Star-Spangled Banner" is not out of place even at a symphony concert, notwithstanding the assertion of Mr. Harold Randolph, who claims to be intensely loyal. If this be intense loyalty, God save us from plain loyalty.

Is the Musical Union under the control of the Huns? Why do they not permit their members to play gratis at the entertainment at Camp Meade on November 22?

Let us know without any gainsaying who are the alien enemies in our very midst, then the Government will deal with them accordingly.

CIVIS FIDELIS.

Baltimore, Nov. 12.

SUN

Baltimore, Md.

NOV 12 1917

D. A. R. ACTIVITIES

The State Executive Board held its November meeting last Tuesday morning in the Red Room of the Hotel Belvedere, the State regent, Mrs. Arthur Lee Bosley, presiding. After the opening of the meeting with a prayer by the State chaplain, Mrs. J. Charles Linthicum, and the regular procedure of business, the State regent asked for Victrola records and good books to be sent to the soldiers at Camp Meade. Mrs. Bosley announced that a handsome flag will be presented to the library of the Maryland University as a memorial to General Lafayette, who won his degree there. The report of the "knitting committee" was most encouraging, showing all but 10 of the promised comfort sets for the torpedo boat Commodore Joshua Barney being completed. It was decided to increase the sets to four for each man for each year of the war. A "free wool" benefit will be given later. Mrs. Frank Wilson, regent of the Janet Montgomery Chapter, told of a call on them for 137 sweaters for Montgomery county soldiers at Anniston, and of the completion of the sweaters in 10 days. It was also reported that 80 had been sent through the Navy League (women's section) to the Coast Artillery boys guarding the city docks. The request that the Daughters of each state give $5 for the care of French orphans was responded to by a pledge of $5 from Maryland. The Anne Arundel and Janet Montgomery Chapters are each caring for one of these bereaved children. Mrs. Albert Gore, State chairman of "international relations," urged each chapter to take up the study of international problems, forming classes, especially for mothers, for instruction in the English language and the teaching of American ideals, reminding us that these same foreigners are soon to be citizens of our country. "It largely depends on us," she added, "what kind of citizens they will be."

Resolution was offered by the regent of the Francis Scott Key Chapter, Mrs. J. D. Iglehart, indorsing the act of former Governor Warfield in opposing the appearance here of an orchestra led by an alien enemy, Dr. Karl Muck, and denouncing and condemning the insult to our national anthem. This resolution was unanimously passed by the State Board. The State regent adjourned the meeting earlier than usual that night to attend the meeting of protest at the Lyric. There, Mrs. Bosley, in response to Governor Warfield's invitation from the platform, indorsed the object of the meeting, and condemned the attitude of Dr. Muck, saying she knew what she was doing in the name of the Maryland Daughters would be sanctioned by every Daughter of the American Revolution throughout the country. It was at the request of our State regent that the great throng of patriots stood in silence with bowed heads, honoring the memory of the first Americans to die in this world war.

The regular monthly meeting of the John Eager Howard Chapter will be held next Wednesday at the residence of Mrs. R. J. Wyckoff, 1325 Madison avenue.

ETTA LEGG GALLOWAY,
State Editor.

1320 Linden avenue.

SUN

Baltimore, Md.

NOV 12 1917

ANSWERS MUCK CRITICS

Patriotic Societies' Committee Intimates Baltimore Couldn't Differentiate.

The National Committee of Uatriotic Societies of Washington has felt called upon to answer the criticisms leveled at the capital because of the ovation given Dr. Karl Muck, whose Boston Symphony Orchestra was barred from Baltimore on account of its leader's refusal to play the national anthem.

This committee seews to make it appear that Washington was able to differentiate between "music" and "patriotism," intimating broadly that Baltimore failed to note the same distinction.

The committee's statement follows:

"Is Washington less patriotic than other American cities? This is the inquiry coming into the office of the National Committee of Patriotic Societies, according to William Mather Lewis, secretary of that organization. The inquiry is promoted by the fact that Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore and Pittsburgh, because of his German associations and interests, was received with open arms in the Capital City. The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received a tthis time. Washington people who support his concrts say ythat music and patriotism are two different things, but there is an increasingly large number who maintain that in war-time everything must be weighed in the scale of patriotism.

"The National Committee maintains that the Capital of the nation is the place where, because of its influence on every other community nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question and therefore Washington people who call themselves patriotic should not give them support."

NEWS
Baltimore, Md.

753

Music

Considerable surprise was created by the announcement that Gabrilowitsch had been substituted for Mme. Margarete Matzenauer as soloist at the Philadelphia Orchestra's first lyric concert of the season next Wednesday. Mme. Matzenauer will open the Metropolitan Opera season tomorrow night in "Aida" and it is said that her work there made the Baltimore appearance impossible.

"The German language should not be flaunted in the face of the American public when the Huns are killing our men," Arthur Judson, manager of the orchestra, said to me the other day, "and it is because everybody connected with the orchestra feels that way that we have eliminated songs and arias in German from our program this year. Surely singers can find other things for their solo numbers."

The announcement of this fact and also that the Philadelphia Orchestra will present no works by living German composers has attracted no end of attention and has stirred up quite a bit of discussion. Royalties on modern works are generally very large, and, as Mr. Judson explained, they might very well constitute a fiancial factor in assisting the country's enemies.

The men connected with the orchestra, Mr. Judson further told me, had subscribed $65,000 to the Liberty Loan, a sum greater than that put up for the purpose by any other orchestra in the country, and he added both the orchestra and the Orchestra Association had been helping the Red Cross and various other necessary war relief activities. The Sunday concerts in Philadelphia will be given for the benefit of the soldiers and sailors at the League Island Navy Yard.

—✣—

It's very good to know all this—to realize that there is an orchestra that is lining up solidly with the country in this day when every effort should be directed toward stimulating patriotism and instilling the feeling of staunch loyalty into the hearts of the people.

Surely there can be no surer road than through the emotions, and as the musical appeal is entirely emotional it follows that this is one of the most potent forms of American propaganda.

By the same token, the appeal of contemporaneous German music, especially that voiced by operas and songs, is apt to be equally subtle in the interests of the Huns.

Must it again be reiterated that we must guard against giving bounds of nationality to art? No one wants to do that, but we do want to eliminate everything that will tend to encourage and give support, financial, moral or physical, to our enemies.

There is a big difference between a composition by a German composer of the past and one of the present, by inference at any rate.

The old masters were not the monsters that have dyed the world in blood and tears, and even one so modern as Wagner is not to be classed with that unspeakable horde. He of all would have had his revolutionary tendencies stirred as never before by what has taken place under the direction of Berlin since 1914.

—✣—

Apart from all this there are inevitable questions of tact and policy to consider.

If anybody is inclined to doubt this, let him look back over the events of the last week until he finds pause at the Boston Symphony debacle, brought about when Major Higginson to all intents and purposes ran a-Muck.

—✣—

And speaking of this, it would not surprise me in the least if we never heard the Boston Symphony here in Baltimore again. It is quite certain that we will not during the reign of Herr Muck.

Judging from the tone of the meeting of protest called by former Gov. Edwin Warfield—which, incidentally, was characterized by one of the most extraordinary outbursts of patriotic enthusiasm I have ever witnessed in a long newspaper career—Dr. Muck would have been torn limb from limb had he dared poke his nose inside Union Station.

The crowd at the Lyric—the place was packed to the doors—was not of the "rag-tag and bobtail." Far from it. It was composed of the best people of Baltimore, and it demonstrated conclusively that ladies and gentlemen can be quite as formidable in their attitude when it comes to resenting what must be considered an insult to our flag and a seditious outrage as are those of other classes.

It is a sorry thing to contemplate even the possible disappearance of the Boston Symphony Orchestra from the local concert stage; that is, it would be if there were to be any other man as its director than Dr. Muck.

It is quite certain that with another conductor it would be again received into favor in Baltimore, despite the intense feeling of animosity, and it is to be hoped that Major Higginson will wake up in time to save the whole organization from disintegration through a general withdrawal of public support.

The Philadelphia people are beginning to wake up to the fact that, as a recent issue of the Evening Bulletin said, Dr. Muck had "put one over" on them. A sub-head announced that he "was flippant and ornate" in conducting his enforced performance of the national anthem. The arrangement he used, I have been told, was that of Victor Herbert, not the most dignified in the world, by any means.

—✣—

But, land, they say that if animosity toward pro-Prussian music and musicians is high in Baltimore, it is wholly beyond bounds in Pittsburgh.

Of course, everybody knows that Kreisler was denied appearances out there because of his Austrian army connections.

The only definite engagement he has been announced to fill here was with the Boston Symphony, though he is down for a charity benefit later in the winter.

—✣—

The Boston Symphony trouble is apt to put the ban pretty generally upon German music for the duration of the war.

The Metropolitan's step in taking German opera from the repertoire is most significant and will probably be followed elsewhere, though in Chicago, where sedition and treason have been sanctified, nay, lauded in the highest municipal circles—if by any stretch of the imagination they may be called high—it would probably "go" very well.

A recent news item tells that Frieda Hempel of the Metropolitan has been singing "The Star-Spangled Banner." This is amusing and shows that the lady knows what she is about. Last season it was reported she refused on the ground that she did not know it. Fancy such an artist not being able to read at sight a score that would be "pie" to a first-year conservatory student!

—✣—

Everybody outside of Boston is now getting on the patriotic band wagon as fast as possible, or if they are already on they are taking care to let the fact be known.

Walter Damrosch, who undoubtedly has never been anywhere else, has frantically sent out notices to counteract the effect of statements he first made concerning Dr. Muck et al.

It appears that these were misquoted or not quoted at sufficient length, with the result that the stand of the New York Symphony's director was generally misunderstood and misinterpreted.

In the addenda to Statement No. 1, Mr. Damrosch had this to say:

"Does Dr. Muck really believe that the national anthem should be played only by military bands and ballroom orchestras? He chooses to ignore the fact that the national anthem is the symbol of our patriotism and loyalty at a time when our nation is at war, and that, even though he is an enemy alien, the Boston Symphony Orchestra is, or should be, most decidedly an American organization and ready to play our national anthem on any occasion when the patriotic emotions of its public demand it.

"Equally cowardly is his claim that the playing of the national anthem would disrupt his orchestra because it is composed of so many different nationalities. All of these men have lived in America many years, and most of them are, and all of them should be, American citizens by this time."

From SUN
Address: Baltimore, Md.
Date

MAKES ANTHEM OBLIGATORY

Ordinance Decreeing Fine For Refusal To Play In First Branch.

Bands and orchestras will be required to play "The Star-Spangled Banner" as the opening number at all theatres, concerts and other public functions as soon as the City Council passes and Mayor Preston signs an ordinance introduced in the First Branch of the City Council last evening by President John F. O'Meara.

The measure was advanced to its second reading without reference to a committee, on motion of Dr. John C. Huthwelker, chairman of the Committee on Police and Jail.

The result of the recent refusal of Dr. Muck, leader of the Boston Symphony Orchestra, to play the national anthem in Providence, the ordinance provides as a penalty for its violation a fine of not less than $ nor more than $10 for each and every offense.

It will be placed alongside an ordinance which prohibits the playing of "The Star-Spangled Banner" as a part of any medley or other collection of popular airs, passed by the City Council some time ago.

om SUN
dress: Baltimore, Md.
te NOV 12 19

The Penalty Fits The Crime.

TO THE EDITOR OF THE SUN—*Sir:* I was astonished to read in your paper that Mr. Harold Randolph upheld Dr Muck in refusing to play our national anthem at the Providence symphony concert, and says:

"I for one, passionately patriotic as I am, would deeply deplore it being *dragged* into every musical affair."

Why should we find fault with Dr. Muck if Mr. Randolph does not approve of having "The Star-Spangled Banner" played at the concerts under his direction?

I should suggest that Mr. Randolph as the head of the Peabody Institute be requested to open every Peabody recital with our national anthem on the organ, he himself presiding at the organ.

A SUBSCRIBER.

Baltimore, Nov. 3.

EVENING SUN
ss: Baltimore, Md.

Baltimore, Nov. 10.

"A Loyal Patriot" Is Evidently Not Popular A Little Bit With This Good American.

TO THE EDITOR OF THE EVENING SUN: *Sir*—Having read the ravings of one in today's EVENING SUN, signing the name of "A Loyal Patriot," I would like to ask how he got that way. This Teutonic person asks if the people of Baltimore do not know that Dr. Muck did not want to stay in America, but was compelled to in order to keep a contract. Some more German gas. He also had a contract to conduct a concert in Baltimore for the people of Baltimore. Did he keep this contract? No, his wife would not let him.

"A Loyal Patriot" (?) next asks if an American were in Germany would he feel like conducting "Die Wacht am Rhein"? Anybody knows that an American would not feel like doing this at this time, but regardless of his feelings, he would not prove an ingrate to that element of people who were supporting and protecting him, by openly insulting them. I consider this very question an insult to any American and a reflection upon the intelligence of the questioner.

Next question is: "Do you think it wise that the whole orchestra be blamed and barred from coming here, and does it pay to take music in its highest form away from the true lovers of the art?"

"A Loyal Patriot" should know by now what the people of Baltimore think, including you, Mr. Editor. They so highly indorsed this genius Muck and his collection last Tuesday a week at the Lyric. D—— him, I say, and all his orchestra, and to h—— with music before we take more of his insults in our own back yard. We are at war!

"A Loyal Patriot" (?) has stated he admires Dr. Muck and his stand, and if the people of Baltimore would use what brains they may possess they might do the same.

I would like to bring to his notice that while I do not consider myself a "muck-y" genius, I feel that I can use my brains as well as my fists as ably as "A Loyal Patriot" (?). I do not admire him, rather I despise him and anyone who would admire him, and if "A Loyal Patriot" (?) don't like this he can go to ——. If this is not plain enough for him let him say so and I will try and satisfy him any way he may choose.

Baltimore, Nov. 8. H. MYLES.

EVENING SUN
ss: Baltimore, Md.

NOV 13

Patriotism In Philadelphia And In Baltimore.

TO THE EDITOR OF THE EVENING SUN: *Sir*—When Baltimore awoke one morning and found that Capt. Paul Koenig had no regard for the anthem "Britannia Rules the Waves" its appreciative citizens realized the fact that in evading Britain's powerful navy and bringing the Deutschland into the local port Captain Koenig had accomplished a feat that would find a place in the annals of the world's most startling navigation events.

Quaint Philadelphia, resting peacefully beneath the shadow of the Liberty Bell, was shocked at the felicitations extended Koenig, at least one of the Quaker City contemporaries revealed this fact. The editorial, bringing to mind the Lusitania disaster and other epochs of German Kultur, scored Baltimore for being friendly with the U-boat commander because of the strained relations between his and this country.

Several months elapsed. Dr. Karl Muck evidently dislikes the tempo of "The Star-Spangled Banner," and thousands of Americans heap hot coals on his head when he declares the Boston Symphony Orchestra would bar Francis Scott Key's masterpiece from its concert program. In Philadelphia he changes his mind, and his musicians do their best to imitate Pumpkin Centre's fife and drum corps playing the national anthem. Philadelphia arises and cheers Dr. Muck to the echo.

Hardly had the cheering in Philadelphia died out before it started here. The local cheering, however, was when the official announcement was made that Dr. Muck's name would not appear in electric lights over the Lyric Theatre.

O Patriotism! How many crimes are committed in thy name! G.

Baltimore, Nov. 8.

n SUN
ress: Baltimore, Md.
te NOV 12 1917

Dr. B. Merrill Hopkinson Does Not Agree With Governor Warfield As To Kreisler.

TO THE EDITOR OF THE SUN—*Sir:* Pray permit me to thank you for your editorial commendation of the small part I was permitted to take in the recent remarkable patriotic demonstration. There was very little question, before the meeting, as to Karl Muck's classification. Since November 6 all patriotic Baltimoreans denominate him a "loyal citizen of Prussia," and bid him give the birthplace of "The Star-Spangled Banner" a wide berth.

I was sorry to read Governor Warfield's attitude toward Fritz Kreisler. He has fought in this war against our allies, and I am sure he has the same love for them now as he had when he was in the trenches. I am willing to admit that he is a brave man, that he is an incomparable artist, that he has played for Red Cross meetings (remember, Karl Muck conducted "The Star-Spangled Banner"), but with all these things in his favor he is yet an enemy alien, sympathizing yesterday, today and tomorrow with our bitter enemies, and until the close of the war he should not have the moral and financial support of the enemies of his beloved country.

How long will it take our people to realize that the war is not a secondary issue, but holds first place to the utter exclusion, if need be, of art and amusement in every form, surely to the giving comfort and support to an enemy alien.

When peace has been declared let us again welcome Kreisler; for the period of the war let us place him in the same category as Muck and withhold from him our support in every way.

As a lover and patron of and participant in the divine art of music it is not an agreeable duty to help to make a great artist persona non grata, but let us not make fish of some and flesh and fowl of others.

B. MERRILL HOPKINSON, M. D.

Baltimore, Nov. 10.

Is The Musicians' Union Made Up Of Shadow-Huns?

TO THE EDITOR OF THE SUN—*Sir:* May I ask the patriotic people of our city, through your paper, what is the matter with the Musicians' Union of Baltimore. Are they, too, made up of "shadow-Huns" I have just read in THE SUN the news that the board of directors of Local No. 40 of this union has refused to allow a local orchestra to play gratis for a performance of the musical play, "O, Boy," at Camp Meade on November 22. And I also learn that members of this orchestra willingly donated their services for the event, without asking for any pay at all, just so that they might have this little opportunity to give the soldiers a happy afternoon.

What kind of patriotism exists among the members of the Musical Union of Baltimore? Let's put this question squarely up to them, as we did to the leader of the Boston Symphony Orchestra and find out where they stand. What a pity that a big and powerful organization like the Musicians' Union should stoop so low as to refuse permission to a group of musicians who really want to do something for their country without monetary reward of any kind?

What a slap in the face of President Wilson and Mr. Baker, both of whom are doing all they can to provide wholesome amusement in the training camps. And what an insult to our Young Men's Christian Association, which donated its big auditorium at Camp Meade for the use of the "O, Boy" company on November 22.

It begins to look as though the Musicians' Union of Baltimore will have to do a lot of explaining to satisfy the public. J. H. M.

Baltimore, Nov. 10.

EVENING STAR
ess: Washington, D. C.

1 1917

WITH all that melodrama, vaudeville and moving pictures could offer in their infinite variety, not to mention the refined burlesque which has taken the place of the rough and tumble fun that once paraded under this title, the real treat of the week was a musical treat. "The Star Spangled Banner" assisted Boston's famous symphony orchestra to demonstrate virtuosity of execution, catholicity of style, and all the other artistries which musical literature loves to mention. Before the ringing anthem was concluded it sounded as if the spirit was that almost of con amore. Washington refused to be emotionally aroused by report of a reluctance to defer to a popular demand for "The Star Spangled Banner" on all occasions where musicians are assembled, whether the caliber of their organization be that of a symphonic aggregation or only a little German band. The report was denied, and what threatened to be an incident of some poignancy is left for the more authoritative processes of investigation and verification. Critical opinion which addresses itself strictly to the subject of art for art's sake is unanimous that a finer performance of "The Star Spangled Banner" was never heard, and that hereafter no first-class repertory can afford to be without it.

om POST
ress: Washington, D. C.
NOV 4 1917

Finishing His Education.

The Boston Symphony Orchestra has included "The Star-Spangled Banner" in its repertoire, despite the declaration of Dr. Karl Muck, its director, that the suggestion was a "silly" one, that "art is a thing of itself" and that patriotic airs have no place in a classical program. Herr Conductor Muck's attitude aroused a storm of protest which so impressed the management of the orchestra that it was decided to include the national anthem in the program, and Boston witnessed the inspiring spectacle of the director of the royal opera of Berlin wielding the baton to the thrilling strains of "The Star-Spangled Banner."

The orchestra is about to start en tour and it is announced that this patriotic air will be played at every concert hereafter, which will do much to allay the feeling of resentment that has been aroused by this incident. In fact, it is doubtful if the tour could be made otherwise. The director of public safety of Pittsburgh has announced that he will not grant a permit for the performance there unless he has assurances that "The Star-Spangled Banner" will be played. Col. Roosevelt has risen to remark that the herr conductor ought to be interned because of his expressions in opposition to the national anthem. But if the orchestra continues to play the selection at every concert hereafter, it will become proficient at it, which may be helpful in the future, since there are many people in this country who are fully convinced that before many months elapse "The Star-Spangled Banner" will be heard on Unter den Linden and in the Berlin opera house. Consequently Dr. Muck is but putting the finishing touches upon his musical education in learning to conduct this highly popular selection.

And upon what authority does this eminent artist hold that art and patriotism do not mix? What art can be higher or nobler than love of country? Is there an ideal more beautiful than loyalty to one's flag? Ask any of the great painters of France who have laid aside their brushes to enter the trenches; or Paderewski, who is devoting his energies to his country; or Kreisler, who put away his violin to carry a rifle until a bullet disqualified him for military service. Art and patriotism, being idealistic, ever have been allies. Dr. Muck is entirely wrong in intimating that they are antagonistic. If he finds himself in an uncomfortable environment here, that is his misfortune, but so long as he sells his art for American dollars he must attempt to place no damper upon American patriotic sentiment. The oftener and the louder his orchestra plays "The Star-Spangled Banner," the better the public will like it

TIMES
ess: Washington, D. C.

GIVES UP TICKETS RATHER THAN HEAR MUCK'S ORCHESTRA

Boston Symphony Orchestra; desirable season tickets; orchestra, P. 17 and 19; war tax paid; price $19. Apartment 314, The Earlington.

The above ad appeared today in the miscellaneous for sale column of a Washington newspaper, showing that some one does not care to hear Dr. Carl Muck conduct an orchestra, whether he is playing "The Star-Spangled Banner" or "The Watch on the Rhine."

Inquiry by The Times at apartment 314 elicited the information that the tickets had been disposed of.

Muck to Conduct Today.

Dr. Muck will conduct the orchestra at the National Theater this afternoon and tonight, and "The Star-Spangled Banner" will be played at the opening of each program. This announcement was made today by Mrs. Katie Wilson-Greene, the local manager. And she stated further that the seat sale was one of the largest ever recorded for the concerts under her management.

"Everything has been settled," she said. "Dr. Muck will conduct the orchestra, and it will play 'The Star-Spangled Banner.' The seat sale is

EVENING STAR
ess: Washington, D. C.
NOV - 6 1917

EXPECTED TO PLAY NATIONAL ANTHEM

Boston Symphony Orchestra at National Theater This Afternoon.

The Boston Symphony Orchestra is expected to play "The Star Spangled Banner" at the National Theater this afternoon, as it did in Philadelphia.

Mrs. Katie Wilson-Greene, Washington business agent for the orchestra, declined to discuss the controversy which has arisen over the alleged refusal of Dr. Muck, leader of the orchestra, to play the national anthem at a recent concert, declaring that she knew less of it than did the newspapers, and that she represented the business management of the orchestra, a thoroughly American institution, and not Dr. Muck.

Mrs. Wilson a Boxholder.

At the ticket office it was learned that a few of the orders for seats had been canceled, but these were sold to other buyers, and by noon, it was stated, but few seats remained unsold. Among the boxholders for the Boston Symphony's season here are Mrs. Woodrow Wilson, who has paid her war tax on the series; representatives of the Russian government now in Washington, and orchestra seats have been sold, it was stated, to large numbers of Army and Navy officers and their families.

There seemed no prospect of police action here with the concert, as in Baltimore, where the concert for tomorrow night was forbidden on the ground that public safety would be endangered by possible demonstrations. Neither had any arrangements been made here this morning to escort Dr. Muck from the station, upon his arrival, to his hotel, as was done as a precautionary measure in Philadelphia yesterday.

Resolutions by Musicians.

Resolutions were adopted yesterday by the Musicians' Protective Union, Local 161, American Federation of Musicians, which referred to the alleged refusal of Dr. Muck to play "The Star Spangled Banner" and continued "Therefore, be it resolved * * * That every musical organization appearing in this city in concert or other musical production be required to render as a part of its performance the national anthem, 'The Star Spangled Banner.'"

A dispatch from Boston, relating the start of the controversy at Providence, R. I., where it was charged Dr. Muck declined to play the patriotic anthem, quotes Maj. Henry L. Higginson, sponsor for the orchestra, as saying that the request in Providence was made to him by a woman who was not a subscriber to the orchestra concerts, and it was not communicated to Dr. Muck or to the orchestra Maj. Higginson is quoted as saying:

Request Never Refused, He Says.

"The first time Dr. Muck and the orchestra were asked to play 'The Star Spangled Banner' they played it, and still further, the request has never been refused."

Dr. Muck was not expected in Washington until an hour or so before his concert, set for 4:30 o'clock today. W. H. Brennen, business manager of the Boston Symphony, was expected at the same time.

Baltimore Forbids Performance.

BALTIMORE, November 6.—The police commissioners of Baltimore have sent an order to the manager of the Lyric Theater forbidding the performance of the Boston Sympathy Orchestra tomorrow night on the ground that the public safety for the community would be endangered. The action came at the recommendation of the grand jury and after plans had been perfected for a huge mass meeting today at which leading men of the state will denounce the attitude of Dr. Karl Muck toward playing "The Star Spangled Banner."

Formal protest against the concert was filed with the police board by the grand jury yesterday. This action was taken after the jury had discussed the possibility of trouble because of the refusal of Dr. Muck to play "The Star Spangled Banner" at Providence last week.

Feared Riot Might Follow.

Foreman John S. Bridges stated that the grand jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held, as it feared a patriotic demonstration and possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the grand jury to former Gov. Warfield, expressing the views of that body, which would be read at the mass meeting of protest.

EVENING STAR
Washington, D. C.
NOV 11 1917

TREATS CHARGES AGAINST MUSICIANS SEPARATELY

Department of Justice Policy Not to Bar Foreign Artists as a Class.

Despite recent opposition to the appearance of Dr. Karl Muck of the Boston Symphony Orchestra and other concert artists of foreign nationality, including Fritz Kreisler and Miss Frieda Hempel, in various cities, the policy of the Department of Justice toward foreign artists, musical or otherwise, has not changed.

This policy, it was stated by a department official, has been not to regard artists as a class, any more than persons of any other vocation, and to treat their cases individually. Thus the case of Dr. Muck and allegations linking him with pro-German activities have been investigated thoroughly by the department, and it was found he was doing nothing to warrant his internment.

Two other points are involved, especially in the appearance of musical artists in various cities, but with these points, it was contended, the Department of Justice has nothing to do. One is the disturbance such appearances may cause. The department considers this question one for local action. Thus, in Baltimore the concert last week of the Boston Symphony Orchestra was forbidden by the police department, on the ground that disorder might result.

The other point raised is that which caused the canceling of some Kreisler engagements, on the ground that the money he received might be sent to Austria. But the United States has declared war upon Austria, it is held hence money sent there does not constitute an offense against this government. It was said that if any one was found to be aiding the German government, by money contributions or otherwise, they would be dealt with through the provisions of the alien enemy act.

TIMES
Washington, D. C.
NOV 11 1917

German Musicians In for Bad Season.

About the most exciting incident of the last week—this being the week when voteless Washington goes home to vote—was the Boston Symphony concert, with Dr. Carl Muck leading.

When the protests against his refusal to play "The Star-Spangled Banner" first began to agitate Washington's patriotic breast, there was some speculation as to what the White House would do. In past seasons there has rarely been a Boston Symphony concert that the ladies of the White House have not attended and occasionally the President has been of the party also. Good music is so undeniably the right thing for the White House to patronize! But when patriotism and patronage do not dwell in sweet accord—which wins?

Fortunately—perhaps not fortuitously—the question did not have to be answered. It was election day, Mrs. Wilson had gone to Princeton to help the President vote, and Miss Margaret Wilson, having been home for a few days from her recent triumphal Canadian trip and gotten "rested up again," had gone again. So the concert had to get along without the White House. But the Cabinet was well represented and society, official and residential, was out in force.

—•—

POST
ss: Washington, D. C.
NOV 12 1917

DOUBTS PATRIOTISM HERE.

Patriotic Societies' Commtitee Cites Welcome Given to Dr. Muck.

In Washington less patriotic than other American cities? is the inquiry the office of the National Committee of Pratiotic Societies, according to Wiliam Mather Lewis, secretary of that organization. The inquiry is prompted, he says, by the fact that Dr. Karl Muck, leader of the Boston Symphony Orchestra who has been barred from Baltimore, Philadelphia and Pittsburgh, because of his German associations and interests, was received with open arms in the Capitol City.

The national committee maintains, declares Lewis, that the Capitol of the Nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful prosecution of the war and that the position of Dr. Muck and some of his musicians is open to grave question and therefore Washington people who call themselves patriotic should not give them support.

n HERALD
ess: Washington, D. C.
NOV 1 1 191

The rank and file of music-lovers who have for years bought season tickets for the Boston Symphony series filed sedately in to the theater and applauded and listened with rapt attention, fairly sat on the edges of the seats in expectancy Tuesday, listening not for the strains of "The Star Spangled Banner," but to hear if it was not played. It was played, and as the last strains died away the audience settled back to survey one another and enjoy itself. In the President's box, left vacant because the President and Mrs. Wilson went to Princeton for the election, sat Mrs. Marshall Field, with Mrs. Richard H. Townsend as her guest, and just to show how well-balanced society could be, the Secretary of the Interior and Mrs. Lane, to counteract any vague impressions that might linger about. Mrs. Corcoran Thom was also in the box. Mrs. Newton D. Baker, wife of the Secretary of War, who evidently thinks art, and especially music, has no nationality, was in a box as teh guest of Mrs. William Crozier, who also entertained Mrs. Julius Lay, Mrs. Reynolds Hitt, Mrs. Bingham and Mme. Ramon. In another distinguished group was the Right Rev. Alfred Harding, bishop of Washington, and his sister-in-law, Miss Douglass, who were guests of the Rev. and Mrs. F. Ward Denys, two art-loving persons, who have a wonderful collection of pictures and other interesting things in their home, gathered from frequent travels all over the world. Mrs. David Franklin Houston, wife of the Secretary of Agricvulture; Miss Eliza Scidmore, sister of Mr. George H. Scidmore, consul general at Yokohama for the United States, and who herself is a writer on Japan of great note, was in a box with Mrs. Thomas F. Walsh, with whom she spent some months in the Orient last year; Mrs. Matthew

CONTINUED FROM PAGE FOUR.

T. Scott, Mrs. Lawrence Townsend, a composer and artist of marked ability, and Mrs. Archibald Hopkins were in the audience, with many others of official and resident society.

TOWN TOPICS
NEW YORK CITY
NOV 15 1917

THE spectacle of Mrs. Jack Gardner turning her back to her flag by walking down from her seat near the stage in Symphony Hall and out at the first Friday matinee when Dr. Muck, coerced by public protest into playing "The Star Spangled Banner," raised his baton to lead it, was not an inspiring sight for those subscribers who still put love of country above love of Higginson and Muck. It was a startling sensation, which almost eclipsed that made by the orchestra's playing of the national song, and the question was everywhere asked, "Why did she do it?" Nobody really knows whether Mrs. Gardner is pro-German or not, but that she is pro-Muck and more has been made strikingly evident for years past. That her feeling for her Bavarian hero, who had been forced by the public into such a position, made it impossible for her to remain to see and hear his humiliation seems to be the only way of solving such a drastic action. Mrs. Jack's further loyalty, if that prompted her action, was evinced by her taking a hurried trip to New York in her feebleness, which is becoming more and more apparent, with Mrs. Muck to attend the Boston Symphony concerts there.

TOPICS
YORK CITY
15 1917

No notes at all are better than false notes, and a thoroughly false note is apparent in the manifest ill will and inefficiency with which Dr. Karl Muck and his Symphony Orchestra play "The Star-Spangled Banner." To those of us who regard with reverence our national anthem it seems a positive sacrilege to permit it to be given under compulsion, by virtuosi who have publicly professed their contempt for it as inartistic, and who openly proclaim their allegiance to the Kaiser, with whom we are at war, as well as their enmity to the United States. What, under the circumstances, they are doing in this country, it is difficult to understand, and one does not know whether to be more amazed by the coarse and typically Teuton brutality of their insolence, or the extraordinary patience of the American music-lovers in tolerating their appearance upon any concert platform. If they hate us so, why do they ask for our dollars instead of remaining in the assuredly more congenial atmosphere of their precious Fatherland? Their attitude might well serve as inspiration to our cartoonists for a picture representing the typical German itinerant musician, extending his left hand for alms and with the other flinging mud and stones at his generous and over-indulgent American patron. Do not let us have any more playing of "The Star-Spangled Banner," either by Dr. Muck and his Symphony of hostile aliens, or by any other of those German bands which have harbored so many spies in their midst. It is nothing less than a contamination of our national hymn.

n EVENING TELEGRAM
ress: Philadelphia, Pa.
NOV 13 191

Funny Burlesque at Dumont's.

"Dr. Muck's Simple Funny Orchestra" is the name of the new burlesque which was presented yesterday for the first time at Dumont's Minstrels. A threat that the doctor would have to play "The Star-Spangled Banner," whether he wanted to or not, was carried out.

UNION
m
Springfield, Mass
dress:
NOV 6 - 1917

BOSTON SYMPHONY CONCERT OPPOSED

Grand Jury in Baltimore Fears Demonstration or Riot.

BALTIMORE, Nov. 5—Formal protest against the concert of the Boston Symphony Orchestra here next Wednesday night was filed with the police board by the Grand Jury today. This action was taken after the jury had discussed the possibility of trouble because of the refusal of Dr. Muck to play the "Star Spangled Banner" at Providence last week.

Foreman John S. Bridges stated that the Grand Jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held as it feared a patriotic demonstration and possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the Grand Jury to former-Gov. Warfield expressing the views of the members of that body, which would be received at the mass-meeting of protest Mr. Warfield has organized for tomorrow.

Newspaper Cutting Bureau
REPUBLICAN
rom
Springfield, Mass.
ddress:
NOV 9 - 1917

The Providence Journal, valiantly struggling to have Dr Muck deposed as head of the Boston symphony orchestra, has been saying for some days that the eminent musician was a German spy and insinuating that it had proof of its assertion. Yesterday, keeping faith with the public, the Journal brought forth the supposedly incriminating evidence. And what is it? Nothing but the fact that in 1915, while in California, Dr Muck was fleeced of $300 by an impostor, who pretended to be collecting money for some paper that was presenting the case of Germany before the American people. The fact was widely published at the time and is well remembered. Instead of proving that Dr Muck has been associated with the German propaganda in this country, it would seem to prove the opposite. For if Dr Muck had been acquainted with the ways of the propaganda he would not have been swindled by a man pretending to be one of its agents.

REPUBLICAN
Springfield, Mass.
NOV 15 1917

MUSIC and MUSICIANS

THE SYMPHONY ISSUE

DR MUCK NOT INVOLVED

MAJ HIGGINSON'S STATEMENT

Members of Orchestra Deserve Not Abuse and Suspicion, but Hearty Thanks, He Says

Maj Henry L. Higginson of Boston issued last Sunday a full public statement regarding the controversy in connection with the playing of "The Star Spangled Banner" by the Boston symphony orchestra. Maj Higginson said:—

"In these times of great strees and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, October 29, at about 2 o'clock in the afternoon, there came to me from some women in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston symphony orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the women was not mentioned to Dr Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some annonymous, some abusive, and very many most friendly and couretous. For the latter I am grateful. It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered, but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from people unknown to me. The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and —often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so .I ignored the tardy request of the Providence women, and if any mistake has been made, it is mine alone. (Signed)

"HENRY L. HIGGINSON."

Views of Theodore Thomas's Widow

An interesting contribution to the public controversy which became acute with the dissemination of an erroneous report that Dr Muck, conductor of the Boston symphony orchestra, had refused to play "The Star Spangled Banner," is made by Mrs Theodore Thomas, widow of America's most famous native orchestral conductor. In a letter to the Boston Herald Mrs Thomas says:—

"The thoughtless people who are trying to stir up popular enmity against Dr Muck and his German colleagues in the Boston orchestra by violent attacks in the daily press are committing exactly the same crime against art and civilization as that which revolted the world when the Germans bombarded Rheims cathedral in order to 'strafe' the French. They are 'shelling' the one perfect and complete art creation of Boston merely in order to 'strafe' its German leader and his colleagues, and if they persist in their causeless attacks they will surely destroy this noble institution past all redemption.

REPUBLICAN
Springfield, Mass.
NOV 15 1917

The Providence Journal, valiantly struggling to have Dr Muck deposed as head of the Boston symphony orchestra, has been saying for some days that the eminent musician was a German spy and insinuating that it had proof of its assertion. Yesterday, keeping faith with the public, the Journal brought forth the supposedly incriminating evidence. And what is it? Nothing but the fact that in 1915, while in California, Dr Muck was fleeced of $300 by an impostor, who pretended to be collecting money for some paper that was presenting the case of Germany before the American people. The fact was widely published at the time and is well remembered. Instead of proving that Dr Muck has been associated with the German propaganda in this country, it would seem to prove the opposite. For if Dr Muck had been acquainted with the ways of the propaganda he would not have been swindled by a man pretending to be one of its agents.

Newspaper Cutting Bureau
REPUBLICAN
m
Springfield, Mass.
dress:
NOV 8 - 1917

SOCIAL AND PERSONAL

After Friday's incident in Symphony hall, it looks as though the Boston symphony orchestra would perforce play "The Star Spangled Banner" at its concerts. Maj Higginson announced that Dr Muck had tendered his resignation as conductor, but there would seem to be no reason for accepting the resignation, and Maj Higginson expressed his reluctance to do so. The press of the country is talking about "Dr Muck's refusal to play the national anthem," but Dr Muck never made any such refusal. Maj Higginson apparently decided to yield rather than subject the orchestra to the harm which continuance of agitation might cause. The enthusiasm which greeted Dr Muck's appearance on the stage was a clear demonstration of musical Boston's admiration of its great conductor and desire to retain his services.

rom REPUBLICAN
ddress Springfield, Mass.
ate NOV 15 1917

The Providence Journal, valiantly struggling to have Dr Muck deposed as head of the Boston symphony orchestra, has been saying for some days that the eminent musician was a German spy and insinuating that it had proof of its assertion. Yesterday, keeping faith with the public, the Journal brought forth the supposedly incriminating evidence. And what is it? Nothing but the fact that in 1915, while in California, Dr Muck was fleeced of $300 by an impostor, who pretended to be collecting money for some paper that was presenting the case of Germany before the American people. The fact was widely published at the time and is well remembered. Instead of proving that Dr Muck has been associated with the German propaganda in this country, it would seem to prove the opposite. For if Dr Muck had been acquainted with the ways of the propaganda he would not have been swindled by a man pretending to be one of its agents.

As for 'The Star Spangled episode, a similar situation the Thomas orchestra in the close of the Franco-Prus The many German ticket- the Thomas concerts dema the orchestra should play th am Rhein' to celebrate the victory, after its regular progr ended. Theodore Thomas American, first, last and all th and although he was very wil play the German national hym his German friends, he was no ing to humiliate the one Frenc sician in the orchestra, who equally his friend. So he sent player during the intermission said: 'We shall play the "Wach Rhein" to-night after the progra probably for a number of other ings. I know this will be very ful to you, so I give you perm to leave the stage and go home fore the closing number of the gram whenever this is the case.'

"Maj Higginson cannot, perhaps cuse Dr Muck and his German leagues from the orchestra when Star Spangled Banner' is to be pl nor can he ignore the desire of public to hear from time to time national anthem rendered by greatest musical organization. But may safely trust him to do what wise, just and right, not only to country and the public, but to members of his orchestra, whate their nationality, and he alone sho be the judge of when and how of his German musicians shall be quired to play the music which abo all other most deeply incites Ame can hearts to 'carry on' with war against their fatherland."

Providence Journal Stirred Up

In the light of this statement, s of the assertions in the following torial from the Providence Journal appear somewhat irrelevant, but t public may be interested in the Jo nal's reference to its anti-German tivities:—

"After successfully flaunting pub sentiment and outraging audiences various cities, by declining to play 'The Star Spangled Banner,' Dr Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence. For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude toward this particular community. Dr Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy-Ed, and Bernstorff. Next!"

A Berlin Precedent

The Lowell Courier-Citizen said: "Insistence that the whole orchestra play the national anthem is directed in most cases only at the German members, as a sort of 'dare-you-to-refuse curse you!' To sandwich this melody into a concert devoted to difficult classical art is as inappropriate as would be a modern bonnet on the head of Minerva. Art is, properly, universal. Even Berlin, with all its insistence upon Deutschland, has not required a Russian orchestra, playing Russian symphonic music to stick 'Die Wacht am Rhein' into its program every time it appeared during the war, as somehow giving the performance a status which it would otherwise have lacked! To be perfectly frank, this pother about making Dr Muck conduct the 'Star Spangled Banner' as a condition precedent to his right to give any concert at all strikes us as abominably cheap and nasty."

Another Conductor Talks

Down in New York, when the controversy was at its hight, Walter Damrosch, conductor of the New York symphony orchestra, made this comment: "Dr Muck naturally does not care to conduct the national hymn at this time, and I confess that while I have always enjoyed hearing him conduct a symphony of Beethoven or Brahms, I should not at this time enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feelings regarding the war, it would seem to be an act of hypocrisy. It seems to me that an assistant conductor could lead in playing 'The Star Spangled Banner.'"

The Boston Herald recently said in an editorial about Dr Muck: "It is late in the day to dwell upon the surpassing merits of this conductor, whose laurels disturb the sleep of others."

MISS HEMPEL INDIGNANT

m Springfield,
ddress: NOV 1

As the American, public ... lovers and all view it, they can get along a whole lot better ... Karl Muck than without "The ... Spangled Banner." And Karl ... the American dollar constantly ... his eyes, isn't a bit slower ... average Prussian in seeing ...

[illegible] TOWN TOPICS

[illegible] NEW YORK CITY

1917

THE spectacle of Mrs. Jack Gardner turning her back to her flag by walking down from her seat near the stage in Symphony Hall and out at the first Friday matinee when Dr. Muck, coerced by public protest into playing "The Star Spangled Banner," raised his baton to lead it, was not an inspiring sight for those subscribers who still put love of country above love of Higginson and Muck. It was a startling sensation, which almost eclipsed that made by the orchestra's playing of the national song, and the question was everywhere asked, "Why did she do it?" Nobody really knows whether Mrs. Gardner is pro-German or not, but that she is pro-Muck and more has been made strikingly evident for years past. That her feeling for her Bavarian hero, who had been forced by the public into such a position, made it impossible for her to remain to see and hear his humiliation seems to be the only way of solving such a drastic action. Mrs. Jack's further loyalty, if that prompted her action, was evinced by her taking a hurried trip to New York in her feebleness, which is becoming more and more apparent, with Mrs. Muck to attend the Boston Symphony concerts there.

[illegible] CITY

No notes at all are better than false notes, and a thoroughly false note is apparent in the manifest ill will and inefficiency with which Dr. Karl Muck and his Symphony Orchestra play "The Star-Spangled Banner." To those of us who regard with reverence our national anthem it seems a positive sacrilege to permit it to be given under compulsion, by virtuosi who have publicly professed their contempt for it as inartistic, and who openly proclaim their allegiance to the Kaiser, with whom we are at war, as well as their enmity to the United States. What, under the circumstances, they are doing in this country, it is difficult to understand, and one does not know whether to be more amazed by the coarse and typically Teuton brutality of their insolence, or the extraordinary patience of the American music-lovers in tolerating their appearance upon any concert platform. If they hate us so, why do they ask for our dollars instead of remaining in the assuredly more congenial atmosphere of their precious Fatherland? Their attitude might well serve as inspiration to our cartoonists for a picture representing the typical German itinerant musician, extending his left hand for alms and with the other flinging mud and stones at his generous and over-indulgent American patron. Do not let us have any more playing of "The Star-Spangled Banner," either by Dr. Muck and his Symphony of hostile aliens, or by any other of those German bands which have harbored so many spies in their midst. It is nothing less than a contamination of our national hymn.

Newspaper Cutting Bureau in the U.S.

from EVENING TELEGRAM

address: Philadelphia, Pa.

NOV 13 191[illegible]

Funny Burlesque at Dumont's.

"Dr. Muck's Simple Funny Orchestra" is the name of the new burlesque which was presented yesterday for the first time at Dumont's Minstrels. The threat that the doctor would have to play "The Star-Spangled Banner," whether he wanted to or not, was carried out.

from UNION

address: Springfield, Mass

NOV [illegible] 1917

BOSTON SYMPHONY CONCERT OPPOSED

Grand Jury in Baltimore Fears Demonstration or Riot.

BALTIMORE, Nov. 5—Formal protest against the concert of the Boston Symphony Orchestra here next Wednesday night was filed with the police board by the Grand Jury today. This action was taken after the jury had discussed the possibility of trouble because of the refusal of Dr. Muck to play the "Star Spangled Banner" at Providence last week.

Foreman John S. Bridges stated that the Grand Jury felt that Dr. Muck should not be allowed to appear in Baltimore and that the concert should not be held as it feared a patriotic demonstration and possibly a riot might ensue.

Mr. Bridges also said a letter would be sent by the Grand Jury to former-Gov. Warfield expressing the views of the members of that body, which would be received at the mass-meeting of protest Mr. Warfield has organized for tomorrow.

Newspaper Cutting Bureau in the U.S.

from REPUBLICAN

address Springfield, Mass.

Date NOV 9 - 1917

The Providence Journal, valiantly struggling to have Dr Muck deposed as head of the Boston symphony orchestra, has been saying for some days that the eminent musician was a German spy and insinuating that it had proof of its assertion. Yesterday, keeping faith with the public, the Journal brought forth the supposedly incriminating evidence. And what is it? Nothing but the fact that in 1915, while in California, Dr Muck was fleeced of $300 by an impostor, who pretended to be collecting money for some paper that was presenting the case of Germany before the American people. The fact was widely published at the time and is well remembered. Instead of proving that Dr Muck has been associated with the German propaganda in this country, it would seem to prove the opposite. For if Dr Muck had been acquainted with the ways of the propaganda he would not have been swindled by a man pretending to be one of its agents.

Newspaper Cutting Bureau in the U.S.

from REPUBLICAN

address Springfield, Mass.

Date NOV 9 - 1917

The Providence Journal, valiantly struggling to have Dr Muck deposed as head of the Boston symphony orchestra, has been saying for some days that the eminent musician was a German spy and insinuating that it had proof of its assertion. Yesterday, keeping faith with the public, the Journal brought forth the supposedly incriminating evidence. And what is it? Nothing but the fact that in 1915, while in California, Dr Muck was fleeced of $300 by an impostor, who pretended to be collecting money for some paper that was presenting the case of Germany before the American people. The fact was widely published at the time and is well remembered. Instead of proving that Dr Muck has been associated with the German propaganda in this country, it would seem to prove the opposite. For if Dr Muck had been acquainted with the ways of the propaganda he would not have been swindled by a man pretending to be one of its agents.

Newspaper Cutting Bureau in the U.S.

from REPUBLICAN

address Springfield, Mass.

Date NOV 8 - 1917

SOCIAL AND PERSONAL

After Friday's incident in Symphony hall, it looks as though the Boston symphony orchestra would perforce play "The Star Spangled Banner" at its concerts. Maj Higginson announced that Dr Muck had tendered his resignation as conductor, but there would seem to be no reason for accepting the resignation, and Maj Higginson expressed his reluctance to do so. The press of the country is talking about "Dr Muck's refusal to play the national anthem," but Dr Muck never made any such refusal. Maj Higginson apparently decided to yield rather than subject the orchestra to the harm which continuance of agitation might cause. The enthusiasm which greeted Dr Muck's appearance on the stage was a clear demonstration of musical Boston's admiration of its great conductor and desire to retain his services.

from REPUBLICAN

address Springfield, Mass.

NOV 15 1917

MUSIC and MUSICIANS

THE SYMPHONY ISSUE

DR MUCK NOT INVOLVED

MAJ HIGGINSON'S STATEMENT

Members of Orchestra Deserve Not Abuse and Suspicion, but Hearty Thanks, He Says

Maj Henry L. Higginson of Boston issued last Sunday a full public statement regarding the controversy in connection with the playing of "The Star Spangled Banner" by the Boston symphony orchestra. Maj Higginson said:—

"In these times of great strees and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, October 29, at about 2 o'clock in the afternoon, there came to me from some women in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston symphony orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the women was not mentioned to Dr Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some annonymous, some abusive, and very many most friendly and courteous. For the latter I am grateful. It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered, but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from people unknown to me. The original object and plan of these concerts was the enjoyment and education of our fellow-citizens. To the many men and [illegible]—often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence women, and if any mistake has been made, it is mine alone. (Signed)

"HENRY L. HIGGINSON."

Views of Theodore Thomas's Widow

An interesting contribution to the public controversy which became acute with the dissemination of an erroneous report that Dr Muck, conductor of the Boston symphony orchestra, had refused to play "The Star Spangled Banner," is made by Mrs Theodore Thomas, widow of America's most famous native orchestral conductor. In a letter to the Boston Herald Mrs Thomas says:—

"The thoughtless people who are trying to stir up popular enmity against Dr Muck and his German colleagues in the Boston orchestra by violent attacks in the daily press are committing exactly the same crime against art and civilization as that which revolted the world when the Germans bombarded Rheims cathedral in order to 'strafe' the French. They are 'shelling' the one perfect and complete art creation of Boston merely in order to 'strafe' its German leader and his colleagues, and if they persist in their causeless attacks they will surely destroy this noble institution past all redemption.

"As for 'The Star Spangled [illegible] episode, a similar situation occ[illegible] the Thomas orchestra in New [illegible] the close of the Franco-Prussi[illegible] The many German ticket-hol[illegible] the Thomas concerts demande[illegible] the orchestra should play the [illegible] am Rhein' to celebrate the Pr[illegible] victory, after its regular progra[illegible] ended. Theodore Thomas wa[illegible] American, first, last and all the [illegible] and although he was very willin[illegible] play the German national hymn[illegible] his German friends, he was not [illegible] ing to humiliate the one French[illegible] sician in the orchestra, who [illegible] equally his friend. So he sent fo[illegible] player during the intermission [illegible] said: 'We shall play the "Wach[illegible] Rhein" to-night after the program [illegible] probably for a number of other [illegible] ings. I know this will be very p[illegible] ful to you, so I give you permi[illegible] to leave the stage and go home [illegible] fore the closing number of the p[illegible] gram whenever this is the case.'

"Maj Higginson cannot, perhaps, [illegible] cuse Dr Muck and his German [illegible] leagues from the orchestra when [illegible] Star Spangled Banner' is to be play[illegible] nor can he ignore the desire of [illegible] public to hear from time to time [illegible] national anthem rendered by [illegible] greatest musical organization. But [illegible] may safely trust him to do what [illegible] wise, just and right, not only to [illegible] country and the public, but to t[illegible] members of his orchestra, whatev[illegible] their nationality, and he alone sho[illegible] be the judge of when and how oft[illegible] his German musicians shall be r[illegible] quired to play the music which abo[illegible] all other most deeply incites Amer[illegible] can hearts to 'carry on' with t[illegible] war against their fatherland."

Providence Journal Stirred Up

In the light of this statement, som[illegible] of the assertions in the following ed[illegible] torial from the Providence Journal ap[illegible] pear somewhat irrelevant, but th[illegible] public may be interested in the Jour[illegible] nal's reference to its anti-German ac[illegible] tivities:—

"After successfully flaunting publ[illegible] sentiment and outraging audiences [illegible] various cities, by declining to play 'The Star Spangled Banner,' Dr Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence. For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude toward this particular community. Dr Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy-Ed, and Bernstorff. Next!"

A Berlin Precedent

The Lowell Courier-Citizen said: "In[illegible] sistence that the whole orchestra play the national anthem is directed in most cases only at the German members, as a sort of 'dare-you-to-refuse curse you!' To sandwich this melody into a concert devoted to difficult classical art is as inappropriate as would be a modern bonnet on the head of Minerva. Art is, properly, universal. Even Berlin, with all its insistence upon Deutschland, has not required a Russian orchestra, playing Russian symphonic music to stick 'Die Wacht am Rhein' into its program every time it appeared during the war, as somehow giving the performance a status which it would otherwise have lacked! To be perfectly frank, this pother about making Dr Muck conduct the 'Star Spangled Banner' as a condition precedent to his right to give any concert at all strikes us as abominably cheap and nasty."

Another Conductor Talks

Down in New York, when the controversy was at its hight, Walter Damrosch, conductor of the New York symphony orchestra, made this comment: "Dr Muck naturally does not care to conduct the national hymn at this time, and I confess that while I have always enjoyed hearing him conduct a symphony of Beethoven or Brahms, I should not at this time enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feelings regarding the war, it would seem to be an act of hypocrisy. It seems to me that an assistant conductor could lead in playing 'The Star Spangled Banner.'"

The Boston Herald recently said in an editorial about Dr Muck: "It is late in the day to dwell upon the surpassing merits of this conductor, whose laurels disturb the sleep of others."

MISS HEMPEL INDIGNANT

from [illegible]

address: Springfield, M[illegible]

NOV [illegible]

As the American public, music-lovers and all view it, they can get along a whole lot better without Karl Muck than without "The Star-Spangled Banner." And Karl, with the American dollar constantly before his eyes, isn't a bit slower than the average Prussian in seeing the point.

Frankly, We Don't Believe It

REPUBLICAN

Springfield, Mass.

NOV 11 1917

MUSIC and MUSICIANS

THE SYMPHONY ISSUE

DR MUCK NOT INVOLVED

MAJ HIGGINSON'S STATEMENT

Members of Orchestra Deserve Not Abuse and Suspicion, but Hearty Thanks, He Says

Maj Henry L. Higginson of Boston issued last Sunday a full public statement regarding the controversy in connection with the playing of "The Star Spangled Banner" by the Boston symphony orchestra. Maj Higginson said:—

"In these times of great strees and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, October 29, at about 2 o'clock in the afternoon, there came to me from some women in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston symphony orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the women was not mentioned to Dr Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some annonymous, some abusive, and very many most friendly and couretous. For the latter I am grateful. It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered, but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from persons unknown to me. The original object and plan of these concerts was [illegible] and education of our fellow-citizens [illegible] the many men and —often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence women, and if any mistake has been made, it is mine alone. (Signed)

"HENRY L. HIGGINSON."

Views of Theodore Thomas's Widow

An interesting contribution to the public controversy which became acute with the dissemination of an erroneous report that Dr Muck, conductor of the Boston symphony orchestra, had refused to play "The Star Spangled Banner," is made by Mrs Theodore Thomas, widow of America's most famous native orchestral conductor. In a letter to the Boston Herald Mrs Thomas says:—

"The thoughtless people who are trying to stir up popular enmity against Dr Muck and his German colleagues in the Boston orchestra by violent attacks in the daily press are committing exactly the same crime against art and civilization as that which revolted the world when the Germans bombarded Rheims cathedral in order to 'strafe' the French. They are 'shelling' the one perfect and complete art creation of Boston merely in order to 'strafe' its German leader and his colleagues, and if they persist in their causeless attacks they will surely destroy this noble institution past all redemption.

[illegible] Star Spangled Banner episode; a similar situation occurred in the Thomas orchestra in New York at the close of the Franco-Prussian war. The many German ticket-holders of the Thomas concerts demanded that the orchestra should play the 'Wacht am Rhein' to celebrate the Prussian victory, after its regular program was ended. Theodore Thomas was an American, first, last and all the time, and although he was very willing to play the German national hymn for his German friends, he was not willing to humiliate the one French musician in the orchestra, who was equally his friend. So he sent for the player during the intermission and said: 'We shall play the "Wacht am Rhein" to-night after the program and probably for a number of other evenings. I know this will be very painful to you, so I give you permission to leave the stage and go home before the closing number of the program wherever this is the case.'

"Maj Higginson cannot, perhaps, excuse Dr Muck and his German colleagues from the orchestra when 'The Star Spangled Banner' is to be played, nor can he ignore the desire of the public to hear from time to time our national anthem rendered by our greatest musical organization. But we may safely trust him to do what is wise, just and right, not only to his country and the public, but to the members of his orchestra, whatever their nationality, and he alone should be the judge of when and how often his German musicians shall be required to play the music which above all others most deeply incites American hearts to 'carry on' with the war against their fatherland."

Providence Journal Stirred Up

In the light of this statement, some of the assertions in the following editorial from the Providence Journal appear somewhat irrelevant, but the public may be interested in the Journal's reference to its anti-German activities:—

"After successfully flaunting public sentiment and outraging audiences in various cities, by declining to play 'The Star Spangled Banner,' Dr Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence. For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude toward this particular community. Dr Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy-Ed, and Bernstorff. Next!"

A Berlin Precedent

The Lowell Courier-Citizen said: "Insistence that the whole orchestra play the national anthem is directed in most cases only at the German members, as a sort of 'dare-you-to-refuse, curse you!' To sandwich this melody into a concert devoted to difficult classical art is as inappropriate as would be a modern bonnet on the head of Minerva. Art is, properly, universal. Even Berlin, with all its insistence upon Deutschland, has not required a Russian orchestra, playing Russian symphonic music to stick 'Die Wacht am Rhein' into its program every time it appeared during the war, as somehow giving the performance a status which it would otherwise have lacked! To be perfectly frank, this pother about making Dr Muck conduct the 'Star Spangled Banner' as a condition precedent to his right to give any concert at all strikes us as abominably cheap and nasty."

Another Conductor Talks

Down in New York, when the controversy was at its hight, Walter Damrosch, conductor of the New York symphony orchestra, made this comment: "Dr Muck naturally does not care to conduct the national hymn at this time, and I confess that while I have always enjoyed hearing him conduct a symphony of Beethoven or Brahms, I should not at this time enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feelings regarding the war, it would seem to be an act of hypocrisy. It seems to me that an assistant condunctor could lead in playing 'The Star Spangled Banner.'"

The Boston Herald recently said in an editorial about Dr Muck: "It is late in the day to dwell upon the surpassing merits of this conductor, whose laurels disturb the sleep of others."

---

m SUN

dress: New York City.

te

KARL MUCK.

Remarks by a Reader Who Does Not Like His Demeanor.

TO THE EDITOR OF THE SUN—*Sir:* The tone of genial bonhomie and careless kindliness of your editorial article "Karl Muck" is characteristic of that "sporting" attitude which the public is striving to display, and to display with such poor taste. Have we no sensibilities, have we no pride, that we permit this German, musical genius though he be, to sneer at us and insult us, treat us as though we were beneath contempt, as he did at last Saturday's concert? And for this favor on his part we fawn upon him and applaud.

We send our youth abroad to give their all for us, while we at home in comfort support and cheer this creature who mocks and insults. We need no statement of his to confirm it; his actions speak where his words are hidden.

I have subscribed for over six years to the Boston Symphony Orchestra, but neither my patriotism nor my self-respect would permit me to continue.

JEANNE H. JACOBY.

NEW YORK, November 17.

---

om SUN

dress: New York City.

te NOV 17 19

GIETZEN TO WEAR KHAKI.

Was First Violinist in Boston Symphony Orchestra.

Special Despatch to THE SUN.

WASHINGTON, Nov. 16.—Alfred Gietzen, first violinist in the Boston Symphony Orchestra, was appointed to-day an army field clerk and will report for duty next week. Major Henry S. Higginson, speaking for the orchestra, said he was glad to lend Gietzen to the United States if the country needs him.

Gietzen's pay as field clerk will be $1,200 a year. He is a Belgian and probably will be used as an interpreter.

---

rom TIMES

ddress: New York City

ate NOV 18

NO AID TO GILLY.

Noncombatant Artist Abroad Was Not Treated Like Those Here.

To the Editor of The New York Times:

If Dr. Muck thinks "art knows no frontier" will he explain why his country's ally interns a French noncombatant opera singer, Dinh Gilly, who desires to come to America?

A LOYAL ARTIST.

New York, Nov. 7, 1917.

---

n STAATSZEITUNG

ress: New York City.

e NOV 18 1917

Frl. Frieda Hempel hat in der ersten Woche der neuerwachten Saison im Metropolitan im „Liebestrank" und in der „Traviata" gesungen und wird in der kommenden Woche am Mittwoch als Marta und am Samstag abend in Brooklyn in der „Academy of Music" als Susanna gehört werden. Im Metropolitan werden die Proben für die daselbst seit 14 Jahren nicht mehr gegebene Donizetti'sche Oper „Marie, die Tochter des Regiments", eifrig abgehalten. Die Titelpartie war in Deutschland als eine der glänzendsten Darbietungen Frieda Hempel's bekannt. Am kommenden Dinstag singt Frl. Hempel den Sopranpart in „Beethoven's Neunter Symphonie" in Boston im Rahmen des dortigen Symphonie-Orchesters unter Leitung von Dr. Carl Muck.

* * *

n WORLD

ress: New York City

NOV 16 191

NEW YORK, NOV. 17.

Three Varieties.

(From the Boston Traveler.)

I'm very fond of Doctor Muck
And wish for him all kinds of luck.
The rabble, hissing Doctor Muck,
Deserve a dark and damning look.
Their public spirit is a fluke
Who fulminate 'gainst Doctor Muck;
For he has scaled the heights of fame,
Though I cannot pronounce his name.

---

m STAATSZEITUNG

ress: New York City.

e NOV 1 1917

Mucks Bild in Chicago zerfetzt.

Wird in „Orchestra Hall" zerrissen am Boden gefunden.

(International News Service.)

Chicago, Ill., 10. Nov. Wo bisher an der Wand in der „Orchestra Hall" die Photographie des Dirigenten Karl Muck vom Bostoner Symphonie-Orchester zu sehen war, befindet sich nun ein leerer Raum. Mucks Bild wurde am Boden in Fetzen gefunden, nachdem mehrere Mitglieder von John Phillip Sousa's Marine-Kapelle die „Orchestra Hall" besucht hatten.

Deutsche Kunst und Künstler geächtet.

(Associated Press.)

Clarksburg, W. Va., 10. Nov. Der „Marcato Music Club", eine der führenden Frauen-Organisationen des Staates, die mit der „West Virginia Federation of Women's Clubs" affiliiert ist, hat gestern bei einem Bankett beschlossen, deutsche Künstler und deutsche Kompositionen in Bann zu erklären. Engagements mit deutschen Künstlern und solchen, welche mit den Verbündeten der Mittelmächte sympathisieren, sind rückgängig gemacht worden.

From ARMY & NAVY Journal

Address: New York City.

Date NOV 10 1917

The recent agitation in Providence and Boston over the question as to whether the Boston Symphony Orchestra conductor should lead that orchestra in playing The Star Spangled Banner recalls a tale concerning a similar incident in New Orleans, during the consulship of General Butler, told by Rear Admiral Charles E. Clark, U.S.N., in "My Fifty Years in the Navy." It appears that one night in the Varieties Theater in that city the band played the Confederate tune The Bonny Blue Flag, whereupon some one rose and asked for The Star Spangled Banner. "There was such a riot that the performance had to stop," Admiral Clark continues. "Finally the manager came out on the stage, stated that the money paid for admission that night would be refunded, and assured his audience that no Yankee air would ever be played in the Varieties Theater. His announcement was followed the next day by an order from Butler, who was then military governor: 'The orchestra of the Varieties Theater will henceforth open with The Star Spangled Banner, close with Hail Columbia, and Yankee Doodle must be played at least once during the evening.'"

---

an EAGLE

ddress: Brooklyn, N. Y.

Date

WOULD BAN GERMAN SONG

Editor Brooklyn Daily Eagle:

Now that the operatic atmosphere has been purified by the banning of German opera from the Metropolitan Opera House and that we have gotten rid of Dr Muck, who has an appropriate nomenclature, the loyal American public should combine its efforts for the immediate suppression of German song and music from the concert halls of this country, as many of them are incubators of pro-Germanism, therefore nests of treason. I was about to say that we should make the Germans feel their shame, but they have none. What is to be thought of Herr Kreisler, banned from various cities, like Philadelphia, Pittsburg, etc., attempting to brazenly thrust himself upon New York? Every American citizen should be subordinate to the sublime doctrines of patriotism and do his utmost for the welfare of his country in order to insure its future freedom.

J. GERALD DE POLO.

From ARMY & NAVY Journal

Address: New York City. NOV 10 1917

Date

law, Mr. and [illegible]

Among those in the audience at the Boston Symphony Orchestra on Nov. 6 at the National Theater, Washington, were Mrs. Baker, wife of the Secretary of War; Mrs. Crozier, wife of Brig. Gen. William Crozier, U.S.A., and Major Paul J. Horton, U.S.A.

---

n EAGLE

ress: Brooklyn, N. Y. NOV 18 191

NO REFUND, SAY DIRECTORS

In a letter to The Eagle Miss Jessie L. Deming of 403 Washington avenue has complained that the directors of the Brooklyn Institute of Arts and Sciences refused to refund her ticket money when she stayed away from the recital of Dr. Muck as a protest against his leadership.

"I wrote five days before the concert," says Miss Deming, "asking for the refund on my subscription, giving ample time to resell the tickets had they so desired.

"This reply was received only after a personal protest had been added to the written one, and three days after the first concert had been given."

In their reply to Miss Deming the directors said:

"We regret to say that no subscriptions are refunded by the Symphony managements on tickets purchased for these concerts. This regulation is based on the fact that your holding of seats has prevented others from purchasing them."

...REPUBLICAN

Springfield, Mass.

NOV 11 1917

MUSIC and MUSICIANS

THE SYMPHONY ISSUE

DR MUCK NOT INVOLVED

MAJ HIGGINSON'S STATEMENT

Members of Orchestra Deserve Not Abuse and Suspicion, but Hearty Thanks, He Says

Maj Henry L. Higginson of Boston issued last Sunday a full public statement regarding the controversy in connection with the playing of "The Star Spangled Banner" by the Boston symphony orchestra. Maj Higginson said:—

"In these times of great strees and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, October 29, at about 2 o'clock in the afternoon, there came to me from some women in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston symphony orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the women was not mentioned to Dr Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some annonymous, some abusive, and very many most friendly and couretous. For the latter I am grateful. It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered, but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from persons unknown to me. The original object and plan of these concerts was [illegible] and education of our fellow-citizens. To the many men and —often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so .I ignored the tardy request of the Providence women, and if any mistake has been made, it is mine alone. (Signed)

"HENRY L. HIGGINSON."

Views of Theodore Thomas's Widow

An interesting contribution to the public controversy which became acute with the dissemination of an erroneous report that Dr Muck, conductor of the Boston symphony orchestra, had refused to play "The Star Spangled Banner," is made by Mrs Theodore Thomas, widow of America's most famous native orchestral conductor. In a letter to the Boston Herald Mrs Thomas says:—

"The thoughtless people who are trying to stir up popular enmity against Dr Muck and his German colleagues in the Boston orchestra by violent attacks in the daily press are committing exactly the same crime against art and civilization as that which revolted the world when the Germans bombarded Rheims cathedral in order to 'strafe' the French. They are 'shelling' the one perfect and complete art creation of Boston merely in order to 'strafe' its German leader and his colleagues, and if they persist in their causeless attacks they will surely destroy this noble institution past all redemption.

[illegible] episode, a similar situation occurred in the Thomas orchestra in New York at the close of the Franco-Prussian war. The many German ticket-holders of the Thomas concerts demanded that the orchestra should play the 'Wacht am Rhein' to celebrate the Prussian victory, after its regular program was ended. Theodore Thomas was an American, first, last and all the time, and although he was very willing to play the German national hymn for his German friends, he was not willing to humiliate the one French musician in the orchestra, who was equally his friend. So he sent for the player during the intermission and said: 'We shall play the "Wacht am Rhein" to-night after the program and probably for a number of other evenings. I know this will be very painful to you, so I give you permission to leave the stage and go home before the closing number of the program whenever this is the case.'

"Maj Higginson cannot, perhaps, excuse Dr Muck and his German colleagues from the orchestra when 'The Star Spangled Banner' is to be played, nor can he ignore the desire of the public to hear from time to time our national anthem rendered by our greatest musical organization. But we may safely trust him to do what is wise, just and right, not only to his country and the public, but to the members of his orchestra, whatever their nationality, and he alone should be the judge of when and how often his German musicians shall be required to play the music which above all others most deeply incites American hearts to 'carry on' with the war against their fatherland."

Providence Journal Stirred Up

In the light of this statement, some of the assertions in the following editorial from the Providence Journal appear somewhat irrelevant, but the public may be interested in the Journal's reference to its anti-German activities:—

"After successfully flaunting public sentiment and outraging audiences in various cities, by declining to play 'The Star Spangled Banner,' Dr Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence. For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude toward this particular community. Dr Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy-Ed, and Bernstorff. Next!"

A Berlin Precedent

The Lowell Courier-Citizen said: "Insistence that the whole orchestra play the national anthem is directed in most cases only at the German members, as a sort of 'dare-you-to-refuse-curse you!' To sandwich this melody into a concert devoted to difficult classical art is as inappropriate as would be a modern bonnet on the head of Minerva. Art is, properly, universal. Even Berlin, with all its insistence upon Deutschland, has not required a Russian orchestra, playing Russian symphonic music to stick 'Die Wacht am Rhein' into its program every time it appeared during the war, as somehow giving the performance a status which it would otherwise have lacked! To be perfectly frank, this pother about making Dr Muck conduct the 'Star Spangled Banner' as a condition precedent to his right to give any concert at all strikes us as abominably cheap and nasty."

Another Conductor Talks

Down in New York, when the controversy was at its hight, Walter Damrosch, conductor of the New York symphony orchestra, made this comment: "Dr Muck naturally does not care to conduct the national hymn at this time, and I confess that while I have always enjoyed hearing him conduct a symphony of Beethoven or Brahms, I should not at this time enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feelings regarding the war, it would seem to be an act of hypocrisy. It seems to me that an assistant conductor could lead in playing 'The Star Spangled Banner.'"

The Boston Herald recently said in an editorial about Dr Muck: "It is late in the day to dwell upon the surpassing merits of this conductor, whose laurels disturb the sleep of others."

---

m SUN

dress: New York City.

te

KARL MUCK.

Remarks by a Reader Who Does Not Like His Demeanor.

TO THE EDITOR OF THE SUN—*Sir:* The tone of genial bonhomie and careless kindliness of your editorial article "Karl Muck" is characteristic of that "sporting" attitude which the public is striving to display, and to display with such poor taste. Have we no sensibilities, have we no pride, that we permit this German, musical genius though he be, to sneer at us and insult us, treat us as though we were beneath contempt, as he did at last Saturday's concert? And for this favor on his part we fawn upon him and applaud.

We send our youth abroad to give their all for us, while we at home in comfort support and cheer this creature who mocks and insults. We need no statement of his to confirm it; his actions speak where his words are hidden.

I have subscribed for over six years to the Boston Symphony Orchestra, but neither my patriotism nor my self-respect would permit me to continue.

JEANNE H. JACOBY.

NEW YORK, November 17.

om SUN

dress: New York City.

te NOV 17 19

GIETZEN TO WEAR KHAKI.

Was First Violinist in Boston Symphony Orchestra.

Special Despatch to THE SUN.

WASHINGTON, Nov. 16.—Alfred Gietzen, first violinist in the Boston Symphony Orchestra, was appointed to-day an army field clerk and will report for duty next week. Major Henry S. Higginson, speaking for the orchestra, said he was glad to lend Gietzen to the United States if the country needs him.

Gietzen's pay as field clerk will be $1,200 a year. He is a Belgian and probably will be used as an interpreter.

---

rom TIMES

ddress: New York City

ate

NO AID TO GILLY.

Noncombatant Artist Abroad Was Not Treated Like Those Here.

To the Editor of The New York Times:

If Dr. Muck thinks "art knows no frontier" will he explain why his country's ally interns a French noncombatant opera singer, Dinh Gilly, who desires to come to America?

A LOYAL ARTIST.

New York, Nov. 7, 1917.

---

n STAATSZEITUNG

ress: New York City.

NOV 18 1917

e

* * *

Frl. Frieda Hempel hat in der ersten Woche der neuerwachten Saison im Metropolitan im „Liebestrank" und in der „Traviata" gesungen und wird in der kommenden Woche am Mittwoch als Marta und am Samstag abend in Brooklyn in der „Academy of Music" als Susanna gehört werden. Im Metropolitan werden die Proben für die daselbst seit 14 Jahren nicht mehr gegebene Donizetti'sche Oper „Marie, die Tochter des Regiments", eifrig abgehalten. Die Titelpartie war in Deutschland als eine der glänzendsten Darbietungen Frieda Hempel's bekannt. Am kommenden Dinstag singt Frl. Hempel den Sopranpart in „Beethoven's Neunter Symphonie" in Boston im Rahmen des dortigen Symphonie-Orchesters unter Leitung von Dr. Carl Muck.

* * *

n WORLD

ress: New York City

NOV 16 191

Three Varieties.

(From the Boston Traveler.)

I'm very fond of Doctor Muck
And wish for him all kinds of luck.
The rabble, hissing Doctor Muck,
Deserve a dark and damning look.
Their public spirit is a fluke
Who fulminate 'gainst Doctor Muck;
For he has scaled the heights of fame,
Though I cannot pronounce his name.

---

m STAATSZEITUNG

ress: New York City.

NOV 11 1917

e

Mucks Bild in Chicago zerfetzt.

Wird in „Orchestra Hall" zerrissen am Boden gefunden.

(International News Service.)

Chicago, Ill., 10. Nov. Wo bisher an der Wand in der „Orchestra Hall" die Photographie des Dirigenten Karl Muck vom Bostoner Symphonie-Orchester zu sehen war, befindet sich nun ein leerer Raum. Mucks Bild wurde am Boden in Fetzen gefunden, nachdem mehrere Mitglieder von John Phillip Sousa's Marine-Kapelle die „Orchestra Hall" besucht hatten.

Deutsche Kunst und Künstler geächtet.

(Associated Press.)

Clarksburg, W. Va., 10. Nov. Der „Marcato Music Club", eine der führenden Frauen-Organisationen des Staates, die mit der „West Virginia Federation of Women's Clubs" affiliiert ist, hat gestern bei einem Bankett beschlossen, deutsche Künstler und deutsche Kompositionen in Bann zu erklären. Engagements mit deutschen Künstlern und solchen, welche mit den Verbündeten der Mittelmächte sympathisieren, sind rückgängig gemacht worden.

From ARMY & NAVY Journal

Address: New York City.

Date NOV 10 1917

The recent agitation in Providence and Boston over the question as to whether the Boston Symphony Orchestra conductor should lead that orchestra in playing The Star Spangled Banner recalls a tale concerning a similar incident in New Orleans, during the consulship of General Butler, told by Rear Admiral Charles E. Clark, U.S.N., in "My Fifty Years in the Navy." It appears that one night in the Varieties Theater in that city the band played the Confederate tune The Bonny Blue Flag, whereupon some one rose and asked for The Star Spangled Banner. "There was such a riot that the performance had to stop," Admiral Clark continues. "Finally the manager came out on the stage, stated that the money paid for admission that night would be refunded, and assured his audience that no Yankee air would ever be played in the Varieties Theater. His announcement was followed the next day by an order from Butler, who was then military governor: 'The orchestra of the Varieties Theater will henceforth open with The Star Spangled Banner, close with Hail Columbia, and Yankee Doodle must be played at least once during the evening.'"

---

an EAGLE

dress: Brooklyn, N. Y.

Date

WOULD BAN GERMAN SONG

Editor Brooklyn Daily Eagle:

Now that the operatic atmosphere has been purified by the banning of German opera from the Metropolitan Opera House and that we have gotten rid of Dr Muck, who has an appropriate nomenclature, the loyal American public should combine its efforts for the immediate suppression of German song and music from the concert halls of this country, as many of them are incubators of pro-Germanism, therefore nests of treason. I was about to say that we should make the Germans feel their shame, but they have none. What is to be thought of Herr Kreisler, banned from various cities, like Philadelphia, Pittsburg, etc., attempting to brazenly thrust himself upon New York? Every American citizen should be subordinate to the sublime doctrines of patriotism and do his utmost for the welfare of his country in order to insure its future freedom.

J. GERALD DE POLO.

From ARMY & NAVY Journal

Address: New York City.

Date

[illegible] law, Mr. and Mrs. [illegible]

Among those in the audience at the Boston Symphony Orchestra on Nov. 6 at the National Theater, Washington, were Mrs. Baker, wife of the Secretary of War; Mrs. Crozier, wife of Brig. Gen. William Crozier, U.S.A., and Major Paul J. Horton, U.S.A.

---

n EAGLE

ress: Brooklyn, N. Y.

NO REFUND, SAY DIRECTORS

In a letter to The Eagle Miss Jessie L. Deming of 403 Washington avenue has complained that the directors of the Brooklyn Institute of Arts and Sciences refused to refund her ticket money when she stayed away from the recital of Dr. Muck as a protest against his leadership.

"I wrote five days before the concert," says Miss Deming, "asking for the refund on my subscription, giving ample time to resell the tickets had they so desired.

"This reply was received only after a personal protest had been added to the written one, and three days after the first concert had been given."

In their reply to Miss Deming the directors said:

"We regret to say that no subscriptions are refunded by the Symphony managements on tickets purchased for these concerts. This regulation is based on the fact that your holding of seats has prevented others from purchasing them."

...ing Bureau in the World
...EPUBLICAN
Springfield, Mass.
s:
NOV 11 1917

MUSIC and MUSICIANS

THE SYMPHONY ISSUE

DR MUCK NOT INVOLVED

MAJ HIGGINSON'S STATEMENT

Members of Orchestra Deserve Not Abuse and Suspicion, but Hearty Thanks, He Says

Maj Henry L. Higginson of Boston issued last Sunday a full public statement regarding the controversy in connection with the playing of "The Star Spangled Banner" by the Boston symphony orchestra. Maj Higginson said:—

"In these times of great strees and woe, it seems in doubtful taste to bring forward my small matters, and yet I venture to do so.

"This letter is written in gratitude to a kind and courteous public of many cities, and also in defense of men who have striven hard to please this public, working always under the intention and rules laid down by me 36 years ago.

"On Monday last, October 29, at about 2 o'clock in the afternoon, there came to me from some women in Providence unknown to me, and not subscribers to our concerts, a request that 'The Star Spangled Banner' be played by the Boston symphony orchestra at its concert in Providence that night. Owing to a paragraph in a Providence newspaper, I stopped the sale of the tickets at once, and at 5 o'clock went to that city, for it seemed that trouble might be brewing, and, if so, it was seemly for me to meet it in person. The request of the women was not mentioned to Dr Muck and the orchestra, and the concert was, as usual, quiet and well received. Only after the return of the orchestra to Boston did Dr Muck hear of the request. Therefore, if any stones are to be thrown, they should be aimed at my head.

"Since Monday a flood of letters has poured in—some annonymous, some abusive, and very many most friendly and couretous. For the latter I am grateful. It would seem fair that the truth should be sought, and the record of the concerts be considered.

"For the past years the audiences have been content to leave in my hands the conduct of our orchestra, and have filled the houses here and elsewhere. If a request for 'The Star Spangled Banner' had come to me in pleasant terms from subscribers, it would have been pleasantly considered, but does anyone like to be ordered by a newspaper to 'stand and deliver'?

"Note this point: The first time that Dr Muck and the orchestra were asked to play 'The Star Spangled Banner,' they played it; and, still further, the request had never been refused. I ignored the request coming to me at the last moment from [illegible] unknown to me. The original object and plan of these concerts was [illegible] and education of our fellow-citizens. To the many men and —often strangers to me—who had written or spoken in sympathy with this plan, I offer hearty thanks.

"On one point I may insist: The orchestra, under Dr Muck, has given to the public from the Atlantic to the Pacific great comfort and happiness through many years; and this band of many nationalities has worked well and loyally under most trying circumstances for the good of us all. Each one of them deserves not abuse or suspicion but hearty thanks, and I ask it for them—thanks not in words, but in deeds and in trust.

"Once more, let it be distinctly understood that Dr Muck and the orchestra played 'The Star Spangled Banner' as soon as they were asked to do so. I ignored the tardy request of the Providence women, and if any mistake has been made, it is mine alone. (Signed)

"HENRY L. HIGGINSON."

Views of Theodore Thomas's Widow

An interesting contribution to the public controversy which became acute with the dissemination of an erroneous report that Dr Muck, conductor of the Boston symphony orchestra, had refused to play "The Star Spangled Banner," is made by Mrs Theodore Thomas, widow of America's most famous native orchestral conductor. In a letter to the Boston Herald Mrs Thomas says:—

"The thoughtless people who are trying to stir up popular enmity against Dr Muck and his German colleagues in the Boston orchestra by violent attacks in the daily press are committing exactly the same crime against art and civilization as that which revolted the world when the Germans bombarded Rheims cathedral in order to 'strafe' the French. They are 'shelling' the one perfect and complete art creation of Boston merely in order to 'strafe' its German leader and his colleagues, and if they persist in their causeless attacks they will surely destroy this noble institution past all redemption.

"As for 'The Star Spangled Banner' episode, a similar situation occurred in the Thomas orchestra in New York at the close of the Franco-Prussian war. The many German ticket-holders of the Thomas concerts demanded that the orchestra should play the 'Wacht am Rhein' to celebrate the Prussian victory, after its regular program was ended. Theodore Thomas was an American, first, last and all the time, and although he was very willing to play the German national hymn for his German friends, he was not willing to humiliate the one French musician in the orchestra, who was equally his friend. So he sent for the player during the intermission and said: 'We shall play the "Wacht am Rhein" to-night after the program and probably for a number of other evenings. I know this will be very painful to you, so I give you permission to leave the stage and go home before the closing number of the program whenever this is the case.'

"Maj Higginson cannot, perhaps, excuse Dr Muck and his German colleagues from the orchestra when 'The Star Spangled Banner' is to be played, nor can he ignore the desire of the public to hear from time to time our national anthem rendered by our greatest musical organization. But we may safely trust him to do what is wise, just and right, not only to his country and the public, but to the members of his orchestra, whatever their nationality, and he alone should be the judge of when and how often his German musicians shall be required to play the music which above all others most deeply incites American hearts to 'carry on' with the war against their fatherland."

Providence Journal Stirred Up

In the light of this statement, some of the assertions in the following editorial from the Providence Journal appear somewhat irrelevant, but the public may be interested in the Journal's reference to its anti-German activities:—

"After successfully flaunting public sentiment and outraging audiences in various cities, by declining to play 'The Star Spangled Banner,' Dr Muck came to Providence with full confidence that his arrogant Prussianism would score another triumph of the same character in the one place where he most desired to emphasize his insolence. For the past three years he has delighted to indulge in petty insults before Providence audiences. Modesty forbids our analyzing the reason for his studied attitude toward this particular community. Dr Muck's confidence was not disturbed though he had, for guidance, the vision of the broken diplomatic necks of Von Papen, Boy-Ed, and Bernstorff. Next!"

A Berlin Precedent

The Lowell Courier-Citizen said: "Insistence that the whole orchestra play the national anthem is directed in most cases only at the German members, as a sort of 'dare-you-to-refuse, curse you!' To sandwich this melody into a concert devoted to difficult classical art is as inappropriate as would be a modern bonnet on the head of Minerva. Art is, properly, universal. Even Berlin, with all its insistence upon Deutschland, has not required a Russian orchestra, playing Russian symphonic music to stick 'Die Wacht am Rhein' into its program every time it appeared during the war, as somehow giving the performance a status which it would otherwise have lacked! To be perfectly frank, this pother about making Dr Muck conduct the 'Star Spangled Banner' as a condition precedent to his right to give any concert at all strikes us as abominably cheap and nasty."

Another Conductor Talks

Down in New York, when the controversy was at its hight, Walter Damrosch, conductor of the New York symphony orchestra, made this comment: "Dr Muck naturally does not care to conduct the national hymn at this time, and I confess that while I have always enjoyed hearing him conduct a symphony of Beethoven or Brahms, I should not at this time enjoy hearing him conduct 'The Star Spangled Banner,' as, considering his citizenship and feelings regarding the war, it would seem to be an act of hypocrisy. It seems to me that an assistant conductor could lead in playing 'The Star Spangled Banner.'"

The Boston Herald recently said in an editorial about Dr Muck: "It is late in the day to dwell upon the surpassing merits of this conductor, whose laurels disturb the sleep of others."

---

m SUN

ress: New York City.

te

KARL MUCK.

Remarks by a Reader Who Does Not Like His Demeanor.

TO THE EDITOR OF THE SUN—*Sir:* The tone of genial bonhomie and careless kindliness of your editorial article "Karl Muck" is characteristic of that "sporting" attitude which the public is striving to display, and to display with such poor taste. Have we no sensibilities, have we no pride, that we permit this German, musical genius though he be, to sneer at us and insult us, treat us as though we were beneath contempt, as he did at last Saturday's concert? And for this favor on his part we fawn upon him and applaud.

We send our youth abroad to give their all for us, while we at home in comfort support and cheer this creature who mocks and insults. We need no statement of his to confirm it; his actions speak where his words are hidden.

I have subscribed for over six years to the Boston Symphony Orchestra, but neither my patriotism nor my self-respect would permit me to continue.

JEANNE H. JACOBY.

NEW YORK, November 17.

---

om SUN

ddress: New York City.

te NOV 17 19

GIETZEN TO WEAR KHAKI.

Was First Violinist in Boston Symphony Orchestra.

Special Despatch to THE SUN.

WASHINGTON, Nov. 16.—Alfred Gietzen, first violinist in the Boston Symphony Orchestra, was appointed to-day an army field clerk and will report for duty next week. Major Henry S. Higginson, speaking for the orchestra, said he was glad to lend Gietzen to the United States if the country needs him.

Gietzen's pay as field clerk will be $1,200 a year. He is a Belgian and probably will be used as an interpreter.

---

rom TIMES

ddress: New York City

ate

NO AID TO GILLY.

Noncombatant Artist Abroad Was Not Treated Like Those Here.

To the Editor of The New York Times:

If Dr. Muck thinks "art knows no frontier" will he explain why his country's ally interns a French noncombatant opera singer, Dinh Gilly, who desires to come to America?

A LOYAL ARTIST.

New York, Nov. 7, 1917.

---

n STAATSZEITUNG

ress: New York City.

e NOV 18 1917

*

Frl. Frieda Hempel hat in der ersten Woche der neuerwachten Saison im Metropolitan im „Liebestrank" und in der „Traviata" gesungen und wird in der kommenden Woche am Mittwoch als Maria und am Samstag abend in Brooklyn in der „Academy of Music" als Susanna gehört werden. Im Metropolitan werden die Proben für die daselbst seit 14 Jahren nicht mehr gegebene Donizetti'sche Oper „Marie, die Tochter des Regiments", eifrig abgehalten. Die Titelpartie war in Deutschland als eine der glänzendsten Darbietungen Frieda Hempel's bekannt. Am kommenden Dinstag singt Frl. Hempel den Sopranpart in „Beethoven's Neunter Symphonie" in Boston im Rahmen des dortigen Symphonie-Orchesters unter Leitung von Dr. Carl Muck.

* *

n WORLD

ress: New York City

NOV 1 [illegible] 91

New York, Nov. [illegible]

Three Varieties.

(From the Boston Traveler.)

I'm very fond of Doctor Muck
And wish for him all kinds of luck.
The rabble, hissing Doctor Muck,
Deserve a dark and damning look.
Their public spirit is a fluke
Who fulminate 'gainst Doctor Muck;
For he has scaled the heights of fame,
Though I cannot pronounce his name.

---

m STAATSZEITUNG

ress: New York City.

e NOV 11 1917

Mucks Bild in Chicago zerfetzt.

Wird in „Orchestra Hall" zerrissen am Boden gefunden.

(International News Service.)

Chicago, Ill., 10. Nov. Wo bisher an der Wand in der „Orchestra Hall" die Photographie des Dirigenten Karl Muck vom Bostoner Symphonie-Orchester zu sehen war, befindet sich nun ein leerer Raum. Mucks Bild wurde am Boden in Fetzen gefunden, nachdem mehrere Mitglieder von John Phillip Sousa's Marine-Kapelle die „Orchestra Hall" besucht hatten.

Deutsche Kunst und Künstler geächtet.

(Associated Press.)

Clarksburg, W. Va., 10. Nov. Der „Marcato Music Club", eine der führenden Frauen-Organisationen des Staates, die mit der „West Virginia Federation of Women's Clubs" affiliiert ist, hat gestern bei einem Bankett beschlossen, deutsche Künstler und deutsche Kompositionen in Bann zu erklären. Engagements mit deutschen Künstlern und solchen, welche mit den Verbündeten der Mittelmächte sympathisieren, sind rückgängig gemacht worden.

From ARMY & NAVY Journal

Address: New York City.

Date NOV 10 1917

The recent agitation in Providence and Boston over the question as to whether the Boston Symphony Orchestra conductor should lead that orchestra in playing The Star Spangled Banner recalls a tale concerning a similar incident in New Orleans, during the consulship of General Butler, told by Rear Admiral Charles E. Clark, U.S.N., in "My Fifty Years in the Navy." It appears that one night in the Varieties Theater in that city the band played the Confederate tune The Bonny Blue Flag, whereupon some one rose and asked for The Star Spangled Banner. "There was such a riot that the performance had to stop," Admiral Clark continues. "Finally the manager came out on the stage, stated that the money paid for admission that night would be refunded, and assured his audience that no Yankee air would ever be played in the Varieties Theater. His announcement was followed the next day by an order from Butler, who was then military governor: 'The orchestra of the Varieties Theater will henceforth open with The Star Spangled Banner, close with Hail Columbia, and Yankee Doodle must be played at least once during the evening.'"

---

n EAGLE

ddress: Brooklyn, N. Y.

Date

WOULD BAN GERMAN SONG

Editor Brooklyn Daily Eagle:

Now that the operatic atmosphere has been purified by the banning of German opera from the Metropolitan Opera House and that we have gotten rid of Dr Muck, who has an appropriate nomenclature, the loyal American public should combine its efforts for the immediate suppression of German song and music from the concert halls of this country, as many of them are incubators of pro-Germanism, therefore nests of treason. I was about to say that we should make the Germans feel their shame, but they have none. What is to be thought of Herr Kreisler, banned from various cities, like Philadelphia, Pittsburg, etc., attempting to brazenly thrust himself upon New York? Every American citizen should be subordinate to the sublime doctrines of patriotism and do his utmost for the welfare of his country in order to insure its future freedom.

J. GERALD DE POLO.

From ARMY & NAVY Journal

Address: New York City.

Date

[illegible]

Among those in the audience at the Boston Symphony Orchestra on Nov. 6 at the National Theater, Washington, were Mrs. Baker, wife of the Secretary of War; Mrs. Crozier, wife of Brig. Gen. William Crozier, U.S.A., and Major Paul [illegible] Horton, U.S.A.

---

n EAGLE

ress: Brooklyn, N. Y.

NO REFUND, SAY DIRECTORS

In a letter to The Eagle Miss Jessie L. Deming of 403 Washington avenue has complained that the directors of the Brooklyn Institute of Arts and Sciences refused to refund her ticket money when she stayed away from the recital of Dr. Muck as a protest against his leadership.

"I wrote five days before the concert," says Miss Deming, "asking for the refund on my subscription, giving ample time to resell the tickets had they so desired.

"This reply was received only after a personal protest had been added to the written one, and three days after the first concert had been given."

In their reply to Miss Deming the directors said:

"We regret to say that no subscriptions are refunded by the Symphony managements on tickets purchased for these concerts. This regulation is based on the fact that your holding of seats has prevented others from purchasing them."

CITIZEN
ss: Brooklyn, N. Y.
NOV 18 1917

THE ANTHEM AN EMBLEM

A Visible Symbol of National Unity.

Dr. Karl Muck, the eminent German subject who directs the Boston Symphony Orchestra, refused to play "The Star-Spangled Banner" at his concerts, on the ground that it would not fit in artistically with the rest of the programme. He subsequently relented, and played it, in spite of temperamental qualms. The personal issue may thus be regarded as settled. But the musical question remains.

The uncritical public naturally begins to wonder whether the national anthem we all love is really so crude as Dr. Muck insinuated, and so dreadfully out of place at the end of a classical music programme.

Perhaps David Stanley Smith, professor of music at Yale University, is as good an authority in this matter as Dr. Muck, and his judgment has the additional merit of being free from suspicion of alien prejudice. He says:

"'The Star-Spangled Banner' has been officially designated the symbol of our national unity, appealing to the ear as the flag appeals to the eye. The objection to its performance at a serious concert on the ground of the impossibility of its fitting into the scheme of the programme of orchestral music is not unlike a refusal to display the Stars and Stripes on our house because the striking colors 'kill' the color arrangements of the flowers in the garden."

There isn't any occasion, he says, for analyzing the literary and musical value of the anthem. Whatever profesional critics may say on that point is of no importance. "The emblem is there for us to accept in its real significance, transcending individual opinion." Our people so accept it. To all good Americans it is a noble and inspiring emblem of national unity.

As such an emblem, says Professor Smith, it is more in place in a serious concert than in a cheap, popular concert. "The national anthem is never presented with more appropriateness than before audiences that have gathered for serious reflection."

That ought to settle the matter.

STAATSZEITUNG
New York City.
NOV 11 1917

Theater und Musik.

Bostoner Symphonie-Konzert.

Die Aufnahme Dr. Mucks und seines Orchesters am gestrigen Nachmittag in Carnegie Hall glich der des ersten Abends. Ein langandauernder, immer wieder anschwellender Applaus begrüßte den Dirigenten, als er erschien, ein Beifall, der sich nach der Abspielung der Nationalhymne erneuerte. In demselben Zeichen der herzlichen Zufriedenheit der Zuhörer, welche natürlich wieder jedes verfügbare Plätzchen im Saale besetzt hielten, stand die ganze Veranlassung, welche als pièce de resistance Beethoven's Fünfte Symphonie, bekanntlich eine der größten Darbietungen des Dirigenten, enthielt. Mit angehaltenem Atem lauschte das Publikum dem leidenschaftlichen, meisterhaft ausgelegten ersten Satz; man erlabte sich an dem Sonnenglanz des Andantes, dieses himmlischen Trostgesanges, man fühlte die beklemmende Luft des dritten Satzes und jubelte innerlich mit, als das strahlende C Dur-Thema des Schlußsatzes einsetzte und ein Jubilieren, ein Freudengesang im Orchester begann, der sich bis zum höchsten Freiheits- und Freuden-Hymnus steigerte. Es war eine große Leistung, die vom Publikum willig anerkannt wurde.

Damit aber war das Herrliche, das wir miterleben sollten, nicht erschöpft. Ich muß namentlich die Schlußdarbietung rühmen, Enesco's lebhafte und farbenkräftige „Rumänische Rhapsodie" in A Dur, welche in eminenter Weise eine Heimatskunst ist, denn sie legt uns ein Volksseele mit viel Natürlichkeit bloß. Das Orchester prangte in dieser Nummer unter der meisterhaften Leitung seines Führers in einer durchgeistigten Virtuosität, die ihresgleichen suchte. Vorangegangen waren das melancholisch so beredte „Finlandia" von Sibelius, der für eine andere Volksseele um Gehör wirbt, und Rachmaninoff's „Toteninsel" nach dem Boecklinschen Gemälde. In beiden Stücken boten Meister und Orchester herrliche Leistungen.

H.

From
Address: Commerce & Finance
Date

AN EDITOR'S QUANDARY

As our readers know, the editorial staff of this paper includes Richard Spillane and F. R. Serri. They are both good fellows, straight thinkers and patriotic Americans. This week each of them turned in a paragraph with regard to an incident that has attracted no little attention in this part of the world.

Dr. Muck, who is or was a Prussian, is the leader of the Boston Symphony Orchestra, of which Major Henry L. Higginson is the chief patron. At a concert the other day the audience demanded "The Star Spangled Banner."

Dr. Muck declined to have his orchestra play it upon the ground that it would be inartistic. Major Higginson whose Americanism no one can doubt, has said that Dr. Muck was right. Mr. Serri agrees with him. Mr. Spillane thinks he was wrong. The editor-in-chief, who has no artistic sense and only knows that "The Star Spangled Banner" is very difficult to sing, is in doubt about the merits of the question. He has therefore decided to print the two paragraphs in parallel columns that our readers may take their choice and that we may at the same time enlist the sympathy of the kind critics who sometimes take us to task for expressing opinions with which they do not agree. It is astonishing how well-meaning and intelligent men can disagree in regard to the simplest matters. This is a case in point.—T. H. P.

Karl Muck wouldn't play "The Star-Spangled Banner" at a Boston Symphony Concert because it would mar the artistic ensemble. If Herr Muck refused to play "The Watch on the Rhine" in Germany we can imagine what would happen to him. But he wouldn't refuse for he is the Kaiser's Honorary Prussian Director of Music.

It may be Mr. Muck's artistic soul that rebelled against "The Star-Spangled Banner" but he is by no means supersensitive about accepting American dollars.

It would be well if some American musical devotees prated less about art and thought more of patriotism. Yale University invited Mme. Gadski to sing at the Yale festivities recently, disregarding the violence of her expressions of contempt for America and also disregarding the fact that her husband is a German spy who operated in this country.

Fritz Kreisler is a great violinist but, if report is true, the money he has been gathering in America has been going back to Austria, a country with which our Allies are at war and with which we should declare war.

Art may be international but artists persist in being national. Herr Muck's conduct was an insult to America. The action of the Yale people in having Mme. Gadski appear at their celebration was improper. We can make a certain amount of allowance for the artistic temperament but not for disrespect shown to the national anthem or offense to the whole people.

Let Us Imitate England. While Englishmen have not always been able to control themselves perfectly in this war, and have been known to demonstrate their true love for England by smashing German-made plates, they have not allowed such temporary aberrations to get the better of them. In matters of music, at least, they have shown their good sense and have permitted and presumably enjoyed German operas.

Likewise, it is reported, that at Vienna, and Berlin, Shakespeare is played as usual. And from Frankfort comes the news that during the first week of October not less than two Italian operas—"Aida" and "Il Trovatore"—were given at the Opera House.

As against such events which bring back, even if for a moment, a glimpse of international good-feeling and solidarity and hope of a better world, we have the notice that in New York, at the Metropolitan, German operas will not be presented this winter. From every standpoint that order should be reconsidered and rescinded.

Establis

om SUN
dress: New York City.
te NOV 16 1917

THE NATION'S HYMN.

Other Anthems Are Equally Difficult to Sing—or to Conduct Properly.

TO THE EDITOR OF THE SUN—*Sir:* In the interview with Nahan Franko which you have published I find Mr. Franko quoted as saying:

"The compass of 'The Star Spangled Banner' is an octave and five-eighths, while the compass of other national airs is within an octave, or does not exceed that limit."

Listen, brother, this from the backwoods of Connecticut:

The "Marseillaise," one octave and one-eighth.

"Die Wacht am Rhein," one octave and five-eighths, with a high F.

Austrian anthem, one octave and four-eighths, with a high F.

Russian anthem, an octave, with high F.

Italian anthem, one octave and one-eighth.

"Rule Britannia," one octave. Impossible!

"God Save the King" and "America," within the octave.

Dear Mr. Franko, you are right when you say that the words are not adapted to the music and that "it is difficult for most persons to reach the notes of 'The Star Spangled Banner,'" but is that the sole property of our national anthem?

Have you ever heard a most hearty rendition of "Die Wacht am Rhein" or "Deutschland über Alles" sung impromptu by a group from the German Singers Union in any gesangverein on a club night? Those soul stirring high Es and Fs!

Or would you go to some church on a Sunday and listen to the singing of "Rise, Crowned With Light!" (tune, Russian National Anthem). High F occurs three times. "Most persons" keep quiet and let the choir do the singing.

And again. "It seems to me, however, that the national anthem conducted by a man whose heart was not in it could have little significance. It would have been better, since 'The Star Spangled Banner' was not a part of a symphonic programme, that the conductor should have given his baton to some member of the orchestra who would not have been influenced by any race question, preferably to a native born American or an American citizen."

The true basis for merit as an artist must be the ability to interpret with authority all branches of that particular art of which he is the technical master. In Dr. Muck's case, if conditions in this country call for the playing of "The Star Spangled Banner" as a part of his programme, he ceases to be the artist he is credited with being if he does not study the anthem in all of its aspects with special reference to its traditions. And that study, if thoughtfully done from an artistic standpoint, must make him stand before his men giving his whole being to the correct interpretation of the national anthem. Otherwise he is not an artist, merely a Bavarian music master.

There is known to me a man who, as conductor of a German-American singing society, was called upon to direct the singing of "Die Wacht am Rhein" at a concert three years ago. This person is of Scotch-Irish extraction with no pro-German sympathies, merely holding his position in a professional capacity. But with a German audience at his back and 100 German singers under his baton, the artist came to the fore and his individuality was lost in a spirited and patriotic interpretation.

What is the difference, laying aside musical values, between the interpretation by an artist of compositions by Beethoven, Wagner, Tschaikowsky and "The Star Spangled Banner"? Be it the pathos of Beethoven, the wizardry of Wagner, the grief of Tschaikowsky or the inspiring patriotism of our national anthem, the hand holding the baton must be guided in spirit according to the demands of the composition, whether the conductor be Bavarian or American.

R. M. CARUTH.

HARTFORD, Conn., November 14.

STAATSZEITUNG
ess: New York City.
NOV 16 1917

Zur Richtigstellung.

Die Philosophie des unbewußten Größenwahnes.

Dr. Karl Muck erfreut — nein, erfreut ist sicherlich nicht das passende Wort, sagen wir lieber: ist Gegenstand ... Dr. Karl Muck ist seit einigen Wochen Gegenstand der besonderen Aufmerksamkeit der amerikanischen Presse. Wie und warum er es geworden ist, setzen wir als bekannt voraus; das hat auch mit dem nachstehenden nichts zu tun.

Die amerikanische Presse brachte und bringt allerlei Mitteilungen über Dr. Karl Muck und in diesen Mitteilungen stimmt manches nicht. Die „Times" schreibt beispielsweise, Muck sei im Jahre 1957 geboren, was natürlich ein Druckfehler ist; sie schreibt ferner, er habe in Darmstadt, Bayern, das Licht der Welt erblickt — was nur zu Hälfte stimmt und zur andern Hälfte ein Beweis für das mangelhafte geographische Wissen des Timesredakteurs ist: Darmstadt stimmt, aber Darmstadt liegt vorläufig noch im Großherzogtum Hessen und wir haben noch nie gehört, daß sich die imperialistischen Bestrebungen Bayerns bis nach Darmstadt erstrecken.

Die „Sun" geht — wie man auf deutsch-amerikanisch sagt — der Times noch eins besser; sie behauptet, Muck sei in Würzburg, Bayern, geboren. Das stimmt auch wieder nur zur Hälfte: Würzburg liegt in Bayern, aber Muck ist nach wie vor und trotz alledem in Darmstadt geboren.

Damit sich die amerikanischen Kollegen über den Dr. Karl Muck im Reinen sind, wenigstens soweit seine Geburt, sein Lebenslauf und seine Tätigkeit in betracht kommen, geben wir nachstehend seine Biographie und verbürgen uns für deren Richtigkeit:

Karl Muck, Musiker, geboren am 22. Oktober 1859 in Darmstadt, Großherzogtum Hessen; Sohn eines Ministerialrats (Councellor to the Ministry); studierte in Heidelberg (Baden) und Leipzig (Sachsen), wo er auch das Konservatorium besuchte und 1880 zum Doctor philosophiae promovierte. Wirkte als Theaterkapellmeister in Zürich (Schweiz), Salzburg (Herzogtum Salzburg), Brünn (Mähren), Graz (Steiermark), wurde 1886 erster Kapellmeister am Deutschen Landestheater in Prag (Böhmen), leitete 1889 die von Angelo Neumann arrangierten Nibelungenaufführungen in Petersburg und Moskau (Rußland) und ist seit 1892 Kapellmeister der königlichen Oper in Berlin (Preußen). Er dirigierte auch mehrfach die Symphoniekonzerte der königlichen Kapelle, war aber in höherem Maße auswärts als in seiner Berliner Stellung tätig; so dirigierte er 1899 die deutsche Oper in London (England), 1903 bis 1906 die Konzerte des Hoforchesters in Wien (Oesterreich), seit 1906 die Symphoniekonzerte in Boston (Massachusetts, U. S. A.), auch in Paris (Frankreich), Madrid (Spanien), Kopenhagen (Dänemark), Brüssel (Belgien), und leitete auch die Parsifalaufführungen in Bayreuth (Bayern).

Die amerikanischen Kollegen mögen sich diese Biographie aufheben; wir verbürgen uns für die Richtigkeit der Daten und der geographischen Angaben. Mit Ausnahme von Boston, Massachusetts, U. S. A., liegen alle die erwähnten Städte in Europa.

EAGLE
ss: Brooklyn, N. Y.

SAYS MUCK TURNED BACK TO AUDIENCE

E. D. Venable Left Concert and Tried to Give Up Season Tickets.

Editor Brooklyn Daily Eagle:

As subscription members of the Boston Symphony Concerts we thank you for the truthful reply you made to Mr. Higginson in tonight's paper. We attended the Symphony concert last Friday evening. We heard hisses and saw many vacant seats. To be sure Dr. Muck played "The Star-Spangled Banner," but he insulted his audience by keeping his back turned to it while the audience applauded him for playing the anthem. Our German neighbors felt their idol had been insulted because he had been requested to play "The Star-Spangled Banner." The remarks were so unpleasant we were obliged to leave during the intermission. We called at the box office and it was closed.

Saturday morning we called at the terasurer's office and asked them to take back our season tickets and refund us the money. The directors' secretary refused to do it, and she asked us, "Why did you attend the concert Friday?" I said as American citizens we thought we had a right to attend a concert in Brooklyn without being insulted, especially if that concert was given under the auspices of the Brooklyn Institute of Arts and Sciences; then, too, we had paid $1.80 apiece for our tickets. When we became subscription members we did not know Dr. Muck's attitude toward playing "The Star-Spangled Banner." We had been out of the city for three months.

All the American subscription members to the Boston Symphony concerts I have met desire the withdrawal of Dr. Muck as the conductor of the orchestra. We do not wish an alien enemy, especially one like Dr. Muck. Mr. Editor, please help us.

E. D. VENABLE.

409 Washington avenue, Brooklyn, November 14, 1917.

The attention of Dr. Atkins, director of the Brooklyn Institute, was drawn to the letter and he said:

"No Symphony Society concert ticket money is ever refunded. This is a rule which has been in effect for years. The Brooklyn Institute has no discretion in the matter whatever. The Symphony Society directors have a rule that no money for tickets can be refunded after the purchaser leaves the box office, and money cannot be refunded unless the Symphony Society directs that it shall be returned."

CITIZEN
ss: Brooklyn, N. Y.

NOV 18 1917

THE ANTHEM AN EMBLEM

A Visible Symbol of National Unity.

Dr. Karl Muck, the eminent German subject who directs the Boston Symphony Orchestra, refused to play "The Star-Spangled Banner" at his concerts, on the ground that it would not fit in artistically with the rest of the programme. He subsequently relented, and played it, in spite of temperamental qualms. The personal issue may thus be regarded as settled. But the musical question remains.

The uncritical public naturally begins to wonder whether the national anthem we all love is really so crude as Dr. Muck insinuated, and so dreadfully out of place at the end of a classical music programme.

Perhaps David Stanley Smith, professor of music at Yale University, is as good an authority in this matter as Dr. Muck, and his judgment has the additional merit of being free from suspicion of alien prejudice. He says:

"'The Star-Spangled Banner' has been officially designated the symbol of our national unity, appealing to the ear as the flag appeals to the eye. The objection to its performance at a serious concert on the ground of the impossibility of its fitting into the scheme of the programme of orchestral music is not unlike a refusal to display the Stars and Stripes on our house because the striking colors 'kill' the color arrangements of the flowers in the garden."

There isn't any occasion, he says, for analyzing the literary and musical value of the anthem. Whatever profesional critics may say on that point is of no importance. "The emblem is there for us to accept in its real significance, transcending individual opinion." Our people so accept it. To all good Americans it is a noble and inspiring emblem of national unity.

As such an emblem, says Professor Smith, it is more in place in a serious concert than in a cheap, popular concert. "The national anthem is never presented with more appropriateness than before audiences that have gathered for serious reflection."

That ought to settle the matter.

STAATSZEITUNG
New York City.
NOV 11 1917

Theater und Musik.

Bostoner Symphonie-Konzert.

Die Aufnahme Dr. Mucks und seines Orchesters am gestrigen Nachmittag in Carnegie Hall glich der des ersten Abends. Ein langandauernder, immer wieder anschwellender Applaus begrüßte den Dirigenten, als er erschien, ein Beifall, der sich nach der Abspielung der Nationalhymne erneuerte. In demselben Zeichen der herzlichen Zufriedenheit der Zuhörer, welche natürlich wieder jedes verfügbare Plätzchen im Saale besetzt hielten, stand die ganze Veranlassung, welche als pièce de resistance Beethoven's Fünfte Symphonie, bekanntlich eine der größten Darbietungen des Dirigenten, enthielt. Mit angehaltenem Atem lauschte das Publikum dem leidenschaftlichen, meisterhaft ausgelegten ersten Satz; man erlabte sich an dem Sonnenglanz des Andantes, dieses himmlischen Trostgesanges, man fühlte die beklemmende Luft des dritten Satzes und jubelte innerlich mit, als das strahlende C Dur-Thema des Schlußsatzes einsetzte und ein Jubilieren, ein Freudengesang im Orchester begann, der sich bis zum höchsten Freiheits- und Freuden-Hymnus steigerte. Es war eine große Leistung, die vom Publikum willig anerkannt wurde.

Damit aber war das Herrliche, das wir miterleben sollten, nicht erschöpft. Ich muß namentlich die Schlußdarbietung rühmen, Enesco's lebhafte und farbenkräftige „Rumänische Rhapsodie" in A Dur, welche in eminenter Weise eine Heimatskunst ist, denn sie legt uns ein Volksseele mit viel Natürlichkeit bloß. Das Orchester prangte in dieser Nummer unter der meisterhaften Leitung seines Führers in einer durchgeistigten Virtuosität, die ihresgleichen suchte. Vorangegangen waren das melancholisch so beredte „Finlandia" von Sibelius, der für eine andere Volksseele um Gehör wirbt, und Rachmaninoff's „Toteninsel" nach dem Boecklinschen Gemälde. In beiden Stücken boten Meister und Orchester herrliche Leistungen.

H.

From
Address: Commerce & Finance New York City.
Date

AN EDITOR'S QUANDARY

As our readers know, the editorial staff of this paper includes Richard Spillane and F. R. Serri. They are both good fellows, straight thinkers and patriotic Americans. This week each of them turned in a paragraph with regard to an incident that has attracted no little attention in this part of the world.

Dr. Muck, who is or was a Prussian, is the leader of the Boston Symphony Orchestra, of which Major Henry L. Higginson is the chief patron. At a concert the other day the audience demanded "The Star Spangled Banner."

Dr. Muck declined to have his orchestra play it upon the ground that it would be inartistic. Major Higginson whose Americanism no one can doubt, has said that Dr. Muck was right. Mr. Serri agrees with him. Mr. Spillane thinks he was wrong. The editor-in-chief, who has no artistic sense and only knows that "The Star Spangled Banner" is very difficult to sing, is in doubt about the merits of the question. He has therefore decided to print the two paragraphs in parallel columns that our readers may take their choice and that we may at the same time enlist the sympathy of the kind critics who sometimes take us to task for expressing opinions with which they do not agree. It is astonishing how well-meaning and intelligent men can disagree in regard to the simplest matters. This is a case in point.—T. H. P.

Karl Muck wouldn't play "The Star-Spangled Banner" at a Boston Symphony Concert because it would mar the artistic ensemble. If Herr Muck refused to play "The Watch on the Rhine" in Germany we can imagine what would happen to him. But he wouldn't refuse for he is the Kaiser's Honorary Prussian Director of Music.

It may be Mr. Muck's artistic soul that rebelled against "The Star-Spangled Banner" but he is by no means supersensitive about accepting American dollars

It would be well if some American musical devotees prated less about art and thought more of patriotism. Yale University invited Mme. Gadski to sing at the Yale festivities recently, disregarding the violence of her expressions of contempt for America and also disregarding the fact that her husband is a German spy who operated in this country.

Fritz Kreisler is a great violinist but, if report is true, the money he has been gathering in America has been going back to Austria, a country with which our Allies are at war and with which we should declare war.

Art may be international but artists persist in being national. Herr Muck's conduct was an insult to America. The action of the Yale people in having Mme. Gadski appear at their celebration was improper. We can make a certain amount of allowance for the artistic temperament but not for disrespect shown to the national anthem or offense to the whole people.

Let Us Imitate England. While Englishmen have not always been able to control themselves perfectly in this war, and have been known to demonstrate their true love for England by smashing German-made plates, they have not allowed such temporary aberrations to get the better of them. In matters of music, at least, they have shown their good sense and have permitted and presumably enjoyed German operas.

Likewise, it is reported, that at Vienna, and Berlin, Shakespeare is played as usual. And from Frankfort comes the news that during the first week of October not less than two Italian operas—"Aida" and "Il Trovatore"—were given at the Opera House.

As against such events which bring back, even if for a moment, a glimpse of international good-feeling and solidarity and hope of a better world, we have the notice that in New York, at the Metropolitan, German operas will not be presented this winter. From every standpoint that order should be reconsidered and rescinded.

Estabis

om SUN
dress: New York City.
te NOV 16 1917

THE NATION'S HYMN.

Other Anthems Are Equally Difficult to Sing—or to Conduct Properly.

TO THE EDITOR OF THE SUN—*Sir:* In the interview with Nahan Franko which you have published I find Mr. Franko quoted as saying:

"The compass of 'The Star Spangled Banner' is an octave and five-eighths, while the compass of other national airs is within an octave, or does not exceed that limit."

Listen, brother, this from the backwoods of Connecticut:

The "Marseillaise," one octave and one-eighth.

"Die Wacht am Rhein," one octave and five-eighths, with a high F.

Austrian anthem, one octave and four-eighths, with a high F.

Russian anthem, an octave, with high F.

Italian anthem, one octave and one-eighth.

"Rule Britannia," one octave. Impossible!

"God Save the King" and "America," within the octave.

Dear Mr. Franko, you are right when you say that the words are not adapted to the music and that "it is difficult for most persons to reach the notes of 'The Star Spangled Banner,'" but is that the sole property of our national anthem?

Have you ever heard a most hearty rendition of "Die Wacht am Rhein" or "Deutschland über Alles" sung impromptu by a group from the German Singers Union in any gesangverein on a club night? Those soul stirring high Es and Fs!

Or would you go to some church on a Sunday and listen to the singing of "Rise, Crowned With Light!" (tune, Russian National Anthem). High F occurs three times. "Most persons" keep quiet and let the choir do the singing.

And again. "It seems to me, however, that the national anthem conducted by a man whose heart was not in it could have little significance. It would have been better, since 'The Star Spangled Banner' was not a part of a symphonic programme, that the conductor should have given his baton to some member of the orchestra who would not have been influenced by any race question, preferably to a native born American or an American citizen."

The true basis for merit as an artist must be the ability to interpret with authority all branches of that particular art of which he is the technical master. In Dr. Muck's case, if conditions in this country call for the playing of "The Star Spangled Banner" as a part of his programme, he ceases to be the artist he is credited with being if he does not study the anthem in all of its aspects with special reference to its traditions. And that study, if thoughtfully done from an artistic standpoint, must make him stand before his men giving his whole being to the correct interpretation of the national anthem. Otherwise he is not an artist, merely a Bavarian music master.

There is known to me a man who, as conductor of a German American singing society, was called upon to direct the singing of "Die Wacht am Rhein" at a concert three years ago. This person is of Scotch-Irish extraction with no pro-German sympathies, merely holding his position in a professional capacity. But with a German audience at his back and 100 German singers under his baton, the artist came to the fore and his individuality was lost in a spirited and patriotic interpretation.

What is the difference, laying aside musical values, between the interpretation by an artist of compositions by Beethoven, Wagner, Tschaikowsky and "The Star Spangled Banner"? Be it the pathos of Beethoven, the wizardry of Wagner, the grief of Tschaikowsky or the inspiring patriotism of our national anthem, the hand holding the baton must be guided in spirit according to the demands of the composition, whether the conductor be Bavarian or American.

B. M. CARUTH.

HARTFORD, Conn., November 14.

ess: STAATSZEITUNG New York City.
NOV 16 1917

Zur Richtigstellung.

Die Philosophie des unbewußten Größenwahnes.

Dr. Karl Muck erfreut — nein, erfreut ist sicherlich nicht das passende Wort, sagen wir lieber: ist Gegenstand . . . Dr. Karl Muck ist seit einigen Wochen Gegenstand der besonderen Aufmerksamkeit der amerikanischen Presse. Wie und warum er es geworden ist, setzen wir als bekannt voraus; das hat auch mit dem nachstehenden nichts zu tun.

Die amerikanische Presse brachte und bringt allerlei Mitteilungen über Dr. Karl Muck und in diesen Mitteilungen stimmt manches nicht. Die „Times" schreibt beispielsweise, Muck sei im Jahre 1957 geboren, was natürlich ein Druckfehler ist; sie schreibt ferner, er habe in Darmstadt, Bayern, das Licht der Welt erblickt — was nur zu Hälfte stimmt und zur andern Hälfte ein Beweis für das mangelhafte geographische Wissen des Timesredakteurs ist: Darmstadt stimmt, aber Darmstadt liegt vorläufig noch im Großherzogtum Hessen und wir haben noch nie gehört, daß sich die imperialistischen Bestrebungen Bayerns bis nach Darmstadt erstrecken.

Die „Sun" geht — wie man auf deutsch-amerikanisch sagt — der Times noch eins besser; sie behauptet, Muck sei in Würzburg, Bayern, geboren. Das stimmt auch wieder nur zur Hälfte: Würzburg liegt in Bayern, aber Muck ist nach wie vor und trotz alledem in Darmstadt geboren.

Damit sich die amerikanischen Kollegen über den Dr. Karl Muck im Reinen sind, wenigstens soweit seine Geburt, sein Lebenslauf und seine Tätigkeit in betracht kommen, geben wir nachstehend seine Biographie und verbürgen uns für deren Richtigkeit:

Karl Muck, Musiker, geboren am 22. Oktober 1859 in Darmstadt, Großherzogtum Hessen; Sohn eines Ministerialrats (Councellor to the Ministry); studierte in Heidelberg (Baden) und Leipzig (Sachsen), wo er auch das Konservatorium besuchte und 1880 zum Doctor philosophiae promovierte. Wirkte als Theaterkapellmeister in Zürich (Schweiz), Salzburg (Herzogtum Salzburg), Brünn (Mähren), Graz (Steiermark), wurde 1886 erster Kapellmeister am Deutschen Landestheater in Prag (Böhmen), leitete 1889 die von Angelo Neumann arrangierten Nibelungenaufführungen in Petersburg und Moskau (Rußland) und ist seit 1892 Kapellmeister der königlichen Oper in Berlin (Preußen). Er dirigierte auch mehrfach die Symphoniekonzerte der königlichen Kapelle, war aber in höherem Maße auswärts als in seiner Berliner Stellung tätig; so dirigierte er 1899 die deutsche Oper in London (England), 1903 bis 1906 die Konzerte des Hoforchesters in Wien (Oesterreich), seit 1906 die Symphoniekonzerte in Boston (Massachusetts, U. S. A.), auch in Paris (Frankreich), Madrid (Spanien), Kopenhagen (Dänemark), Brüssel (Belgien), und leitete auch die Parsifalaufführungen in Bayreuth (Bayern).

Die amerikanischen Kollegen mögen sich diese Biographie aufheben; wir verbürgen uns für die Richtigkeit der Daten und der geographischen Angaben. Mit Ausnahme von Boston, Massachusetts, U. S. A., liegen alle die erwähnten Städte in Europa.

EAGLE
ss: Brooklyn, N. Y.

SAYS MUCK TURNED BACK TO AUDIENCE

E. D. Venable Left Concert and Tried to Give Up Season Tickets.

Editor Brooklyn Daily Eagle:

As subscription members of the Boston Symphony Concerts we thank you for the truthful reply you made to Mr. Higginson in tonight's paper. We attended the Symphony concert last Friday evening. We heard hisses and saw many vacant seats. To be sure Dr. Muck played "The Star-Spangled Banner," but he insulted his audience by keeping his back turned to it while the audience applauded him for playing the anthem. Our German neighbors felt their idol had been insulted because he had been requested to play "The Star-Spangled Banner." The remarks were so unpleasant we were obliged to leave during the intermission. We called at the box office and it was closed.

Saturday morning we called at the terasurer's office and asked them to take back our season tickets and refund us the money. The directors' secretary refused to do it, and she asked us, "Why did you attend the concert Friday?" I said as American citizens we thought we had a right to attend a concert in Brooklyn without being insulted, especially if that concert was given under the auspices of the Brooklyn Institute of Arts and Sciences; then, too, we had paid $1.80 apiece for our tickets. When we became subscription members we did not know Dr. Muck's attitude toward playing "The Star-Spangled Banner." We had been out of the city for three months.

All the American subscription members to the Boston Symphony concerts I have met desire the withdrawal of Dr. Muck as the conductor of the orchestra. We do not wish an alien enemy, especially one like Dr. Muck. Mr. Editor, please help us.

E. D. VENABLE.

409 Washington avenue, Brooklyn, November 14, 1917.

The attention of Dr. Atkins, director of the Brooklyn Institute, was drawn to the letter and he said:

"No Symphony Society concert ticket money is ever refunded. This is a rule which has been in effect for years. The Brooklyn Institute has no discretion in the matter whatever. The Symphony Society directors have a rule that no money for tickets can be refunded after the purchaser leaves the box office, and money cannot be refunded unless the Symphony Society directs that it shall be returned."

om EAGLE
dress: Brooklyn, N. Y.

MAJOR HIGGINSON PROTESTS

He Doesn't Like The Eagle's Account of the Muck Concert.

Editor Brooklyn Daily Eagle:

Your comment on the concert of the Boston Symphony Orchestra is before me and is not pleasant reading. I hardly believe that Brooklyn people would go to a concert in order to hiss, and certainly I heard no hisses. The house was almost full so far as I could see.

I had the pleaure of talking with Mr. Atkins and several other gentlemen before the concert and told them that "The Star-Spangled Banner" was played at the beginning of the program everywhere except at the first occasion in Boston. They were pleased, as they had wished the same thing.

You published my letter, which ought to be an answer to your words, but evidently you do not think that the keeping of a contract is of value, namely, the keeping of Dr. Muck at the head of the orchestra, as was stated to the public when the tickets were sold. As a matter of fact the objection to keeping Dr. Muck has come almost entirely from the newspapers and from certain people who do not go to the concerts. I have a very large number of letters from people unknown to me who have been to the concerts for years and who beg that they shall go on as before, and under the direction of Dr. Muck. The request is very strong that his resignation shall not be accepted. Perhaps the easiest course is that the orchestra should not play again in Brooklyn.

One thing you do not note. Last summer this orchestra at the popular concerts played "The Star-Spangled Banner" and "America" every evening for sixty evenings and so far as I know before it was played at any other public entertainments as a rule. If you are to treat the subject at all, tell the whole truth, and remember once more that it has never been refused to any audience whatsoever. The first request, coming from people unknown to me and not subscribers, was ignored by me. If you object to that make the most of it.

The kindness and courtesy of the managers of the Brooklyn Academy to me were welcome and perfect.

H. L. HIGGINSON.

Boston, November 13.

[The real criticism of the appearance of Dr. Muck in Brooklyn was by the subscribers who stayed away from the seats they had paid for because they did not wish to hear or see Dr. Muck. The newspapers had nothing whatever to do with that action. The Eagle said that there were "subdued hisses" and that Dr. Muck cut them off by starting "The Star-Spangled Banner," which was the exact fact. As to the contract with Dr. Muck, the conductor seems to have waived that when he offered his resignation. All that The Eagle has suggested at any time is the acceptance of that resignation in order that the Boston Symphony Orchestra might be kept free from the entirely natural feeling of a part of its audiences toward the exaltation of an enemy alien.—Ed. Eagle.]

JOURNAL
PROVIDENCE, R. I.
NOV 9-191

With Reference to Dr. Muck

(From the New Haven Register)

It makes little difference who it is the Providence Journal goes after, whether Boy-Ed, Von Papen, Dr. Muck or Major Higginson. Dr. Muck gave explanations which did not explain, and the Journal said so. Then Major Higginson took up the cudgels for his director, and the Journal turned its attention to him for a brief period. Now the Major says that he'll not have the Boston Symphony Orchestra play in Providence again. The Journal concludes its comment on the Major's part in the proceedings:

"It is worth while remarking that for the first time in the history of the orchestra, the Star Spangled Banner flew over Symphony Hall in Boston last Friday.

"Major Higginson should stop explaining. The farther in he goes the deeper he gets. The people know the facts."

Concerning Mr. Malone

JOURNAL
PROVIDENCE, R. I.
s:
NOV 1 1 1917

Major Higginson's Latest.

In another labored statement, Major Higginson, founder and supporter of the Boston Symphony Orchestra, declares that "the first request for 'The Star-Spangled Banner' came from Providence people who were not ticket holders and were unknown to me." The fact is that the request was sent not to Major Higginson, but to the manager of the orchestra, Mr. Ellis. Again, as the Journal has pointed out, and, as Major Higginson very well knows, the Providence petitioners represented hundreds of ticket holders.

Major Higginson further says: "The conductor and orchestra knew nothing of the request for 'The Star-Spangled Banner' until the concert was over." We wish to register our very serious doubt as to the accuracy of this extraordinary declaration.

The national anthem, Major Higginson further informs us, "had been played by the orchestra in the popular concerts every evening during May and June." Very true, but Dr. Muck did not conduct at any of those concerts—a fact which Major Higginson conveniently ignores.

The agitated patron of the orchestra says: "I never threatened to disband the orchestra." If that is the case every newspaper man who heard Major Higginson's declaration in Boston is a liar, and we don't believe that is so.

The fact is that Dr. Muck is a propagandist of a highly dangerous type and the American people cannot afford to stand for his continued presence on the platform at Boston Symphony concerts. If Major Higginson should finally decide to disband the orchestra, it would be a cheap price to pay for the riddance of this "Königlich Prüsserischer Generalmusikdirektor."

Major Higginson should stop explaining. The American people know the facts and the more he tries to argue them away the worse face he puts on the whole sorry business.

Newspaper Cutting Bureau
From BULLETIN
Address: PROVIDENCE, R.
Date

WASHINGTON CENSURED FOR RECEIVING MUCK

National Committee of Patriotic Societies Makes Statement.

Washington, Nov. 12.—The capital patrons of the Boston Symphony Orchestra are charged with lack of patriotism in giving their support to Dr. Karl Muck in a statement issued yesterday by the National Committee of Patriotic Societies.

"Is Washington less patriotic than other American cities?" reads the statement. "Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore, Philadelphia and Pittsburgh because of his German associations and interests, was received with open arms in the capital city.

"The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received at this time. Washington people who support his concerts say that music and patriotism are two different things, but there is an increasingly large number who maintain that in war time everything must be weighed in the scale of patriotism.

"The national committee maintains that the capital of the nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question, and therefore Washington people who call themselves patriotic should not give them support."

TRIBUNE
Providence, R. I.
NOV 10 1917

Looks as if, to make a really satisfactory job of it, having compelled Dr. Muck and his orchestra to play "The Star-Spangled Banner," it would next be necessary to compel them to play it well.

JOURNAL
PROVIDENCE, R. I.
NOV 7 1917

WAR COUNCIL WOULD BAR DR. MUCK HERE

Action of Providence Chamber of Commerce is Upheld.

OTHER CITIES JOIN PROTEST

Members Also Hear Reports of Retail Merchants' Division Chairman, Relative to Curtailing Use of Current for Electric Signs.—J. R. MacColl Volunteer Expediter.

Action of Chairman Henry A. Carpenter of the war council of the Providence Chamber of Commerce, in urging the Board of Police Commissioners to refuse permission for the Boston Symphony Orchestra, or any other band or orchestra, to give concerts in Providence under the direction of Dr. Karl Muck, was unanimously approved and indorsed at a meeting of the war council yesterday afternoon in the Chamber of Commerce rooms.

Secretary Clarence A. Cotton said he had communicated such action to the secretaries of commercial organizations in New York, Philadelphia, Baltimore, Washington and other cities where the Boston Symphony Orchestra is scheduled to perform, and that hearty letters of appreciation had been received.

The council also received reports from Chairman Swanson of the Retail Merchants' Division and Fuel Administrator Holmes, relative to the action of the retail merchants' committee in recommending that all illuminated signs and outside lighting be turned off at the close of business hours. A special committee of five members has been appointed by the retailers to plan the details of this form of conservation. Ways and means for the sweeping and cleaning of mercantile establishments during the daylight, instead of by artificial light, will also be considered.

In response to a request from the U. S. Chamber of Commerce, James R. MacColl has been appointed "Local Volunteer Expediter" for Providence. Mr. MacColl will have charge of the expedition of the production of supplies and will act in co-operation with the War Department.

Information as to local manufacturing conditions will be furnished and efforts to expedite the manufacture of war supplies, together with their transportation to wherever needed, will be made. Proper credentials, authorizing a full investigation of local conditions, will be supplied.

Chairman Richard B. Comstock of the committee on matters of law, reported the appointment of the following members of his committee: Thomas F. I. McDonnell, Robert B. Dresser, William W. Moss, John E. Canning and Michael J. Lynch.

Chairman Theodore Francis Green of the committee on citizenship announced the appointment of the following associates: Knight C. Richmond, Charles F. Towne, Patrick P. Curran, Luther D. Burlingame, Robert T. Burbank, Daniel H. Morrisey, Paul C. Nicholson and Dr. Ralph E. Hayward.

Journal
ress: Providence, R. I.
NOV 2019

WHERE BEN BUTLER RULED

(From the Army and Navy Journal)

The recent agitation in Providence and Boston over the question as to whether the Boston Symphony Orchestra conductor should lead that orchestra in playing "The Star Spangled Banner" recalls a tale concerning a similar incident in New Orleans, during the consulship of General Butler, told by Rear Admiral Charles E. Clark, U. S. N., in "My Fifty Years in the Navy." It appears that one night in the Varieties Theatre in that city the band played the Confederate tune "The Bonny Blue Flag," whereupon some one rose and asked for "The Star Spangled Banner." "There was such a riot that the performance had to stop," Admiral Clark continues. "Finally the manager came out on the stage, stated that the money paid for admission that night would be refunded, and assured his audience that no Yankee air would ever be played in the Varieties Theatre. His announcement was followed the next day by an order from Butler, who was then military Governor: 'The orchestra of the Varieties Theatre will henceforth open with "The Star Spangled Banner," close with "Hail Columbia," and "Yankee Doodle" must be played at least once during the evening.'"

TRIBUNE
s: Providence, R. I.
NOV 1 3 1917

TRAITORS ARE VIGOROUSLY DENOUNCED

Former Gov. Higgins Made Strong Appeal for Red Triangle Fund.

Former Governor James H. Higgins, helping to launch the Red Triangle drive for $100,000 at the Pawtucket Young Men's Christian Association building yesterday, denounced traitors, cultured and uncultured, and declared that "if we do not stand together and become big enough to forget the differences of former times we will soon feel the iron heel of oppression which will try to crush us."

He said: "The voice of dissent in a contest such as this war is simply the voice of treason. I have no more respect for the cultured traitors than for the ignorant traitors. The hand of scorn should be levelled at them all, from the crazy and ignorant I. W. W.'s to the more cultured Maj. Higginson and Dr. Muck.

"If Maj. Higginson thinks more of the Boston Symphony Orchestra and Dr. Carl Muck than he does of 'The Star Spangled Banner' he has picked out a bad time and a bad country to try it in. Any man who thinks more of art, in these times, than he does of patriotism had better keep quiet.

"I don't care what the reason was for getting in the war, whether we are justified or not. We are in the war now and all questions as to why have gone by the board. We stand for no kickers. The time for all discussion ended when the United States entered the war for freedom.

"It is time to put aside all party differences of peace time. Any man who cannot put aside racial, political and religious differences in a time like this does not deserve to be an American citizen. While I was born a Roman Catholic I am in back of this Y. M. C. A. Red Triangle movement as strenuously, and as persistently as any Methodist or Baptist in the land.

"Irrespective of religion, creed and race this movement should receive the support of all classes. We are going to raise this money so as not to allow German military autocracy to throttle the freedom of the whole world. Such a move as this will do much to end the war. It will make more contented soldiers, better fighters, stalwart in Americanism. It will make the boys feel while they are fighting that we, in this country, are in back of them, giving them moral and financial support."

PROVIDENCE, R. I.
NOV 1 1 1917

Change the Leader and Save the Orchestra

To the Editor of the Sunday Journal:

Although any suggestions to the management of the Boston Symphony Orchestra's concerts may be resented, I venture to make one, that is, to have for a change a French or an Italian conductor. Such an arrangement ought in equity, to say the least, be tolerable to the Germans in the company, and it might be the means of preserving to us the Symphony concerts, which, if lost, would jeopardize the musical interests of the community.

JULES JORDAN.

Providence, Nov. 8.

m EAGLE
dress: Brooklyn, N. Y.

MAJOR HIGGINSON PROTESTS

He Doesn't Like The Eagle's Account of the Muck Concert.

Editor Brooklyn Daily Eagle:

Your comment on the concert of the Boston Symphony Orchestra is before me and is not pleasant reading. I hardly believe that Brooklyn people would go to a concert in order to hiss, and certainly I heard no hisses. The house was almost full so far as I could see.

I had the pleaure of talking with Mr. Atkins and several other gentlemen before the concert and told them that "The Star-Spangled Banner" was played at the beginning of the program everywhere except at the first occasion in Boston. They were pleased, as they had wished the same thing.

You published my letter, which ought to be an answer to your words, but evidently you do not think that the keeping of a contract is of value, namely, the keeping of Dr. Muck at the head of the orchestra, as was stated to the public when the tickets were sold. As a matter of fact the objection to keeping Dr. Muck has come almost entirely from the newspapers and from certain people who do not go to the concerts. I have a very large number of letters from people unknown to me who have been to the concerts for years and who beg that they shall go on as before, and under the direction of Dr. Muck. The request is very strong that his resignation shall not be accepted. Perhaps the easiest course is that the orchestra should not play again in Brooklyn.

One thing you do not note. Last summer this orchestra at the popular concerts played "The Star-Spangled Banner" and "America" every evening for sixty evenings and so far as I know before it was played at any other public entertainments as a rule. If you are to treat the subject at all, tell the whole truth, and remember once more that it has never been refused to any audience whatsoever. The first request, coming from people unknown to me and not subscribers, was ignored by me. If you object to that make the most of it.

The kindness and courtesy of the managers of the Brooklyn Academy to me were welcome and perfect.

H. L. HIGGINSON.

Boston, November 13.

[The real criticism of the appearance of Dr. Muck in Brooklyn was by the subscribers who stayed away from the seats they had paid for because they did not wish to hear or see Dr. Muck. The newspapers had nothing whatever to do with that action. The Eagle said that there were "subdued hisses" and that Dr. Muck cut them off by starting "The Star-Spangled Banner," which was the exact fact. As to the contract with Dr. Muck, the conductor seems to have waived that when he offered his resignation. All that The Eagle has suggested at any time is the acceptance of that resignation in order that the Boston Symphony Orchestra might be kept free from the entirely natural feeling of a part of its audiences toward the exaltation of an enemy alien.—Ed. Eagle.]

JOURNAL
PROVIDENCE, R. I.
NOV 9-191

With Reference to Dr. Muck

(From the New Haven Register)

It makes little difference who it is the Providence Journal goes after, whether Boy-Ed, Von Papen, Dr. Muck or Major Higginson. Dr. Muck gave explanations which did not explain, and the Journal said so. Then Major Higginson took up the cudgels for his director, and the Journal turned its attention to him for a brief period. Now the Major says that he'll not have the Boston Symphony Orchestra play in Providence again. The Journal concludes its comment on the Major's part in the proceedings:

"It is worth while remarking that for the first time in the history of the orchestra, the Star Spangled Banner flew over Symphony Hall in Boston last Friday.

"Major Higginson should stop explaining. The farther in he goes the deeper he gets. The people know the facts."

Concerning Mr. Malone

JOURNAL
PROVIDENCE, R. I.
s:
NOV 11 1917

Major Higginson's Latest.

In another labored statement, Major Higginson, founder and supporter of the Boston Symphony Orchestra, declares that "the first request for 'The Star-Spangled Banner' came from Providence people who were not ticket holders and were unknown to me." The fact is that the request was sent not to Major Higginson, but to the manager of the orchestra, Mr. Ellis. Again, as the Journal has pointed out, and, as Major Higginson very well knows, the Providence petitioners represented hundreds of ticket holders.

Major Higginson further says: "The conductor and orchestra knew nothing of the request for 'The Star-Spangled Banner' until the concert was over." We wish to register our very serious doubt as to the accuracy of this extraordinary declaration.

The national anthem, Major Higginson further informs us, "had been played by the orchestra in the popular concerts every evening during May and June." Very true, but Dr. Muck did not conduct at any of those concerts—a fact which Major Higginson conveniently ignores.

The agitated patron of the orchestra says: "I never threatened to disband the orchestra." If that is the case every newspaper man who heard Major Higginson's declaration in Boston is a liar, and we don't believe that is so.

The fact is that Dr. Muck is a propagandist of a highly dangerous type and the American people cannot afford to stand for his continued presence on the platform at Boston Symphony concerts. If Major Higginson should finally decide to disband the orchestra, it would be a cheap price to pay for the riddance of this "Königlich Prüsserischer Generalmusikdirektor."

Major Higginson should stop explaining. The American people know the facts and the more he tries to argue them away the worse face he puts on the whole sorry business.

Newspaper Cutting Bureau
From BULLETIN
Address: PROVIDENCE, R. I.
Date

WASHINGTON CENSURED FOR RECEIVING MUCK

National Committee of Patriotic Societies Makes Statement.

Washington, Nov. 12.—The capital patrons of the Boston Symphony Orchestra are charged with lack of patriotism in giving their support to Dr. Karl Muck in a statement issued yesterday by the National Committee of Patriotic Societies.

"Is Washington less patriotic than other American cities?" reads the statement. "Dr. Karl Muck, leader of the Boston Symphony Orchestra, who has been barred from Baltimore, Philadelphia and Pittsburgh because of his German associations and interests, was received with open arms in the capital city.

"The newspapers in the cities from which Dr. Muck was barred have laid before the public enough facts concerning his German affiliations to make it seem undesirable for him to be received at this time. Washington people who support his concerts say that music and patriotism are two different things, but there is an increasingly large number who maintain that in war time everything must be weighed in the scale of patriotism.

"The national committee maintains that the capital of the nation is the place where, because of its influence on every other community, nothing should be tolerated that will be harmful to the successful prosecution of the war. The position of Dr. Muck and some of his musicians is open to grave question, and therefore Washington people who call themselves patriotic should not give them support."

TRIBUNE
Providence, R. I.
NOV 10 1917

Looks as if, to make a really satisfactory job of it, having compelled Dr. Muck and his orchestra to play "The Star-Spangled Banner," it would next be necessary to compel them to play it well.

JOURNAL
PROVIDENCE, R. I.
NOV 7 1917

WAR COUNCIL WOULD BAR DR. MUCK HERE

Action of Providence Chamber of Commerce is Upheld.

OTHER CITIES JOIN PROTEST

Members Also Hear Reports of Retail Merchants' Division Chairman, Relative to Curtailing Use of Current for Electric Signs.—J. R. MacColl Volunteer Expediter.

Action of Chairman Henry A. Carpenter of the war council of the Providence Chamber of Commerce, in urging the Board of Police Commissioners to refuse permission for the Boston Symphony Orchestra, or any other band or orchestra, to give concerts in Providence under the direction of Dr. Karl Muck, was unanimously approved and indorsed at a meeting of the war council yesterday afternoon in the Chamber of Commerce rooms.

Secretary Clarence A. Cotton said he had communicated such action to the secretaries of commercial organizations in New York, Philadelphia, Baltimore, Washington and other cities where the Boston Symphony Orchestra is scheduled to perform, and that hearty letters of appreciation had been received.

The council also received reports from Chairman Swanson of the Retail Merchants' Division and Fuel Administrator Holmes, relative to the action of the retail merchants' committee in recommending that all illuminated signs and outside lighting be turned off at the close of business hours. A special committee of five members has been appointed by the retailers to plan the details of this form of conservation. Ways and means for the sweeping and cleaning of mercantile establishments during the daylight, instead of by artificial light, will also be considered.

In response to a request from the U. S. Chamber of Commerce, James R. MacColl has been appointed "Local Volunteer Expediter" for Providence. Mr. MacColl will have charge of the expedition of the production of supplies and will act in co-operation with the War Department.

Information as to local manufacturing conditions will be furnished and efforts to expedite the manufacture of war supplies, together with their transportation to wherever needed, will be made. Proper credentials, authorizing a full investigation of local conditions, will be supplied.

Chairman Richard B. Comstock of the committee on matters of law, reported the appointment of the following members of his committee: Thomas F. I. McDonnell, Robert B. Dresser, William W. Moss, John E. Canning and Michael J. Lynch.

Chairman Theodore Francis Green of the committee on citizenship announced the appointment of the following associates: Knight C. Richmond, Charles F. Towne, Patrick P. Curran, Luther D. Burlingame, Robert T. Burbank, Daniel H. Morrisey, Paul C. Nicholson and Dr. Ralph E. Hayward.

Journal
Providence, R. I.
NOV 2019

WHERE BEN BUTLER RULED

(From the Army and Navy Journal)

The recent agitation in Providence and Boston over the question as to whether the Boston Symphony Orchestra conductor should lead that orchestra in playing "The Star Spangled Banner" recalls a tale concerning a similar incident in New Orleans, during the consulship of General Butler, told by Rear Admiral Charles E. Clark, U. S. N., in "My Fifty Years in the Navy." It appears that one night in the Varieties Theatre in that city the band played the Confederate tune "The Bonny Blue Flag," whereupon some one rose and asked for "The Star Spangled Banner." "There was such a riot that the performance had to stop," Admiral Clark continues. "Finally the manager came out on the stage, stated that the money paid for admission that night would be refunded, and assured his audience that no Yankee air would ever be played in the Varieties Theatre. His announcement was followed the next day by an order from Butler, who was then military Governor: 'The orchestra of the Varieties Theatre will henceforth open with "The Star Spangled Banner," close with "Hail Columbia," and "Yankee Doodle" must be played at least once during the evening.'"

TRIBUNE
s: Providence, R. I.
NOV 12 1917

TRAITORS ARE VIGOROUSLY DENOUNCED

Former Gov. Higgins Made Strong Appeal for Red Triangle Fund.

Former Governor James H. Higgins, helping to launch the Red Triangle drive for $100,000 at the Pawtucket Young Men's Christian Association building yesterday, denounced traitors, cultured and uncultured, and declared that "if we do not stand together and become big enough to forget the differences of former times we will soon feel the iron heel of oppression which will try to crush us."

He said: "The voice of dissent in a contest such as this war is simply the voice of treason. I have no more respect for the cultured traitors than for the ignorant traitors. The hand of scorn should be levelled at them all, from the crazy and ignorant I. W. W.'s to the more cultured Maj. Higginson and Dr. Muck.

"If Maj. Higginson thinks more of the Boston Symphony Orchestra and Dr. Carl Muck than he does of 'The Star Spangled Banner' he has picked out a bad time and a bad country to try it in. Any man who thinks more of art, in these times, than he does of patriotism had better keep quiet.

"I don't care what the reason was for getting in the war, whether we are justified or not. We are in the war now and all questions as to why have gone by the board. We stand for no kickers. The time for all discussion ended when the United States entered the war for freedom.

"It is time to put aside all party differences of peace time. Any man who cannot put aside racial, political and religious differences in a time like this does not deserve to be an American citizen. While I was born a Roman Catholic I am in back of this Y. M. C. A. Red Triangle movement as strenuously, and as persistently as any Methodist or Baptist in the land.

"Irrespective of religion, creed and race this movement should receive the support of all classes. We are going to raise this money so as not to allow German military autocracy to throttle the freedom of the whole world. Such a move as this will do much to end the war. It will make more contented soldiers, better fighters, stalwart in Americanism. It will make the boys feel while they are fighting that we, in this country, are in back of them, giving them moral and financial support."

PROVIDENCE, R. I.
NOV 13 1917

Change the Leader and Save the Orchestra

To the Editor of the Sunday Journal:

Although any suggestions to the management of the Boston Symphony Orchestra's concerts may be resented, I venture to make one, that is, to have for a change a French or an Italian conductor. Such an arrangement might in equity, to say the least, be tolerable to the Germans in the company, and it might be the means of preserving to us the Symphony concerts, which, if lost, would jeopardize the musical interests of the community.

JULES JORDAN.

Providence, Nov. 8.

TRIBUNE
Providence, R. I.
NOV 10 1917

MAJOR HIGGINSON BLAMES THIS CITY

In Another Statement in New York Patron of Boston Symphony Orchestra Says Tempest Over Playing of National Anthem Was Raised Here.

New York, Nov. 10.—Major Henry L. Higginson, founder of the Boston Symphony Orchestra, last night made public his first complete explanation of the controversy involving the orchestra in an alleged refusal to play "The Star Spangled Banner" at concerts. Neither he nor Dr. Karl Muck, conductor, ever refused to include the national anthem in the orchestra's repertoire, according to Major Higginson, who added that the conductor and orchestra did not know the anthem had been requested.

From Major Higginson's point of view the entire controversy is little more than a tempest in a teapot, due to a misunderstanding for which Providence, not Boston, is to blame. The statement followed a confrence with A. Augustus Healey, President, and other officials of the Brooklyn Institute, under whose auspices the concert was given last evening in the Academy of Music, Brooklyn. It follows:

EXPLAINS AGAIN.'

"Is it worth while to consider once more the affairs of the Boston Symphony Orchestra, to know the truth and speak it, and then to let the matter die? Justice to the concertgoers and to the orchestra seems but fair and courteous, and until now the concert public has been courteous to the orchestra.

"The first request for 'The Star Spangled Banner' came from Providence people who were not ticket holders and were unknown to me. The program had been made and studied as always and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star Spangled Banner' until the concert was over.

"Not a word or a sign of complaint was heard at the concert. On the contrary the music was well received. When the next concert came in Boston 'The Star Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps 60 times—and this was done because it seemed fitting to the managment. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought they cheerfully did as asked.

BLAMES NEWSPAPERS.

"Notwithstanding the remarks of the newspapers I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra.

"Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families.

"The audiences in various cities bought their tickets as freely as ever and had a right to expect the same kind of service by the same man as in previous years. They knew that the last concert in New York last spring was very warmly received.

"In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit. Dr. Muck is not a Prussian; the orchestra is made up of many nationalities in-

(Continued on Page 12, Column Six.)

MAJ. HIGGINSON BLAMES THIS CITY

(Continued from Page One.)

cluding Americans—some of them are our allies.

TEMPEST RAISED HERE.

"This tempest was raised in Providence and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them.

"Looking at the musicians last evening and recognizing once more the great earnestness and care with which they prepare the concerts and with which they play them, it seemed to me that they were entitled to kind treatment—every one of them.

"Once more I ask the public to listen to the truth and then act accordingly."

NO TROUBLE AT CONCERT.

The concert last night passed off without the slightest sign of trouble. In fact there was marked enthusiasm from the audience, which filled every seat and a good bit of the standing room in the back aisles. The enthusiasm was helped along no doubt by the orchestra's early demonstration of Major Higginson's claim that it is without bias in so far at least as "The Star Spangled Banner" is concerned.

The national anthem was the first number given, both orchestra and audience standing. And among the audience were officers and soldiers in olive drab and sailors in blue standing stiffly at salute. The controversy had not kept them away and there was nothing in omission or commission to offend them.

Outside the Academy the Captain of the Bergen street police precinct, a police lieutenant and a dozen policemen, all in plain clothes, twiddled their thumbs with nothing to do "till to-morrow." Not a hiss or jarring note disturbed one of the best advertised and best attended concert of the year.

Globe
Oct Nov. 21, 1917

The first full rehearsal of men's and women's choirs of the chorus conducted by Stephen Townsend in preparation for the performance of Beethoven's Ninth Symphony with Dr Muck and the orchestra will occur Wednesday evening at Jacob Sleeper Hall at 7:30. There will be three full chorus rehearsals, Oct 24, 31 and Nov 7, and two full rehearsals with orchestra in Symphony Hall, the evenings of Nov 14 and 19. At the second, the soloists, Misses Hempel and Keyes, Messers Hackett and Middleton will be present.

Transcript
Nov. 22, 1917

Public Desire and Public Need

Rumor runs that there is likely to be a second performance of Beethoven's Choral Symphony—say on a Sunday afternoon in the near future—by the same forces, as nearly as they can be reassembled, that on Tuesday evening surpassed themselves, thrilled their hearers and newly revealed the music. Presumably Dr. Muck and the Symphony Orchestra would willingly undertake such a repetition; the chorus, unless imperative employment elsewhere on Sundays too much depleted the ranks, would as willingly regather its laurels, and to muster again the solo singers might even be possible. To arrange such a repetition ought not to exceed the resources of the management of Symphony Hall; while there is every reason to trust the interest of the public in it. No concert in Boston in years—not even those in which Dr. Muck and the Symphony Orchestra have carried Liszt's "Faust Symphony" to unsuspected heights of eloquence— has so deeply impressed hearers as that in which they opened anew the mightier, the more human, the universal music of Beethoven. The single visit of the Mendelssohn Choir aside, no chorus within long memory has so sung into Bostonian ears as did that which for once really achieved the finale of Beethoven's symphony. Yesterday, all concerned as listeners or as doers did but repeat the new sensations, the rare, new glories of what is already a celebrated concert. Many who sought it came too late to find available tickets; many who heard it would gladly renew the experience; while in large measure outside the public that thronged to Symphony Hall on Tuesday is the public of the concerts of Sunday afternoon, quick to discover and appreciate such an opportunity for a musical experience unique in Boston. For its eager sake as well as for the renewed pleasures of the familiars of the Symphony Concerts there may reasonably and desirably be a repetition of so wondrous a concert.

JOURNAL
PROVIDENCE, R. I.
NOV 8 - 1917

Muck's Own Testimony Convicts Him as German Propagandist

Musician, Now Posing as Martyred Artist, Branded by His Statement in San Francisco Court

Concert Conductor, in Prosecuting Bogus Collector for "The Fatherland," Who is Sent to Prison, Testifies He Gave Defendent $300 Intended to Aid Publication and Had Made Many Other Gifts for Like Purposes

Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most virulent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

In May, 1915, when Dr. Muck was in California, he was approached by one Frederick Gresheimer, who told him he was collecting money to keep the notorious German weekly, The Fatherland, on its feet. Gresheimer called Dr. Muck's attention to the attitude of The Fatherland for several issues following the Lusitania disaster and other matters, and obtained $300 from him in order to aid that publication. Dr. Muck discovered a few weeks afterward that Gresheimer was not authorized to make such collections and had him arrested. The man was convicted on Muck's testimony and is now serving sentence in San Quentin Penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by The Fatherland, and said that he had made many contributions for like purposes. Dr. Muck's enthusiastic desire to help The Fatherland came immediately after that paper had made the statement that the American authorities were responsible for the death of Americans on the Lusitania because they had sold their souls to England, and another statement over Viereck's own signature that if a conflict should arise between the United States and Germany, the blame would rest on Washington and not on Berlin, and that the Lusitania case, judging by replies to questions sent out by The Fatherland, had not changed the opinion of German-Americans with regard to the United States or Germany's cause.

Ever since the United States entered the war, Dr. Muck has been one of the active heads of German propaganda in Boston, and the constant companion of Sir Edgar Speyer and other men of the same type. By his own statement to the San Francisco courts, he has made it appaprent that at least a considerable portion of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character.

Globe
Nov. 21, 1917

BEETHOVEN'S CHORAL SYMPHONY REVIVED

The revival last night of Beethoven's great choral symphony had the appropriate atmosphere of a festival occasion. Unlike some notable music, it has not become common by familiarity. A special chorus had been prepared, soloists of reputation engaged. Dr Muck, who had long wished to give the symphony in Boston, had expended great care on the rehearsals and a great audience filled the hall.

The performance was a noble one. The orchestra has never played with greater virtuosity and understanding. The solo quartet, composed of Miss Hempel, Miss Keyes, Mr Hackett and Mr Middleton, were equal to music of arduous demands in range. The chorus of 350 was a revelation of the possibilities of voice parts. It was organized and trained by Stephen Townsend, and the sopranos in particular showed fine intonation and endurance in the high sustained phrases. Dr Muck conducted with a master hand.

Complete within itself, there is nothing in the familiar classical symphonic literature which could well be played beside it. There are in it the voices of infinitude and the eternal, which were not denied to ears deaf to earthly sounds, deaf even to this final masterwork. Each movement works its spell —the intricate architectural structure of the first, in which every bar contains a germinal idea or the development of it, the gruff folk humor of the scherzo, with its chuckling dialogue and jocund repartee, the heavenly beauty of the song of the slow movement, the fourth and last which sums up the thoughts of the other three, then prepares the way to the broad, choral setting of Schiller's "Hymn to Joy."

The audience gave pronounced expression to its appreciation. At the close the soloists were recalled and there was sweeping applause as Dr Muck returned and stood with orchestra and chorus.

Pgt. Nov. 4, 1917

Symphony Trip

There will be no Symphony concerts the coming week, for the orchestra leaves tonight for its first Southern trip of the season, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening, and at none of these concerts will there be a soloist. Dr. Muck is playing Beethoven's C-minor symphony in Philadelphia, Tschaikowsky's fourth in F-minor in Washington, Brahms' fourth in Baltimore, Brahms' fourth and Beethoven's fifth in New York, and Tschaikowsky's "Pathetic" in Brooklyn. The other numbers on the programme are chosen from shorter pieces played at the first four concerts here in Boston.

TRIBUNE
Providence, R. I.
NOV 10 1917

MAJOR HIGGINSON BLAMES THIS CITY

In Another Statement in New York Patron of Boston Symphony Orchestra Says Tempest Over Playing of National Anthem Was Raised Here.

New York, Nov. 10.—Major Henry L. Higginson, founder of the Boston Symphony Orchestra, last night made public his first complete explanation of the controversy involving the orchestra in an alleged refusal to play "The Star Spangled Banner" at concerts. Neither he nor Dr. Karl Muck, conductor, ever refused to include the national anthem in the orchestra's repertoire, according to Major Higginson, who added that the conductor and orchestra did not know the anthem had been requested.

From Major Higginson's point of view the entire controversy is little more than a tempest in a teapot, due to a misunderstanding for which Providence, not Boston, is to blame. The statement followed a confrence with A. Augustus Healey, President, and other officials of the Brooklyn Institute, under whose auspices the concert was given last evening in the Academy of Music, Brooklyn. It follows:

EXPLAINS AGAIN.

"Is it worth while to consider once more the affairs of the Boston Symphony Orchestra, to know the truth and speak it, and then to let the matter die? Justice to the concertgoers and to the orchestra seems but fair and courteous, and until now the concert public has been courteous to the orchestra.

"The first request for 'The Star Spangled Banner' came from Providence people who were not ticket holders and were unknown to me. The program had been made and studied as always and the musicians did not come together until the hour of the concert in Providence. The conductor and orchestra knew nothing of the request for 'The Star Spangled Banner' until the concert was over.

"Not a word or a sign of complaint was heard at the concert. On the contrary the music was well received. When the next concert came in Boston 'The Star Spangled Banner' was played. It was never refused by me nor by Dr. Muck. It had been played by the orchestra in the popular concerts every evening during May and June—say, perhaps 60 times—and this was done because it seemed fitting to the managment. At that time nobody made question of patriotism; that was taken as a matter of course, and whatever the musicians thought they cheerfully did as asked.

BLAMES NEWSPAPERS.

"Notwithstanding the remarks of the newspapers I never threatened to disband the orchestra. It is the newspapers which will disband the orchestra.

"Last summer I made certain contracts and am now trying to keep them. The musicians were engaged and they need their pay for the support of their families.

"The audiences in various cities bought their tickets as freely as ever and had a right to expect the same kind of service by the same man as in previous years. They knew that the last concert in New York last spring was very warmly received.

"In Baltimore the police forbade the concert, and therefore the contract there was not kept. Elsewhere I have kept my contracts to the letter and to the spirit. Dr. Muck is not a Prussian; the orchestra is made up of many nationalities in-

(Continued on Page 12, Column Six.)

M A J. HIGGINSON BLAMES THIS CITY

(Continued from Page One.)

cluding Americans—some of them are our allies.

TEMPEST RAISED HERE.

"This tempest was raised in Providence and not in Boston or elsewhere. The audiences in Boston, Philadelphia and Washington have been content with what was offered them.

"Looking at the musicians last evening and recognizing once more the great earnestness and care with which they prepare the concerts and with which they play them, it seemed to me that they were entitled to kind treatment—every one of them.

"Once more I ask the public to listen to the truth and then act accordingly."

NO TROUBLE AT CONCERT.

The concert last night passed off without the slightest sign of trouble. In fact there was marked enthusiasm from the audience, which filled every seat and a good bit of the standing room in the back aisles. The enthusiasm was helped along no doubt by the orchestra's early demonstration of Major Higginson's claim that it is without bias in so far at least as "The Star Spangled Banner" is concerned.

The national anthem was the first number given, both orchestra and audience standing. And among the audience were officers and soldiers in olive drab and sailors in blue standing stiffly at salute. The controversy had not kept them away and there was nothing in omission or commission to offend them.

Outside the Academy the Captain of the Bergen street police precinct, a police lieutenant and a dozen policemen, all in plain clothes, twiddled their thumbs with nothing to do "till to-morrow." Not a hiss or jarring note disturbed one of the best advertised and best attended concert of the year.

Globe
Oct Nov. 21, 1917

The first full rehearsal of men's and women's choirs of the chorus conducted by Stephen Townsend in preparation for the performance of Beethoven's Ninth Symphony with Dr Muck and the orchestra will occur Wednesday evening at Jacob Sleeper Hall at 7:30. There will be three full chorus rehearsals, Oct 24, 31 and Nov 7, and two full rehearsals with orchestra in Symphony Hall, the evenings of Nov 14 and 19. At the second, the soloists, Misses Hempel and Keyes, Messers Hackett and Middleton will be present.

Transcript
Nov. 22, 1917

Public Desire and Public Need

Rumor runs that there is likely to be a second performance of Beethoven's Choral Symphony—say on a Sunday afternoon in the near future—by the same forces, as nearly as they can be reassembled, that on Tuesday evening surpassed themselves, thrilled their hearers and newly revealed the music. Presumably Dr. Muck and the Symphony Orchestra would willingly undertake such a repetition; the chorus, unless imperative employment elsewhere on Sundays too much depleted the ranks, would as willingly regather its laurels, and to muster again the solo singers might even be possible. To arrange such a repetition ought not to exceed the resources of the management of Symphony Hall; while there is every reason to trust the interest of the public in it. No concert in Boston in years—not even those in which Dr. Muck and the Symphony Orchestra have carried Liszt's "Faust Symphony" to unsuspected heights of eloquence— has so deeply impressed hearers as that in which they opened anew the mightier, the more human, the universal music of Beethoven. The single visit of the Mendelssohn Choir aside, no chorus within long memory has so sung into Bostonian ears as did that which for once really achieved the finale of Beethoven's symphony. Yesterday, all concerned as listeners or as doers did but repeat the new sensations, the rare, new glories of what is already a celebrated concert. Many who sought it came too late to find available tickets; many who heard it would gladly renew the experience; while in large measure outside the public that thronged to Symphony Hall on Tuesday is the public of the concerts of Sunday afternoon, quick to discover and appreciate such an opportunity for a musical experience unique in Boston. For its eager sake as well as for the renewed pleasures of the familiars of the Symphony Concerts there may reasonably and desirably be a repetition of so wondrous a concert.

JOURNAL
PROVIDENCE, R. I.
NOV 8 - 1917

Muck's Own Testimony Convicts Him as German Propagandist

Musician, Now Posing as Martyred Artist, Branded by His Statement in San Francisco Court

Concert Conductor, in Prosecuting Bogus Collector for "The Fatherland," Who is Sent to Prison, Testifies He Gave Defendent $300 Intended to Aid Publication and Had Made Many Other Gifts for Like Purposes

Dr. Karl Muck, now posing before the American public as a martyred artist who has never been active in pro-German propaganda, has been ever since the beginning of the European war a most virulent and rabid supporter of Germany's cause, his attitude in this respect being more marked since the United States entered the conflict than before.

In May, 1915, when Dr. Muck was in California, he was approached by one Frederick Gresheimer, who told him he was collecting money to keep the notorious German weekly, The Fatherland, on its feet. Gresheimer called Dr. Muck's attention to the attitude of The Fatherland for several issues following the Lusitania disaster and other matters, and obtained $300 from him in order to aid that publication. Dr. Muck discovered a few weeks afterward that Gresheimer was not authorized to make such collections and had him arrested. The man was convicted on Muck's testimony and is now serving sentence in San Quentin Penitentiary. Muck testified that the reason he gave the money was because he wanted to help along the cause espoused by The Fatherland, and said that he had made many contributions for like purposes. Dr. Muck's enthusiastic desire to help The Fatherland came immediately after that paper had made the statement that the American authorities were responsible for the death of Americans on the Lusitania because they had sold their souls to England, and another statement over Viereck's own signature that if a conflict should arise between the United States and Germany, the blame would rest on Washington and not on Berlin, and that the Lusitania case, judging by replies to questions sent out by The Fatherland, had not changed the opinion of German-Americans with regard to the United States or Germany's cause.

Ever since the United States entered the war, Dr. Muck has been one of the active heads of German propaganda in Boston, and the constant companion of Sir Edgar Speyer and other men of the same type.

By his own statement to the San Francisco courts, he has made it appaprent that at least a considerable portion of the money which comes to him through the good will of the American people has been spent in the past in aiding German propaganda of the most vicious and traitorous character.

BEETHOVEN'S CHORAL SYMPHONY REVIVED

The revival last night of Beethoven's great choral symphony had the appropriate atmosphere of a festival occasion. Unlike some notable music, it has not become common by familiarity. A special chorus had been prepared, soloists of reputation engaged. Dr Muck, who had long wished to give the symphony in Boston, had expended great care on the rehearsals and a great audience filled the hall.

The performance was a noble one. The orchestra has never played with greater virtuosity and understanding. The solo quartet, composed of Miss Hempel, Miss Keyes, Mr Hackett and Mr Middleton, were equal to music of arduous demands in range. The chorus of 350 was a revelation of the possibilities of voice parts. It was organized and trained by Stephen Townsend, and the sopranos in particular showed fine intonation and endurance in the high sustained phrases. Dr Muck conducted with a master hand.

Complete within itself, there is nothing in the familiar classical symphonic literature which could well be played beside it. There are in it the voices of infinitude and the eternal, which were not denied to ears deaf to earthly sounds, deaf even to this final masterwork. Each movement works its spell—the intricate architectural structure of the first, in which every bar contains a germinal idea or the development of it, the gruff folk humor of the scherzo, with its chuckling dialogue and jocund repartee, the heavenly beauty of the song of the slow movement, the fourth and last which sums up the thoughts of the other three, then prepares the way to the broad, choral setting of Schiller's "Hymn to Joy."

The audience gave pronounced expression to its appreciation. At the close the soloists were recalled and there was sweeping applause as Dr Muck returned and stood with orchestra and chorus.

Post. Nov. 4, 1917

Symphony Trip

There will be no Symphony concerts the coming week, for the orchestra leaves tonight for its first Southern trip of the season, playing in Philadelphia Monday evening, Washington Tuesday afternoon, Baltimore Wednesday evening, New York Thursday evening and Saturday afternoon, Brooklyn Friday evening, and at none of these concerts will there be a soloist. Dr. Muck is playing Beethoven's C-minor symphony in Philadelphia, Tschaikowsky's fourth in F-minor in Washington, Brahms' fourth in Baltimore, Brahms' fourth and Beethoven's fifth in New York, and Tschaikowsky's "Pathetic" in Brooklyn. The other numbers on the programme are chosen from shorter pieces played at the first four concerts here in Boston.

HERALD. Nov. 18, 1917.

Transcript

ley Quartet in Jordan Hall Thursday Even
n Monday Evening, and George Copeland,

Left to Right: Arthur Hackett, Tenor, in Choral
Grainge

Hackett

ADVERTISER (CONT.)

Arthur Hackett gave the trying tenor solo. He has done some great work with the Symphony Orchestra before this; his recent work in the difficult solo passages in Liszt's "Faust" symphony laid the foundations of a great reputation. Here if anything the task was even harder, but equally successful.

Frieda Hempel's coloratura voice was not crushed either by the compass or the floridity of the music. She was an ideal singer for this finale. Margaret Keyes was a steady alto, and Arthur Middleton a sufficiently powerful bass. The bass voice has here the ushering in of the vocal parts of the Finale, on Beethoven's own words—"Oh Friends, these tones no longer." One must always admire the ingenuity with which Beethoven bridges over the gap between instruments and voices by means of the contrabasses.

The contrabasses had already been advanced from a subordinate position in orchestral work, by Beethoven in his fourth and fifth symphonies, but here their employment is an absolute innovation in musical history. They represent nothing less than the voice of a Redeemer rebuking the outcries of a suffering world, and the dialogue between them and the full orchestra, in the instrumental introduction to the finale, is the noblest in the whole musicale repertoire. England has always prided herself on her contra-basses in this portion of the sym-

ht have
e obbliga-
ellos last
been some
by them-

ement, as
st portion
Dr. Muck
he vague
introduc-
ce of the
es of the
he Goda,

e second movement one must record the splendid oboe playing in a most difficult passage. The Scherzo also gave our kettle-drummer a good chance, of which he made abundant use. His dialogue with the wood-wind, with his reiteration of an octave figure (F—F), was delicious, and in this movement the Wagner additions to Beethoven's rather defective scoring also made due effect.

Conductors no longer respect Beethoven's scores in every detail. The deaf composer has here made a few miscalculations in the orchestral combinations, which Wagner, Weingartner, Dr. Muck and others set aside without any chance of adverse criticism. This does not belong to the "individualisation" which some affected conductors indulge in only to be original. The tempo of the Trio of this second movement was taken at a splendid speed. Some conductors spoil the effect here by holding the orchestra back, making a merely rustis instead of a headlong effect. Altogether the Scherzo made the popular success of the three instrumental movements.

If the first movement is the most symphonic one, the slow movement is certainly the most beautiful and easily comprehended, even if at times a little cloying. A set of variations on two different and well-contrasted themes can be easily followed in all their embroidery, and Dr. Muck's reading gave them especial clarity. The horn did superb work in this movement as well as in the difficult passage in the Trio of the Scherzo.

Monitor

18 Nov. 3

MUSIC

Subscribers to season tickets for the concerts of the Boston Symphony Orchestra will be exempt from any ticket tax under the new war revenue laws. The decision given by the United States Internal Revenue Commissioner that concert tickets bought and paid for before Nov. 1 are not taxable decides the question which was raised last week when a notice concerning possible taxation liability was inserted in the symphony program books.

The symphony concerts are omitted in Boston next week, when the orchestra is away on its first monthly tour to New York, Brooklyn, Philadelphia, Baltimore and Washington.

Advertiser
Nov. 21, 1917

CHORAL SYMPHONY OF BEETHOVEN IS GIVEN

Dr. Muck Conducts Orchestra and Chorus of 350 Voices Trained by Stephen Townsend for Special Concert in Symphony Hall

By LOUIS C. ELSON

When Mr. Gericke gave his last Boston performance of Beethoven's greatest symphony, with full orchestra and chorus, there were more performers than auditors in Symphony Hall. It speaks well for Boston's musical growth that last night, in the same hall, there was a tremendous and very enthusiastic audience, even at advanced prices and an additional war tax. The performance was worthy of the pronounced appreciation, for we cannot remember as great an interpretation of the work in America.

The chorus was larger than any which has appeared in the work here, and it had been finely drilled by Stephen Townsend. Its makeup was of excellent material and the solo quartette consisted of star artists. This is the most vulnerable part of the work. Beethoven was not a good vocal composer and treats his voices as if they were instruments of wood or brass, having no mercy upon human tissues. He himself once said that his musical thoughts always came to him through some instrument, never through the human voice.

We must also remember that the pitch has been raised a full semitone since this symphony was written (in 1823-4) so that scarcely once in a lifetime does one hear the finale of this work without some degree of screaming. That this was absent last night is in itself something to be admiringly recorded. To give six variations of a theme, upon human voices, would seem to be impracticable, yet last night it did not leave this impression, although it still left a fragmentary and unvocal effect.

GLOBE
NOV. 18, 1917

MUSIC AND MUSICIANS

Beethoven's Choral Symphony

Preparation for Beethoven's Choral Symphony, on Tuesday evening, in Symphony Hall, from the cheerful bulletins issuing from time to time therefrom, is going more smoothly than that preceding the first performance anywhere which took place May 7, 1824, in Vienna. Mr Krehbiel, the possessor of the transcript of the Conversation books of Beethoven, made by Alexander W. Thayer, has made interesting quotations from them from time to time in his column in the New York Tribune. In those covering this period are told the confusion prevailing up to the last hour before the performance of the Choral Symphony.

There was trouble about a permit or a dispensation." The Archbishop of Vienna, backed up by the police authorities, was unwilling to announce a mass or the portions of a mass for performance in a theatre. Only by appeal to a high authority at court, and then but a short time before the concert, was the permission obtained.

On some points Beethoven was irresolute, distract, on others obstinate. Preisinger was to be the bass. His deep voice found difficulty with the high F sharp in the recitative which introduces the choral part of the finale. Schindler begged to change the one note. To the last Beethoven was obdurate, then grudgingly consented. But it was Siepelt and not Preisinger who sang when the time came.

The thoughtful, tireless Schindler was vigilant in details. He had reminded Schuppanzigh about the additional wind instruments while there was yet time. It appears that Seipelt was invited to sing on extremely short notice. In Schindler's written conversation to the master, we read: "I'll drive at once to Seipelt, I hope he will do it with pleasure . . . I'll go also to Sontag and Unger to call on them. (Mme Henriette Sontag, the soprano, and Frauelein Karoline Unger, the contralto solist.) Wait for me here; I'll be back. Unger, too, is sitting at home with her throat in a bandage. She will be better by tomorrow. . . . The coachman is paid till 2 o'clock; it is now half-past 1; ergo—I found the two together comforting each other. That was only a joke. She has got to sing already today."

Schindler calls Frauelin Unger—after a written speech to Beethoven in which she tells him he "ought also to get married" that perhaps he "would become more industrious"— "A very devil of a good girl, full of fire and open-heartedness." Unger has been telling Beethoven the impending premiere of "The Diver," a new opera in which she was the king's son; Sontag, his daughter; Preisinger, his exiled brother; "Haitzinger, a damned prince." She adds: "If the dear good God would only mercifully enlighten you that you would soon write something better for us, I would not spare any pains—for you would surely be rewarded. I would come out every day."

Sketches of the symphony were made as early as 1815, although not finished until 1824. The first performance was at the Kaerthnerthor Theatre. The first performance in the United States was at a concert by the Philharmonic Society, New York, at Castle Garden, May 20, 1846. In Boston the symphony was not given until Feb 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Hayden Society.

The last performances in Boston occured at the final symphony concerts of the 28th season, April 30 and May 1, 1909. The soloists were Miss Laura Combs soprano, Mme Gertrude May Stein contralto, Theodore Van Yorx tenor and Myron W. Whitney Jr baritone. The chorus was that of the Cecilia Society. Mr Fiedler conducted.

Dr Muck has been desirous of giving the Ninth Symphony in Boston, but not until now has he considered a chorus available of sufficient numbers and able to give sufficient time to preparation. The organization by Stephen Townsend of a chorus to number nearly 400, has supplied the necessary choral body. Mr Townsend has been directing the preliminary rehearsals. Dr Muck met chorus and orchestra for the first full rehearsal last week, and will do so again tomorrow. The performance will occur Tuesday.

Striving to make the occasion notable, the management of Symphony Hall has engaged as soloists Miss Frieda Hempel, soprano; Miss Margaret Keyes, alto; Arthur Hackett, tenor, who is a Symphony Hall discovery from his debut at the "Pops," and Arthur Middleton, baritone.

Advertiser
(Continued)

But it is the Finale which carries the public after all. It may not be "Vox et preterea nihil" with the average auditor, but the human voice always reaps the greatest applause. Besides this, the subject here treated is especially pertinent to the present time. Schiller in his "Ode to Joy" was singing of human liberty as well as of universal brotherhood. These topics always aroused Beethoven's greatest enthusiasm, as witness his "Egmont" overture and his Heroic Symphony, and, although the work was dedicated to the King of Prussia, an autocrat, that made no difference in the opinions expressed in tones. The Finale is certainly the voice of Liberty.

Tecnically one must single out for praise here the majesty of the performance of the religious movement which stands in the centre of the variations, between the third and fourth; the purity of intonation in the almost impossible passage—"High among the star pavilions"—and the presto of the end. When Beethoven rejoiced it was with Dionysiac fury, as at the end of "Fidelio" and at the close of this movement. Anything wilder in its jubilation cannot be imagined. Dr. Muck, the chorus and the orchestra weathered the storm successfully.

Post
Nov. 18, 1917

Beethoven's Ninth Symphony

The long-expected performance of Beethoven's ninth or choral symphony will be given in Symphony Hall next Tuesday evening, Nov. 20. Since the 10th of September the chorus has been having weekly rehearsals, first separately in choirs and then combined, all of them under the direction and training of Mr. Stephen Townsend. The formation of this chorus must be largely credited to Mr. Townsend. Invitations were sent out in mid-summer to nearly 500 singers of Boston, professional, semi-professional and amateur, and favorable replies came from [illegible]

Curiously enough, the proportion of sopranos was almost exactly what was desired for the formation of the different choirs, sopranos, altos, tenors and basses.

Since his return in 1912 Dr. Muck has been desirous of performing the ninth symphony and other choral works, but the lack of a proper chorus for this purpose—one which could give the necessary time for rehearsals—had always prevented it. Last Wednesday evening Dr. Muck held the first rehearsal under his own direction of chorus and orchestra. The second and final rehearsal, with all the soloists, will be held in Symphony Hall tomorrow evening.

The chorus will number about 400, and this has compelled the building in Symphony Hall of a new stage which is the largest that has ever been used there. The addition in front takes out the first seven rows of seats. The orchestra will be on a "rise," as usual, and surrounding them will be the chorus, placed in tiers.

The orchestra itself has been at work on the smyphony for several weeks, and nothing has been left undone by Dr. Muck, Mr. Townsend and the management to make the concert one of the most notable events of the musical history of Boston. Notable soloists, as shown elsewhere, have been engaged.

Tuesday evening in Symphony Hall, performance of Beethoven's 9th symphony by the Boston Symphony Orchestra, Dr. Karl Muck conductor, with an assisting chorus of 400, and the following soloists: Frieda Hempel, soprano; Margaret Keys, contralto; Arthur Hackett, tenor; Arthur Middleton, bass. See special notice.

Advertiser (Continued)

Points of deviation from the usual reading may be mentioned here. Dr. Muck greatly repressed the contrabassoon and bass drum at the beginning of the military portion in the Finale. Under the lead of any but the most expert conductor these single, isolated notes, become like comical grunts and are easily made ludicrous. The very florid bassoon work of the finale was most cleverly brought out. The shading of the recitative of the contrabasses was more varied than we have ever heard it read, and gained new meaning. The March in the Finale was more brilliantly interpreted than ever before. It had a note of triumph which was almost overwhelming.

The absolute surety of the chorus should make Mr. Stephen Townsend share in the laurels of Dr. Muck.

One ought to notice how, in the midst of most intense enthusiasm, Beethoven holds to good symphonic form, all through this work, a good object lesson to some of our moderns who break every rule of harmony and form, the moment they begin to boil.

All in all last night was a historic occasion in Boston's musical annals; the conductor and the orchestra attained their very highest pinnacle. We only wish that New York might hear this work thus given, and thus realize what Boston has done in the field of symphonic music.

HERALD. Nov. 18, 1917.

ley Quartet in Jordan Hall Thursday Even
n Monday Evening, and George Copeland,

Left to Right: Arthur Hackett, Tenor, in Choral
Grainge

Monitor Nov. 3

18

MUSIC

Subscribers to season tickets for the concerts of the Boston Symphony Orchestra will be exempt from any ticket tax under the new war revenue laws. The decision given by the United States Internal Revenue Commissioner that concert tickets bought and paid for before Nov. 1 are not taxable decides the question which was raised last week when a notice concerning possible taxation liability was inserted in the symphony program books.

The symphony concerts are omitted in Boston next week, when the orchestra is away on its first monthly tour to New York, Brooklyn, Philadelphia, Baltimore and Washington.

Advertiser Nov. 21, 1917

SHORT TER

Reported by Curtis & S

	Rate.
Am Tel & Tel Co (Subs Cos).....	4½
American Thread Co 1st.....	4
Ayer Mills Cons & Equip.....	5
Ayer Mills Cons & Equip.....	5
Ayer Mills Cons & Equip.....	5
Balt & Ohio R R.....	5
Balt & Ohio R R.....	5
Bethlehem Steel Co.....	5
Brooklyn Rapid Transit Co.....	5
Canadian Pacific Ry.....	6
Chicago & West Indiana R R Co..	6
Delaware & Hudson R R.....	5
Erie R R.....	5
General Rubber Co.....	5
General Electric Co.....	6
Railway.....	5

By LOUIS C. ELSON

When Mr. Gericke gave his last Boston performance of Beethoven's greatest symphony, with full orchestra and chorus, there were more performers than auditors in Symphony Hall. It speaks well for Boston's musical growth that last night, in the same hall, there was a tremendous and very enthusiastic audience, even at advanced prices and an additional war tax. The performance was worthy of the pronounced appreciation, for we cannot remember as great an interpretation of the work in America.

The chorus was larger than any which has appeared in the work here, and it had been finely drilled by Stephen Townsend. Its makeup was of excellent material and the solo quartette consisted of star artists. This is the most vulnerable part of the work. Beethoven was not a good vocal composer and treats his voices as if they were instruments of wood or brass, having no mercy upon human tissues. He himself once said that his musical thoughts always came to him through some instrument, never through the human voice.

We must also remember that the pitch has been raised a full semitone since this symphony was written (in 1823-4) so that scarcely once in a lifetime does one hear the finale of this work without some degree of screaming. That this was absent last night is in itself something to be admiringly recorded. To give six variations of a theme, upon human voices, would seem to be impracticable, yet last night it did not leave this impression, although it still left a fragmentary and unvocal effect.

ADVERTISER (CONT.)

Arthur Hackett gave the trying tenor solo. He has done some great work with the Symphony Orchestra before this; his recent work in the difficult solo passages in Liszt's "Faust" symphony laid the foundations of a great reputation. Here if anything the task was even harder, but equally successful.

Frieda Hempel's coloratura voice was not crushed either by the compass or the floridity of the music. She was an ideal singer for this finale. Margaret Keyes was a steady alto, and Arthur Middleton a sufficiently powerful bass. The bass voice has here the ushering in of the vocal parts of the Finale, on Beethoven's own words—"Oh Friends, these tones no longer." One must always admire the ingenuity with which Beethoven bridges over the gap between instruments and voices by means of the contrabasses.

The contrabasses had already been advanced from a subordinate position in orchestral work, by Beethoven in his fourth and fifth symphonies, but here their employment is an absolute innovation in musical history. They represent nothing less than the voice of a Redeemer rebuking the outcries of a suffering world, and the dialogue between them and the full orchestra, in the instrumental introduction to the finale, is the noblest in the whole musicale repertoire. England has always prided herself on her contrabasses in this portion of the symphony, but London itself might have envied the performance of the obbligato to contrabasses and violoncellos last night. There must have been some special rehearsals of these by themselves.

For all this, the first movement, as symphonic music, is the best portion of the composition, and this Dr. Muck read with great effect. The vague and misty character of the introduction, the thundering entrance of the chief theme, the great surges of the chromatic organ-point in the Goda, were all thrilling.

In the Trio of the second movement one must record the splendid oboe playing in a most difficult passage. The Scherzo also gave our kettledrummer a good chance, of which he made abundant use. His dialogue with the wood-wind, with his reiteration of an octave figure (F—F), was delicious, and in this movement the Wagner additions to Beethoven's rather defective scoring also made due effect.

Conductors no longer respect Beethoven's scores in every detail. The deaf composer has here made a few miscalculations in the orchestral combinations, which Wagner, Weingartner, Dr. Muck and others set aside without any chance of adverse criticism. This does not belong to the "individualisation" which some affected conductors indulge in only to be original. The tempo of the Trio of this second movement was taken at a splendid speed. Some conductors spoil the effect here by holding the orchestra back, making a merely rustis instead of a headlong effect. Altogether the Scherzo made the popular success of the three instrumental movements.

If the first movement is the most symphonic one, the slow movement is certainly the most beautiful and easily comprehended, even if at times a little cloying. A set of variations on two different and well-contrasted themes can be easily followed in all their embroidery, and Dr. Muck's reading gave them especial clarity. The horn did superb work in this movement as well as in the difficult passage in the Trio of the Scherzo.

GLOBE Nov. 18, 1917

MUSIC AND MUSICIANS

Beethoven's Choral Symphony

Preparation for Beethoven's Choral Symphony, on Tuesday evening, in Symphony Hall, from the cheerful bulletins issuing from time to time therefrom, is going more smoothly than that preceding the first performance anywhere which took place May 7, 1824, in Vienna. Mr Krehbiel, the possessor of the transcript of the Conversation books of Beethoven, made by Alexander W. Thayer, has made interesting quotations from them from time to time in his column in the New York Tribune. In those covering his period are told the confusion prevailing up to the last hour before the performance of the Choral Symphony. There was trouble about a permit or a dispensation." The Archbishop of Vienna, backed up by the police authorities, was unwilling to announce a mass for the portions of a mass for performance in a theatre. Only by appeal to a high authority at court, and then but a short time before the concert, was the permission obtained.

On some points Beethoven was irresolute, distract, on others obstinate. Preisinger was to be the bass. His deep voice found difficulty with the high F sharp in the recitative which introduces the choral part of the finale. Schindler begged to change the one note. To the last Beethoven was obdurate, then grudgingly consented. But it was Siepelt and not Preisinger who sang when the time came.

The thoughtful, tireless Schindler was vigilant in details. He had reminded Schuppanzigh about the additional wind instruments while there was yet time. It appears that Seipelt was invited to sing on extremely short notice. In Schindler's written conversation to the master, we read: "I'll drive at once to Seipelt, I hope he will do it with pleasure . . . I'll go also to Sontag and Unger to call on them. (Mme Henriette Sontag, the soprano, and Fraulein Karoline Unger, the contralto solist.) Wait for me here; I'll be back. Unger, too, is sitting at home with her throat in a bandage. She will be better by tomorrow. . . . The coachman is paid till 2 o'clock; it is now half-past 1; ergo—I found the two together comforting each other. That was only a joke. She has got to sing already today."

Schindler calls Fraulein Unger—after a written speech to Beethoven in which she tells him he "ought also to get married" that perhaps he "would become more industrious"— "A very devil of a good girl, full of fire and open-heartedness." Unger has been telling Beethoven the impending premiere of "The Diver," a new opera in which she was the king's son; Sontag, his daughter; Preisinger, his exiled brother; "Haltzinger, a damned prince." She adds: "If the dear good God would only mercifully enlighten you that you would soon write something better for us, I would not spare any pains—for you would surely be rewarded. I would come out every day."

Sketches of the symphony were made as early as 1815, although not finished until 1824. The first performance was at the Kaerthnerthor Theatre. The first performance in the United States was at a concert by the Philharmonic Society, New York, at Castle Garden, May 20, 1846. In Boston the symphony was not given until Feb 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Hayden Society.

The last performances in Boston occured at the final symphony concerts of the 28th season, April 30 and May 1, 1909. The soloists were Miss Laura Combs soprano, Mme Gertrude May Stein contralto, Theodore Van Yorx tenor and Myron W. Whitney Jr baritone. The chorus was that of the Cecilia Society. Mr Fiedler conducted.

Dr Muck has been desirous of giving the Ninth Symphony in Boston, but not until now has he considered a chorus available of sufficient numbers and able to give sufficient time to preparation. The organization by Stephen Townsend of a chorus to number nearly 400, has supplied the necessary choral body. Mr Townsend has been directing the preliminary rehearsals. Dr Muck met chorus and orchestra for the first full rehearsal last week, and will do so again tomorrow. The performance will occur Tuesday.

Striving to make the occasion notable, the management of Symphony Hall has engaged as soloists Miss Frieda Hempel, soprano; Miss Margaret Keyes, alto; Arthur Hackett, tenor, who is a Symphony Hall discovery from his debut at the "Pops," and Arthur Middleton, baritone.

Advertiser (continued)

But it is the Finale which carries the public after all. It may not be "Vox et preterea nihil" with the average auditor, but the human voice always reaps the greatest applause. Besides this, the subject here treated is especially pertinent to the present time. Schiller in his "Ode to Joy" was singing of human liberty as well as of universal brotherhood. These topics always aroused Beethoven's greatest enthusiasm, as witness his "Egmont" overture and his Hercic Symphony, and, although the work was dedicated to the King of Prussia, an autocrat, that made no difference in the opinions expressed in tones. The Finale is certainly the voice of Liberty.

Tecnically one must single out for praise here the majesty of the performance of the religious movement which stands in the centre of the variations, between the third and fourth; the purity of intonation in the almost impossible passage—"High among the star pavilions"—and the presto of the end. When Beethoven rejoiced it was with Dionysiac fury, as at the end of "Fidelio" and at the close of this movement. Anything wilder in its jubilation cannot be imagined. Dr. Muck, the chorus and the orchestra weathered the storm successfully.

Post Nov. 18, 1917

Beethoven's Ninth Symphony

The long-expected performance of Beethoven's ninth or choral symphony will be given in Symphony Hall next Tuesday evening, Nov. 20. Since the 10th of September the chorus has been having weekly rehearsals, first separately in choirs and then combined, all of them under the direction and training of Mr. Stephen Townsend. The formation of this chorus must be largely credited to Mr. Townsend. Invitations were sent out in mid-summer to nearly 500 singers of Boston, professional, semi-professional and amateur, and favorable replies came from 400.

Curiously enough, the proportion of sopranos was almost exactly what was desired for the formation of the different choirs, sopranos, altos, tenors and basses.

Since his return in 1912 Dr. Muck has been desirous of performing the ninth symphony and other choral works, but the lack of a proper chorus for this purpose—one which could give the necessary time for rehearsals—had always prevented it. Last Wednesday evening Dr. Muck held the first rehearsal under his own direction of chorus and orchestra. The second and final rehearsal, with all the soloists, will be held in Symphony Hall tomorrow evening.

The chorus will number about 400, and this has compelled the building in Symphony Hall of a new stage which is the largest that has ever been used there. The addition in front takes out the first seven rows of seats. The orchestra will be on a "rise," as usual, and surrounding them will be the chorus, placed in tiers.

The orchestra itself has been at work on the smyphony for several weeks, and nothing has been left undone by Dr. Muck, Mr. Townsend and the management to make the concert one of the most notable events of the musical history of Boston. Notable soloists, as shown elsewhere, have been engaged.

Tuesday evening in Symphony Hall, performance of Beethoven's 9th symphony by the Boston Symphony Orchestra, Dr. Karl Muck conductor, with an assisting chorus of 400, and the following soloists: Frieda Hempel, soprano; Margaret Keys, contralto; Arthur Hackett, tenor; Arthur Middleton, bass. See special notice.

Advertiser (continued)

Points of deviation from the usual reading may be mentioned here. Dr. Muck greatly repressed the contrabassoon and bass drum at the beginning of the military portion in the Finale. Under the lead of any but the most expert conductor these single, isolated notes, become like comical grunts and are easily made ludicrous. The very florid bassoon work of the finale was most cleverly brought out. The shading of the recitative of the contrabasses was more varied than we have ever heard it read, and gained new meaning. The March in the Finale was more brilliantly interpreted than ever before. It had a note of triumph which was almost overwhelming.

The absolute surety of the chorus should make Mr. Stephen Townsend share in the laurels of Dr. Muck.

One ought to notice how, in the midst of most intense enthusiasm, Beethoven holds to good symphonic form, all through this work, a good object lesson to some of our moderns who break every rule of harmony and form, the moment they begin to boil.

All in all last night was a historic occasion in Boston's musical annals; the conductor and the orchestra attained their very highest pinnacle. We only wish that New York might hear this work thus given, and thus realize what Boston has done in the field of symphonic music.

HERALD. Nov. 18, 1917.

ley Quartet in Jordan Hall Thursday Even
n Monday Evening, and George Copeland,

Left to Right: Arthur Hackett, Tenor, in Choral
Grainge

Monitor
18 Nov. 3

MUSIC

Subscribers to season tickets for the concerts of the Boston Symphony Orchestra will be exempt from any ticket tax under the new war revenue laws. The decision given by the United States Internal Revenue Commissioner that concert tickets bought and paid for before Nov. 1 are not taxable decides the question which was raised last week when a notice concerning possible taxation liability was inserted in the symphony program books.

The symphony concerts are omitted in Boston next week, when the orchestra is away on its first monthly tour to New York, Brooklyn, Philadelphia, Baltimore and Washington.

Advertiser
Nov. 21, 1917

SHORT TER

Reported by Curtis & S

	Rate.
Am Tel & Tel Co (Subs Cos).....	4½
American Thread Co 1st.....	4
Ayer Mills Cons & Equip.....	5
Ayer Mills Cons & Equip.....	5
Ayer Mills Cons & Equip.....	5
Balt & Ohio R R.....	5
Balt & Ohio R R.....	5
Bethlehem Steel Co.....	5
Brooklyn Rapid Transit Co.....	5
Canadian Pacific Ry.....	6
Chicago & West Indiana R R Co..	6
Delaware & Hudson R R.....	5
Erie R R.....	5
General Rubber Co.....	6
General Electric Co.....	6
Pullman Co.....	5

By LOUIS C. ELSON

When Mr. Gericke gave his last Boston performance of Beethoven's greatest symphony, with full orchestra and chorus, there were more performers than auditors in Symphony Hall. It speaks well for Boston's musical growth that last night, in the same hall, there was a tremendous and very enthusiastic audience, even at advanced prices and an additional war tax. The performance was worthy of the pronounced appreciation, for we cannot remember as great an interpretation of the work in America.

The chorus was larger than any which has appeared in the work here, and it had been finely drilled by Stephen Townsend. Its makeup was of excellent material and the solo quartette consisted of star artists. This is the most vulnerable part of the work. Beethoven was not a good vocal composer and treats his voices as if they were instruments of wood or brass, having no mercy upon human tissues. He himself once said that his musical thoughts always came to him through some instrument, never through the human voice.

We must also remember that the pitch has been raised a full semitone since this symphony was written (in 1823-4) so that scarcely once in a lifetime does one hear the finale of this work without some degree of screaming. That this was absent last night is in itself something to be admiringly recorded. To give six variations of a theme, upon human voices, would seem to be impracticable, yet last night it did not leave this impression, although it still left a fragmentary and unvocal effect.

ADVERTISER (CONT.)

Arthur Hackett gave the trying tenor solo. He has done some great work with the Symphony Orchestra before this; his recent work in the difficult solo passages in Liszt's "Faust" symphony laid the foundations of a great reputation. Here if anything the task was even harder, but equally successful.

Frieda Hempel's coloratura voice was not crushed either by the compass or the floridity of the music. She was an ideal singer for this finale. Margaret Keyes was a steady alto, and Arthur Middleton a sufficiently powerful bass. The bass voice has here the ushering in of the vocal parts of the Finale, on Beethoven's own words—"Oh Friends, these tones no longer." One must always admire the ingenuity with which Beethoven bridges over the gap between instruments and voices by means of the contrabasses.

The contrabasses had already been advanced from a subordinate position in orchestral work, by Beethoven in his fourth and fifth symphonies, but here their employment is an absolute innovation in musical history. They represent nothing less than the voice of a Redeemer rebuking the outcries of a suffering world, and the dialogue between them and the full orchestra, in the instrumental introduction to the finale, is the noblest in the whole musicale repertoire. England has always prided herself on her contrabasses in this portion of the symphony, but London itself might have envied the performance of the obbligato to contrabasses and violoncellos last night. There must have been some special rehearsals of these by themselves.

For all this, the first movement, as symphonic music, is the best portion of the composition, and this Dr. Muck read with great effect. The vague and misty character of the introduction, the thundering entrance of the chief theme, the great surges of the chromatic organ-point in the Goda, were all thrilling.

In the Trio of the second movement one must record the splendid oboe playing in a most difficult passage. The Scherzo also gave our kettledrummer a good chance, of which he made abundant use. His dialogue with the wood-wind, with his reiteration of an octave figure (F—F), was delicious, and in this movement the Wagner additions to Beethoven's rather defective scoring also made due effect.

Conductors no longer respect Beethoven's scores in every detail. The deaf composer has here made a few miscalculations in the orchestral combinations, which Wagner, Weingartner, Dr. Muck and others set aside without any chance of adverse criticism. This does not belong to the "individualisation" which some affected conductors indulge in only to be original. The tempo of the Trio of this second movement was taken at a splendid speed. Some conductors spoil the effect here by holding the orchestra back, making a merely rustis instead of a headlong effect. Altogether the Scherzo made the popular success of the three instrumental movements.

If the first movement is the most symphonic one, the slow movement is certainly the most beautiful and easily comprehended, even if at times a little cloying. A set of variations on two different and well-contrasted themes can be easily followed in all their embroidery, and Dr. Muck's reading gave them especial clarity. The horn did superb work in this movement as well as in the difficult passage in the Trio of the Scherzo.

GLOBE
NOV. 18, 1917

MUSIC AND MUSICIANS

Beethoven's Choral Symphony

Preparation for Beethoven's Choral Symphony, on Tuesday evening, in Symphony Hall, from the cheerful bulletins issuing from time to time therefrom, is going more smoothly than that preceding the first performance anywhere which took place May 7, 1824, in Vienna. Mr Krehbiel, the possessor of the transcript of the Conversation books of Beethoven, made by Alexander W. Thayer, has made interesting quotations from them from time to time in his column in the New York Tribune. In those covering this period are told the confusion prevailing up to the last hour before the performance of the Choral Symphony. "There was trouble about a permit or a dispensation." The Archbishop of Vienna, backed up by the police authorities, was unwilling to announce a mass or the portions of a mass for performance in a theatre. Only by appeal to a high authority at court, and then but a short time before the concert, was the permission obtained.

On some points Beethoven was irresolute, distract, on others obstinate. Preisinger was to be the bass. His deep voice found difficulty with the high F sharp in the recitative which introduces the choral part of the finale. Schindler begged to change the one note. To the last Beethoven was obdurate, then grudgingly consented. But it was Siepelt and not Preisinger who sang when the time came.

The thoughtful, tireless Schindler was vigilant in details. He had reminded Schuppanzigh about the additional wind instruments while there was yet time. It appears that Seipelt was invited to sing on extremely short notice. In Schindler's written conversation to the master, we read: "I'll drive at once to Seipelt, I hope he will do it with pleasure . . . I'll go also to Sontag and Unger to call on them. (Mme Henriette Sontag, the soprano, and Frauelein Karoline Unger, the contralto solist.) Wait for me here; I'll be back. Unger, too, is sitting at home with her throat in a bandage. She will be better by tomorrow. . . . The coachman is paid till 2 o'clock; it is now half-past 1; ergo—I found the two together comforting each other. That was only a joke. She has got to sing already today."

Schindler calls Frauelin Unger—after a written speech to Beethoven in which she tells him he "ought also to get married" that perhaps he "would become more industrious"— "A very devil of a good girl, full of fire and open-heartedness." Unger has been telling Beethoven the impending premiere of "The Diver," a new opera in which she was the king's son; Sontag, his daughter; Preisinger, his exiled brother; "Haltzinger, a damned prince." She adds: "If the dear good God would only mercifully enlighten you that you would soon write something better for us, I would not spare any pains—for you would surely be rewarded. I would come out every day."

Sketches of the symphony were made as early as 1815, although not finished until 1824. The first performance was at the Kaerthnerthor Theatre. The first performance in the United States was at a concert by the Philharmonic Society, New York, at Castle Garden, May 20, 1846. In Boston the symphony was not given until Feb 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Hayden Society.

The last performances in Boston occured at the final symphony concerts of the 28th season, April 30 and May 1, 1909. The soloists were Miss Laura Combs soprano, Mme Gertrude May Stein contralto, Theodore Van Yorx tenor and Myron W. Whitney Jr baritone. The chorus was that of the Cecilia Society. Mr Fiedler conducted.

Dr Muck has been desirous of giving the Ninth Symphony in Boston, but not until now has he considered a chorus available of sufficient numbers and able to give sufficient time to preparation. The organization by Stephen Townsend of a chorus to number nearly 400 has supplied the necessary choral body. Mr Townsend has been directing the preliminary rehearsals. Dr Muck met chorus and orchestra for the first full rehearsal last week, and will do so again tomorrow. The performance will occur Tuesday.

Striving to make the occasion notable, the management of Symphony Hall has engaged as soloists Miss Frieda Hempel, soprano; Miss Margaret Keyes, alto; Arthur Hackett, tenor, who is a Symphony Hall discovery from his debut at the "Pops," and Arthur Middleton, baritone.

Advertiser
(continued)

But it is the Finale which carries the public after all. It may not be "Vox et preterea nihil" with the average auditor, but the human voice always reaps the greatest applause. Besides this, the subject here treated is especially pertinent to the present time. Schiller in his "Ode to Joy" was singing of human liberty as well as of universal brotherhood. These topics always aroused Beethoven's greatest enthusiasm, as witness his "Egmont" overture and his Hercic Symphony, and, although the work was dedicated to the King of Prussia, an autocrat, that made no difference in the opinions expressed in tones. The Finale is certainly the voice of Liberty.

Tecnically one must single out for praise here the majesty of the performance of the religious movement which stands in the centre of the variations, between the third and fourth; the purity of intonation in the almost impossible passage—"High among the star pavilions"—and the presto of the end. When Beethoven rejoiced it was with Dionysiac fury, as at the end of "Fidelio" and at the close of this movement. Anything wilder in its jubilation cannot be imagined. Dr. Muck, the chorus and the orchestra weathered the storm successfully.

Post
Nov. 18, 1917

Beethoven's Ninth Symphony

The long-expected performance of Beethoven's ninth or choral symphony will be given in Symphony Hall next Tuesday evening, Nov. 20. Since the 10th of September the chorus has been having weekly rehearsals, first separately in choirs and then combined, all of them under the direction and training of Mr. Stephen Townsend. The formation of this chorus must be largely credited to Mr. Townsend. Invitations were sent out in mid-summer to nearly 500 singers of Boston, professional, semi-professional and amateur, and favorable replies came from [illegible]

Curiously enough, the proportion of sopranos was almost exactly what was desired for the formation of the different choirs, sopranos, altos, tenors and basses.

Since his return in 1912 Dr. Muck has been desirous of performing the ninth symphony and other choral works, but the lack of a proper chorus for this purpose—one which could give the necessary time for rehearsals—had always prevented it. Last Wednesday evening Dr. Muck held the first rehearsal under his own direction of chorus and orchestra. The second and final rehearsal, with all the soloists, will be held in Symphony Hall tomorrow evening.

The chorus will number about 400, and this has compelled the building in Symphony Hall of a new stage which is the largest that has ever been used there. The addition in front takes out the first seven rows of seats. The orchestra will be on a "rise," as usual, and surrounding them will be the chorus, placed in tiers.

The orchestra itself has been at work on the smyphony for several weeks, and nothing has been left undone by Dr. Muck, Mr. Townsend and the management to make the concert one of the most notable events of the musical history of Boston. Notable soloists, as shown elsewhere, have been engaged.

Tuesday evening in Symphony Hall, performance of Beethoven's 9th symphony by the Boston Symphony Orchestra, Dr. Karl Muck conductor, with an assisting chorus of 400, and the following soloists: Frieda Hempel, soprano; Margaret Keys, contralto; Arthur Hackett, tenor; Arthur Middleton, bass. See special notice.

Advertiser (continued)

Points of deviation from the usual reading may be mentioned here. Dr. Muck greatly repressed the contrabassoon and bass drum at the beginning of the military portion in the Finale. Under the lead of any but the most expert conductor these single, isolated notes, become like comical grunts and are easily made ludicrous. The very florid bassoon work of the finale was most cleverly brought out. The shading of the recitative of the contrabasses was more varied than we have ever heard it read, and gained new meaning. The March in the Finale was more brilliantly interpreted than ever before. It had a note of triumph which was almost overwhelming.

The absolute surety of the chorus should make Mr. Stephen Townsend share in the laurels of Dr. Muck.

One ought to notice how, in the midst of most intense enthusiasm, Beethoven holds to good symphonic form, all through this work, a good object lesson to some of our moderns who break every rule of harmony and form, the moment they begin to boil.

All in all last night was a historic occasion in Boston's musical annals; the conductor and the orchestra attained their very highest pinnacle. We only wish that New York might hear this work thus given, and thus realize what Boston has done in the field of symphonic music.

n 161 OUTLOOK
ress: New York City. NOV 14 1917
e

MUSIC AND PATRIOTISM

ISSUES insignificant in themselves sometimes become symbols of great issues, and then themselves become significant. A classic instance is Great Britain's tax on the American Colonists' tea. Becoming a symbol of King George's enmity to the liberties of freemen, that minor tax started a war that created a nation. That was a tempest in a teapot that disturbed the world. Another disturbance on a smaller scale but of the same sort arose when Dr. Karl Muck, the German conductor of the Boston Symphony Orchestra, declined to play at his concert "The Star-Spangled Banner." Though the country can survive a concert without the National anthem, it cannot long survive the failure of its people to hold the symbols of its sovereignty and freedom in reverence, and to resent any flouting of them. It was because, in declining to play the music of the National anthem, Dr. Muck used words that rankled, that the controversy which seemed a little thing became National.

The controversy arose when some patriotic citizens of Providence, Rhode Island, where the orchestra was to play, insisted on the performance of "The Star-Spangled Banner." And this is what Dr. Muck said:

> Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs.

Dr. Muck's understanding of the suitable conduct of an alien enemy in this country is evidently defective. That aspect of the matter is no longer of great interest, since he has offered his resignation as conductor of the orchestra. What is surprising is his apparent view of the function and place of art in life.

Art is not a thing by itself. It is an expression of human ideals. As such it varies as human ideals vary. It varies from place to place and from time to time. That is why art, when it is honest, is bound to be national. Wherever there are national ideals there is national art, if there is ever any art at all. There is no better way to study the ideals of a nation than through its art.

Because of this truth the instinct expressed in some of the allied nations—France, England, and now America—to put a ban upon German music is not unreasonable. So far as German music is real music it expresses at least certain German ideals. And people in Allied countries just now are surfeited with the fruits of German ideals, and naturally do not care to feed on them further in their concert halls. The trouble has been that this instinct has expressed itself without discrimination. There are some ideals that are common to all men, Germans included, and some ideals that are a distinctive contribution of Germans to the riches of humankind. Would we banish our Christmas celebrations because the Germans had their Christmas trees and their Santa Claus? Surely not. Neither should we forget the music of Father Bach. Nor should we deny to ourselves the pleasure and the moral stimulus that come from listening to the noble symphonies and quartettes and other compositions of that German who through his art built imperishable monuments to ordered liberty—Ludwig von Beethoven.

There are German composers, however, whose music sets forth an ideal which German guns and German poisoned gases and German atrocities are making repugnant to the world. This is the ideal of lawless self-expression. It scouts the notion that the artist should hold himself subject to the laws of his art if he feels like bursting their bounds, or that the man, whether he be artist or not, should hold himself subject to moral laws if he wants to express himself by what is called "transcending" them. In music the great exponent of this ideal has been a German—Richard Wagner. His "Tristan and Isolde" is the glorification of this ideal applied to human conduct; his "Siegfried" is, to those who understand its import, a peculiarly offensive expression of this ideal as set for the ambition of a race. And Wagner's music, rich as it is in beauty of material, is an exemplification of this ideal in art. And Wagner himself pursued this ideal in his own life. It is said that he was a revolutionary and a Socialist, and therefore can hardly be called an exponent of modern Prussianism. This is to misunderstand the essence of Prussianism.

It is bad enough to have Prussianized Germany with one Kaiser; but it would be infinitely worse to have a Prussianized Germany consisting of nothing but kaisers. A Germany all of whose people were organized into a socialistic empire with the ideals of lawlessness of the Potsdam gang would be a fairly close approximation of the ideals that Wagner set forth. And the Wagner cult in music has naturally spread, together with the Kaiser cult in politics. As Hindenburg practices what Treitschke preached, so Richard Strauss in music practices (with an added element of commonplaceness) what Richard Wagner preached.

Art is national. It is not apart from life. It is life expressing itself by creative activity. And it is therefore of very great moment to a nation what nation's art influences it. The older German music, and those compositions of modern German composers who are out of sympathy with the Prussian ideals, we can well afford to cultivate. Brahms was a patriot, as evinced by his "Triumphlied" written to celebrate German victories; but there was nothing of the Prussian about it or about his music. But Brahms had too much artistic conscience and self-restraint to be acceptable to the modern Germany of Strauss and Hindenburg. He is classed by musical Prussians as a relic of an older and stupider day.

Our programme-makers have a chance to be discriminating in these days. If they give us German music, let it be that of the line of Bach and Brahms. But they have also the opportunity of making our people acquainted with the ideals of France. Adventurous the French are and always have been. They are always ready to explore new fields of art. But they know, what most modern Germans have forgotten, that whatever territory art occupies should become subject to art's laws. The French, with all their liberty, have never been anarchists. They never excuse their own deficiencies in either international relations or in art by saying that necessity knows no law. France has been teaching us by the conduct of her brave troops. She can teach us the same lessons by her music.

om SUN
dress: New York City.
NOV 21 1

OVATION TO DR. MUCK.

It Occurs After Performance of Beethoven Symphony.

Special Despatch to THE SUN.

BOSTON, Nov. 20.—Every seat and every available foot of standing room was occupied in Symphony Hall tonight when the long awaited and eagerly expected performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers under the direction of Dr. Karl Muck.

The chorus comprised the pick of the professional and amateur singers of Boston and had been in rehearsal for this performance since early September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. To accommodate the singers and musicians a special stage had been built.

With the exception of the national anthem, which was sung by the chorus under Dr. Muck's leadership and which opened the concert, the symphony was the only work on the programme. Its performance aroused enthusiasm on the part of the audience, which at the end took the nature of an ovation to Dr. Muck, the soloists, the orchestra and the chorus.

There were many music lovers present from New York, Philadelphia, Providence, Springfield and Hartford.

Herald
Nov. 23, 1917

Sopranos and the Ninth.

Mr. Jaber Lilly writes apropos of the performance of the Ninth Symphony last Tuesday: "Did you ever hear the music for the solo soprano well sung, or sung in tune?"

It is true that Miss Hempel was untuneful and ineffective on Tuesday night. No one would have thought she could have been the noble dame in "Der Rosenkavalier," whose singing was a constant delight when the Metropolitan Opera Company last visited us. Perhaps she was not "in voice"; perhaps she was frightened by the vocal difficulties; for the most accomplished singers sometimes have stage fright; the voice sticks in the throat; the knees are turned to water.

Yes, we have heard the ungrateful music that Beethoven wrote for the soprano sung admirably here by Mme. Clementine de Vere-Sapio in 1899 and 1900. In 1910 the voice of Mrs. Hissem de Moss was well suited to the music. Few sopranos, attempting the task, "do a good job," to use a favorite phrase of the late Warren Davenport when he wished to be most eulogistic.

Globe
Nov. 22, 1917.

Symphony Program

Mme Mabel Garrison, the soprano, who made such a favorable impression at her first appearance here in concert two weeks ago, will be the soloist at the Symphony concerts of Friday afternoon and Saturday evening this week. She will sing the familiar florid aria from Mozart's "Il re Pastore," and then, for the first time in Boston, Zerbinetta's air from Richard Strauss' latest opera, "Ariadne on Naxos." The orchestral numbers comprise Haydn's Symphony "La Chasse" and three movements from Berlioz's "Romeo and Juliet"—Queen Mab, the love scene and the ball at the house of the Capulets.

Globe
11/22

Transcript Nov-19

WEEK-END CONCERTS

FROM ADROIT DEBUSSY TO ARTFUL KREISLER

The Jewels of the Parisian's Sea-Pieces as They Flash, Bright or Soft Upon the Ear—Mr. Boguslawski, Pianist, Tries Fortune Again—The Violinist in a Light Programme, None Too Rewarding to Him or His Hearers—Dr. Muck's Next Programmes

WRITES Debussy: "Music should seek humbly to give pleasure. Beauty should be perceptible; it should impose itself on us, or insinuate itself, without any effort on out part to grasp it. Look at Leonardo da Vinci, Mozart. These are great artists." To realize how true this is of Debussy's music, how very closely he belongs to the eighteenth century in ideals, only apply the test of "La Mer" as it was played again at the Symphony Concert of Saturday. Lucid, suave, discreet, perceptible without effort (once you are accustomed to the harmonic scheme)—music for pure delight's sake, written for the delectation of the elect, innocent of all that has racked the composers of the nineteenth century—social and race consciousness, the tragedy of life, the pondering of religion and philosophy, the search for the vital sap of nature and the soil. Indeed, Debussy does not contemplate the sea as the romantic poets did, nor have his sketches anything comparable to the narrative associations in the first act of "Tristan." Nature has no underlying significance in Debussy's music. It is merely an artificial form, a starting point, a convenience. "La Mer" does not attempt, in any considerable degree, to describe; it is anything but thoughtful; it appeals neither to the heart nor the intellect. Its whole aim is to give sheer, unadulterated, sensuous pleasure to those of super-refined musical perceptions. That is why the disgruntled academics keep repeating the witticism about the "musical Turkish bath."

To such complaints the triumphant and enduring answer is the force and the genius of "The Sea." Always, with geinus, it is not the "how" that matters, but the "what." You may say this no age for exquisite dallying in saloons with rare sensations; that the trend of the present in the arts is toward democracy; that we are for the stalwart, the natural, the simple, the elemental, the objective, and art must accord. But still the great colorist is not to be denied—he is as secure as he is subtle and polite. You may talk of the pending regeneration of communal art, and the decadence which has got to go, but it has not gone yet, by any means. Debussy is only beginning to take his strongest hold of the musical world, and that world, for all its beliefs ,is by no means ready to yield the Debussyan luxury. Only recall some of the exquisite colorings of "La Mer," and realize that they are the very pride of modern orchestral achievement—the hypnotic mystery of the nebulous, pervasive mass of tone sustained by magic figurations of the violins or the harps; the delicate punctuation of the resourceful instruments of percussion, the shimmering reverberation of which blends inimitably into the whole color-scheme; the gentle stimulus of the trumpets, gleaming forth in rapid, exciting rhythm; the melody of the 'cello solo in the first part, enhanced, almost imperceptibly, by the English horn; toward the end, where the various wood-wind sing eloquently against mysterious figures from the strings, of the most ingenious conceit, and flashes from the brass; the deeply sounded mystery, also barely perceptible, from the bass tuba, or the "grande caisse"; the lovely melody which shades into the formal procedure at the precise, the tantalizing point before satiety; the use of the celesta, which is the rarest of perfumes, although in less skilled hands it so often becomes vulgar tinsel. Conscience and reason may call this voluptuous and unhealthy, but musical instinct eagerly responds and points otherwise.

n OUTLOOK
ress: New York City.
e

MUSIC AND PATRIOTISM

ISSUES insignificant in themselves sometimes become symbols of great issues, and then themselves become significant. A classic instance is Great Britain's tax on the American Colonists' tea. Becoming a symbol of King George's enmity to the liberties of freemen, that minor tax started a war that created a nation. That was a tempest in a teapot that disturbed the world. Another disturbance on a smaller scale but of the same sort arose when Dr. Karl Muck, the German conductor of the Boston Symphony Orchestra, declined to play at his concert "The Star-Spangled Banner." Though the country can survive a concert without the National anthem, it cannot long survive the failure of its people to hold the symbols of its sovereignty and freedom in reverence, and to resent any flouting of them. It was because, in declining to play the music of the National anthem, Dr. Muck used words that rankled, that the controversy which seemed a little thing became National.

The controversy arose when some patriotic citizens of Providence, Rhode Island, where the orchestra was to play, insisted on the performance of "The Star-Spangled Banner." And this is what Dr. Muck said:

> Why will people be so silly? Art is a thing by itself and not related to any particular nation or group. It would be a gross mistake, a violation of artistic taste and principles, for such an organization as ours to play patriotic airs.

Dr. Muck's understanding of the suitable conduct of an alien enemy in this country is evidently defective. That aspect of the matter is no longer of great interest, since he has offered his resignation as conductor of the orchestra. What is surprising is his apparent view of the function and place of art in life.

Art is not a thing by itself. It is an expression of human ideals. As such it varies as human ideals vary. It varies from place to place and from time to time. That is why art, when it is honest, is bound to be national. Wherever there are national ideals there is national art, if there is ever any art at all. There is no better way to study the ideals of a nation than through its art.

Because of this truth the instinct expressed in some of the allied nations—France, England, and now America—to put a ban upon German music is not unreasonable. So far as German music is real music it expresses at least certain German ideals. And people in Allied countries just now are surfeited with the fruits of German ideals, and naturally do not care to feed on them further in their concert halls. The trouble has been that this instinct has expressed itself without discrimination. There are some ideals that are common to all men, Germans included, and some ideals that are a distinctive contribution of Germans to the riches of humankind. Would we banish our Christmas celebrations because the Germans had their Christmas trees and their Santa Claus? Surely not. Neither should we forget the music of Father Bach. Nor should we deny to ourselves the pleasure and the moral stimulus that come from listening to the noble symphonies and quartettes and other compositions of that German who through his art built imperishable monuments to ordered liberty—Ludwig von Beethoven.

There are German composers, however, whose music sets forth an ideal which German guns and German poisoned gases and German atrocities are making repugnant to the world. This is the ideal of lawless self-expression. It scouts the notion that the artist should hold himself subject to the laws of his art if he feels like bursting their bounds, or that the man, whether he be artist or not, should hold himself subject to moral laws if he wants to express himself by what is called "transcending" them. In music the great exponent of this ideal has been a German—Richard Wagner. His "Tristan and Isolde" is the glorification of this ideal applied to human conduct; his "Siegfried" is, to those who understand its import, a peculiarly offensive expression of this ideal as set for the ambition of a race. And Wagner's music, rich as it is in beauty of material, is an exemplification of this ideal in art. And Wagner himself pursued this ideal in his own life. It is said that he was a revolutionary and a Socialist, and therefore can hardly be called an exponent of modern Prussianism. This is to misunderstand the essence of Prussianism.

It is bad enough to have Prussianized Germany with one Kaiser; but it would be infinitely worse to have a Prussianized Germany consisting of nothing but kaisers. A Germany all of whose people were organized into a socialistic empire with the ideals of lawlessness of the Potsdam gang would be a fairly close approximation of the ideals that Wagner set forth. And the Wagner cult in music has naturally spread, together with the Kaiser cult in politics. As Hindenburg practices what Treitschke preached, so Richard Strauss in music practices (with an added element of commonplaceness) what Richard Wagner preached.

Art is national. It is not apart from life. It is life expressing itself by creative activity. And it is therefore of very great moment to a nation what nation's art influences it. The older German music, and those compositions of modern German composers who are out of sympathy with the Prussian ideals, we can well afford to cultivate. Brahms was a patriot, as evinced by his "Triumphlied" written to celebrate German victories; but there was nothing of the Prussian about it or about his music. But Brahms had too much artistic conscience and self-restraint to be acceptable to the modern Germany of Strauss and Hindenburg. He is classed by musical Prussians as a relic of an older and stupider day.

Our programme-makers have a chance to be discriminating in these days. If they give us German music, let it be that of the line of Bach and Brahms. But they have also the opportunity of making our people acquainted with the ideals of France. Adventurous the French are and always have been. They are always ready to explore new fields of art. But they know, what most modern Germans have forgotten, that whatever territory art occupies should become subject to art's laws. The French, with all their liberty, have never been anarchists. They never excuse their own deficiencies in either international relations or in art by saying that necessity knows no law. France has been teaching us by the conduct of her brave troops. She can teach us the same lessons by her music.

om SUN
dress: New York City.
NOV 21

OVATION TO DR. MUCK.

It Occurs After Performance of Beethoven Symphony.

Special Despatch to THE SUN.

BOSTON, Nov. 20.—Every seat and every available foot of standing room was occupied in Symphony Hall tonight when the long awaited and eagerly expected performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers under the direction of Dr. Karl Muck.

The chorus comprised the pick of the professional and amateur singers of Boston and had been in rehearsal for this performance since early September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. To accommodate the singers and musicians a special stage had been built.

With the exception of the national anthem, which was sung by the chorus under Dr. Muck's leadership and which opened the concert, the symphony was the only work on the programme. Its performance aroused enthusiasm on the part of the audience, which at the end took the nature of an ovation to Dr. Muck, the soloists, the orchestra and the chorus.

There were many music lovers present from New York, Philadelphia, Providence, Springfield and Hartford.

Herald
Nov. 23, 1917

Sopranos and the Ninth.

Mr. Jabez Lilly writes apropos of the performance of the Ninth Symphony last Tuesday: "Did you ever hear the music for the solo soprano well sung, or sung in tune?"

It is true that Miss Hempel was untuneful and ineffective on Tuesday night. No one would have thought she could have been the noble dame in "Der Rosenkavalier," whose singing was a constant delight when the Metropolitan Opera Company last visited us. Perhaps she was not "in voice"; perhaps she was frightened by the vocal difficulties; for the most accomplished singers sometimes have stage fright; the voice sticks in the throat; the knees are turned to water.

Yes, we have heard the ungrateful music that Beethoven wrote for the soprano sung admirably here by Mme. Clementine de Vere-Saplo in 1899 and 1900. In 1910 the voice of Mrs. Hissem de Moss was well suited to the music. Few sopranos, attempting the task, "do a good job," to use a favorite phrase of the late Warren Davenport when he wished to be most eulogistic.

Globe
Nov. 22, 1917.

Symphony Program

Mme Mabel Garrison, the soprano, who made such a favorable impression at her first appearance here in concert two weeks ago, will be the soloist at the Symphony concerts of Friday afternoon and Saturday evening this week. She will sing the familiar florid aria from Mozart's "Il re Pastore," and then, for the first time in Boston, Zerbinetta's air from Richard Strauss' latest opera, "Ariadne on Naxos." The orchestral numbers comprise Haydn's Symphony "La Chasse" and three movements from Berlioz's "Romeo and Juliet"—Queen Mab, the love scene and the ball at the house of the Capulets.

Transcript
NOV-19

WEEK-END CONCERTS

FROM ADROIT DEBUSSY TO ARTFUL KREISLER

The Jewels of the Parisian's Sea-Pieces as They Flash, Bright or Soft Upon the Ear—Mr. Boguslawski, Pianist, Tries Fortune Again—The Violinist in a Light Programme, None Too Rewarding to Him or His Hearers—Dr. Muck's Next Programmes

WRITES Debussy: "Music should seek humbly to give pleasure. Beauty should be perceptible; it should impose itself on us, or insinuate itself, without any effort on our part to grasp it. Look at Leonardo da Vinci, Mozart. These are great artists." To realize how true this is of Debussy's music, how very closely he belongs to the eighteenth century in ideals, only apply the test of "La Mer" as it was played again at the Symphony Concert of Saturday. Lucid, suave, discreet, perceptible without effort (once you are accustomed to the harmonic scheme)—music for pure delight's sake, written for the delectation of the elect, innocent of all that has racked the composers of the nineteenth century—social and race consciousness, the tragedy of life, the pondering of religion and philosophy, the search for the vital sap of nature and the soil. Indeed, Debussy does not contemplate the sea as the romantic poets did, nor have his sketches anything comparable to the narrative associations in the first act of "Tristan." Nature has no underlying significance in Debussy's music. It is merely an artificial form, a starting point, a convenience. "La Mer" does not attempt, in any considerable degree, to describe; it is anything but thoughtful: it appeals neither to the heart nor the intellect. Its whole aim is to give sheer, unadulterated, sensuous pleasure to those of super-refined musical perceptions. That is why the disgruntled academics keep repeating the witticism about the "musical Turkish bath."

To such complaints the triumphant and enduring answer is the force and the genius of "The Sea." Always, with geniuses, it is not the "how" that matters, but the "what." You may say this no age for exquisite dallying in saloons with rare sensations; that the trend of the present in the arts is toward democracy; that we are for the stalwart, the natural, the simple, the elemental, the objective, and art must accord. But still the great colorist is not to be denied—he is as secure as he is subtle and polite. You may talk of the pending regeneration of communal art, and the decadence which has got to go, but it has not gone yet, by any means. Debussy is only beginning to take his strongest hold of the musical world, and that world, for all its beliefs, is by no means ready to yield to Debussyan luxury. Only recall some of the exquisite colorings of "La Mer" and realize that they are the very pride of modern orchestral achievement—the [illegible] mystery of the nebulous, pervasive tone sustained by magic [illegible] violins or the large [illegible] tion of the resourceful instrumental cussion, the shimmering reverberation which blends inimitably into the whole color-scheme; the gentle stimulus of the trumpets, gleaming forth in rapid, exciting rhythm; the melody of the 'cello solo in the first part, enhanced, almost imperceptibly, by the English horn; toward the end, where the various wood-wind sing eloquently against mysterious figures from the strings, of the most ingenious conceit, and flashes from the brass; the deeply sounded mystery, also barely perceptible, from the bass tuba, or the "grande caisse"; the lovely melody which shades into the formal procedure at the precise, the fortifying point before satiety; the use of the celesta, which is the rarest of instruments although in less skilled hands it so often becomes vulgar tinsel. Conscience and reason may call this voluptuous art unhealthy, but musical instinct cancels the responds and points otherwise.

SUN

New York City.

NOV 21 1917

"THE STAR SPANGLED BANNER" AND THE MILITARY BAND.

If Sousa and His Men Could Get Baltimore to Give $20,000,000 What Could Other Soldier and Sailor Bands Accomplish?

The widespread discussion of "The Star Spangled Banner" in connection with Dr. Muck and the Boston Symphony Orchestra serves to illustrate how rapid has been the growth of patriotic feeling in the American nation since our entry into the war. It is not very long since the playing of the national anthem failed to arouse much enthusiasm in the average American audience, and indeed it often was received with disrespectful indifference, except by men of the army and navy, whose unfailing reverence for our flag and the noble traditions for which it stands might well be a model for the whole nation.

Now, in this fateful hour, our people begin to realize the spirit of the immortal verses composed by Francis Scott Key more than a century ago, during the bombardment of Baltimore by the fleet of that great nation with whom we are to-day fighting shoulder to shoulder in defence of liberty for the world.

It has been reported in the press that Dr. Muck expressed the opinion that patriotic airs were not in harmony with the symmetry of symphonic programmes, and should be reserved for "military bands and ballroom orchestras."

It would be interesting to speculate as to whether Dr. Muck would have expressed a similar opinion if requested to play "Die Wacht am Rhein" at a concert of the Berlin Philharmonic in war times. Certainly patriotic Americans, at a time when our country is engaged in the greatest conflict of all history, are justified in demanding that patriotism shall be placed above everything, and I hope the day will come when "The Star Spangled Banner" will mean to the entire population of the United States what "God Save the King" means to Great Britain, the "Marseillaise" to France or "Die Wacht am Rhein" to Germany.

In literary merit and patriotic fervor the words of our national song are surpassed by none. We frequently hear the music criticised, chiefly on the ground that it is difficult to sing, the range extending from the B flat below the staff to F above. But it should be remembered that in every audience there are both high and low voices, and that when supported by a full orchestra or military band the whole effect may be excellent.

If there were no singing at all—and the average American seldom knows the words of even the first verse—the anthem played as an instrumental number would be very impressive. No one who has heard it played by the full Marine Band on the steps of the grand old Capitol in Washington while "Old Glory" slowly fluttered down from the flagstaff above the dome, the audience of thousands with heads uncovered, and the soldiers and sailors scattered among them standing at rigid salute, could deny that the music has an impressive dignity, or that it is very much more appropriate to Key's verses than to the frivolous words of the old English drinking song for which the melody was originally composed ("To Anacreon in Heaven").

Neither the New York Symphony nor the Philharmonic orchestras considered the national anthem inappropriate at this time, and symphony orchestras all over the country are giving it the first place on their programmes. As David Stanley Smith, professor of music in Yale University, has admirably expressed it: "'The Star Spangled Banner' has been officially designated as the smybol of our national unity, appealing to the ear as the flag appeals to the eye. To object to its performance at a serious concert on the ground of the impossibility of its fitting into the scheme of a programme of orchestral music is not unlike a refusal to display the Stars and Stripes on our house because the striking colors kill the color arrangement of the flowers in the garden.'

In fact, as Professor Smith goes on to say, there is no more appropriate place for the national anthem than at serious concerts.

I rejoice that Government musicians, who hitherto have been hampered by labor union legislation preventing competition between Federal and civilian musicians, are now being permitted to take part in civilian parades and to give patriotic concerts. The recent concert tour of Lieutenant Sousa and his Great Lakes Naval Band of 250 has stimulated patriotic sentiment tremendously wherever they have appeared, and has had a large share in helping to sell Liberty bonds. The man who has had his emotions stirred by hearing Sousa play "Dixie" or "The Red, White and Blue" and "Over There" is likely to listen much more cordially to the Liberty bond salesman.

A most inspiring example of what martial music can accomplish to quicken the pulse and arouse national spirit was the great concert given in Baltimore under the auspices of the local Liberty Loan Committee by Sousa and his snappy navy lads before an audience of 25,000 people in the Fifth Regiment armory. There can be no question but that the huge audience was stirred to a pitch of patriotic fervor never before witnessed in Baltimore.

When it came time to pass the hat, the magnificent sum of $20,458,000 was subscribed for Liberty bonds, about $200,000 of which was in small subscriptions of $50 and $100.

No doubt the fact that the husky young musicians were all enlisted in the service of Uncle Sam, and that they were fighting for their country just as effectively with trumpets and drums as if they had carried rifles in their hands, had much to do with the enthusiasm of the audience.

But only United States musicians could have brought forth such a magnificent response to the call of their country. While civilian bands have done much to aid patriotism, it is not possible for them to compare in military snap, patriotism and discipline with members of the United States Army and Navy.

The experience of Baltimore can be repeated in many other cities, and when the time comes for the next Liberty Loan drive I hope the Government will authorize a concert tour for our finest military band, the famous musicians of the United States Marine Corps (the "President's Band") and will mobilize the full strength of all army and navy bands throughout the country for service in the great cause of patriotic music.

I am confident that splendid results will be achieved by such an organized use of Government musicians in street parades, open air concerts and a sufficient number of indoor pay concerts to defray expenses.

The Government is mobilizing all its other forces, why not its musicians?

EDWIN LITCHFIELD TURNBULL.

N.Y. HERALD - NOV. 23, 1917-

At Atlantic City, Singer Denounces Dr. Muck's Stand

Mme. Schuman-Heink Says Orchestra Leader Should Do Something for America.

[SPECIAL DESPATCH TO THE HERALD.]

ATLANTIC CITY, N. J.—"Dr. Muck has made it bad for so many people," protested Mme. Schumann Heink, in a conversation to-day at the Marlborough-Blenheim Hotel, where she is recuperating from her recent illness. "I cannot understand it. Dr. Muck is faring well under the American flag. He should do something for the flag."

"It makes me very sad indeed. I must suffer because of this, although I have given four sons to Uncle Sam. Many other loyal American mothers must suffer. A newspaper man in Cleveland distressed me by asking where my sympathies lay in this war. My friends who wire present and heard him were highly indignant."

Mme. Schumann Heink will leave here for Boston on Friday.

Paul M. Warburg, chairman of the Federal Reserve Board, and Mrs. Warburg arrived at the Traymore to-day. They will remain a wtek.

Mr. and Mrs. C. S. Folsom of New York came here by automobile with Mr. and Mrs. G. E. Lange of Summit, N. J., and Mr. A. M. Glover of Jersey City.

Mr. and Mrs. H. F. Scharman of Brooklyn are among the arrivals at the Marlborough-Blenheim.

R. J. Shaefer, of New York, was in the rolling chair procession on the Boardwalk this afternoon. He is at the Shelburne.

Misc Evelyn Protheroe, of Portchester, attended the concert this morning. She is at the Dennis.

Mr. and Mrs. H. E. Powers, of New York, are at the Alamac for a short sojourn.

Dr. and Mrs. Monic Lesser, of New York, were in the rolling chair procession to-day. They are at the Brighton.

Several residents of Coney Island are at the Fredonia for a short sojourn. Among them are Mr. and Mrs. George S. Scoville, Mr. and Mrs. Charles W. Wilson and Mr. and Mrs. W. G. Newman.

A. T. Newman is among the arrivals at the Breakers.

A. W. Scharp is at the Royal Palace for a few days.

TRANSCRIPT. NOV. 22, 1917.-

Items and Announcements

Two numbers, one modern, one classic and both familiar, divide Dr. Muck's programme for the Symphony Concerts of next week—Rakhmaninov's symphony in E minor, more than once heard and applauded at Symphony Hall and well established in Boston beyond most such contemporary pieces, and the overture, scherzo and nocturne out of Mendelssohn's nearly perfect music to Shakspeare's comedy of "A Midsummer Night's Dream."

POST, NOV. 18, 1917

ARTHUR MIDDLETON, BARITONE

ARTHUR HACKETT, TENOR.

LEFT, MARGARET KEYES, CONTRALTO; RIGHT, FRIEDA HEMPEL, SOPRANO, AT THE SYMPHONY HALL CHORAL CONCERT ON NEXT TUESDAY EVENING.

REDUCTION

RATIO

14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

163

TRANSCRIPT, NOV. 24, 1917

THE SYMPHONY CONCERT

ZEST AGAIN IN PROGRAMME AND PERFORMANCE

A Remarkable Air from Strauss's "Ariadne on Naxos"—The Piece and Miss Garrison's Notable Singing of It—Her Fortunes with Mozart—A Pretty Symphony by Haydn and Berlioz's Fervid Music of Romeo and Juliet Make Vivid Contrast

YESTERDAY for the first time since the agitation over the performance of "The Star Spangled Banner" at the Symphony Concerts began and ended, they seemed to be running quite true to form. The usual audience assembled; but in pleasant contrast to the uneasiness of a month past, with no anticipation of ulterior or unwonted happening. Indeed for it, as for orchestra and conductor, the playing of the national hymn as preface to the programme now passes for a few moments of respectful routine. The programme itself brought stimulating contrast in a little symphony by Haydn at one end and at the other three pieces from Berlioz's glowingly romantic music suggested by Shakspeare's youthful tragedy of "Romeo and Juliet." Between, Miss Mabel Garrison of the Metropolitan Opera House sang a familiar air from Mozart's opera, "The Shepherd King," and a much longer, unfamiliar, more intricate piece from Strauss's singular opera, as yet unknown to the theatre in America, of "Ariadne on Naxos." Good report, alike from her regular work in New York and from her recent appearance here in a concert of Sunday afternoon, had preceded the singer. Her girlish presence, her simple white frock, her ingenuousness and sincerity of manner quickly commended her to hearers as ready, after she had sung, with justly rewarding applause.

In her turn Miss Garrison sang more expertly and pleasurably than ever before in Boston on operatic stage or concert-platform; while one of her numbers—the air from "Ariadne on Naxos" was in itself of novel and piquant interest—the more for Dr. Muck's dismissal of the superfluous players from the stage that the accompanying little band of twenty-two instruments, seventeenth-century wise, might cluster closely about him and the singer. Finally, in the swift, fanciful, songful pattern-weaving and filigree-spinning of Haydn's symphony and in the fervent emotional speech and the vivid tone-picturing of Berlioz's music, orchestra and conductor were at the top of their bent. Seldom have they raced the air more swiftly and without break of melodic line or blur of figure and ornament than they did in parts of Haydn's music, and not often do even they accomplish such a feat of tonal and rhythmical virtuosity as they did in the Parisian's scherzo of "Queen Mab." As a youth of the Radio School at Cambridge neatly put it, "the zip had come back into the Symphony Concerts."

Zerbinetta's air from "Ariadne on Naxos," seemingly sung in early entirety in spite of preliminary report of a revised version from Strauss's own hand, fulfilled curious expectation. Never before had so much as a fragment of his rococo opera, as pendant to a satirical seventeenth-century comedy—Molière's 'Le Bourgeois Gentilhomme'"—been heard in public in Boston; never before—it is almost safe to say—had such a piece of ornate and intricate song penetrated within Symphony Hall. The circumstances in which the music is sung in the opera house, amusing as they may be, are not material to the impression it makes in the concert-room. From the stage need only come the diminutive orchestra, such as might have served any rich man's fete in the Paris of Molière and of Strauss's imaginary composer, that accompanies the singer—two first violins, two second, one viola, one violoncello, one double bass, one oboe, one horn, and so onward. Yet with this miniature orchestra Strauss is not one whit less masterful in kind and degree than he familiarly is with the Brobdinagian bands of some of his music-dramas and later tone-poems. With them he is mighty, multifarious, largely songful, endlessly intricate; while with his one-score and two, he is deft, fanciful, graceful in modulation, elegant in arabesque, sedulous of fine shadings and momentary implication, weaving his measures of lightly-sustained song and gently-fashioned declamation into his sparkling web of instrumental and vocal ornament. In some of his later music, Strauss has been prone to a willed complexity and heaviness, whereas in this air for Zerbinetta he is clarity and lightness, if by no means brevity, itself.

Moreover, into the measures of a piece fully twenty minutes long, Strauss has wrought nearly all the fioritura of ornate song that the seventeenth and the eighteenth centuries invented and that the nineteenth, so far as it might, continued to practice. Admittedly, "Ariadne on Naxos" is designed as a rococo opera and so for it, as though half in mimicry and half in mockery, Strauss fashioned this epitome of the decorative ingenuities of song. According to precedent and prescription he makes them as tendrils upon a main stem of flowing melody, happily touched with playful or wistful sentiment or upon little branches, as it were, of spreading declamation. Seemingly he curls these tendrils out of mingled invention, scholarship, elegance; but now and then he gives one and another of them an ironic tweak or twist as though he were insidiously mocking at the form and the manner he is cultivating. As sympathetic but sportive Zerbinetta is not quite in earnest as she consoles Ariadne, mourning the inconstancy of men; so Strauss has a twinkle in his eye and an occasional twirl to his pen as he writes this endlessly embroidered music. Clearly he expects his hearers to perceive his mood with the undertaking and to smile with him over both. Unfortunately, the singer—Miss Siems in the original performance of the opera at Stuttgart; Miss Bosetti thereafter in Munich, Berlin and London; and now Miss Garrison in Boston and Chicago, has no opportunity, no will, to such enjoyments. Virtually, the air exacts all that the means and the methods of coloratura singing may accomplish, to say nothing of the lightly sustained song or the smoothly flowing declamation along the way. It asks a voice of exceeding range—to F above the staff—and suppleness; that voice must be light, limpid, finely tinted as well and by no means shrill or bodiless; the singer must not only ply a manifold, subtle and tireless artistry; but she must ply it with elegance and charm, suggesting also Zerbinetta's merry heart and playful manner.

All these necessities Miss Garrison's voice, skill, presence and implication of personage and mood brought to the music. Alike in the songful, the ornate and the declamatory measures she was far more apt and accurate, more lucid and luminous, more sensitive to the sensuous and suggestive quality of her song than she was a fortnight ago in her pieces of a Sunday afternoon. Not even Miss Bosetti was more supple and sure mistress of an incredibly difficult music than was she; while to it the youthful freshness of her tones and the young play of her fancy lent a charm that the veteran of the Munich Opera may not in these days summon. Indeed, it was this same freshness and charm, which only youth joined to skill and imagination may give, that most glamored Miss Garrison's singing of the familiar "L'Amero, saro costante" from Mozart's opera of "The Shepherd King"—cherished piece within easy memory of Mmes. Melba and Sembrich. Grant that either of them many bring—or could bring in recent past—to the music a finesse of phrase, a shading of melodic hue, rhythm and transition, a felicity of ornament, a sense of Mozartean simplicity and also of Mozartean [illegible] in which Miss Garrison cannot yet, in the nature of things, be ripe; yet the very youth of her tones, guided by no small intuition, artistry and resource, gave the air a flavor seldom gained in our concert halls, much too willingly content with aging, if highly reputed, singers. Is not Mozart, and his music with him, the "ever-young"? Be that as it may, in spite—or because—of Miss Garrison's youth and with certain vocal mannerisms still unsubdued (like the tendency to swell almost imperceptibly each passing tone), she did yesterday in both her airs not a little truly beautiful lyric and ornate singing. No; because we listeners and our generation of coloratura singers are passing into the fifties the voices and the arts of decorative song are not declining from the earth.

The symphony of Haydn at the beginning of the concert—in D major, commonly labelled "The Chase" and numbered five in Rieter-Biedermann's standard catalogue—and at the end the music of Queen Mab, the love-scene and the ball at the Capulets from Berlioz's vocal and instrumental symphony upon "Romeo and Juliet," stood in signal contrast. Haydn's piece was simplicity itself— almost too simple in the steady march, the alternate rise and fall of the suave folk-song transparently rhythmed and modulated, through the slow movement. So might voices and instruments have sung in the youth of music, if not in the youth of the world. As ingenuous and smiling, though at bottom hardly so artless was the racing interplay of the two melodies against the horn-calls—"The Chase"—through the finale. The humor of the bassoon—so soft and melodious as to contradict once more Coleridge's familiar line in "The Ancient Mariner"—gently flavored the quiet pace of the minuet; while the first Allegro ran course in sunny pattern- weaving. An orthodox pattern to follow and fill, to adorn with incidental arabesque, to touch here and there with little strokes of harmonic and instrumental color; motives light and transparent upon the ear, as simple and merry as, maybe, the talk of the folk around the castle of Esterhàzy where in the days of this symphony Haydn dwelt and worked; such motives to be developed into lucent and flowing. racing and sparkling melody, the whole to be touched lightly with appropriate sentiment, contrived and propelled with easy elegance, played with becoming virtuosity (as it surely was yesterday); and all to yield instant and effortless pleasure (as the music surely has from 1781 to 1917)—here is the sum and substance of the symphonies that Haydn wrote when he was dutiful composer and diligent leader of the castle-orchestra to his princes, Anton and Nicolaus.

Less than sixty years pass and in the full tide of the "romantic movement" in letters and the arts, Berlioz in 1839 writes in Paris his symphony upon "Romeo and Juliet." A hundred and thirty-six years after Haydn's pretty symphony was first heard by his noble patrons and their guests, and the two musics happen to stand—and in what contrast!—at opposite end of the programme of a Symphony Concer in Boston. Dr. Muck and the orchestra with him kindled to Berlioz as they do to almost all the distinctively romantic composers, and yesterday from their hands and lips the scherzo of Queen Mab seemed to twinkle and twitch upon the air as in fairy prank and tweak, in the lightest and most supple of rhythms, in sudden and piquant twist and caprice, in pause of momentary melody to frolic away again almost on the quickening instant. In the tone was the suggestion of Shakspeare's verse and Berlioz's music; in the progress of phrase and period was the very movement of both. Here, equally in substance and performance, was a perfectly delineative, a truly illusory music. Yet how free the form after Haydn's; how variously imaginative the ornament, color, suggestion.

Composer, conductor, orchestra passed to the music in which Romeo, beneath the balcony of Juliet, sings his love and thrice repeats and intensifies the ardor of his song. What depths of melody beside Haydn's thin and transparent measures, what fervors of passion, what force of romantic illusion, beside his play of pretty sentiment, his merely abstract elegance. To Haydn ear and fancy listened, pleasured; in answer to Berlioz—and to Romeo in the garden:

> My bounty is as boundless as the sea,
> My love as deep . . .

the whole listening being stirred in fire of response. Next and last to the tonal silhouette of the brooding Romeo awaiting his mistress in the corner of Capulet's great hall; the voice of his passion; the sweeping and colorful tonal-picturing of the fete itself; the end in diversified tonal turmoil. And how far was all this panorama of passion and spectacle—the one no less than the other touched with poetry—from the simple hunting-horns of Haydn's finale that lend his symphony in D major—probably one of many in that key—a characterizing name. Music had indeed gone forward in the fifty-eight years that separate this pattern-weaving of 1781 from this tonal poetry of 1839. But with it had moved also the understanding and the response of listening men as they still move and will aways move to the progress of music which, happily, also is world without end.

H. T. P.

TRAVELER
NOV. 24, 1917

Mabel Garrison Thrills Audience at the Symphony

Even the stoutest opponent of having soloists at concerts of the Boston Symphony Orchestra must have felt a bit like yielding yesterday afternoon when he heard Mabel Garrison sing with the orchestra. The orchestral selections were Haydn's symphony, "The Chase," and the scherzo, garden scene and ball at Capulet's house from Berlioz's "Romeo and Juliet" symphony. Miss Mabel Garrison sang "L'Amero" from Mozart's "Il re Pastore" (violin obbligato by Mr. Witek) and Zerbinetta's aria from Richard Strauss's "Ariadne on Naxos" (first time in this city).

The soloist comes from the ranks of the Metropolitan Opera company. Her voice is a true soprano, of good range, pleasing quality and excellently used. She has a pleasing stage presence and has the happy faculty of giving her audience the impression she enjoys singing fully as much as it does in hearing her sing.

Few are the singers who would dare attempt her selections of yesterday afternoon and fewer still are those who could score such a triumph. Many and enthusiastic were her recalls and if Symphony rules hadn't forbidden it there certainly would have been one or more encores. Mr. Witek's playing of the violin obbligato is entitled to a word of praise.

Dr. Muck gave a fine reading of the Haydn number and thrilled his audience with the Berlioz work.

The program of the concerts next week will include Rachmaninoff's Symphony in E minor, No. 2, and the Overture, Nocturne and Scherzo from Mendelssohn's music for "A Midsummer Night's Dream."

TRANSCRIPT
NOV. 24, 1917

CONCERTS NEXT WEEK

Rakhmaninov and Mendelssohn Share Dr. Muck's Programme—The Society of Ancient Instruments Returns — Mmes. Melba and Schumann-Heink for Singers —Other Incidents

MUSIC of reflection and introspection of spiritual striving, aspiration, depression, clothed in full, modern, instrumental and harmonic panoply and music of humor and fancy, picture and lyric implication, delicately and inventively wrought in the fashion of the first quarter of the nineteenth century divide Dr. Muck's programme for the Symphony Concerts of next Friday afternoon and Saturday evening in Symphony Hall. The introspective modern symphony is Rakhmaninov's in E minor, more than once in the past eloquently played by conductor and orchestra and engrossing audiences by diverse quality and force of content and vigor or beauty of voice. The classic and fanciful music is the overture, scherzo and nocturne in Mendelssohn's music to Shakspeare's comedy of "A Midsummer Night's Dream," each perennial pleasure out of the playwrights and the composer's youth.

HERALD
NOV. 20, 1917.

NINTH SYMPHONY TONIGHT

The long-expected performance of the ninth symphony by the Boston Symphony orchestra and a specially chosen chorus of 350 singers, all led by Dr. Karl Muck, will be given in Symphony Hall this evening at 8:15. The concert will open with the national anthem. The performance of the ninth symphony requires considerably over an hour and nothing else will be played. The audience will be large, including a considerable number of distinguished persons from out of town. Parties are coming from Smith College, Springfield and Hartford. From New York several musical people are coming, including Mrs. J. J. V. Lanier and Mrs. Samuel Untermyer. From Philadelphia came yesterday Mr. and Mrs. Gabrilowitsch.

SYMPHONY PROGRAM

Mabel Garrison, soprano, will be the soloist at the Symphony concerts next Friday afternoon and Saturday evening. She will sing the familiar aria from Mozart's "Il re Pastore" and Zerbinetta's air from Strauss's "Ariadne on Naxos," which will be heard for the first time. The orchestral numbers will be Haydn's Symphony, "La Chasse," and three movements from Berlioz's "Romeo and Juliet," "Queen Mab," The Love Scene and Ball at the House of the Capulets.

MONITOR, NOV. 20, 191[illegible]

Concert Notes

The program of the concerts of the Boston Symphony Orchestra, to be given in Symphony Hall on the afternoon of Friday, Nov. 23, and on the evening of Saturday, Nov. 24, with Miss Mabel Garrison as soloist, is as follows:

Haydn, symphony in D minor, "La Chasse"; Mozart, aria from "Il Re Pastore"; Cherubini, overture, "Anacreon"; Strauss, Zerbinetta's aria from "Ariadne auf Naxos"; Berlioz, three movements from "Romeo and Juliette" symphony, comprising "Queen Mab," "Love Scene" and "Ball of the Capulets."

The program for the concerts of Nov. 30 and Dec. 1 includes the Rachmaninoff second symphony and the overture, nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music.

The orchestra goes on its second trip to New York, Brooklyn, Philadelphia and Washington the week of Dec. 2.

RECORD
NOV. 20, 1917.

* * * * *

Many prominent musical people arrived in Boston today for the performance of Beethoven's Choral Symphony at Symphony Hall this evening. From New York came Mrs. Samuel Untermyer and Mrs. J. J. V. Lanier. From Philadelphia came Mr. and Mrs. Ossip Gabrilowitsch. Smith College also sent a large party.

* * * * *

They tell me that no man in Boston

TRANSCRIPT
NOV. 19, 1917

Items and Announcements

Two novel pieces stand on the programme for the Symphony Concerts of Friday afternoon and Saturday evening next—the seldom heard symphony by Haydn with subtitle "La Chasse," and the air in which Zerbinetta in Strauss's opera, "Ariadne on Naxos" epitomizes the ornaments of song. The singer for this number and for an air from Mozart's opera, "The Shepherd-King" will be Miss Garrison, the young soprano of the Metropolitan Opera House. In detail the programme is:

Symphony in D major ("La Chasse").....Haydn
Air from "The Shepherd-King".....Mozart
Overture to the Opera, "The Abencerrages."
Cherubini
Zerbinetta's Air from "Ariadne on Naxos."
Strauss
Three Movements from the Symphony, "Romeo and Juliet".....Berlioz
Queen Mab; Love Scene; Ball at the Capulets

Because of engagements that cannot readily be altered the project for a concert in Boston in December by the remarkable Russian violinist, Mr. Heifetz, has been abandoned. He will play here for the first time (as originally proposed) on Sunday afternoon, Jan. 20, in Symphony Hall.

HERALD
NOV. 26, 1917.

ORDER EXCLUDES DR. MUCK FROM CAPITAL DISTRICT

[Special Dispatch to Herald and Journal.]

WASHINGTON, Nov. 19—Dr Karl Muck, director of the Boston Symphony orchestra, is an unnaturalized German and as such cannot enter the District of Columbia unless the President should exempt him from the provisions of his proclamation issued today, compelling Germans to leave the district and prohibiting their entrance or return.

The Boston Symphony orchestra gave its opening concert in Washington 10 days ago and has a number of others scheduled here. Seats have been sold for the series. In his opening concert Dr. Muck played "The Star Spangled Banner" after a protest had been raised because it had not been included in the program. Dr. Muck had said that it had not been included in the program because it was out of place.

163

TRANSCRIPT, NOV. 24, 1917

THE SYMPHONY CONCERT

ZEST AGAIN IN PROGRAMME AND PERFORMANCE

A Remarkable Air from Strauss's "Ariadne on Naxos"—The Piece and Miss Garrison's Notable Singing of It—Her Fortunes with Mozart—A Pretty Symphony by Haydn and Berlioz's Fervid Music of Romeo and Juliet Make Vivid Contrast

YESTERDAY for the first time since the agitation over the performance of "The Star Spangled Banner" at the Symphony Concerts began and ended, they seemed to be running quite true to form. The usual audience assembled; but in pleasant contrast to the uneasiness of a month past, with no anticipation of ulterior or unwonted happening. Indeed for it, as for orchestra and conductor, the playing of the national hymn as preface to the programme now passes for a few moments of respectful routine. The programme itself brought stimulating contrast in a little symphony by Haydn at one end and at the other three pieces from Berlioz's glowingly romantic music suggested by Shakspeare's youthful tragedy of "Romeo and Juliet." Between, Miss Mabel Garrison of the Metropolitan Opera House sang a familiar air from Mozart's opera, "The Shepherd King," and a much longer, unfamiliar, more intricate piece from Strauss's singular opera, as yet unknown to the theatre in America, of "Ariadne on Naxos." Good report, alike from her regular work in New York and from her recent appearance here in a concert of Sunday afternoon, had preceded the singer. Her girlish presence, her simple white frock, her ingenuousness and sincerity of manner quickly commended her to hearers as ready, after she had sung, with justly rewarding applause.

In her turn Miss Garrison sang more expertly and pleasurably than ever before in Boston on operatic stage or concert-platform; while one of her numbers—the air from "Ariadne on Naxos" was in itself of novel and piquant interest—the more for Dr. Muck's dismissal of the superfluous players from the stage that the accompanying little band of twenty-two instruments, seventeenth-century wise, might cluster closely about him and the singer. Finally, in the swift, fanciful, songful pattern-weaving and filigree-spinning of Haydn's symphony and in the fervent emotional speech and the vivid tone-picturing of Berlioz's music, orchestra and conductor were at the top of their bent. Seldom have they raced the air more swiftly and without break of melodic line or blur of figure and ornament than they did in parts of Haydn's music, and not often do even they accomplish such a feat of tonal and rhythmical virtuosity as they did in the Parisian's scherzo of "Queen Mab." As a youth of the Radio School at Cambridge neatly put it, "the zip had come back into the Symphony Concerts."

Zerbinetta's air from "Ariadne on Naxos," seemingly sung in early entirety in spite of preliminary report of a revised version from Strauss's own hand, fulfilled curious expectation. Never before had so much as a fragment of his rococo opera, as pendant to a satirical seventeenth-century comedy—Molière's 'Le Bourgeois Gentilhomme'"—been heard in public in Boston; never before—it is almost safe to say—had such a piece of ornate and intricate song penetrated within Symphony Hall. The circumstances in which the music is sung in the opera house, amusing as they may be, are not material to the impression it makes in the concert-room. From the stage need only come the diminutive orchestra, such as might have served any rich man's fete in the Paris of Molière and of Strauss's imaginary composer, that accompanies the singer—two first violins, two second, one viola, one violoncello, one double bass, one oboe, one horn, and so onward. Yet with this miniature orchestra Strauss is not one whit less masterful in kind and degree than he familiarly is with the Brobdinagian bands of some of his music-dramas and later tone-poems. With them he is mighty, multifarious, largely songful, endlessly intricate; while with his one-score and two, he is deft, fanciful, graceful in modulation, elegant in arabesque, sedulous of fine shadings and momentary implication, weaving his measures of lightly-sustained song and gently-fashioned declamation into his sparkling web of instrumental and vocal ornament. In some of his later music, Strauss has been prone to a willed complexity and heaviness, whereas in this air for Zerbinetta he is clarity and lightness, if by no means brevity, itself.

Moreover, into the measures of a piece fully twenty minutes long, Strauss has wrought nearly all the fioritura of ornate song that the seventeenth and the eighteenth centuries invented and that the nineteenth, so far as it might, continued to practice. Admittedly, "Ariadne on Naxos" is designed as a rococo opera and so for it, as though half in mimicry and half in mockery, Strauss fashioned this epitome of the decorative ingenuities of song. According to precedent and prescription he makes them as tendrils upon a main stem of flowing melody, happily touched with playful or wistful sentiment or upon little branches, as it were, of spreading declamation. Seemingly he curls these tendrils out of mingled invention, scholarship, elegance; but now and then he gives one and another of them an ironic tweak or twist as though he were insidiously mocking at the form and the manner he is cultiveting. As sympathetic but sportive Zerbinetta is not quite in earnest as she consoles Ariadne, mourning the inconstancy of men; so Strauss has a twinkle in his eye and an occasional twirl to his pen as he writes this endlessly embroidered music. Clearly he expects his hearers to perceive his mood with the undertaking and to smile with him over both. Unfortunately, the singer—Miss Siems in the original performance of the opera at Stuttgart; Miss Bosetti thereafter in Munich, Berlin and London; and now Miss Garrison in Boston and Chicago, has no opportunity, no will, to such enjoyments. Virtually, the air exacts all that the means and the methods of coloratura singing may accomplish, to say nothing of the lightly sustained song or the smoothly flowing declamation along the way. It asks a voice of exceeding range—to F above the staff—and suppleness; that voice must be light, limpid, finely tinted as well and by no means shrill or bodiless; the singer must not only ply a manifold, subtle and tireless artistry; but she must ply it with elegance and charm, suggesting also Zerbinetta's merry heart and playful manner.

All these necessities Miss Garrison's voice, skill, presence and implication of personage and mood brought to the music. Alike in the songful, the ornate and the declamatory measures she was far more apt and accurate, more lucid and luminous, more sensitive to the sensuous and suggestive quality of her song than she was a fortnight ago in her pieces of a Sunday afternoon. Not even Miss Bosetti was more supple and sure mistress of an incredibly difficult music than was she; while to it the youthful freshness of her tones and the young play of her fancy lent a charm that the veteran of the Munich Opera may not in these days summon. Indeed, it was this same freshness and charm, which only youth joined to skill and imagination may give, that most glamored Miss Garrison's singing of the familiar "L'Amero, saro costante" from Mozart's opera of "The Shepherd King"—cherished piece within easy memory of Mmes. Melba and Sembrich. Grant that either of them many bring—or could bring in recent past—to the music a finesse of phrase, a shading of melodic hue, rhythm and transition, a felicity of ornament, a sense of Mozartean simplicity and also of Mozartean [illegible] in which Miss Garrison cannot yet, in the nature of things, be ripe; yet the very youth of her tones, guided by no small intuition, artistry and resource, gave the air a flavor seldom gained in our concert halls, much too willingly content with aging, if highly reputed, singers. Is not Mozart, and his music with him, the "ever-young"? Be that as it may, in spite—or because—of Miss Garrison's youth and with certain vocal mannerisms still unsubdued (like the tendency to swell almost imperceptibly each passing tone), she did yesterday in both her airs not a little truly beautiful lyric and ornate singing. No; because we listeners and our generation of coloratura singers are passing into the fifties the voices and the arts of decorative song are not declining from the earth.

The symphony of Haydn at the beginning of the concert—in D major, commonly labelled "The Chase" and numbered five in Rieter-Biedermann's standard catalogue—and at the end the music of Queen Mab, the love-scene and the ball at the Capulets from Berlioz's vocal and instrumental symphony upon "Romeo and Juliet," stood in signal contrast. Haydn's piece was simplicity itself— almost too simple in the steady march, the alternate rise and fall of the suave folk-song transparently rhythmed and modulated, through the slow movement. So might voices and instruments have sung in the youth of music, if not in the youth of the world. As ingenuous and smiling, though at bottom hardly so artless was the racing interplay of the two melodies against the horn-calls—"The Chase"—through the finale. The humor of the bassoon—so soft and melodious as to contradict once more Coleridge's familiar line in "The Ancient Mariner"—gently flavored the quiet pace of the minuet; while the first Allegro ran course in sunny pattern- weaving. An orthodox pattern to follow and fill, to adorn with incidental arabesque, to touch here and there with little strokes of harmonic and instrumental color; motives light and transparent upon the ear, as simple and merry as, maybe, the talk of the folk around the castle of Esterhàzy where in the days of this symphony Haydn dwelt and worked; such motives to be developed into lucent and flowing racing and sparkling melody, the whole to be touched lightly with appropriate sentiment, contrived and propelled with easy elegance, played with becoming virtuosity (as it surely was yesterday); and all to yield instant and effortless pleasure (as the music surely has from 1781 to 1917)—here is the sum and substance of the symphonies that Haydn wrote when he was dutiful composer and diligent leader of the castle-orchestra to his princes, Anton and Nicolaus.

Less than sixty years pass and in the full tide of the "romantic movement" in letters and the arts, Berlioz in 1839 writes in Paris his symphony upon "Romeo and Juliet." A hundred and thirty-six years after Haydn's pretty symphony was first heard by his noble patrons and their guests, and the two musics happen to stand—and in what contrast!—at opposite end of the programme of a Symphony Concert in Boston. Dr. Muck and the orchestra with him kindled to Berlioz as they do to almost all the distinctively romantic composers, and yesterday from their hands and lips the scherzo of Queen Mab seemed to twinkle and twitch upon the air as in fairy prank and tweak, in the lightest and most supple of rhythms, in sudden and piquant twist and caprice, in pause of momentary melody to frolic away again almost on the quickening instant. In the tone was the suggestion of Shakspeare's verse and Berlioz's music; in the progress of phrase and period was the very movement of both. Here, equally in substance and performance, was a perfectly delineative, a truly illusory music. Yet how free the form after Haydn's; how variously imaginative the ornament, color, suggestion.

Composer, conductor, orchestra passed to the music in which Romeo, beneath the balcony of Juliet, sings his love and thrice repeats and intensifies the ardor of his song. What depths of melody beside Haydn's thin and transparent measures, what fervors of passion, what force of romantic illusion, beside his play of pretty sentiment, his merely abstract elegance. To Haydn ear and fancy listened, pleasured; in answer to Berlioz—and to Romeo in the garden:

> My bounty is as boundless as the sea,
> My love as deep . . .

the whole listening being stirred in fire of response. Next and last to the tonal silhouette of the brooding Romeo awaiting his mistress in the corner of Capulet's great hall; the voice of his passion; the sweeping and colorful tonal-picturing of the fete itself; the end in diversified tonal turmoil. And how far was all this panorama of passion and spectacle—the one no less than the other touched with poetry—from the simple hunting-horns of Haydn's finale that lend his symphony in D major—probably one of many in that key—a characterizing name. Music had indeed gone forward in the fifty-eight years that separate this pattern-weaving of 1781 from this tonal poetry of 1839. But with it had moved also the understanding and the response of listening men as they still move and will aways move to the progress of music which, happily, also is world without end.

H. T. P.

TRAVELER
NOV. 24, 1917

Mabel Garrison Thrills Audience at the Symphony

Even the stoutest opponent of having soloists at concerts of the Boston Symphony Orchestra must have felt a bit like yielding yesterday afternoon when he heard Mabel Garrison sing with the orchestra. The orchestral selections were Haydn's symphony, "The Chase," and the scherzo, garden scene and ball at Capulet's house from Berlioz's "Romeo and Juliet" symphony. Miss Mabel Garrison sang "L'Amero" from Mozart's "Il re Pastore" (violin obbligato by Mr. Witek) and Zerbinetta's aria from Richard Strauss's "Ariadne on Naxos" (first time in this city).

The soloist comes from the ranks of the Metropolitan Opera company. Her voice is a true soprano, of good range, pleasing quality and excellently used. She has a pleasing stage presence and has the happy faculty of giving her audience the impression she enjoys singing fully as much as it does in hearing her sing.

Few are the singers who would dare attempt her selections of yesterday afternoon and fewer still are those who could score such a triumph. Many and enthusiastic were her recalls and if Symphony rules hadn't forbidden it there certainly would have been one or more encores. Mr. Witek's playing of the violin obbligato is entitled to a word of praise.

Dr. Muck gave a fine reading of the Haydn number and thrilled his audience with the Berlioz work.

The program of the concerts next week will include Rachmaninoff's Symphony in E minor, No. 2, and the Overture, Nocturne and Scherzo from Mendelssohn's music for "A Midsummer Night's Dream."

TRANSCRIPT
NOV. 24, 1917

CONCERTS NEXT WEEK

Rakhmaninov and Mendelssohn Share Dr. Muck's Programme—The Society of Ancient Instruments Returns — Mmes. Melba and Schumann-Heink for Singers —Other Incidents

MUSIC of reflection and introspection of spiritual striving, aspiration, depression, clothed in full, modern, instrumental and harmonic panoply and music of humor and fancy, picture and lyric implication, delicately and inventively wrought in the fashion of the first quarter of the nineteenth century divide Dr. Muck's programme for the Symphony Concerts of next Friday afternoon and Saturday evening in Symphony Hall. The introspective modern symphony is Rakhmaninov's in E minor, more than once in the past eloquently played by conductor and orchestra and engrossing audiences by diverse quality and force of content and vigor or beauty of voice. The classic and fanciful music is the overture, scherzo and nocturne in Mendelssohn's music to Shakspeare's comedy of "A Midsummer Night's Dream," each perennial pleasure out of the playwrights and the composer's youth.

HERALD
NOV. 20, 1917.

NINTH SYMPHONY TONIGHT

The long-expected performance of the ninth symphony by the Boston Symphony orchestra and a specially chosen chorus of 350 singers, all led by Dr. Karl Muck, will be given in Symphony Hall this evening at 8:15. The concert will open with the national anthem. The performance of the ninth symphony requires considerably over an hour and nothing else will be played. The audience will be large, including a considerable number of distinguished persons from out of town. Parties are coming from Smith College, Springfield and Hartford. From New York several musical people are coming, including Mrs. J. J. V. Lanier and Mrs. Samuel Untermyer. From Philadelphia came yesterday Mr. and Mrs. Gabrilowitsch.

SYMPHONY PROGRAM

Mabel Garrison, soprano, will be the soloist at this week's Symphony concerts next Friday afternoon and Saturday evening. She will sing the familiar aria from Mozart's "Il re Pastore" and Zerbinetta's air from Strauss's "Ariadne on Naxos," which will be heard for the first time. The orchestral numbers will be Haydn's Symphony, "La Chasse," and three movements from Berlioz's "Romeo and Juliet," "Queen Mab," The Love Scene and Ball at the House of the Capulets.

MONITOR, NOV. 20, 1917

Concert Notes

The program of the concerts of the Boston Symphony Orchestra, to be given in Symphony Hall on the afternoon of Friday, Nov. 23, and on the evening of Saturday, Nov. 24, with Miss Mabel Garrison as soloist, is as follows:

Haydn, symphony in D minor, "La Chasse"; Mozart, aria from "Il Rè Pastore"; Cherubini, overture, "Anacreon"; Strauss, Zerbinetta's aria from "Ariadne auf Naxos"; Berlioz, three movements from "Romeo and Juliette" symphony, comprising "Queen Mab," "Love Scene" and "Ball of the Capulets."

The program for the concerts of Nov. 30 and Dec. 1 includes the Rachmaninoff second symphony and the overture, nocturne and scherzo from Mendelssohn's "Midsummer Night's Dream" music.

The orchestra goes on its second trip to New York, Brooklyn, Philadelphia and Washington the week of Dec. 2.

RECORD
NOV. 20, 1917.

* * * * *

Many prominent musical people arrived in Boston today for the performance of Beethoven's Choral Symphony at Symphony Hall this evening. From New York came Mrs. Samuel Untermyer and Mrs. J. J. V. Lanier. From Philadelphia came Mr. and Mrs. Ossip Gabrilowitsch. Smith College also sent a large party.

* * * * *

They tell me that no man in Boston

TRANSCRIPT
NOV. 19, 1917

Items and Announcements

Two novel pieces stand on the programme for the Symphony Concerts of Friday afternoon and Saturday evening next—the seldom heard symphony by Haydn with subtitle "La Chasse" and the air in which Zerbinetta in Strauss's opera, "Ariadne on Naxos" epitomizes the ornaments of song. The singer for this number and for an air from Mozart's opera, "The Shepherd-King" will be Miss Garrison, the young soprano of the Metropolitan Opera House. In detail the programme is:

Symphony in D major ("La Chasse").....Haydn
Air from "The Shepherd-King".....Mozart
Overture to the Opera, "The Abencerrages."
Cherubini
Zerbinetta's Air from "Ariadne on Naxos."
Strauss
Three Movements from the Symphony, "Romeo and Juliet".....Berlioz
Queen Mab; Love Scene; Ball at the Capulets

Because of engagements that cannot readily be altered the project for a concert in Boston in December by the remarkable Russian violinist, Mr. Heifetz, has been abandoned. He will play here for the first time (as originally proposed) on Sunday afternoon, Jan. 20, in Symphony Hall.

HERALD
NOV. 26, 1917.

ORDER EXCLUDES DR. MUCK FROM CAPITAL DISTRICT

[Special Dispatch to Herald and Journal.]

WASHINGTON, Nov. 19—Dr Karl Muck, director of the Boston Symphony orchestra, is an unnaturalized German and as such cannot enter the District of Columbia unless the President should exempt him from the provisions of his proclamation issued today, compelling Germans to leave the district and prohibiting their entrance or return.

The Boston Symphony orchestra gave its opening concert in Washington 10 days ago and has a number of others scheduled here. Seats have been sold for the series. In his opening concert Dr. Muck played "The Star Spangled Banner" after a protest had been raised because it had not been included in the program. Dr. Muck had said that it had not been included in the program because it was out of place.

REDUCTION RATIO

12x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

1.5 mm

2.0 mm

2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Tr. MONITOR NOV. 24, 1917.

SOPRANO HEARD IN "ARIADNE" ARIA

Miss Garrison Soloist With Boston Symphony Orchestra—Haydn and Berlioz Pieces

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Mabel Garrison, Soloist—Sixth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 23, 1917: "The Star Spangled Banner" (played at the opening, though not scheduled in the program book); Haydn, symphony in D major, "The Chase"; Mozart, aria, "L'amero, sarò constante," from "Il rè pastore"; Strauss, aria of Zerbinetta from "Ariadne on Naxos"; Berlioz, three movements of "Romeo and Juliet" dramatic symphony, comprising "Queen Mab" scherzo, "Garden Scene" and "Ball at Capulet's."

Miss Garrison perhaps intends to take the scene from "Ariadne" on the concert circuit of the United States, in the same way that Miss Marcella Craft not long ago took a scene from the Strauss opera, "Salome," singing it with orchestras here and there about the country. If she does so intend, she is not likely to find many sopranos desirous of snatching her honors away from her. For her exploit is one of enormous vocal difficulty, promising slender artistic reward and offering slight temptation to rivals. And yet the Zerbinetta aria, having such an accomplished soloist to sponsor it, will doubtless find its way into the programs of many important concert organizations, because, to begin with, it is a novelty, having had its first American performance a week ago, according to the Chicago Symphony Orchestra program book, when given by Miss Garrison and Mr. Stock's players; and because, furthermore, it is a kind of orchestral curiosity, requiring for the accompaniment a small group of instrumentalists of chamber-music skill.

The reason why this aria holds insignificant promise of artistic reward for the champion of it in the American concert field is not because of any defects of construction. For it has no such defects. Indeed, it can well be called a perfect piece of musical engineering, being, probably, without technical flaw in its entire framework. But the thing that is out of the way with it is the contemptuous manner in which the composer treats the voice as the means whereby speech is uttered and individuality is expressed. The music of Zerbinetta represents in comedy just the same thing that the music of another opera character of Strauss, Elektra, represents in tragedy. It puts a human being in the position of struggling to say something, when the power of saying it is hopelessly nullified. It makes the voice but an inarticulate musical instrument, as witless as a tube of wood.

More cunningly the word-conveying power of the voice is negatived in the comedy than in the tragedy, in that the melodic line of Zerbinetta is distorted until delivery of words becomes impossible, while the Elektra song is merely overpowered in a swirl of orchestration. The light and simple accompaniment of a piano and a few stringed and wind instruments in the Zerbinetta aria heightens the ridiculous plight of the voice and no doubt adds to the dramatic effect of the scene, when given in a theater, by emphasizing the silliness of the shepherdess herself, just as the powerful and complex accompaniment to the opera, "Elektra," emphasizes the madness of its Greek heroine. And without question the interest of the accompaniment played by the little ring of artists who surround Miss Garrison in her singing of the excerpt, will go far toward appeasing listeners for any uneasiness she herself may give them by her strange use of her beautiful voice. For in the accompaniment of the scene is found Strauss, the orchestral humorist, flashing forth at his wittiest.

This occasion was the only one, perhaps, in the annals of the symphony concerts when Haydn sounded big in comparison with Strauss, for the symphony, "The Chase," notwithstanding its fundamental lightness of tone plan, was played with full modern sonority. The feats of agility and the sharp contrasts of shading achieved by the great orchestra were interesting; but why take a pretty, Eighteenth-Century house of brick and try to rebuild it in imposing marble?

The "Romeo and Juliet" music of Berlioz rather suffered from a precise, geometrical presentation, as though it were used to block up a hole in the program. The great French romanticist is somewhat like Schumann, in seeming never quite to win the conductor's major attention.

9

NEWS
ess: Baltimore, Md.
NOV 20 1917

WILL NOT OPPOSE KREISLER RECITAL

But Some Feeling Against Austrian Is Shown.

Baltimore has not followed the lead of several other cities in attempting to prevent the recital Fritz Kreisler, the Austrian violinist, is scheduled to give at the Lyric next Thursday night, and nothing like organized opposition to his appearance has developed.

Ex-Governor Edwin Warfield, who organized the big protest that prevented the appearance of Dr. Karl Muck with the Boston Symphony Orchestra in this city, is not opposing Kreisler's visit, and none of the patriotic societies has taken any formal action.

A number of people, however, are objecting to the event on the grounds that Kreisler is an alien enemy, and that by patronizing his recitals money is supplied by Americans for their enemies.

Dr. B. Merrill Hopkinson, the well-known Baltimore barytone, is among these. "I have a great admiration for Kreisler's supreme art," he said, "but all the same I do not think that he should be allowed to appear on the American concert stage. I do not see how any patriotic person could go to any concert given by an alien enemy."

AMERICAN
ess: Baltimore, Md.

BOSTON FOR DR. MUCK

Residents of Bean Metropolis Are Angry at Baltimore.

Up in Boston, where they hung a lantern in the old South Meeting House as a signal for Paul Revere, where the battle of Bunker Hill was fought and where the future of America hung in the balance of debate in old Faneuil Hall, they have an idea that Dr. Karl Muck, of Bavaria, leader of the Boston Symphony Orchestra and the Kaiser's favorite musician, has been ill-treated by Baltimore.

Letters received here by a friend of one of those most intimately in touch with Dr. Muck, with C. A. Ellis, the business manager of of the orchestra; with Maj. Henry L. Higginson, its sponsor; with the men of the orchestra, and with a large and representative circle of Bostonians themselves, state this very plainly.

From the tone of these letters it is quite evident that Baltimore's action in refusing to allow the Kaiser's favorite musician, who was reported to have demurred at playing The Star-spangled Banner, conduct his band here has cost Baltimore all future concerts by the orchestra.

"You know," reads one of these letters, in referring to Major Higginson, "the old gentleman is 84 years old, and his very closest friends say that during the last few weeks he has aged more than during the last five years. I would not be surprised if Boston lost Dr. Muck, the orchestra and Major Higginson as well. I am pretty sure that the Boston Symphony Orchestra will never visit Baltimore again as long as Henry L. Higginson lives."

The man who received these letters from his Boston friend is a real patriot, and in replying to him pointed out that Dr. Muck, as one of the most intelligent enemy aliens in the country and one of the intimates of Kaiser Wilhelm, could have done nothing quite so graceful as insisting on giving up his baton at the beginning of hostilities and should have returned to Germany and its ruler with dignified speed.

TIMES
s: Washington, D. C.

BLIND LEADER OF BOSTON SYMPHONY PLAYS IN STREETS

Pieter Van Der Meer, pupil of Ysaye, one time concert master of the Boston Symphony Orchestra, appeared recently in Kansas City, but the concerts he gave were unnoticed except by the musically discerning.

For Pieter Van De Meer played for dimes and nickels and pennies, occasionally quarters, on the streets. One time the ever popular "Humoresque," by Dvorak, assembled such a large crowd that a policeman had to disperse it. But even then there were only a few dimes and nickels and pennies in the dent of the crown of Pietres' hat.

Still it was with a patient smile and a touch of the grand manner of the old world studio that he picked up hat and violin case and trudged on.

"Four days have I been by Kansas City," he said when questioned and assured that his superior playing was appreciated. "Four days I have been here and now I have $22—almost enough money to go to the next stage of my journey. In Chicago I must play again on the street if I cannot get an opportunity to play in a regular concert, and in time, if the weather gets not too cold, I shall make enough money to travel to New York. There I shall find opportunities at least better than this."

Pieter came to this country in 1911 from his home in Liege, Belgium, to become concert master of the Wanamaker Orchestra in New York. Max Fiedler had known him in Antwerp and soon got him to join the Boston Symphony. But in six months' time Fiedler was succeeded by Dr. Carl Muck as conductor and Van Der Meer was succeeded also.

He went to Alabama, where he had a sister. There measles blinded him. A friend arranged a trip to California in the hope that the climate would cure him. But the violinist still is almost blind. He is determined to make his way back to New York. He had only enough money to pay his way to Kansas City.

From TRIBUNE
Address: New York City
ate

Dr. Karl Muck Faces Ban in Pittsburgh

Exclusion Order Follows Refusal to Permit Dr. Kunwald to Appear

[*Special Correspondence*]

PITTSBURGH, Nov. 22.—Dr. Ernest Kunwald, director of the Cincinnati Symphony Orchestra, was barred from conducting a concert in this city tonight. Director Hubbard of the Department of Public Safety barred the Cincinnati conductor because, while it had been ascertained that Dr. Kunwald was not an Austrian resident, as had been reported, he "appears to be an Austrian subject."

In refusing to permit the appearance of Dr. Kunwald, Director Hubbard, however, did not refuse a permit for holding the concert, announcing that it could be held provided no German music was played and that Kunwald did not appear as conductor. Local promotors, however, postponed the concert because they were unable to obtain another conductor in time.

Dr. Kunwald is the second Austrian to be excluded from this city. Fritz Kreisler was the first, and according to a statement issued by Hubbard all other Austrians and Germans will be barred from the city, which means, practically, that Dr. Karl Muck, Boston Symphony Orchestra conductor, will not be permitted to appear here in January, as scheduled.

m EVENING SUN
dress: New York City
NOV 22 19
t

SCHUMANN-HEINK SCORES MUCK

Mother With Three Sons in Service Distressed by Incident.

ATLANTIC CITY, Nov. 22.—Mme. Schumann-Heink issued an emphatic denial here to-day of reports that she abrogated her engagement in Rochester, N. Y., because of a disagreement over a Wagnerian programme.

"My loyalty cannot be questioned," she said. "I have given three sons to the nation, two for the navy and one for the army, and I may never see them again."

Then she took a fling at Dr. Muck, the Boston director, when she said:

"If Dr. Muck was in England he would learn soon enough how to play 'God Save the King!' He has profited very largely under the Star Spangled Banner and he ought to be ready, as every loyal American is, to do something for the flag. The Muck episode has caused me and many other American mothers great distress."

om SUN
dress: New York City.
te NOV 22

ON GUARD!

The Time Has Come for an Exhibition of Undiluted Americanism.

TO THE EDITOR OF THE SUN—*Sir:* Mr. Stanley of Holyoke is right. There are more of those dirty German sneaks downtown than any one has any idea of, and they are going around grinning and sneering at the inertia of the United States authorities. They ought to get a taste, and that right quickly, of the hardships that our boys are undergoing on the other side. It is sad to think of the few desolate homes with sons already missing; the "few" will change to "many" soon, and here we have those devils basking in comfort, and to the eternal shame of some Americans (sic) they are actually employed in offices and, getting down to the truth of the matter, are being aided by those Americans. It is a shame. Does this not amount to a contravention of the law against "aiding the enemy"?

Let the Kreislers, Mucks, et al. go to the devil. They only come over here for our dollars. They scoff at everything American. All honor to Providence, Baltimore, Sewickley, &c.

Let us be all American and not be a lot of white livered apologists. It's coming to that, so we might as well get on the job. JAMES MCG. BROWN.

NEW YORK, November 21.

REPUBLICAN
ress Springfield, Mass.
NOV 21 1917

NINTH SYMPHONY PLAYED

Beethoven Work Performed in Boston by Symphony Orchestra and Chorus

Every seat was occupied in Symphony hall, Boston, last night when the long-awaited performance of Beethoven's "Ninth Symphony" was given by the Boston symphony orchestra and a chorus of 400 singers under the direction of Dr Karl Muck. The chorus comprised professional and amateur singers of Boston and had been in rehearsal for this performance since early September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. To accommodate the 500 singers and musicians a special stage had been built.

With the exception of the national anthem, which was sung by the chorus under Dr Muck's leadership at the opening of the concert, the symphony was the only work on the program. Its performance aroused great enthusiasm.

Tr MONITOR NOV. 24, 1917.

SOPRANO HEARD IN "ARIADNE" ARIA

Miss Garrison Soloist With Boston Symphony Orchestra—Haydn and Berlioz Pieces

Boston Symphony Orchestra, Karl Muck, Conductor; Miss Mabel Garrison, Soloist—Sixth program, presented in Symphony Hall, Boston, Mass., afternoon of Nov. 23, 1917: "The Star Spangled Banner" (played at the opening, though not scheduled in the program book); Haydn, symphony in D major, "The Chase"; Mozart, aria, "L'amerò, sarò constante," from "Il rè pastore"; Strauss, aria of Zerbinetta from "Ariadne on Naxos"; Berlioz, three movements of "Romeo and Juliet" dramatic symphony, comprising "Queen Mab" scherzo, "Garden Scene" and "Ball at Capulet's."

Miss Garrison perhaps intends to take the scene from "Ariadne" on the concert circuit of the United States, in the same way that Miss Marcella Craft not long ago took a scene from the Strauss opera, "Salome," singing it with orchestras here and there about the country. If she does so intend, she is not likely to find many sopranos desirous of snatching her honors away from her. For her exploit is one of enormous vocal difficulty, promising slender artistic reward and offering slight temptation to rivals. And yet the Zerbinetta aria, having such an accomplished soloist to sponsor it, will doubtless find its way into the programs of many important concert organizations, because, to begin with, it is a novelty, having had its first American performance a week ago, according to the Chicago Symphony Orchestra program book, when given by Miss Garrison and Mr. Stock's players; and because, furthermore, it is a kind of orchestral curiosity, requiring for the accompaniment a small group of instrumentalists of chamber-music skill.

The reason why this aria holds insignificant promise of artistic reward for the champion of it in the American concert field is not because of any defects of construction. For it has no such defects. Indeed, it can well be called a perfect piece of musical engineering, being, probably, without technical flaw in its entire framework. But the thing that is out of the way with it is the contemptuous manner in which the composer treats the voice as the means whereby speech is uttered and individuality is expressed. The music of Zerbinetta represents in comedy just the same thing that the music of another opera character of Strauss, Elektra, represents in tragedy. It puts a human being in the position of struggling to say something, when the power of saying it is hopelessly nullified. It makes the voice but an inarticulate musical instrument, as witless as a tube of wood.

More cunningly the word-conveying power of the voice is negatived in the comedy than in the tragedy, in that the melodic line of Zerbinetta is distorted until delivery of words becomes impossible, while the Elektra song is merely overpowered in a swirl of orchestration. The light and simple accompaniment of a piano and a few stringed and wind instruments in the Zerbinetta aria heightens the ridiculous plight of the voice and no doubt adds to the dramatic effect of the scene, when given in a theater, by emphasizing the silliness of the shepherdess herself, just as the powerful and complex accompaniment to the opera, "Elektra," emphasizes the madness of its Greek heroine. And without question the interest of the accompaniment played by the little ring of artists who surround Miss Garrison in her singing of the excerpt, will go far toward appeasing listeners for any uneasiness she herself may give them by her strange use of her beautiful voice. For in the accompaniment of the scene is found Strauss, the orchestral humorist, flashing forth at his wittiest.

This occasion was the only one, perhaps, in the annals of the symphony concerts when Haydn sounded big in comparison with Strauss, for the symphony, "The Chase," notwithstanding its fundamental lightness of tone plan, was played with full modern sonority. The feats of agility and the sharp contrasts of shading achieved by the great orchestra were interesting; but why take a pretty, Eighteenth-Century house of brick and try to rebuild it in imposing marble?

The "Romeo and Juliet" music of Berlioz rather suffered from a precise, geometrical presentation, as though it were used to block up a hole in the program. The great French romanticist is somewhat like Schumann, in seeming never quite to win the conductor's major attention.

NEWS
ess: Baltimore, Md.

WILL NOT OPPOSE KREISLER RECITAL

But Some Feeling Against Austrian Is Shown.

Baltimore has not followed the lead of several other cities in attempting to prevent the recital Fritz Kreisler, the Austrian violinist, is scheduled to give at the Lyric next Thursday night, and nothing like organized opposition to his appearance has developed.

Ex-Governor Edwin Warfield, who organized the big protest that prevented the appearance of Dr. Karl Muck with the Boston Symphony Orchestra in this city, is not opposing Kreisler's visit, and none of the patriotic societies has taken any formal action.

A number of people, however, are objecting to the event on the grounds that Kreisler is an alien enemy, and that by patronizing his recitals money is supplied by Americans for their enemies.

Dr. B. Merrill Hopkinson, the well-known Baltimore barytone, is among these. "I have a great admiration for Kreisler's supreme art," he said, "but all the same I do not think that he should be allowed to appear on the American concert stage. I do not see how any patriotic person could go to any concert given by an alien enemy."

AMERICAN
ss: Baltimore, Md.

BOSTON FOR DR. MUCK

Residents of Bean Metropolis Are Angry at Baltimore.

Up in Boston, where they hung a lantern in the old South Meeting House as a signal for Paul Revere, where the battle of Bunker Hill was fought and where the future of America hung in the balance of debate in old Faneuil Hall, they have an idea that Dr. Karl Muck, of Bavaria, leader of the Boston Symphony Orchestra and the Kaiser's favorite musician, has been ill-treated by Baltimore.

Letters received here by a friend of one of those most intimately in touch with Dr. Muck, with C. A. Ellis, the business manager of of the orchestra; with Maj. Henry L. Higginson, its sponsor; with the men of the orchestra, and with a large and representative circle of Bostonians themselves, state this very plainly.

From the tone of these letters it is quite evident that Baltimore's action in refusing to allow the Kaiser's favorite musician, who was reported to have demurred at playing The Star-spangled Banner, conduct his band here has cost Baltimore all future concerts by the orchestra.

"You know," reads one of these letters, in referring to Major Higginson, "the old gentleman is 84 years old, and his very closest friends say that during the last few weeks he has aged more than during the last five years. I would not be surprised if Boston lost Dr. Muck, the orchestra and Major Higginson as well. I am pretty sure that the Boston Symphony Orchestra will never visit Baltimore again as long as Henry L. Higginson lives."

The man who received these letters from his Boston friend is a real patriot, and in replying to him pointed out that Dr. Muck, as one of the most intelligent enemy aliens in the country and one of the intimates of Kaiser Wilhelm, could have done nothing quite so graceful as insisting on giving up his baton at the beginning of hostilities and should have returned to Germany and its ruler with dignified speed.

TIMES
s: Washington, D. C.

BLIND LEADER OF BOSTON SYMPHONY PLAYS IN STREETS

Pieter Van Der Meer, pupil of Ysaye, one time concert master of the Boston Symphony Orchestra, appeared recently in Kansas City, but the concerts he gave were unnoticed except by the musically discerning.

For Pieter Van De Meer played for dimes and nickels and pennies, occasionally quarters, on the streets. One time the ever popular "Humoresque," by Dvorak, assembled such a large crowd that a policeman had to disperse it. But even then there were only a few dimes and nickels and pennies in the dent of the crown of Pietres' hat.

Still it was with a patient smile and a touch of the grand manner of the old world studio that he picked up hat and violin case and trudged on.

"Four days have I been by Kansas City," he said when questioned and assured that his superior playing was appreciated. "Four days I have been here and now I have $22—almost enough money to go to the next stage of my journey. In Chicago I must play again on the street if I cannot get an opportunity to play in a regular concert, and in time, if the weather gets not too cold, I shall make enough money to travel to New York. There I shall find opportunities at least better than this."

Pieter came to this country in 1911 from his home in Liege, Belgium, to become concert master of the Wanamaker Orchestra in New York. Max Fiedler had known him in Antwerp and soon got him to join the Boston Symphony. But in six months' time Fiedler was succeeded by Dr. Carl Muck as conductor and Van Der Meer was succeeded also.

He went to Alabama, where he had a sister. There measles blinded him. A friend arranged a trip to California in the hope that the climate would cure him. But the violinist still is almost blind. He is determined to make his way back to New York. He had only enough money to pay his way to Kansas City.

From TRIBUNE
Address: New York City
ate

Dr. Karl Muck Faces Ban in Pittsburgh

Exclusion Order Follows Refusal to Permit Dr. Kunwald to Appear

[*Special Correspondence*]

PITTSBURGH, Nov. 22.—Dr. Ernest Kunwald, director of the Cincinnati Symphony Orchestra, was barred from conducting a concert in this city tonight. Director Hubbard of the Department of Public Safety barred the Cincinnati conductor because, while it had been ascertained that Dr. Kunwald was not an Austrian reservist, as had been reported, he "appears to be an Austrian subject."

In refusing to permit the appearance of Dr. Kunwald, Director Hubbard, however, did not refuse a permit for holding the concert, announcing that it could be held provided no German music was played and that Kunwald did not appear as conductor. Local promotors, however, postponed the concert because they were unable to obtain another conductor in time.

Dr. Kunwald is the second Austrian to be excluded from this city. Fritz Kreisler was the first, and according to a statement issued by Hubbard all other Austrians and Germans will be barred from the city, which means, practically, that Dr. Karl Muck, Boston Symphony Orchestra conductor, will not be permitted to appear here in January, as scheduled.

m EVENING SUN
dress: New York City
te

SCHUMANN-HEINK SCORES MUCK

Mother With Three Sons in Service Distressed by Incident.

ATLANTIC CITY, Nov. 22.—Mme. Schumann-Heink issued an emphatic denial here to-day of reports that she abrogated her engagement in Rochester, N. Y., because of a disagreement over a Wagnerian programme.

"My loyalty cannot be questioned," she said. "I have given three sons to the nation, two for the navy and one for the army, and I may never see them again."

Then she took a fling at Dr. Muck, the Boston director, when she said:

"If Dr. Muck was in England he would learn soon enough how to play 'God Save the King!' He has profited very largely under the Star Spangled Banner and he ought to be ready, as every loyal American is, to do something for the flag. The Muck episode has caused me and many other American mothers great distress."

om SUN
dress: New York City.
te NOV 22

ON GUARD!

The Time Has Come for an Exhibition of Undiluted Americanism.

TO THE EDITOR OF THE SUN—*Sir:* Mr. Stanley of Holyoke is right. There are more of those dirty German sneaks downtown than any one has any idea of, and they are going around grinning and sneering at the inertia of the United States authorities. They ought to get a taste, and that right quickly, of the hardships that our boys are undergoing on the other side. It is sad to think of the few desolate homes with sons already missing; the "few" will change to "many" soon, and here we have those devils basking in comfort, and to the eternal shame of some Americans (sic) they are actually employed in offices and, getting down to the truth of the matter, are being aided by those Americans. It is a shame. Does this not amount to a contravention of the law against "aiding the enemy"?

Let the Kreislers, Mucks, et al. go to the devil. They only come over here for our dollars. They scoff at everything American. All honor to Providence, Baltimore, Sewickley, &c.

Let us be all American and not be a lot of white livered apologists. It's coming to that, so we might as well get on the job. JAMES MCG. BROWN.

NEW YORK, November 21.

REPUBLICAN
ress Springfield, Mass.
NOV 21 1917

NINTH SYMPHONY PLAYED

Beethoven Work Performed in Boston by Symphony Orchestra and Chorus

Every seat was occupied in Symphony hall, Boston, last night when the long-awaited performance of Beethoven's "Ninth Symphony" was given by the Boston symphony orchestra and a chorus of 400 singers under the direction of Dr Karl Muck. The chorus comprised professional and amateur singers of Boston and had been in rehearsal for this performance since early September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. To accommodate the 500 singers and musicians a special stage had been built.

With the exception of the national anthem, which was sung by the chorus under Dr Muck's leadership at the opening of the concert, the symphony was the only work on the program. Its performance aroused great enthusiasm.

m PUBLIC Ledger

lress: NOV 21 1917 PA.

NINTH SYMPHONY PRODUCED

Four Hundred Singers Join With Orchestra at Boston

Special Telegram to Public Ledger

BOSTON, Nov. 20.—Every seat and all available standing room were occupied in Symphony Hall tonight when the long-awaited performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers, under the direction of Dr. Karl Muck. The chorus comprised many of the best professiona' and amateur singers of Boston and had been in rehearsal since early in September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton.

To accommodate the singers and musicians a special stage had been built. With the exception of the national anthem, which was sung by the chorus under Doctor Muck's leadership to open the concert, the symphony was the only work on the program. Its performance aroused remarkable enthusiasm, which at the end took the nature of an ovation. There were many distinguished music lovers present from Philadelphia, New York, Providence, Springfield and Hartford.

ADVERTISER
-NOV. 28, 1917-

FINDS SYMPHONIC KNITTING DE TROP

Socks for Soldiers Patriotic Duty, but Out of Place at Concerts, Says Critic

By LOUIS C. ELSON.

During the recent Symphony concerts I was somewhat astonished to see an arm stretched up in the air during the Berlioz "Garden Scene" and then disappear again. Watching with aroused interest, I saw hands moving to and fro in another part of the hall. Pursuing my investigation still further I saw the glint of steel in feminine hands. They were not armed with stilettos and were not intent upon murdering the admirers of Dr. Muck, but were knitting, presumably for the soldiers.

It was scarcely possible to follow the poetic beauty of the music while these hands obtruded themselves, shuttling to and fro in an irregular rhythm, possibly 5-4 or 7-4, with one particularly rapid one in 24-16.

Certainly this was the right thing, but emphatically in the wrong place. In Paris, during the reign of terror, some women became famous by knitting while seated around the guillotine, watching the heads falling, without dropping a single stitch. I do not intend to compare our Boston symphonic knitters with the dreadful Tricoteuses of 1793, but I venture to consider their benevolent work almost as much out of place as the more ancient one.

To follow the glories of a great symphony and to manufacture mittens and socks are occupations incompatible with each other. But the neighboring non-knitting auditors are the chief sufferers. They find themselves counting the stitches rather than the measures; they watch the thread of wool rather than the thread of the melody; they follow the swing of the needles rather than the swing of the baton. Of course this must be taken as the opinion of a mere man. It may be that some feminine auditors are not thus diverted from the music.

Another point that strikes one strangely is connected with the performance of the "Star Spangled Banner," at the beginning of each concert. In England they give "God Save the King," in connection with almost every public occasion, but it is regarded in the light of a musical grace or a benediction. But in Symphony Hall a good many applaud loudly at the end of the anthem. This seems about as strange as applauding an eloquent prayer would be.

During the Summer, at Eastern Point, Gloucester, I had a vivid experience of the "reductio ad absurdum," of this custom. In the program of the concert it so happened that three national songs followed each other. "The Star Spangled Banner" came first and all appropriately stood up, inappropriately applauded, and then sat down again. "Glory Hallelujah" immediately followed and all got up and then sat down again. They were scarcely seated when the "Marseillaise," brought them all up standing again. Then they were allowed a period of repose. There were knitting women here also and they followed the mild gymnastic exercises evidently without dropping a stitch, nor a ball of yarn.

I hope that the "Star Spangled Banner" will become an outward sign of patriotism, as "God Save the King" has become in England, but I also hope that the audience will never be asked to sing it, for if they do, disaster, musical shipwreck, will almost certainly follow, for the melody is the most difficult national song in existence. We may certainly envy the English the excellent singability of their national anthem. No wonder that it has been borrowed by four other nations.

Herald Nov. 18 1917.

Beethoven's ninth symphony [illegible] will be performed here next [illegible] night, was last played in Boston [illegible] a concert of the Boston Symphony orchestra led by Mr. Fiedler, April 24, 1910. The Cecilia Society was the chorus and the solo singers were Mrs. Hissem de Moss, Miss Margaret Keyes, Berrick von Norden and Frederick Weld.

The first performance in Boston was on Feb. 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society. The solo singers were Anna Stone, Miss S. Humphrey, J. H. Low and Thomas Ball, the sculptor. Carl Bergmann conducted. The symphony was repeated April 2, 1853.

The symphony has been performed at these concerts of the Boston Symphony orchestra.

1882, March 11—Mrs. Humphrey Allen (now Mrs. George F. Babbitt), Mary H. How, C. R. Adams, V. Cirillo.
1883, March 31—Katherine van Arnheim, Gertrude Edmands, Jules Jordan, V. Cirillo.
1884, March 22—Mrs. Henschel, Louise Rollwagen, T. J. Toedt, Max Heinrich.
1886, March 27—Mme. Fursch-Madi, Mary H. How, T. J. Toedt, C. E. Martin.
1888, April 28—Mme. Kalisch-Lehmann, Louise Meisslinger, Paul Kalisch, Emil Fischer.
1892, Dec. 17—Priscilla White, Louise Leimer, W. J. Winch, H. Meyn.
1894, March 17—Adagio and Scherzo.
1897, April 24—Movements 1, 2, 3.
1898, March 5—Movements 1, 2, 3.
1899, April 29—Mme. de Vere-Sapio, Miss Stein, Evan Williams, Ericeson Bushnell.
1900, April 28—Mme. de Vere-Saplo, Miss Stein, Ben Davies, Herbert Witherspoon.
1909, May 1—Louise Combs, Miss Stein, Theodore van Yorx, M. W. Whitney, Jr.

On April 13, 1904, the symphony was performed at a Pension Fund concert with the assistance of the Handel and Haydn Society and Mmes. Bradbury and Woltmann, and Messrs. Van Yorx and M. W. Whitney, Jr.

Other performances in Boston: At concerts in Music Hall led by Carl Zerrahn, March 26 and April 2, 1859 (Mrs. Harwood, Miss J. Twichell, Messrs. Adams and Powers). Harvard Musical Association, April 12, 1867, for the benefit of the orchestra (Mrs. H. M. Smith, Mrs. J. C. Cary, James Whitney, J. F. Rudolphsen); Dec. 19, 1870, with the Handel and Haydn (Mrs. Smith, Mrs. Barry, W. J. Winch, J. F. Rudolphsen).

Theodore Thomas's concerts in Boston: Dec. 30, 1874 (Mrs. Smith, Miss Cranch, W. J. Winch, F. Remmertz); March 15, 1876 (Mrs. Smith, Mrs. Barry, W. J. Winch, F. Remmertz); Jan. 10, 1871, the Adagio; Dec. 9, 1871, Scherzo and Adagio.

Handel and Haydn concerts: May 8, 1868 (Mme. Parepa-Rosa, Adelaide Phillipps, George Simpson, J. F. Rudolphsen); May 12, 1871 (Mrs. Smith, Antoinette Sterling, W. H. Cummings, J. F. Rudolphsen); May 6, 1874 (Mrs. Smith, Annie Louise Cary, Nelson Varley, J. F. Rudolphsen); May 6, 1880 (Emma Thursby, Miss Cary, C. R. Adams, G. W. Dudley).

The first three movements of the symphony were performed at the Beethoven festival for the inauguration of Crawford's statue of Beethoven, in Music Hall, March 1, 1856.

The first performance in America was at a concert of the Philharmonic Society of New York at Castle Garden, conducted by George Loder, May 20, 1846. The solo singers were Mmes. Otto and Boulard, Messrs. Munson and Mayer.

Beethoven made sketches for the symphony as early as 1815 and completed his work about February, 1824. The first performance was in the Kaerthnerthor Theatre, Vienna, May 7, 1824. The solo sigers were Henrietta Sontag, Karoline Unger, Anton Haitzinger and J. Seipelt. Ignaz Schuppanzigh was the concert master. Michael Umlauf conducted. The rehearsals were laborious, and the solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes in their music. Beethoven smiled and said they had been spoiled by Italian music. The gentle Mme. Sontag answered: "Go on, then, torturing us." The sucess of the symphony was immediate and great. When the drums alone beat the Scherzo motive, the audience applauded so that the orchestra could not be heard. At the end the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. Mme. Grebner, an eye witness, told Felix Weingartner that Beethoven sat in the middle of the orchestra and followed the score. The success was unprecedented, but the net pecuniary result was a sum equivalent to $60. Beethoven was angry. Some days afterwards he accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince him that the charge was absurd, for Beethoven's nephew Carl, and his brother Johann had watched the cashiers. Beethoven persisted. Schindler, Umlauf Schuppanzigh left the table.

Beethoven had purposed to dedicate the symphony to the Tsar Alexander; he finally dedicated it to the King of Prussia: "The gracious permission of your majesty to dedicate to you, in all humidity, the present work, affords me great happiness. Your majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more therefore, must your gracious permission rejoice me, as I am myself fortunate enough to count myself as a citizen of Bonn, amongst your subjects. I beg your majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues."

The King answered, saying that he was sending a diamond ring as a token of his sincere esteem. The gem turned out to be not a diamond, but a reddish stone valued by the court jeweller at 300 florins in paper money.

AMERICAN
- NOV. 21, 1917-

SYMPHONY PLAYS LAST WORK OF BEETHOVEN

By F. J. McISAAC.

The Ninth Symphony of Beethoven, that mammoth and overpowering last work of the greatest composer who ever lived, was given a memorable performance at Symphony Hall last evening by the Boston orchestra and a great chorus of 350 voices.

The chorus was assembled and trained by Stephen Townsend. The combined forces were led by Doctor Muck.

For soloists there were Freida Hempel, soprano; of the Metropolitan; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, basso, of the Metropolitan.

CHORUS SINGS ANTHEM.

The evening began with the "Star Spangled Banner," and the chorus sang lustily and tunefully with the orchestra. The effect was fine and inspiring.

Beethoven was old and sick and deaf when he wrote the Ninth Symphony. He died three years later, in 1827.

He wished it to be his masterpiece and he expanded it to nearly twice the length of any of his previous symphonies adding a chorale to the finale, which was a musical setting of Schiller's "Ode to Joy."

This chorale is the most massive, most difficult and most imposing of works. It brings a symphony distinctly below the level of Beethoven's earlier works to an inspired conclusion.

Mr. Townsend's chorus proved a delight in tonal quality, in skill, in precision and in attack. It responded like machinery to the baton of Dr. Muck, and its work reflects the greatest credit upon Mr. Townsend.

DIFFICULT SOLO WORK.

There is very little solo work, considering the prominence of the artists engaged, but that little is as difficult as possible. Mr. Hackett found this out in his solo number and had much trouble getting good tone and keeping the pace set by the conductor. In the quartets he was more at ease. The other soloists acquitted themselves most satisfactorily.

m

lress :

e

NINTH SYMPHONY PRODUCED

Four Hundred Singers Join With Orchestra at Boston

Special Telegram to Public Ledger

BOSTON, Nov. 24.—Every seat and all available standing room were occupied in Symphony Hall tonight when the long-awaited performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers, under the direction of Dr. Karl Muck. The chorus comprised many of the best professional and amateur singers of Boston and had been in rehearsal since early in September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton.

To accommodate the singers and musicians a special stage had been built. With the exception of the national anthem, which was sung by the chorus under Doctor Muck's leadership to open the concert, the symphony was the only work on the program. Its performance aroused remarkable enthusiasm, which at the end took the nature of an ovation. There were many distinguished music lovers present from Philadelphia, New York, Providence, Springfield and Hartford.

ADVERTISER
-NOV. 28, 1917-

FINDS SYMPHONIC KNITTING DE TROP

Socks for Soldiers Patriotic Duty, but Out of Place at Concerts, Says Critic

By LOUIS C. ELSON.

During the recent Symphony concerts I was somewhat astonished to see an arm stretched up in the air during the Berlioz "Garden Scene" and then disappear again. Watching with aroused interest, I saw hands moving to and fro in another part of the hall. Pursuing my investigations still further I saw the glint of steel in feminine hands. They were not armed with stilettos and were not intent upon murdering the admirers of Dr. Muck, but were knitting, presumably for the soldiers.

It was scarcely possible to follow the poetic beauty of the music while these hands obtruded themselves, shuttling to and fro in an irregular rhythm, possibly 5-4 or 7-4, with one particularly rapid one in 24-16.

Certainly this was the right thing but emphatically in the wrong place. In Paris, during the reign of terror, some women became famous by knitting while seated around the guillotine, watching the heads falling, without dropping a single stitch. I do not intend to compare our Boston symphonic knitters with the dreadful Tricoteuses of 1793, but I venture to consider their benevolent work almost as much out of place as the more ancient one.

To follow the glories of a great symphony and to manufacture mittens and socks are occupations incompatible with each other. But the neighboring non-knitting auditors are the chief sufferers. They find themselves counting the stitches rather than the measures; they watch the thread of wool rather than the thread of the melody; they follow the swing of the needles rather than the swing of the baton. Of course this must be taken as the opinion of a mere man. It may be that some feminine auditors are not thus diverted from the music.

Another point that strikes one strangely is connected with the performance of the "Star Spangled Banner," at the beginning of each concert. In England they give "God Save the King," in connection with almost every public occasion, but it is regarded in the light of a musical grace or a benediction. But in Symphony Hall a good many applaud loudly at the end of the anthem. This seems about as strange as applauding an eloquent prayer would be.

During the Summer, at Eastern Point, Gloucester, I had a vivid experience of the "reductio ad absurdum," of this custom. In the program of the concert it so happened that three national songs followed each other. "The Star Spangled Banner" came first and all appropriately stood up, inappropriately applauded, and then sat down again. "Glory Hallelujah" immediately followed and all got up and then sat down again. They were scarcely seated when the "Marseillaise," brought them all up standing again. Then they were allowed a period of repose. There were knitting women here also and they followed the mild gymnastic exercises evidently without dropping a stitch, nor a ball of yarn.

I hope that the "Star Spangled Banner" will become an outward sign of patriotism, as "God Save the King" has become in England, but I also hope that the audience will never be asked to sing it, for if they do, disaster, musical shipwreck, will almost certainly follow, for the melody is the most difficult national song in existence. We may certainly envy the English the excellent singability of their national anthem. No wonder that it has been borrowed by four other nations.

Herald Nov. 18, 1917.

Beethoven's ninth symphony, which will be performed here next [illegible] night, was last played in Boston at a concert of the Boston Symphony orchestra led by Mr. Fiedler, April 3, 1910. The Cecilia Society was the chorus and the solo singers were Mrs. Hissem de Moss, Miss Margaret Keyes, Berrick von Norden and Frederick Weld.

The first performance in Boston was on Feb. 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society. The solo singers were Anna Stone, Miss S. Humphrey, J. H. Low and Thomas Ball, the sculptor. Carl Bergmann conducted. The symphony was repeated April 2, 1853.

The symphony has been performed at these concerts of the Boston Symphony orchestra.

1882, March 11—Mrs. Humphrey Allen (now Mrs. George F. Babbitt), Mary H. How, C. R. Adams, V. Cirillo.
1883, March 31—Katherine van Arnheim, Gertrude Edmands, Jules Jordan, V. Cirillo.
1884, March 22—Mrs. Henschel, Louise Rollwagen, T. J. Toedt, Max Heinrich.
1886, March 27—Mme. Fursch-Madi, Mary H. How, T. J. Toedt, C. E. Martin.
1888, April 28—Mme. Kalisch-Lehmann, Louise Meisslinger, Paul Kalisch, Emil Fischer.
1892, Dec. 17—Priscilla White, Louise Leimer, W. J. Winch, H. Meyn.
1894, March 17—Adagio and Scherzo.
1897, April 24—Movements 1, 2, 3.
1898, March 5—Movements 1, 2, 3.
1899, April 29—Mme. de Vere-Sapio, Miss Stein, Evan Williams, Ericeson Bushnell.
1900, April 28—Mme. de Vere-Sapio, Miss Stein, Ben Davies, Herbert Witherspoon.
1909, May 1—Louise Combs, Miss Stein, Theodore van Yorx, M. W. Whitney, Jr.

On April 13, 1904, the symphony was performed at a Pension Fund concert with the assistance of the Handel and Haydn Society and Mmes. Bradbury and Woltmann, and Messrs. Van Yorx and M. W. Whitney, Jr.

Other performances in Boston: At concerts in Music Hall led by Carl Zerrahn, March 26 and April 2, 1859 (Mrs. Harwood, Miss J. Twichell, Messrs. Adams and Powers). Harvard Musical Association, April 12, 1867, for the benefit of the orchestra (Mrs. H. M. Smith, Mrs. J. C. Cary, James Whitney, J. F. Rudolphsen); Dec. 19, 1870, with the Handel and Haydn (Mrs. Smith, Mrs. Barry, W. J. Winch, J. F. Rudolphsen).

Theodore Thomas's concerts in Boston: Dec. 30, 1874 (Mrs. Smith, Miss Cranch, W. J. Winch, F. Remmertz); March 15, 1876 (Mrs. Smith, Mrs. Barry, W. J. Winch, F. Remmertz); Jan. 10, 1871, the Adagio; Dec. 9, 1871, Scherzo and Alagio.

Handel and Haydn concerts: May 8, 1868 (Mme. Parepa-Rosa, Adelaide Phillipps, George Simpson, J. F. Rudolphsen); May 12, 1871 (Mrs. Smith, Antoinette Sterling, W. H. Cummings, J. F. Rudolphsen); May 6, 1874 (Mrs. Smith, Annie Louise Cary, Nelson Varley, J. F. Rudolphsen); May 6, 1880 (Emma Thursby, Miss Cary, C. R. Adams, G. W. Dudley).

The first three movements of the symphony were performed at the Beethoven festival for the inauguration of Crawford's statue of Beethoven, in Music Hall, March 1, 1856.

The first performance in America was at a concert of the Philharmonic Society of New York at Castle Garden, conducted by George Loder, May 20, 1846. The solo singers were Mmes. Otto and Boulard, Messrs. Munson and Mayer.

Beethoven made sketches for the symphony as early as 1815 and completed his work about February, 1824. The first performance was in the Kaerthnerthor Theatre, Vienna, May 7, 1824. The solo sigers were Henrietta Sontag, Karoline Unger, Anton Haitzinger and J Seipelt. Ignaz Schuppanzigh was the concert master. Michael Umlauf conducted. The rehearsals were laborious, and the solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes in their music. Beethoven smiled and said they had been spoiled by Italian music. The gentle Mme. Sontag answered: "Go on, then, torturing us." The sucess of the symphony was immediate and great. When the drums alone beat the Scherzo motive, the audience applauded so that the orchestra could not be heard. At the end the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. Mme. Grebner, an eye witness, told Felix Weingartner that Beethoven sat in the middle of the orchestra and followed the score. The success was unprecedented, but the net pecuniary result was a sum equivalent to $60. Beethoven was angry. Some days afterwards he accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince him that the charge was absurd, for Beethoven's nephew Carl, and his brother Johann had watched the cashiers. Beethoven persisted. Schindler, Umlauf Schuppanzigh left the table.

Beethoven had purposed to dedicate the symphony to the Tsar Alexander; he finally dedicated it to the King of Prussia: "The gracious permission of your majesty to dedicate to you, in all humidity, the present work, affords me great happiness. Your majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more therefore, must your gracious permission rejoice me, as I am myself fortunate enough to count myself as a citizen of Bonn, amongst your subjects. I beg your majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues."

The King answered, saying that he was sending a diamond ring as a token of his sincere esteem. The gem turned out to be not a diamond, but a reddish stone valued by the court jeweller at 300 florins in paper money.

AMERICAN
- NOV. 21, 1917-

SYMPHONY PLAYS LAST WORK OF BEETHOVEN

By F. J. McISAAC.

The Ninth Symphony of Beethoven, that mammoth and overpowering last work of the greatest composer who ever lived, was given a memorable performance at Symphony Hall last evening by the Boston orchestra and a great chorus of 350 voices.

The chorus was assembled and trained by Stephen Townsend. The combined forces were led by Doctor Muck.

For soloists there were Freida Hempel, soprano; of the Metropolitan; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, basso, of the Metropolitan.

CHORUS SINGS ANTHEM.

The evening began with the "Star Spangled Banner," and the chorus sang lustily and tunefully with the orchestra. The effect was fine and inspiring.

Beethoven was old and sick and deaf when he wrote the Ninth Symphony. He died three years later, in 1827.

He wished it to be his masterpiece and he expanded it to nearly twice the length of any of his previous symphonies adding a chorale to the finale, which was a musical setting of Schiller's "Ode to Joy."

This chorale is the most massive, most difficult and most imposing of works. It brings a symphony distinctly below the level of Beethoven's earlier works to an inspired conclusion.

Mr. Townsend's chorus proved a delight in tonal quality, in skill, in precision and in attack. It responded like machinery to the baton of Dr. Muck, and its work reflects the greatest credit upon Mr. Townsend.

DIFFICULT SOLO WORK.

There is very little solo work, considering the prominence of the artists engaged, but that little is as difficult as possible. Mr. Hackett found this out in his solo number and had much trouble getting good tone and keeping the pace set by the conductor. In the quartets he was more at ease. The other soloists acquitted themselves most satisfactorily.

Record, Nov. 21, 1917

166

GREAT OVATON FOR DR. MUCK AT SYMPHONY

Gives Fine Performance of Beethoven's Choral Symphony

By J. V. Clark

Beethoven's Ninth Symphony, popularly called the choral, was sung at Symphony Hall last evening, under the direction of Dr. Karl Muck. The orchestra was the regular Boston Symphony Orchestra. The chorus was made up of some 350 singers, who were selected from the various choral societies of Boston. These choristers have been under the direction of Stephen Townsend for many weeks. He has coached them until the last week, when they have had attention from Dr. Muck. The solo singers last evening were Miss Frieda Hempel, Miss Margaret Keyes, Arthur Hackett and Arthur Middleton.

This performance was the first of three performances of great works calling for orchestra and chorus which Dr. Muck will produce this winter. He has long been anxious to do work of this nature, especially the Choral Symphony, but the lack of an adequate chorus has prevented.

Last night he had splendid material to work with. The orchestra needs no commendation. The voices in the chorus were as good as Boston could produce. There was no skimping on soloists. Miss Hempel is one of the most finished sopranos today. She proved her artistry, if it was ever questioned, in the Boston production of "Der Rosenkavalier." Mr Hackett is a "Pops" find. Mr. Middleton only a fortnight ago took chief honors at a Sunday Symphony concert. Miss Keyes is an admirable contralto.

The Ninth Symphony was produced in Vienna on May 7, 1824.

Sketches of the symphony were made as early as 1815, although not finished until 1824. The first performance was at the Kaerthnerthor Theatre. The first performance in the United States was at a concert by the Philharmonic Society, New York, at Castle Garden, May 20, 1846. In Boston the symphony was not given until Feb. 5, 1853, at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society.

The last performances in Boston occurred at the final symphony concerts of the 28th season, April 30 and May 1, 1900. The soloists were Miss Laura Combs, soprano, Mme Gertrude May Stein, contralto, Theodore Van Yorx, tenor, and Myron W. Whitney jr., baritone. The chorus was that of the Cecilia Society. Mr. Fiedler conducted.

A note on the program last evening stated that at the premiere "the success of the symphony was immediate and great. When the drums beat the scherzo motive, the audience applauded so that the orchestra could not be heard. At the end the enthusiasm was trenetic.

The applause last evening was not trenetic. There was much applause, but this applause was for Dr. Muck and his performers. His entrance on the stage was a signal for prolonged applause for the symphony's conduct and at the close the audience remained in their places until he had returned and accepted the tribute of an ovation.

The great symphony itself is known to all students of music. Does it have the spell for the modern, hearing it for the first time, that it had in the days of its Vienne premiere? Does not the third movement seem more reiterative, longer than ever? The symphony, a canvass of mighty dimensions, stands like a mighty epic, but does it make an emotional appeal? To many attending the symphony it was undoubtedly an historical occasion. Such an opportunity has not been enjoyed in Boston for these many years, and in the chaotic times of war it may be years before it is again heard here.

Of the performance last evening only words of praise can be given. The orchestra played superbly. Possibly the scherzo—the scherzo in which Wagner saw planets dancing—was the most gloriously played. The clarity of the first movement with its fundamental idea, the loveliness of the third movement—albeit too long in its loveliness—were treated as if by magic with Dr. Muck's wand.

Choral Symphony Singers

At Last Evening's Symphony

Arthur Hackett, the tenor, and Miss Margaret Keyes, the contralto, who sang last evening in Dr. Muck's great production of Beethoven's Choral Symphony.

Singers shared in the excellence of the performance. If Beethoven has written difficult choral music in this symphony, how about the soloists' tasks? The chorus was sure in attack and big in tone. The chorus of sopranos wrestled with the difficult passages allotted to them. A volume of tone that approached perfect intonation from this section in this work is to be marvelled at. We always dread hearing this passage sung by the soprano chorus—they did nobly last evening. Owing to Beethoven's mercies the male chorus was better. The soloists tackled their tasks cheerfully and in some cases with virtuosity. Miss Hempel, a true artist, although not an especially appealing singer, did her difficult bit brilliantly.

Dr. Muck has once more earned the gratitude of Boston in presenting this great work. Although it would not be feasible to give it again with the chorus, the purely orchestral parts would be gratefully heard again. Repetition in the same season would be increased pleasure. Possibly we may hear more of the choral symphony before the musical year is over.

ADVERTISER DEC. 1, 1917. 167

RACHMANINOFF NO MUSICAL BOLSHEVIK

Proves Emotional Symphony Need Not Break All Musical Laws

By LOUIS C. ELSON.

PROGRAM.

Rachmainoff—Second Symphony, E minor.
Mendelssohn—Overture, Nocturne and Scherzo, from "Midsummer Night's Dream."

The list looks brief, but the concert was of usual length, for a modern symphony is always as big as a modern steamship, and requires plenty of room to turn around in. But Rachmaninoff (the name is accented on the second syllable), at least deviated from the modern works when he made hs symphony in E minor intelligile and sometimes melodic. This was to be expected from a disciple of Tschaikowsky, for that master never indulged in musical puzzle pictures.

Some modern points, however, may be noted in the work. The carrying of figures from one movement into another is a constant procedurein recent symphonies. Beethoven began this idea in his ninth symphony, and Brahms emphasized it in his first symphony. The finale here gives an interesting epitome of preceding movements, because of its recapitulation of figures.

SONATA—ALLEGRO FORM.

The first movement is portentous, long and decidedly emotional. If we have called the work melodic at times this does not imply actual tunes, but rather tuneful figures. In spite of strong contrasts and bold explosions, musical shudderings and mysterious suggestions of calamity, the composer does not throw musical form to the winds; the architecture of the movement is not far removed from the classical sonata-allegro. We are glad to note, therefore, that Rachmaninoff does not belong to the musical Bolsheviki, like Stravinsky or the late Scriabine.

More definite rhythmic treatment appeared in the second movement, which takes the place of the Scherzo, although it is not playful. Yet it has suggestions of Russian dance themes and folk music, but these remain, alas, only suggestions, and suddenly they are thrust aside by a very bitter and ascetic fugue, such a one as Browning satirized in his "Master Hugues of Saxe-Gotha," full of dry learning and without any sap whatever.

The Adagio pleased us much. The house programme labelled it "allegro." It is lofty, long-breathed, like the slow movements of eBethoven, with mighty surges of tone, great crescendos, that were given grandly by the orchestra. Of the finale, since we have already spoken of its reminiscences, we need only add that it is much given to tremulous, soft passages, that suggest profound mysteries which we (and the composer) could not unravel.

LESSONS TO THE RADICALS.

Summing up, one can praise this work highly. It is a lesson to some of the radicals that they need not break all musical laws when they become emotional. The work was superbly played.

Then came the Tennysonian Mendelssohn, clear as crystal and tuneful to the whistling point. The overture to "Mid Summer Night's Dream" is equal to any bit of musical humor and daintiness ever written. And it was composed by a boy of eighteen. Last wek we had the fairies of Berlioz, and yesterday those of Mendelssohn. It would be difficult to say which were the more attractive.

In this overture the chief theme (violins) pictures the fairies, the second theme the lovers, the closing theme, the clumsy Athenian players, Bottom, Quince, etc., and the Shakespearian reader could fololw every picture with ease. There was the Braying bassoon, picturing Bottom turned into an ass, and there was the long tone on the bass tuba (Mendelssohn wrote it for Ophicleide) which portrayed the weaver snoring in drunken sleep amid the fairies, and there was the final vanishing into thin air of all the fairy hosts. A musical fantasy that will never die.

The other two movements were written after the youth had grown to manhood (Mendelsshon was greatest when he was little) and show less inspiration, but quite as much melody and symmetry. The Nocturne is a beatuiful display of horn-playing, composed when the valve-horns were beginning to take the place of the natural instruments. It was charmingly played, and it was a delicious rest to listen to such simple harmony in these days of tonal ugliness. Our compliments to the horn player.

A PLAYFUL MOVEMENT.

The Scherzo was playful, yet not with the ebullient animal spirits of the ovetrue. Yet, if we take the Scherzo for what its name indicates—a playful movement—then we may think of Mendelssohn as the best of Scherzo composers. Beethoven oftener achieved grotesqueness or brusquerie than daintiness or genial humor in his Scherzos. But Mendelssohn caught the true spirit of the movement which Beethoven invented, and while some of the other movemnts of his symphonis are fading, his Scherzos stand the test of time.

We wonder that Dr. Muck did not add the "Wedding March" belonging to this same work. It would have been very fitting in these strenuous fighting days, for it has led more people into combat than all the other

POST DEC. 1, 1917.

RUSSIAN MUSIC BY SYMPHONY

Rachmaninoff's Work in E Minor Given New Beauties

BY OLIN DOWNES

The programme of the Boston Symphony concert of yesterday afternoon in Symphony Hall was purely orchestral, without a soloist. The compositions were Rachmaninoff's E minor symphony and three movements from Mendelssohn's "Midsummer Night's Dream."

LONG DRAWN OUT

There are several curious and interesting things about this symphony of Rachmaninoff. One is the character of its harmony. There is not a chord in the symphony, practically, which Mendelssohn would have feared to use. For once the genteel Felix did not sound out-of-date, either in the spirit or the material of his music. Rachmaninoff uses chords that our grandfathers knew, and makes them sing. His symphony is too long, because its ideas are too many and the composer gets intoxicated with his resources in the handling of these ideas. "Just once more before I finish," one hears him say—and another transformation of some germ of the melodic material.

The symphony is uncommonly solid in its texture, but it is too thick and too drawn out. It is like an immense picture, overladen with details which finally fatigue instead of inspire the beholder. The fact that in spite of its length it fascinates the ear is a remarkable tribute to the composer. But if this symphony were pruned of its too luxuriant thematic growths it would be a masterpiece of its kind, instead of a work which talks longer than it has good excuse for talking. An idea is worth so much, whether in a newspaper or a symphony. It should not be overworked, no matter how many fine phrases come into the head of the writer.

Wonderfully Picturesque

But with this reservation, and despite it, the symphony is a wonderfully sincere and picturesque work. It is a sort of a blend of Mendelssohn of the A minor symphony and Tschaikowsky. There is a suavity that was never Tschaikowsky's, a mastery of form, if not of conciseness, that Tschaikowsky never attained, a facility pre-eminently characteristic of Mendelssohn. There is also a naive lyricism which speaks irresistibly for itself. The whole symphony sings, in such a heartfelt, Russian manner that even where it is most sentimental or long drawn out one's sympathies are engaged.

And again Dr. Muck made a record with a work which is now well known and of which a certain sort of traditional interpretation might well be accepted. But Dr. Muck never accepts a tradition, at least without subjecting it to the most searching analysis, in his interpretation of a score. Invariably his music is studied afresh, every time that he plays it. We do not say this from personal acquaintance with his methods of study, but from the incontrovertible proof of his successive performances. It is seldom indeed that a piece of music fails to grow in interest and significance under his baton.

Principal Changes Noted

The principal changes noted from previous readings by other conductors and even by Muck himself were in the second movement, a sort of a free scherzo, and the finale. The latter movement had long been held by the writer the weakest of the four, with the possible exception of the slow movement. Yesterday it was, at least, amazingly effective, in many an unsuspected detail, and in the dramatic emphasis of the recurrence of various motifs, brought forward from the earlier movements. The tempo of the scherzo, if we are not mistaken, was faster, at least in the opening, than previously, and the contrast broader and more striking.

The peroration of the finale movement, for sheer pomp and splendor, will not soon be forgotten. The introduction of the first movement was notable for its dreadth, as was the comparative quietness and reserve strength in the interpretation of the movement proper. In brief, the entire work sounded more continuous, more cumulative in interest, more characteristic of a Russian composer, than ever before. The conductor was recalled repeatedly, with marked enthusiasm. The music of Mendelssohn brought an agreeable ending to the programme.

HERALD DEC. 1, 1917.

RACHMANINOFF SYMPHONY GIVEN

Dr. Muck Conducts Seventh Concert Featured by Russian Work.

TO BE REPEATED TONIGHT

By PHILIP HALE.

The seventh concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rachmaninoff's Symphony in E minor, No. 2, and the Overture, Nocturne and Scherzo from Mendelssohn's music to "A Midsummer Night's Dream."

What Angelo said to Escalus: "This will last out a night in Russia when nights are longest there," might be said of Rachmaninoff's symphony. Although there is more matter in this music than there was in Pompey's testimony, there are irrelevancies and repetitions that threaten if they do not actually impair the effect of the whole.

The symphony is, indeed, a Russian work; Russian in the spirit of its thematic material; Russian in its melancholy; as Russian in its length as any one of Dostoievsky's greater novels. Rachmaninoff, unlike Glazounoff, has not been thoroughly Germanized. When he wrote this symphony he was more or less influenced by Tschaikowsky. This was natural, for he studied at the Moscow Conservatory, and although he was not Tschaikowsky's pupil, although the symphony was composed some years after Tschaikowsky's death, nevertheless the influence of the latter was still felt by the majority of the younger Russians.

In spite of its length, this symphony is an engrossing and stirring one. Its melodic frankness — obviousness, at times—appeals directly to them that wish melody to be aimed straight at them; its fiery spirit excites; the pronounced sentiment that approaches sentimentalism soothes; there is an authority of expression that leads an audito say at once: "That is a great work." The frequent tumultuousness of the instrumentation is also pleasing to many, who say, as the horse saith among the trumpets, "Ha, ha!"

The symphony suffers from the riot of technic. As Mr. Montagu-Nathan has well remarked, Rachmaninoff's technic constitutes an interest in itself. In this symphony the composer is intoxicated by it. His contrapuntal facility leads him into excesses. Nor do we find releiving nuances, a wealth of dynamic contrasts, a cunning employment of orchestral timbres. What variety there is comes from rhythmic changes and stentorian surprises, as the sudden introduction of fortissimo passages when the hearer has been lulled for a few minutes. The horns are overworked. On the other hand there is a remarkably effective use of trumpets that is stamped upon the memory, after the hearer has left the hall.

The performance of the symphony was magnificent in every respect, technically and emotionally. Its excellence was fully appreciated by an audience that completely filled the hall.

Mendelssohn wrote the Shakesperian overture when he was 17 years old. With the exception of the overture to "Fingal's Cave" he wrote little afterwards that for pure fancy and charm of expression is comparable. Was he spoiled by his good fortune, by his easy life, by the flattery of friends, and an adoring English public? In music as in life he was too often conventional, priggish, genteel. A little portrait of him by Aubrey Beardsley, published in the Savoy, too interesting a magazine to live, shows the Mendelssohn of mature years; the man that was shocked by Berlioz, did not understand Chopin and Schumann, wrote an overture for "Ruy Blas," although he did not approve the play, and turned his eyes away from pretty, innocent Zerlina disrobing in "Fra Diavolo." It is a pity that he did not live to see Richard Strauss's "Salome" and Puccini's "Tosca," or the first act of "The Valkyrie." His letters about these operas would have been entertaining reading. Perhaps he would have inserted pen-and-ink sketches of the "objectionable" scenes. For he was handy with pen and pencil, and we suspect him of writing verses in ladies' albums. But the overture to "Midsummer Night's Dream" will not soon be stale. The Nocturne, composed long afterwards, reveals the composer of the "Songs without Words." The fairies in the Scherzo are heavy-footed after those that Berlioz imagined. "The words of Mercury are harsh after the songs of Apollo."

The concert will be repeated tonight. There will be no concerts next week, for the orchestra will be on its second trip. The program of the concerts of Dec. 14 and 15 will include Mozart's Symphony in E flat major; an excerpt from Ravel's "Daphnis of Chloe," and Balakireff's symphonic poem "Thamar." John McCormack will sing an aria from Handel's "Atalanta" and Beethoven's "Jehovah, Hear Me."

GLOBE DEC. 1, 1917

SYMPHONY CONCERT

The performance by Dr Muck and the orchestra of Rachmaninoff's second symphony in E minor yesterday afternoon was eloquent. The inspired pages of this notable score were illumined as at no previous hearing of them; to those more prolix than significant was given a nobility they did not inherently possess.

It has been said when this symphony was played before in Boston that it was too long, that it did not gain with acquaintance. For some the merit now will lie with Dr Muck's reading. The charge of length is indisputable. The audience gets little from a symphony playing over an hour. In the slow movement the composer becomes enamored of a figure expanding into a melody of folk or naive character. Its profile is indeterminate, and in prolonged development it becomes discursive. The last movement leads through a devious fantasia before a belated return of the first theme and the review of others in the work.

Even in these there are striking passages, but not the sustained beauty of thought and expression of the first two. There are reminiscences of Tschaikowsky and particularly of the "Pathetic" symphony in the first movement, but there are noble passages, a compelling flow of orchestral song, fascinating blends of instrumental colors, superb dramatic climaxes and a Slavic somberness of character. The scherzo with its cheerily, bustling theme, the vivacious fugue and its admirably sustained mood was played with just the touch of folk or festival gayety.

The euphony, the virtuosity throughout, was such as only this orchestra can give, nor must the beautiful tone and finely curved phrasing of Mr Sand's playing of the theme in the slow movement be forgotten.

The overture, nocturne and scherzo of Mendelssohn's music to "A Midsummer Night's Dream" finished the program. Next week the orchestra will be away on its second Southern tour.

Herald Dec. 3.

LARGE AUDIENCE HEARS THE COLOSSAL SYMPHONY

Orchestra and Chorus Give Notable Performance of the Work.

A great audience again filled Symphony Hall yesterday afternoon when the Boston Symphony Orchestra, Dr. Karl Muck, conductor, repeated the admirable and impressive performance of Beethoven's Ninth Symphony given a little over a week ago. Every seat was taken and all available standing room filled. As before the orchestra was assisted by 350 singers excellently trained by Stephen Townsend, and this quartet: Florence Hinkle, who replaced Miss Hempel; Margaret Keyes, Arthur Hackett and Arthur Middleton. The performance began with "The Star Spangled Banner."

In his choral symphony Beethoven expressed great ideals, glorified universal love and sympathy, voiced his conception of the brotherhood of man. A gigantic work conceived by an Olympian mind. The music imposes extraordinary difficulties upon its executants. It would not be easy to imagine a finer interpretation than that given by Dr. Muck, the moving spirit of the performance. With an incomparable orchestra and a chorus skilled in execution and responsive in spirit at his command his interpretation was marked by nobility, dramatic force and artistic distinction, features that set his conducting apart, unrivalled. The audience was heartily appreciative.

ADVERTISER DEC. 1, 1917.

RACHMANINOFF NO MUSICAL BOLSHEVIK

Proves Emotional Symphony Need Not Break All Musical Laws

By LOUIS C. ELSON.

PROGRAM.

Rachmainoff—Second Symphony, E minor.
Mendelssohn—Overture, Nocturne and Scherzo, from "Midsummer Night's Dream."

The list looks brief, but the concert was of usual length, for a modern symphony is always as big as a modern steamship, and requires plenty of room to turn around in. But Rachmaninoff (the name is accented on the second syllable), at least deviated from the modern works when he made hs symphony in E minor intelligile and sometimes melodic. This was to be expected from a disciple of Tschaikowsky, for that master never indulged in musical puzzle pictures.

Some modern points, however, may be noted in the work. The carrying of figures from one movement into another is a constant procedurein recent symphonies. Beethoven began this idea in his ninth symphony, and Brahms emphasized it in his first symphony. The finale here gives an interesting epitome of preceding movements, because of its recapitulation of figures.

SONATA—ALLEGRO FORM.

The first movement is portentous long and decidedly emotional. If we have called the work melodic at times this does not imply actual tunes, but rather tuneful figures. In spite of strong contrasts and bold explosions, musical shudderings and mysterious suggestions of calamity, the composer does not throw musical form to the winds; the architecture of the movement is not far removed from the classical sonata-allegro. We are glad to note, therefore, that Rachmaninoff does not belong to the musical Bolsheviki, like Stravinsky or the late Scriabine.

More definite rhythmic treatment appeared in the second movement, which takes the place of the Scherzo, although it is not playful. Yet it has suggestions of Russian dance themes and folk music, but these remain, alas, only suggestions, and suddenly they are thrust aside by a very bitter and ascetic fugue, such a one as Browning satirized in his "Master Hugues of Saxe-Gotha," full of dry learning and without any sap whatever.

The Adagio pleased us much. The house programme labelled it "allegro." It is lofty, long-breathed, like the slow movements of eBethoven, with mighty surges of tone, great crescendos, that were given grandly by the orchestra. Of the finale, since we have already spoken of its reminiscences, we need only add that it is much given to tremulous, soft passages, that suggest profound mysteries which we (and the composer) could not unravel.

LESSONS TO THE RADICALS.

Summing up, one can praise this work highly. It is a lesson to some of the radicals that they need not break all musical laws when they become emotional. The work was superbly played.

Then came the Tennysonian Mendelssohn, clear as crystal and tuneful to the whistling point. The overture to "Mid Summer Night's Dream" is equal to any bit of musical humor and daintiness ever written. And it was composed by a boy of eighteen. Last wek we had the fairies of Berlioz, and yesterday those of Mendelssohn. It would be difficult to say which were the more attractive.

In this overture the chief theme (violins) pictures the fairies, the second theme the lovers, the closing theme, the clumsy Athenian players, Bottom, Quince, etc., and the Shakespearian reader could fololw every picture with ease. There was the Braying bassoon, picturing Bottom turned into an ass, and there was the long tone on the bass tuba (Mendelssohn wrote it for Ophicleide) which portrayed the weaver snoring in drunken sleep amid the fairies, and there was the final vanishing into thin air of all the fairy hosts. A musical fantasy that will never die.

The other two movements were written after the youth had grown to manhood (Mendelsshon was greatest when he was little) and show less inspiration, but quite as much melody and symmetry. The Nocturne is a beatuiful display of horn-playing, composed when the valve-horns were beginning to take the place of the natural instruments. It was charmingly played, and it was a delicious rest to listen to such simple harmony in these days of tonal ugliness. Our compliments to the horn player.

A PLAYFUL MOVEMENT.

The Scherzo was playful, yet not with the ebullient animal spirits of the ovetrue. Yet, if we take the Scherzo for what its name indicates—a playful movement—then we may think of Mendelssohn as the best of Scherzo composers. Beethoven oftener achieved grotesqueness or brusquerie than daintiness or genial humor in his Scherzos. But Mendelssohn caught the true spirit of the movement which Beethoven invented, and while some of the other movemnts of his symphonis are fading, his Scherzos stand the test of time.

We wonder that Dr. Muck did not add the "Wedding March" belonging to this same work. It would have been very fitting in these strenuous fighting days, for it has led more people into combat than all the other

POST DEC. 1, 1917.

RUSSIAN MUSIC BY SYMPHONY

Rachmaninoff's Work in E Minor Given New Beauties

BY OLIN DOWNES

The programme of the Boston Symphony concert of yesterday afternoon in Symphony Hall was purely orchestral, without a soloist. The compositions were Rachmaninoff's E minor symphony and three movements from Mendelssohn's "Midsummer Night's Dream."

LONG DRAWN OUT

There are several curious and interesting things about this symphony of Rachmaninoff. One is the character of its harmony. There is not a chord in the symphony, practically, which Mendelssohn would have feared to use. For once the genteel Felix did not sound out-of-date, either in the spirit or the material of his music. Rachmaninoff uses chords that our grandfathers knew, and makes them sing. His symphony is too long, because its ideas are too many and the composer gets intoxicated with his resources in the handling of these ideas. "Just once more before I finish," one hears him say—and another transformation of some germ of the melodic material.

The symphony is uncommonly solid in its texture, but it is too thick and too drawn out. It is like an immense picture, overladen with details which finally fatigue instead of inspire the beholder. The fact that in spite of its length it fascinates the ear is a remarkable tribute to the composer. But if this symphony were pruned of its too luxuriant thematic growths it would be a masterpiece of its kind, instead of a work which talks longer than it has good excuse for talking. An idea is worth so much, whether in a newspaper or a symphony. It should not be overworked, no matter how many fine phrases come into the head of the writer.

Wonderfully Picturesque

But with this reservation, and despite it, the symphony is a wonderfully sincere and picturesque work. It is a sort of a blend of Mendelssohn of the A minor symphony and Tschaikowsky. There is a suavity that was never Tschaikowsky's, a mastery of form, if not of conciseness, that Tschaikowsky never attained, a facility pre-eminently characteristic of Mendelssohn. There is also a naive lyricism which speaks irresistibly for itself. The whole symphony sings, in such a heartfelt, Russian manner that even where it is most sentimental or long drawn out one's sympathies are engaged.

And again Dr. Muck made a record with a work which is now well known and of which a certain sort of traditional interpretation might well be accepted. But Dr. Muck never accepts a tradition, at least without subjecting it to the most searching analysis, in his interpretation of a score. Invariably his music is studied afresh, every time that he plays it. We do not say this from personal acquaintance with his methods of study, but from the incontrovertible proof of his successive performances. It is seldom indeed that a piece of music fails to grow in interest and significance under his baton.

Principal Changes Noted

The principal changes noted from previous readings by other conductors and even by Muck himself were in the second movement, a sort of a free scherzo, and the finale. The latter movement had long been held by the writer the weakest of the four, with the possible exception of the slow movement. Yesterday it was, at least, amazingly effective, in many an unsuspected detail, and in the dramatic emphasis of the recurrence of various motifs, brought forward from the earlier movements. The tempo of the scherzo, if we are not mistaken, was faster, at least in the opening, than previously, and the contrast broader and more striking.

The peroration of the finale movement, for sheer pomp and splendor, will not soon be forgotten. The introduction of the first movement was notable for its dreadth, as was the comparative quietness and reserve strength in the interpretation of the movement proper. In brief, the entire work sounded more continuous, more cumulative in interest, more characteristic of a Russian composer, than ever before. The conductor was recalled repeatedly, with marked enthusiasm. The music of Mendelssohn brought an agreeable ending to the programme.

HERALD DEC. 1, 1917.

RACHMANINOFF SYMPHONY GIVEN

Dr. Muck Conducts Seventh Concert Featured by Russian Work.

TO BE REPEATED TONIGHT

By PHILIP HALE.

The seventh concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rachmaninoff's Symphony in E minor, No. 2, and the Overture, Nocturne and Scherzo from Mendelssohn's music to "A Midsummer Night's Dream."

What Angelo said to Escalus: "This will last out a night in Russia when nights are longest there," might be said of Rachmaninoff's symphony. Although there is more matter in this music than there was in Pompey's testimony, there are irrelevancies and repetitions that threaten if they do not actually impair the effect of the whole.

The symphony is, indeed, a Russian work; Russian in the spirit of its thematic material; Russian in its melancholy; as Russian in its length as any one of Dostoievsky's greater novels. Rachmaninoff, unlike Glazounoff, has not been thoroughly Germanized. When he wrote this symphony he was more or less influenced by Tschaikowsky. This was natural, for he studied at the Moscow Conservatory, and although he was not Tschaikowsky's pupil, although the symphony was composed some years after Tschaikowsky's death, nevertheless the influence of the latter was still felt by the majority of the younger Russians.

In spite of its length, this symphony is an engrossing and stirring one. Its melodic frankness — obviousness, at times—appeals directly to them that wish melody to be aimed straight at them; its fiery spirit excites; the pronounced sentiment that approaches sentimentalism soothes; there is an authority of expression that leads an auditor to say at once: "That is a great work." The frequent tumultuousness of the instrumentation is also pleasing to many, who say, as the horse saith among the trumpets, "Ha, ha!"

The symphony suffers from the riot of technic. As Mr. Montagu-Nathan has well remarked, Rachmaninoff's technic constitutes an interest in itself. In this symphony the composer is intoxicated by it. His contrapuntal facility leads him into excesses. Nor do we find releiving nuances, a wealth of dynamic contrasts, a cunning employment of orchestral timbres. What variety there is comes from rhythmic changes and stentorian surprises, as the sudden introduction of fortissimo passages when the hearer has been lulled for a few minutes. The horns are overworked. On the other hand there is a remarkably effective use of trumpets that is stamped upon the memory, after the hearer has left the hall.

The performance of the symphony was magnificent in every respect, technically and emotionally. Its excellence was fully appreciated by an audience that completely filled the hall.

Mendelssohn wrote the Shakesperian overture when he was 17 years old. With the exception of the overture to "Fingal's Cave" he wrote little afterwards that for pure fancy and charm of expression is comparable. Was he spoiled by his good fortune, by his easy life, by the flattery of friends, and an adoring English public? In music as in life he was too often conventional, priggish, genteel. A little portrait of him by Aubrey Beardsley, published in the Savoy, too interesting a magazine to live, shows the Mendelssohn of mature years; the man that was shocked by Berlioz, did not understand Chopin and Schumann, wrote an overture for "Ruy Blas," although he did not approve the play, and turned his eyes away from pretty, innocent Zerlina disrobing in "Fra Diavolo." It is a pity that he did not live to see Richard Strauss's "Salome" and Puccini's "Tosca," or the first act of "The Valkyrie." His letters about these operas would have been entertaining reading. Perhaps he would have inserted pen-and-ink sketches of the "objectionable" scenes. For he was handy with pen and pencil, and we suspect him of writing verses in ladies' albums. But the overture to "Midsummer Night's Dream" will not soon be stale. The Nocturne, composed long afterwards, reveals the composer of the "Songs without Words." The fairies in the Scherzo are heavy-footed after those that Berlioz imagined. "The words of Mercury are harsh after the songs of Apollo."

The concert will be repeated tonight. There will be no concerts next week, for the orchestra will be on its second trip. The program of the concerts of Dec. 14 and 15 will include Mozart's Symphony in E flat major; an excerpt from Ravel's "Daphnis et Chloe," and Balakiref's symphonic poem "Thamar." John McCormack will sing an aria from Handel's "Atalanta" and Beethoven's "Jehovah, Hear Me."

GLOBE DEC. 1, 1917

SYMPHONY CONCERT

The performance by Dr Muck and the orchestra of Rachmaninoff's second symphony in E minor yesterday afternoon was eloquent. The inspired pages of this notable score were illumined as at no previous hearing of them; to those more prolix than significant was given a nobility they did not inherently possess.

It has been said when this symphony was played before in Boston that it was too long, that it did not gain with acquaintance. For some the merit now will lie with Dr Muck's reading. The charge of length is indisputable. The audience gets little from a symphony playing over an hour. In the slow movement the composer becomes enamored of a figure expanding into a melody of folk or naive character. Its profile is indeterminate, and in prolonged development it becomes discursive. The last movement leads through a devious fantasia before a belated return of the first theme and the review of others in the work.

Even in these there are striking passages, but not the sustained beauty of thought and expression of the first two. There are reminiscences of Tschaikowsky and particularly of the "Pathetic" symphony in the first movement, but there are noble passages, a compelling flow of orchestral song, fascinating blends of instrumental colors, superb dramatic climaxes and a Slavic somberness of character. The scherzo with its cheerily, bustling theme, the vivacious fugue and its admirably sustained mood was played with just the touch of folk or festival gayety.

The euphony, the virtuosity throughout, was such as only this orchestra can give, nor must the beautiful tone and finely curved phrasing of Mr Sand's playing of the theme in the slow movement be forgotten.

The overture, nocturne and scherzo of Mendelssohn's music to "A Midsummer Night's Dream" finished the program. Next week the orchestra will be away on its second Southern tour.

Herald Dec. 3.

LARGE AUDIENCE HEARS THE COLOSSAL SYMPHONY

Orchestra and Chorus Give Notable Performance of the Work.

A great audience again filled Symphony Hall yesterday afternoon when the Boston Symphony Orchestra, Dr. Karl Muck, conductor, repeated the admirable and impressive performance of Beethoven's Ninth Symphony given a little over a week ago. Every seat was taken and all available standing room filled. As before the orchestra was assisted by 350 singers excellently trained by Stephen Townsend, and this quartet: Florence Hinkle, who replaced Miss Hempel; Margaret Keyes, Arthur Hackett and Arthur Middleton. The performance began with "The Star Spangled Banner."

In his choral symphony Beethoven expressed great ideals, glorified universal love and sympathy, voiced his conception of the brotherhood of man. A gigantic work conceived by an Olympian mind. The music imposes extraordinary difficulties upon its executants. It would not be easy to imagine a finer interpretation than that given by Dr. Muck, the moving spirit of the performance. With an incomparable orchestra and a chorus skilled in execution and responsive in spirit at his command his interpretation was marked by nobility, dramatic force and artistic distinction, features that set his conducting apart, unrivalled. The audience was heartily appreciative.

Post
DEC 3, 1917

GREAT CHORAL HEARD AGAIN

Symphony and Chorus Repeat Beethoven's Ninth

Beethoven's ninth symphony was given a second performance this season yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, a chorus of 350 voices, and a solo quartet consisting of Florence Hinkle, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. The performance, like that of a few days previous by the same forces, was most brilliant and impressive. Long since had the first three movements of the symphony, for orchestra alone, been done justice by the superb orchestra and by more than one conductor, but never before, probably, in this city, had the vocal passages been so well sung. It was surprising that voices could do so much with this dramatic but essentially unvocal music. The only new element in the performance was the appointment of Miss Hinkle as soprano. She has ere this proven herself a vocalist and interpreter of the very first rank, a musician equal to the demands of such music.

The performance was preceded by the performance of the national anthem by orchestra, chorus and soloists. The hall was crowded to its capacity, many standing in the aisles. There was much enthusiasm.

TOUR PUZZLE TO SYMPHONY

Trying to Get Alien Players to New York

Although the Boston Symphony Orchestra has cancelled its engagements to play in Philadelphia tonight, Washington tomorrow evening, and Baltimore Wednesday, owing to the recent alien enemy ruling, which makes it impossible for the 23 members who are alien enemies to travel without passing through restricted area, Manager C. A. Ellis is hopeful that the orchestra may carry out its programme in Brooklyn on Thursday evening and in New York city on Friday.

Manager Ellis left Boston for New York immediately after the symphony concert yesterday. Just before leaving town he stated that at present it looked very much as if the orchestra would be unable to carry out the schedule of the latter part of the week with a concert at Brooklyn and New York; however, he hoped to arrange some plan whereby the 23 alien enemy members might reach the two New York cities. He did not know what route might provide a mode of travel which would not cross any restricted area.

Under the interpretations of the proclamation of President Wilson, Germans are prevented from taking trips of any length. The orchestra includes in its winter schedule five weeks of concerts outside of this State. If Manager Ellis learns that it will be impossible to carry out this schedule, the programme will be readjusted, and Boston will have a longer symphony entertainment than heretofore.

Advertiser
DEC 3, 1917.

FINE PERFORMANCE OF 9TH SYMPHONY

Boston Orchestra and Chorus Under Dr. Muck Repeat Beethoven's Work

Beethoven's Symphony in D minor No. 9, with final chorus on Schiller's "Ode to Joy," which was performed recently by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, with a chorus of 350 singers trained by Stephen Townsend, and with eminent soloists, was repeated yesterday afternoon at Symphony Hall. With the exception of Miss Hinkle, who took the place of Mme Hempel, the personnel of the soloists was the same as that of the initial performance, and included Miss Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

Preceding the symphony the "Star Spangled Banner" was sung by the chorus, soloists and audience, accompanied by the orchestra led by Dr. Muck.

There are some occasions that make heavy drafts on our stock of superlatives. Such an occasion the concert of yesterday proved to be. As a comprehensive analysis of Beethoven's heroic masterpiece has previously appeared in these columns, and the splendid achievements of the orchestra, conductor, chorus and soloists in this work have likewise been adequately reviewed, it is therefore unnecessary to dilate further on these matters.

It would, however, be but natural that the repetition of this colossal work should inevitably reveal greater freedom of expression by reason of more familiarity with the intricate and difficult score. With the exception of the tympanist, who must needs be a virtuoso, doubtless to the players in the orchestra, the gnarled and knotted measures of this symphony hold no terrors and seemed but as a matter of course and all in a day's work; but to the average vocalist the case is different. With regard to the latter, in his vocal scoring, Beethoven's motto might have been, "Hew to the line, let the notes fall where they may." Although the members of the chorus had a difficult task to perform, and acquitted themselves creditably, it was the intervals and rhythms that confronted the quartet that caused "the heart to sag with doubt" as to the outcome. If then the soloists met with too formidable a foe, the chorus more than compensated for this lack by its fine attack, brilliant, thrilling tone of great power, and marked fidelity to pure intonation.

To Dr. Muck's masterly conducting was due the remarkably smooth and altogether excellent performance.

F. M. W.

TAR
Baltimore, Md.

168

Music and Musicians

BY J. NORRIS HERING.

One week from this coming Wednesday is the date of the second scheduled Baltimore concert by the Boston Symphony Orchestra, Dr. Karl Muck, conductor.

Photo by Bachrach.

J. Norris Hering

In the meantime no word has been received that the resignation of Dr. Muck has been accepted, that the remaining four planned concerts here of the orchestra have been abandoned, or that arrangements have been made for someone else to conduct them, and the orchestra organization has sent to Baltimore marked copies of Boston newspapers, containing their music critics' accounts of a recent concert there, in which the musical work of Dr. Muck and the orchestra is extolled.

It is to be inferred, naturally, that this last act is a propaganda, intended to divert protestants against recent actions of the organization from their principles. Each article sent mentions that The Star-spangled Banner was performed at the concert, and the one written by H. T. P. in the Boston Evening Transcript (November 21) says:

"To hear him and to hear them as they were last evening was to hold the dismissal of the conductor and the dissolution of the orchestra, under the chance exigencies of a war that will not be interminable, a sheer artistic blasphemy."

In view of Baltimore's organized demonstration against Muck and of the ban upon its first concert here by both the Grand Jury and the Board of Police Commissioners (because they considered "it would be unwise, if not physically dangerous," to permit it), the inference seems justified.

Considered as an isolated question, of course no one now wants the orchestra to cease; but to separate it and other questions purposefully from the main one is not only quibble, but plain ignoring of the main question, no less if unintentional than intentional, and there is no excuse whatever in these days for anyone evading main questions. Their minds should be made up in advance; and if not, after warning, then they ought to be made take consequences.

Performance or not by Dr. Muck of the Star-spangled Banner is not the main question. The question is, briefly, that Dr. Muck is a Prussian citizen high in favor of the Kaiser; an enemy alien, with great freedom of action; in sympathy with Germany; not in sympathy with the United States; and that, in the face of this, the American organization which pays him thousands of dollars yearly and which counts upon American public patronage, at this critical time of our country's history, dared refuse to play this country's national anthem, on the ground that art is greater than any national considerations, and that it continues in the face of this to retain Muck, and to try to preserve American public support by now playing our national hymn against its wishes, and emphasizing Muck's musical excellencies.

Away with such unreason!

An automatic stop

om AMERICAN
ddress: Baltimore, Md.
W 23

BAN JOHNSON AND MUCK.

To the Editor: We hope Ban Johnson, czar of baseball, was misquoted in asking exemption from the service of their country for his star baseball players under the plea that such service would lower the artistic standard of baseball, meaning, of course, that his organization, the American League, would not have attractions strong enough to keep the turnstiles whirling merrily as is dear to Ban's heart.

Dr. Muck earned a panning that broke all records when he excused himself for not leading in The Star-spangled Banner on the plea that this most beautiful anthem would lower the artistic standard of his Boston Symphony Orchestra. Even Dr. Muck apparently had no thought of the effect on the gate receipts, so that Ban has outmucked Muck.

Of course, the fact that every profession, art, trade and business has had its artistic tone lowered by the war is not obvious to Ban. The plumbing in the house is out of order and the neighbor's furnace does not draw because the plumbers and stove men are in the service of Uncle Sam. Pretty tough, but no one but Ban Johnson and Dr. Muck ever felt a lessened desire to strafe the Kaiser because of these inconveniences.

W. W. W.

POST
DEC 3, 1917

GREAT CHORAL HEARD AGAIN

Symphony and Chorus Repeat Beethoven's Ninth

Beethoven's ninth symphony was given a second performance this season yesterday afternoon in Symphony Hall by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, a chorus of 350 voices, and a solo quartet consisting of Florence Hinkle, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. The performance, like that of a few days previous by the same forces, was most brilliant and impressive. Long since had the first three movements of the symphony, for orchestra alone, been done justice by the superb orchestra and by more than one conductor, but never before, probably, in this city, had the vocal passages been so well sung. It was surprising that voices could do so much with this dramatic but essentially unvocal music. The only new element in the performance was the appointment of Miss Hinkle as soprano. She has ere this proven herself a vocalist and interpreter of the very first rank, a musician equal to the demands of such music.

The performance was preceded by the performance of the national anthem by orchestra, chorus and soloists. The hall was crowded to its capacity, many standing in the aisles. There was much enthusiasm.

TOUR PUZZLE TO SYMPHONY

Trying to Get Alien Players to New York

Although the Boston Symphony Orchestra has cancelled its engagements to play in Philadelphia tonight, Washington tomorrow evening, and Baltimore Wednesday, owing to the recent alien enemy ruling, which makes it impossible for the 23 members who are alien enemies to travel without passing through restricted area, Manager C. A. Ellis is hopeful that the orchestra may carry out its programme in Brooklyn on Thursday evening and in New York city on Friday.

Manager Ellis left Boston for New York immediately after the symphony concert yesterday. Just before leaving town he stated that at present it looked very much as if the orchestra would be unable to carry out the schedule of the latter part of the week with a concert at Brooklyn and New York; however, he hoped to arrange some plan whereby the 23 alien enemy members might reach the two New York cities. He did not know what route might provide a mode of travel which would not cross any restricted area.

Under the interpretations of the proclamation of President Wilson, Germans are prevented from taking trips of any length. The orchestra includes in its winter schedule five weeks of concerts outside of this State. If Manager Ellis earns that it will be impossible to carry out this schedule, the programme will be readjusted, and Boston will have longer symphony entertainment than heretofore.

ADVERTISER
DEC. 3, 1917.

FINE PERFORMANCE OF 9TH SYMPHONY

Boston Orchestra and Chorus Under Dr. Muck Repeat Beethoven's Work

Beethoven's Symphony in D minor No. 9, with final chorus on Schiller's "Ode to Joy," which was performed recently by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, with a chorus of 350 singers trained by Stephen Townsend, and with eminent soloists, was repeated yesterday afternoon at Symphony Hall. With the exception of Miss Hinkle, who took the place of Mme Hempel, the personnel of the soloists was the same as that of the initial performance, and included Miss Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

Preceding the symphony the "Star Spangled Banner" was sung by the chorus, soloists and audience, accompanied by the orchestra led by Dr. Muck.

There are some occasions that make heavy drafts on our stock of superlatives. Such an occasion the concert of yesterday proved to be. As a comprehensive analysis of Beethoven's heroic masterpiece has previously appeared in these columns, and the splendid achievements of the orchestra, conductor, chorus and soloists in this work have likewise been adequately reviewed, it is therefore unnecessary to dilate further on these matters.

It would, however, be but natural that the repetition of this colossal work should inevitably reveal greater freedom of expression by reason of more familiarity with the intricate and difficult score. With the exception of the tympanist, who must needs be a virtuoso, doubtless to the players in the orchestra, the gnarled and knotted measures of this symphony hold no terrors and seemed but as a matter of course and all in a day's work; but to the average vocalist the case is different. With regard to the latter, in his vocal scoring, Beethoven's motto might have been, "Hew to the line, let the notes fall where they may." Although the members of the chorus had a difficult task to perform, and acquitted themselves creditably, it was the intervals and rhythms that confronted the quartet that caused "the heart to sag with doubt" as to the outcome. If then the soloists met with too formidable a foe, the chorus more than compensated for this lack by its fine attack, brilliant, thrilling tone of great power, and marked fidelity to pure intonation.

To Dr. Muck's masterly conducting was due the remarkably smooth and altogether excellent performance.

F. M. W.

TAR

Baltimore, Md.

168

Music and Musicians

BY J. NORRIS HERING.

One week from this coming Wednesday is the date of the second scheduled Baltimore concert by the Boston Symphony Orchestra, Dr. Karl Muck, conductor.

Photo by Bachrach.

J. Norris Hering

In the meantime no word has been received that the resignation of Dr. Muck has been accepted, that the remaining four planned concerts here of the orchestra have been abandoned, or that arrangements have been made for someone else to conduct them, and the orchestra organization has sent to Baltimore marked copies of Boston newspapers, containing their music critics' accounts of a recent concert there, in which the musical work of Dr. Muck and the orchestra is extolled.

It is to be inferred, naturally, that this last act is a propaganda, intended to divert protestants against recent actions of the organization from their principles. Each article sent mentions that The Star-spangled Banner was performed at the concert, and the one written by H. T. P. in the Boston Evening Transcript (November 21) says:

"To hear him and to hear them as they were last evening was to hold the dismissal of the conductor and the dissolution of the orchestra, under the chance exigencies of a war that will not be interminable, a sheer artistic blasphemy."

In view of Baltimore's organized demonstration against Muck and of the ban upon its first concert here by both the Grand Jury and the Board of Police Commissioners (because they considered "it would be unwise, if not physically dangerous," to permit it), the inference seems justified.

Considered as an isolated question, of course no one now wants the orchestra to cease; but to separate it and other questions purposefully from the main one is not only quibble, but plain ignoring of the main question, no less if unintentional than intentional, and there is no excuse whatever in these days for anyone evading main questions. Their minds should be made up in advance; and if not, after warning, then they ought to be made take consequences.

Performance or not by Dr. Muck of the Star-spangled Banner is not the main question. The question is, briefly, that Dr. Muck is a Prussian citizen high in favor of the Kaiser; an enemy alien, with great freedom of action; in sympathy with Germany; not in sympathy with the United States; and that, in the face of this, the American organization which pays him thousands of dollars yearly and which counts upon American public patronage, at this critical time of our country's history, dared refuse to play this country's national anthem, on the ground that art is greater than any national considerations, and that it continues in the face of this to retain Muck, and to try to preserve American public support by now playing our national hymn against its wishes, and emphasizing Muck's musical excellencies.

Away with such unreason!

om AMERICAN

ddress: Baltimore, Md.

BAN JOHNSON AND MUCK.

To the Editor: We hope Ban Johnson, czar of baseball, was misquoted in asking exemption from the service of their country for his star baseball players under the plea that such service would lower the artistic standard of baseball, meaning, of course, that his organization, the American League, would not have attractions strong enough to keep the turnstiles whirling merrily as is dear to Ban's heart.

Dr. Muck earned a panning that broke all records when he excused himself for not leading in The Star-spangled Banner on the plea that this most beautiful anthem would lower the artistic standard of his Boston Symphony Orchestra. Even Dr. Muck apparently had no thought of the effect on the gate receipts, so that Ban has outmucked Muck.

Of course, the fact that every profession, art, trade and business has had its artistic tone lowered by the war is not obvious to Ban. The plumbing in the house is out of order and the neighbor's furnace does not draw because the plumbers and stove men are in the service of Uncle Sam. Pretty tough, but no one but Ban Johnson and Dr. Muck ever felt a lessened desire to strafe the Kaiser because of these inconveniences.

W. W. W.

Newspaper Cutting Bureau
MANUFACTURER'S RECORD
From
Address: BALTIMORE, MD.
Date NOV 15 1917

TIME TO TAKE THINGS SERIOUSLY.

THE Richmond Virginian, in criticising Baltimore for having prevented Dr. Muck from appearing in this city with the Boston Symphony Orchestra, displays some of the lack of judgment now so prevalent in this country, which utterly disregards the desperate seriousness of the war in which we are engaged and the work of our enemies.

It closes its criticism with the following:

> Though likely we shall not have the privilege of hearing the famous orchestra this season, we would not stay away for a second on account of our neighbor's excessive agitation.

We are sorry that the Virginian, a leading daily paper, has an editor who thus flippantly admits that his interest in the salvation of this country and in the lives of the men who are going out to war is so small that he could enjoy listening to an orchestra led by one of the bitter enemies of the country.

The man who does not resent with all his soul the fact that such an enemy as Dr. Muck has the effrontery to appear before an American audience, and the fact that there are so-called Americans whose patriotism has not yet been so aroused that they are willing to listen to such an enemy, has failed to understand the issue of the hour.

The Virginian says "Baltimore takes itself too seriously," and this because of its protest against Dr. Muck and its determination that the Boston Symphony Orchestra should not play in this city under present conditions. It may be said in reply that the Virginian has demonstrated an incapacity to take anything seriously; but we trust, for the honor of good old Virginia, that the Virginian does not voice the feeling of Richmond—and we are sure it does not.

BULLETIN
ess: Philadelphia, Pa.

Muck and Prussianism

To the Editor of The Bulletin.

Sir: I quite agree with "Mere Woman," inasmuch as she scores the people of Philadelphia for welcoming an avowed German, who made a parody of our national anthem, and no doubt won the iron cross in so doing.

Philadelphia should feel keenly the criticisms of the world at large on the matter of Professor Muck. It shows the apathy of the city of "Brotherly Love" as nothing else can do.

Why are the people so slow to see the insidious influence of Prussianism in this country? German sympathizers on every hand who make sport of our flag and our national anthem. They refuse to rise when the "Star Spangled Banner" is played. What do you think would be the fate of an American in Germany who would refuse to salute the German flag? Can you picture it? Only the poor unfortunate soldiers who fall into the hands of the Huns will be able to describe it, and I fear they will not be able to.

They should at least be loyal to the country that gave them freedom which they would not have in the mother country, and where they have made their money. Just one instance that came to my attention: A man, who has made his money in this country, and who owns a large hotel in the South, said: "Now I am going to put the German flag out," when he heard that the Germans were winning, before the United States had declared war. So it goes, every day we hear more of the disloyalty to the United States.

I think the Mayor of Coatesville did a very wise thing to take the stand he did, and if more people would take the same stand this country would be safer.

When will the people wake up to the realization that we are in this war to the finish, and the only way we may hope to win is to work together as a unit and for one end, the downfall of Prussianism? B. W. N.

om BULLETIN
ldress: Philadelphia, Pa.
te

German Orchestra Leaders

To the Editor of The Bulletin.

Sir: I recently read an article written by "A Mere Woman," and I must say I admire her very much, as I agree with her on all points.

I think Philadelphians did wrong to applaud a man who changed our dear old "Star Spangled Banner," which has been played so often by some of our best musicians. Baltimore showed her respect for the much-loved old song when she denied Muck the privilege of entering the city, and I honor her for it.

Why could not Washington and Philadelphia have done the same? I would like to send Muck and all such back to their beloved Kaiser and let them play their dear "Die Wacht Am Rhein" to their heart's content. I live in a German settlement, and I have taken a great many insults from some of them, simply because I am an American.

Down with Dr. Muck and all such. We can get along very well without them, and I presume their dear Kaiser needs them.

A VIRGINIAN.

From SUN
Address: Baltimore, Md.
Dat NOV 24 191

German Musical Kultur Used Malevolently By Knaves And Witlessly By Fools.

To the Editor of The Sun—*Sir:* The distinction—outside of that of being in or out of jail—between the unmannerly lout who shouts "Hoch der Kaiser!" in a barroom and the orchestra leader who refuses deference to the nation which houses him is merely one between untutored and tutored boorishness. Each stands for a brand of German Kultur. Each is equally objectionable but not equally dangerous, yet—as in the Muck episode—it is the Teuton with brains who goes free to parade this country and "trade with the enemy" as truly as any subject of the Kaiser who may manage to smuggle his wares into the United States of America. The only apparent reason why Mr. Muck *et al.* are allowed this liberty and license is that they find in time of trouble a very present help in the great purblind snobocracy who prattle of Art with a capital A, gush over every item on a concert program as "simply wonderful" and have not sufficient intelligence to discard a moss-grown conviction that there could be no more music if Prussia ceased to exist.

In truth, such music as Prussia has ever composed is almost entirely negligible, and, what is worse, since Prussia put the blight of its Kultur upon the lesser German states they too have become sterile in musical production. Outside, perhaps, of Strauss and Humperdinck, it affords about as much to the lover of music as the Siegesallee with its joblot statues of Hohenzollerns offers the devotee of art. One might well-nigh declare that the most worthy German music written in long years is in the guise of Viennese waltz songs.

And all this at a time when Italy, France and Russia have been giving with such prodigality to the world of music, and encouraging the daring to new paths of progress. The Teuton meanwhile has been standing beyond the pale like some Senite beggar, with busts of Beethoven and Brahms hanging as fetiches about his neck.

Kultur, during the past half-century, has utterly deadened the Teuton production power. The cant one hears, and the nauseous gallimaufry about Germany's pre-eminence in the world of music has as much basis as would a claim to artistic greatness founded upon the rape of statues and paintings from Belgium.

But the establishment and maintenance of the idea that there lurks, hidden somewhere in Germany, a lofty-minded, highly intellectual, white-souled people who love music and whom the wicked militarists could only lure into an abhorred war by means of brass bands playing classical music is a very valuable asset to the Hun at present, and will become immeasurably more so when the time comes to apportion punishment for the fiendish crimes of which Kultur stands indicted before the world. Before we can finally and fairly deal with the Germans we must know the Germans; and to do that we must strip away much threadbare tradition and many carefully spread fictions.

As long as Germany's musical Kultur is being used throughout this nation, malevolently by knaves and witlessly by fools, as a bogey to divert our attention from that more truly Prussian Kultur which a horrified world has seen in Europe, it behooves us to do whatever we can to exorcise that bogey. As a first step we might rid ourselves of the idea that a performance is positively indecorous if the conductor's desk be not littered with musty manuscript from a musically moribund nation. Nor must we cling, as the snobocracy of other American cities have been clinging, to the theory that an æsthetic existence would be incomplete without ever and anon salaaming to some iron-crossed conductor who yields in the common amenities of life to a painted Kaffir chief.

Would it not be, under the circumstances, a sound and sane policy to discourage the inclusion in concert programs of even classic German music, as being a potent agency in a subtle propaganda? Certainly it should not be tolerated that any enemy alien, such as Mr. Muck, should go his insolent way, gathering American shekels for spreading mischievous pro-German doctrines.

Just at present we can get along comfortably minus either dead or live Germans, and yet not starve either spiritually or intellectually. Our boys "over there" are learning the methods of the modern Hun. We may well spend our time, not fraternizing with him, but in pondering what measure of association, it may be possible to accord him in days to come. I. E. R.

Baltimore, Nov. 22.

EVENING WORLD
New York City
NOV 27 1917

APPLY THE BIGGER TESTS.

WE WONDER if the great violinist, Kreisler, would have reached the decision that as an Austrian who has served in the present war it is better for him not to go on giving concerts before American audiences had it not been for the multiplying current evidences of a patriotism too ardent to care what becomes of a Boston Symphony Orchestra or whether the music of Richard Wagner is interned along with enemy aliens.

Yet, provided it rests upon a foundation of sincere, self-sacrificing loyalty, is it not wiser after all to try to understand this phase of patriotism than to combat it?

It is vain in some cases to recall the President's solemn protest that the United States is at war with the German people only so far as they identify themselves with the present Imperial Government and its purpose. It is vain to argue that since we are at war only with a present German dynasty, we need not make war on past generations of Germans nor on the music or the book they produced.

Patriotism would be a pallid thing if it did not feel as well as reason. Its deeper intensities of passion are necessarily in evidence in war time. Don't be too quick to condemn them even when they seem extravagant or inconsistent. The thing itself—when it is real—is too big, too precious to be appraised by any but major tests.

EVENING SUN
New York City
NOV 24

"Enemy Music."

The inherent absurdity of the phrase "enemy music" may serve as the rejoinder to much of the chauvinism which appears in the flood of discussion following the Boston Symphony incident and the decision of the Metropolitan Opera directors to give no operas in German this season. Yet there is just now unquestionably a heavy weight of popular sentiment against entirely ignoring the German and Austrian origins of certain music and certain musical artists who have been made welcome in the United States in recent years.

Possibly the most sensitive nerve was touched by certain artists who made themselves offensive last year by characteristically bold and insolent talk and behavior in and about the Opera House. Those individuals have been eliminated, of course, and if there are some Americans who think they might better be interned than left practically foot-loose, it is to be remembered that the tactful creatures are pretty well under observation in a community which disapproves them pointedly; there is good precedent for giving such people plenty of rope.

Again, a very keen irritation is suffered by some loyal Americans who think that all the Teutonic artists secretly cherish hatred or contempt of America while they are receiving very large sums of American money for their work. It is possible that some of their profits are exaggerated in the minds of their critics, and it is also likely enough that no particular hatred is felt by the Teutonic artists who may be outstaying their welcome, but are fully appreciative of the difference between their situation here and in their native lands. They don't want to go home, naturally.

While a certain excess in emotion is evident in some of the loose talk heard and in letters to the newspapers, it is still perfectly true that full doses of the German language and German music of all sorts are likely to cloy the American public. There is no doubt whatever that a complete abstinence from German music for a year or two, under all the extraordinary circumstances, would not be an intolerable hardship for any good American, however "musical," who chose to take a little pains to make an expression of resentment. That is, it might very well be that however lovely some of the German music, an American should say, "But I can get along without it for the present; I am denying myself my customary allowance of certain foods and giving considerable sums of money to my country's cause; and I certainly can deny myself German music. It's all very well, but I don't care to listen to it just now; the association is too unpleasant. I don't hang out German colors, though red, white and black are not evil in themselves."

If there be souls who faint and pine without German music, the conclusion is inevitable that they are placing self-indulgence ahead of a little needed clear thinking and sharp self-examination. There is no call for Federal regulation of this matter, but there seems to be plenty of room for a little more self-discipline than most people are by way of exercising.

rom ENQUIRER
ddress: Philadelphia, Pa.
ate

DR. KUNWALD BARRED FROM CONCERT STAGE

Pittsburgh Police Will Allow Orchestra to Play, Under Restrictions

Special to The Inquirer.

PITTSBURGH, Pa., Nov. 21.—The police today put up the bars against the appearance in this city tomorrow night of Dr. Ernest Kunwald, conductor of the Cincinnati Symphony Orchestra, though permitting his orchestra to go on with the concert. Director Charles S. Hubbard, of the Department of Public Safety, made the announcement this evening, along with one that hereafter no alien enemies will be permitted to appear in a public performance of any kind, nor will the playing of German or Austrian music be permitted at any place.

Director Hubbard made his decision in the Kunwald matter after considering it all day, and announced that he would permit the concert, providing no German music is played and that Dr. Kunwald does not appear as conductor, "only because it would have caused great disappointment to our own people," if it had been banned.

The Director's announcement practically prohibits the appearance in January of Dr. Karl Muck, leader of the Boston Symphony Orchestra. He stated that while he had ascertained that reports that the Cincinnati leader is an Austrian reservist, were untrue, nevertheless it appeared that Kunwald is still a subject of Austria. He bitterly denounced all alien enemy musicians, asserting that while not all these are spies, "most of them are," and are sending money obtained in these concerts back to their native land.

From
Address:
Date

PRODUCE BEETHOVEN SYMPHONY

Ovation for Muck's Orchestra Given by Boston Music Lovers

BOSTON, Nov. 21.—Every seat and all available standing room were occupied in Symphony Hall last night when the long-awaited performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers, under the direction of Dr. Karl Muck. The chorus comprised many of the best professional and amateur singers of Boston and had been in rehearsal since early in September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton.

To accommodate the singers and musicians a special stage had been built. With the exception of the national anthem, which was sung by the chorus under Doctor Muck's leadership to open the concert, the symphony was the only work on the program. Its performance aroused remarkable enthusiasm, which at the end took the nature of an ovation. There were many distinguished music lovers present from Philadelphia, New York, Providence, Springfield and Hartford.

Newspaper Cutting Bureau
MANUFACTURER'S RECORD
From
Address: BALTIMORE, MD.
Date NOV 15

TIME TO TAKE THINGS SERIOUSLY.

THE Richmond Virginian, in criticising Baltimore for having prevented Dr. Muck from appearing in this city with the Boston Symphony Orchestra, displays some of the lack of judgment now so prevalent in this country, which utterly disregards the desperate seriousness of the war in which we are engaged and the work of our enemies.

It closes its criticism with the following:

> Though likely we shall not have the privilege of hearing the famous orchestra this season, we would not stay away for a second on account of our neighbor's excessive agitation.

We are sorry that the Virginian, a leading daily paper, has an editor who thus flippantly admits that his interest in the salvation of this country and in the lives of the men who are going out to war is so small that he could enjoy listening to an orchestra led by one of the bitter enemies of the country.

The man who does not resent with all his soul the fact that such an enemy as Dr. Muck has the effrontery to appear before an American audience, and the fact that there are so-called Americans whose patriotism has not yet been so aroused that they are willing to listen to such an enemy, has failed to understand the issue of the hour.

The Virginian says "Baltimore takes itself too seriously," and this because of its protest against Dr. Muck and its determination that the Boston Symphony Orchestra should not play in this city under present conditions. It may be said in reply that the Virginian has demonstrated an incapacity to take anything seriously; but we trust, for the honor of good old Virginia, that the Virginian does not voice the feeling of Richmond—and we are sure it does not.

BULLETIN
Address: Philadelphia, Pa.

Muck and Prussianism

To the Editor of The Bulletin.

Sir: I quite agree with "Mere Woman," inasmuch as she scores the people of Philadelphia for welcoming an avowed German, who made a parody of our national anthem, and no doubt won the iron cross in so doing.

Philadelphia should feel keenly the criticisms of the world at large on the matter of Professor Muck. It shows the apathy of the city of "Brotherly Love" as nothing else can do.

Why are the people so slow to see the insidious influence of Prussianism in this country? German sympathizers on every hand who make sport of our flag and our national anthem. They refuse to rise when the "Star Spangled Banner" is played. What do you think would be the fate of an American in Germany who would refuse to salute the German flag? Can you picture it? Only the poor unfortunate soldiers who fall into the hands of the Huns will be able to describe it, and I fear they will not be able to.

They should at least be loyal to the country that gave them freedom which they would not have in the mother country, and where they have made their money. Just one instance that came to my attention: A man, who has made his money in this country, and who owns a large hotel in the South, said: "Now I am going to put the German flag out," when he heard that the Germans were winning, before the United States had declared war. So it goes, every day we hear more of the disloyalty to the United States.

I think the Mayor of Coatesville did a very wise thing to take the stand he did, and if more people would take the same stand this country would be safer.

When will the people wake up to the realization that we are in this war to the finish, and the only way we may hope to win is to work together as a unit and for one end, the downfall of Prussianism?

B. W. N.

Newspaper Cutting Bureau
From BULLETIN
Address: Philadelphia, Pa.
Date

German Orchestra Leaders

To the Editor of The Bulletin.

Sir: I recently read an article written by "A Mere Woman," and I must say I admire her very much, as I agree with her on all points.

I think Philadelphians did wrong to applaud a man who changed our dear old "Star Spangled Banner," which has been played so often by some of our best musicians. Baltimore showed her respect for the much-loved old song when she denied Muck the privilege of entering the city, and I honor her for it.

Why could not Washington and Philadelphia have done the same? I would like to send Muck and all such back to their beloved Kaiser and let them play their dear "Die Wacht Am Rhein" to their heart's content. I live in a German settlement, and I have taken a great many insults from some of them, simply because I am an American.

Down with Dr. Muck and all such. We can get along very well without them, and I presume their dear Kaiser needs them.

A VIRGINIAN.

From SUN
Address: Baltimore, Md.
Date

German Musical Kultur Used Malevolently By Knaves And Witlessly By Fools.

TO THE EDITOR OF THE SUN—*Sir:* The distinction—outside of that of being in or out of jail—between the unmannerly lout who shouts "Hoch der Kaiser!" in a barroom and the orchestral leader who refuses deference to the nation which houses him is merely one between untutored and tutored boorishness. Each stands for a brand of German Kultur. Each is equally objectionable but not equally dangerous, yet—as in the Muck episode—it is the Teuton with brains who goes free to parade this country and "trade with the enemy" as truly as any subject of the Kaiser who may manage to smuggle his wares into the United States of America. The only apparent reason why Mr. Muck *et al.* are allowed this liberty and license is that they find in time of trouble a very present help in the great purblind snobocracy who prattle of Art with a capital A, gush over every item on a concert program as "simply wonderful" and have not sufficient intelligence to discard a moss-grown conviction that there could be no more music if Prussia ceased to exist.

In truth, such music as Prussia has ever composed is almost entirely negligible, and, what is worse, since Prussia put the blight of its Kultur upon the lesser German states they too have become sterile in musical production. Outside, perhaps, of Strauss and Humperdinck, it affords about as much to the lover of music as the Siegesallee with its job-lot statues of Hohenzollerns offers the devotee of art. One might well-nigh declare that the most worthy German music written in long years is in the guise of Viennese waltz songs.

And all this at a time when Italy, France and Russia have been giving with such prodigality to the world of music, and encouraging the daring to new paths of progress. The Teuton meanwhile has been standing beyond the pale like some Senite beggar, with busts of Beethoven and Brahms hanging as fetiches about his neck.

Kultur, during the past half-century, has utterly deadened the Teuton production power. The cant one hears, and the nauseous gallimaufry about Germany's pre-eminence in the world of music has as much basis as would a claim to artistic greatness founded upon the rape of statues and paintings from Belgium.

But the establishment and maintenance of the idea that there lurks, hidden somewhere in Germany, a lofty-minded, highly intellectual, white-souled people who love music and whom the wicked militarists could only lure into an abhorred war by means of brass bands playing classical music is a very valuable asset to the Hun at present, and will become immeasurably more so when the time comes to apportion punishment for the fiendish crimes of which Kultur stands indicted before the world. Before we can finally and fairly deal with the Germans we must know the Germans; and to do that we must strip away much threadbare tradition and many carefully spread fictions.

As long as Germany's musical Kultur is being used throughout this nation, malevolently by knaves and witlessly by fools, as a bogey to divert our attention from that more truly Prussian Kultur which a horrified world has seen in Europe, it behooves us to do whatever we can to exorcise that bogey. As a first step we might rid ourselves of the idea that a performance is positively indecorous if the conductor's desk be not littered with musty manuscript from a musically moribund nation. Nor must we cling, as the snobocracy of other American cities have been clinging, to the theory that an æsthetic existence would be incomplete without ever and anon salaaming to some ironcrossed conductor who yields in the common amenities of life to a painted Kaffir chief.

Would it not be, under the circumstances, a sound and sane policy to discourage the inclusion in concert programs of even classic German music, as being a potent agency in a subtle propaganda? Certainly it should not be tolerated that any enemy alien, such as Mr. Muck, should go his insolent way, gathering American shekels for spreading mischievous pro-German doctrines.

Just at present we can get along comfortably minus either dead or live Germans, and yet not starve either spiritually or intellectually. Our boys "over there" are learning the methods of the modern Hun. We may well spend our time, not fraternizing with him, but in pondering what measure of association it may be possible to accord him in days to come. I. E. R.

Baltimore, Nov. 22.

EVENING WORLD
New York City.
NOV 27 1917

APPLY THE BIGGER TESTS.

WE WONDER if the great violinist, Kreisler, would have reached the decision that as an Austrian who has served in the present war it is better for him not to go on giving concerts before American audiences had it not been for the multiplying current evidences of a patriotism too ardent to care what becomes of a Boston Symphony Orchestra or whether the music of Richard Wagner is interned along with enemy aliens.

Yet, provided it rests upon a foundation of sincere, self-sacrificing loyalty, is it not wiser after all to try to understand this phase of patriotism than to combat it?

It is vain in some cases to recall the President's solemn protest that the United States is at war with the German people only so far as they identify themselves with the present Imperial Government and its purpose. It is vain to argue that since we are at war only with a present German dynasty, we need not make war on past generations of Germans nor on the music or the book they produced.

Patriotism would be a pallid thing if it did not feel as well as reason. Its deeper intensities of passion are necessarily in evidence in war time. Don't be too quick to condemn them even when they seem extravagant or inconsistent. The thing itself—when it is real—is too big, too precious to be appraised by any but major tests.

EVENING SUN
New York City

"Enemy Music."

The inherent absurdity of the phrase "enemy music" may serve as the rejoinder to much of the chauvinism which appears in the flood of discussion following the Boston Symphony incident and the decision of the Metropolitan Opera directors to give no operas in German this season. Yet there is just now unquestionably a heavy weight of popular sentiment against entirely ignoring the German and Austrian origins of certain music and certain musical artists who have been made welcome in the United States in recent years.

Possibly the most sensitive nerve was touched by certain artists who made themselves offensive last year by characteristically bold and insolent talk and behavior in and about the Opera House. Those individuals have been eliminated, of course, and if there are some Americans who think they might better be interned than left practically foot-loose, it is to be remembered that the tactful creatures are pretty well under observation in a community which disapproves them pointedly; there is good precedent for giving such people plenty of rope.

Again, a very keen irritation is suffered by some loyal Americans who think that all the Teutonic artists secretly cherish hatred or contempt of America while they are receiving very large sums of American money for their work. It is possible that some of their profits are exaggerated in the minds of their critics, and it is also likely enough that no particular hatred is felt by the Teutonic artists who may be outstaying their welcome, but are fully appreciative of the difference between their situation here and in their native lands. They don't want to go home, naturally.

While a certain excess in emotion is evident in some of the loose talk heard and in letters to the newspapers, it is still perfectly true that full doses of the German language and German music of all sorts are likely to cloy the American public. There is no doubt whatever that a complete abstinence from German music for a year or two, under all the extraordinary circumstances, would not be an intolerable hardship for any good American, however "musical," who chose to take a little pains to make an expression of resentment. That is, it might very well be that however lovely some of the German music, an American should say, "But I can get along without it for the present; I am denying myself my customary allowance of certain foods and giving considerable sums of money to my country's cause; and I certainly can deny myself German music. It's all very well, but I don't care to listen to it just now; the association is too unpleasant. I don't hang out German colors, though red, white and black are not evil in themselves."

If there be souls who faint and pine without German music, the conclusion is inevitable that they are placing self-indulgence ahead of a little needed clear thinking and sharp self-examination. There is no call for Federal regulation of this matter, but there seems to be plenty of room for a little more self-discipline than most people are by way of exercising.

From ENQUIRER
Address: Philadelphia, Pa.
Date

DR. KUNWALD BARRED FROM CONCERT STAGE

Pittsburgh Police Will Allow Orchestra to Play, Under Restrictions

Special to The Inquirer.

PITTSBURGH, Pa., Nov. 21.—The police today put up the bars against the appearance in this city tomorrow night of Dr. Ernest Kunwald, conductor of the Cincinnati Symphony Orchestra, though permitting his orchestra to go on with the concert. Director Charles S. Hubbard, of the Department of Public Safety, made the announcement this evening, along with one that hereafter no alien enemies will be permitted to appear in a public performance of any kind, nor will the playing of German or Austrian music be permitted at any place.

Director Hubbard made his decision in the Kunwald matter after considering it all day, and announced that he would permit the concert, providing no German music is played and that Dr. Kunwald does not appear as conductor, "only because it would have caused great disappointment to our own people," if it had been banned.

The Director's announcement practically prohibits the appearance in January of Dr. Karl Muck, leader of the Boston Symphony Orchestra. He stated that while he had ascertained that reports that the Cincinnati leader is an Austrian reservist, were untrue, nevertheless it appeared that Kunwald is still a subject of Austria. He bitterly denounced all alien enemy musicians, asserting that while not all these are spies, "most of them are," and are sending money obtained in these concerts back to their native land.

From
Address:
Date

PRODUCE BEETHOVEN SYMPHONY

Ovation for Muck's Orchestra Given by Boston Music Lovers

BOSTON, Nov. 21.—Every seat and all available standing room were occupied in Symphony Hall last night when the long-awaited performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers, under the direction of Dr. Karl Muck. The chorus comprised many of the best professional and amateur singers of Boston and had been in rehearsal since early in September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton.

To accommodate the singers and musicians a special stage had been built. With the exception of the national anthem, which was sung by the chorus under Doctor Muck's leadership to open the concert, the symphony was the only work on the program. Its performance aroused remarkable enthusiasm, which at the end took the nature of an ovation. There were many distinguished music lovers present from Philadelphia, New York, Providence, Springfield and Hartford.

From EAGLE

Address: Brooklyn, N. Y.

Date NOV 22 1917

MRS. PAYNE'S TOPIC TALK

Mrs. Jessica Lozier Payne gave the second of her talks on Current Topics at the Academy of Music today. She lauded President Wilson's efforts in helping to solve the labor problem and expressed her regard for Mr. Gompers and the work he is doing.

Murmurs of approval met Mrs. Payne's comment on the removal of enemy aliens from the barred zones. Speaking of the food situation she urged the women not only to support the Government actively in its efforts, but to be a law unto themselves and supervise their kitchens more carefully. She said women can do much to regulate prices. A wave of dissent met Mrs. Payne's opening remarks in regard to Dr. Karl Muck, but subsided as Mrs. Payne laughingly continued her remarks and seriously asked that the women be more fair in their judgments and hear both sides. After presenting Dr. Muck's side of the case she asked:

"Are we willing to give money to enemy aliens?" There was a hearty chorus of "noes."

Estab

LIFE

ss: Brooklyn, N. Y.

ONE hears a deal of nonsense with regard to the interpretation of Tschaikowsky. I have frequently heard it said—and by well-informed, intelligent observers of music—that the best performances they ever listened to of the Tschaikowsky symphonies were those given by the Russian Symphony a few years ago. Such statements are based upon the assumption that it takes a Russian to play Tschaikowsky. One might as well say that it requires a Pole to play Chopin, a German to give Brahms fitting interpretation, an American MacDowell, etc. In its broader aspect music is international. It cannot be bounded by racial or national boundaries. And all the greatest music is universal in its appeal. The Beethoven Fifth is every bit as inspiring to an American or Englishman as to a German. The Bach St. Matthew's Passion awakens as keen a religious fervor in the breast of a Frenchman as in that of the most Protestant German. And because it does so, it is music of the first rank.

WITH particular reference to Tschaikowsky our excitable friends seem to forget that although a Russian subject Tschaikowsky was frequently anything but a Russian in his music. He was always influenced by the music of Germany, France and Italy, always an eclectic in the broad range of his mind. His operas are more Italian in style than anything else; in them is wholly lacking that superb Russianism that one finds in Moussorgsky or Glinka. In fact when the "Five" revolted they did so against the very thing that Tschaikowsky and Rubinstein represented.

THE point I am driving at is this: that never in all my experience have I heard so thrilling a reading of the Pathetique as that given by Dr. Muck in the opening selection of the first concert this season by the Boston Symphony, yet its chief characteristic was a flawless finish of performance. The orchestra was a many-voiced instrument upon which Dr. Muck played with the genius of a master musician, drawing from it tones of wondrous color, brilliancy and light. The scherzo was a marvel of rhythmic precision; the opening andante a tragic outpouring of the heart. It was, in truth, the band at its best and Dr. Muck in his most inspired mood.

THE Sibelius "Finlandia," the tone-poem "Prometheus" of Liszt, and the Leonore 3 followed, but they were all, even to the glorious Beethoven overture, but an aftermath to the symphony. Such performances are rare, indeed, and when they come, one simply gasps and is quiet. They pass beyond the power of words.

—Newspaper Cutting—

PUBLIC

m

dress: PHILADELPHIA, PA.

ate NOV 22 1917

SCHUMANN-HEINK TAKES FLING AT DOCTOR MUCK

Mother With Three Sons in the Service Says Episode Distresses Her

Public Ledger Bureau

ATLANTIC CITY, Nov. 21.—Mme. Schumann-Heink issued an emphatic denial here tonight of reports that she abrogated her engagement in Rochester, N. Y., because of a disagreement over a Wagnerian program.

"My loyalty cannot be questioned," she said. "I have given three sons to the nation, two for the navy and one for the army, and I may never see them again."

Then she took a fling at Doctor Muck, the Boston director, when she said:

If Doctor Muck was in England he would learn soon enough how to play "God Save the King!" He has profited very largely under the Star Spangled Banner and he ought to be ready, as every loyal American is, to do something for the flag. The Muck episode has caused me and many other American mothers great distress.

PUBLIC

rom

ddress: PHILADELPHIA, PA.

ate NOV 22 1917

PITTSBURGH PUTS BAN ON ENEMY MUSICIANS

Police Permit Performance of Cincinnati Orchestra, Barring Doctor Kunwald

Special Telegram to Public Ledger

PITTSBURGH, Nov. 21. — Dr. Ernest Kunwald, leader of the Cincinnati Symphony Orchestra, is barred by the police from conducting concerts in this city. A concert scheduled by the orchestra for this city tomorrow night will be held, however, but with the provision that no German music is played and that Doctor Kunwald does not appear as conductor.

Director Hubbard, of the Department of Public Safety, made this announcement tonight after considering the Kunwald case nearly all day. He said that it was only after consideration of the great disappointment to music lovers in this city if the concert were banned, that he permitted it to go on.

The Department of Public Safety, as a matter of fact, has clamped down tight the lid on all alien enemies. Hereafter, no alien enemies will be permitted to appear in any public performance, the Director announced, nor will the musical compositions of Germany or the subjects of countries allied with Germany be permitted to be played at any place. This order means, virtually, that Karl Muck, leader of the Boston Symphony Orchestra, will not be permitted to bring his orchestra to this city in January, as scheduled.

n PRESS

ress: Philadelphia, Pa.

CALLS EDITORIAL "FACETIOUS."

To the Editor of "The Press."

Sir:—Your facetious editorial "Baltimore's Glass House" intended doubtless to cover the lack of appreciation on the part of the Philadelphia audience which stood while Dr. Muck and his Boston Symphony Orchestra "ragtimed" the Star Spangled Banner (played evidently under duress), would be amusing but for the fact that Philadelphia has always claimed a brand of loyalty and patriotism just a little superior to that of any other locality.

Baltimore does not claim a sort of proprietary interest in "The Star Spangled Banner," no more than Philadelphia claims proprietary interest in the Liberty Bell—but Baltimore does have "a sort of claim" for respect for that anthem which, when sung or played, should stir the heart of any man or woman who loves their country.

No, Baltimore would not stand for that alien enemy Karl Muck and the seventy-five per cent. of the same cult, flaunting their hatred of Old Glory within our borders or in our faces. Had Philadelphia witness that wonderful protest on November 6, her people would have been thrilled and would have said "Amen" to "poor Philadelphia." I fear the spirit of '61-'65 has grown cold in the City of Brotherly Love. What would Curtin, Reynolds, Geary and Hartranft say? It looks like begging the question, a work of supererogation for "The Press" to refer to "the city where mobs fired on the Federal soldiers who were marching under the Star Spangled Banner on April 19, 1861 (not April 13)." Does "The Press not know that fifty-three thousand loyal sons of Maryland wiped out that foul stain more than fifty years ago while battling for the supremacy of the Old Flag?

Nor does it cover Philadelphia's shame by referring to the election results in Maryland. From a Republican standpoint those results were the best in many years—they carried Baltimore city and elected a majority on joint ballot in the next Legislature. We are proud of the election and the candidates. Is Philadelphia proud of her election?

JOHN R. KING,
Past Commander-in-Chief Grand Army of the Republic.
Baltimore, Md., Nov. 17, 1917.

170

m JOURNAL

ress PROVIDENCE, R. I.

e NOV 23 1917

Concerning Mr. Kreisler

The Journal has no sympathy with the attacks that have been made on Fritz Kreisler, which, of course, have been brought about not by any improper conduct on Mr. Kreisler's part, but simply as a reflex of the very proper indignation that has been aroused throughout the country against Dr. Karl Muck.

The case of Mr. Kreisler is not in any sense analogous to that of this Prussian propagandist and insolent musician. Mr. Kreisler is frankly and avowedly an Austrian subject, and he went like a man from this country to fight for Austria. After being wounded he was honorably discharged from further service. He certainly has never attempted to insult an American audience or to do anything of any character in the way of conspiring against the peace of our Government or its people.

JOURNAL

ess: PROVIDENCE, R. I.

NOV 23 1917

MUCK'S STAND DENOUNCED BY MME. SCHUMANN-HEINK

Declares Orchestra Leader Should Do Something for America.

Atlantic City, Nov. 22.—"Dr. Muck has made it bad for so many people," protested Mme. Schumann-Heink, in a conversation to-day at the Marlborough-Blenheim Hotel, where she is recuperating from her recent illness. "I cannot understand it. Dr. Muck is faring well under the American flag. He should do something for the flag."

"It makes me very sad, indeed. I must suffer because of this, although I have given four sons to Uncle Sam. Many other loyal American mothers must suffer. A newspaper man in Cleveland distressed me by asking where my sympathies lay in this war. My friends who were present and heard him were highly indignant."

Mme. Schumann-Heink will leave here for Boston on Friday.

From EAGLE

Address: Brooklyn, N. Y.

Date NOV 22 1917

MRS. PAYNE'S TOPIC TALK

Mrs. Jessica Lozier Payne gave the second of her talks on Current Topics at the Academy of Music today. She lauded President Wilson's efforts in helping to solve the labor problem and expressed her regard for Mr. Gompers and the work he is doing.

Estab

Murmurs of approval met Mrs. Payne's comment on the removal of enemy aliens from the barred zones. Speaking of the food situation she urged the women not only to support the Government actively in its efforts, but to be a law unto themselves and supervise their kitchens more carefully. She said women can do much to regulate prices. A wave of dissent met Mrs. Payne's opening remarks in regard to Dr. Karl Muck, but subsided as Mrs. Payne laughingly continued her remarks and seriously asked that the women be more fair in their judgments and hear both sides. After presenting Dr. Muck's side of the case she asked: "Are we willing to give money to enemy aliens?" There was a hearty chorus of "noes."

LIFE

ss: Brooklyn, N. Y.

ONE hears a deal of nonsense with regard to the interpretation of Tschaikowsky. I have frequently heard it said—and by well-informed, intelligent observers of music—that the best performances they ever listened to of the Tschaikowsky symphonies were those given by the Russian Symphony a few years ago. Such statements are based upon the assumption that it takes a Russian to play Tschaikowsky. One might as well say that it requires a Pole to play Chopin, a German to give Brahms fitting interpretation, an American MacDowell, etc. In its broader aspect music is international. It cannot be bounded by racial or national boundaries. And all the greatest music is universal in its appeal. The Beethoven Fifth is every bit as inspiring to an American or Englishman as to a German. The Bach St. Matthew's Passion awakens as keen a religious fervor in the breast of a Frenchman as in that of the most Protestant German. And because it does so, it is music of the first rank.

WITH particular reference to Tschaikowsky our excitable friends seem to forget that although a Russian subject Tschaikowsky was frequently anything but a Russian in his music. He was always influenced by the music of Germany, France and Italy, always an eclectic in the broad range of his mind. His operas are more Italian in style than anything else; in them is wholly lacking that superb Russianism that one finds in Moussorgsky or Glinka. In fact when the "Five" revolted they did so against the very thing that Tschaikowsky and Rubinstein represented.

THE point I am driving at is this: that never in all my experience have I heard so thrilling a reading of the Pathetique as that given by Dr. Muck in the opening selection of the first concert this season by the Boston Symphony, yet its chief characteristic was a flawless finish of performance. The orchestra was a many-voiced instrument upon which Dr. Muck played with the genius of a master musician, drawing from it tones of wondrous color, brilliancy and light. The scherzo was a marvel of rhythmic precision; the opening andante a tragic outpouring of the heart. It was, in truth, the band at its best and Dr. Muck in his most inspired mood.

THE Sibelius "Finlandia," the tone-poem "Prometheus" of Liszt, and the Leonore 3 followed, but they were all, even to the glorious Beethoven overture, but an aftermath to the symphony. Such performances are rare, indeed, and when they come, one simply gasps and is quiet. They pass beyond the power of words.

Newspaper Cutting

m

dress:

ate

SCHUMANN-HEINK TAKES FLING AT DOCTOR MUCK

Mother With Three Sons in the Service Says Episode Distresses Her

Public Ledger Bureau

ATLANTIC CITY, Nov. 21.—Mme. Schumann-Heink issued an emphatic denial here tonight of reports that she abrogated her engagement in Rochester, N. Y., because of a disagrement over a Wagnerian program.

"My loyalty cannot be questioned," she said. "I have given three sons to the nation, two for the navy and one for the army, and I may never see them again."

Then she took a fling at Doctor Muck, the Boston director, when she said:

If Doctor Muck was in England he would learn soon enough how to play "God Save the King!" He has profited very largely under the Star Spangled Banner and he ought to be ready, as every loyal American is, to do something for the flag. The Muck episode has caused me and many other American mothers great distress.

om

idress:

ate

PITTSBURGH PUTS BAN ON ENEMY MUSICIANS

Police Permit Performance of Cincinnati Orchestra, Barring Doctor Kunwald

Special Telegram to Public Ledger

PITTSBURGH, Nov. 21. — Dr. Ernest Kunwald, leader of the Cincinnati Symphony Orchestra, is barred by the police from conducting concerts in this city. A concert scheduled by the orchestra for this city tomorrow night will be held, however, but with the provision that no German music is played and that Doctor Kunwald does not appear as conductor.

Director Hubbard, of the Department of Public Safety, made this announcement tonight after considering the Kunwald case nearly all day. He said that it was only after consideration of the great disappointment to music lovers in this city if the concert were banned, that he permitted it to go on.

The Department of Public Safety, as a matter of fact, has clamped down tight the lid on all alien enemies. Hereafter, no alien enemies will be permitted to appear in any public performance, the Director announced, nor will the musical compositions of Germany or the subjects of countries allied with Germany be permitted to be played at any place. This order means, virtually, that Karl Muck, leader of the Boston Symphony Orchestra, will not be permitted to bring his orchestra to this city in January, as scheduled.

n PRESS

ress: Philadelphia, Pa.

CALLS EDITORIAL "FACETIOUS."

To the Editor of "The Press."

Sir:—Your facetious editorial "Baltimore's Glass House" intended doubtless to cover the lack of appreciation on the part of the Philadelphia audience which stood while Dr. Muck and his Boston Symphony Orchestra "ragtimed" the Star Spangled Banner (played evidently under duress), would be amusing but for the fact that Philadelphia has always claimed a brand of loyalty and patriotism just a little superior to that of any other locality.

Baltimore does not claim a sort of proprietary interest in "The Star Spangled Banner," no more than Philadelphia claims proprietary interest in the Liberty Bell—but Baltimore does have "a sort of claim" for respect for that anthem which, when sung or played, should stir the heart of any man or woman who loves their country.

No, Baltimore would not stand for that alien enemy Karl Muck and the seventy-five per cent. of the same cult, flaunting their hatred of Old Glory within our borders or in our faces. Had Philadelphia witness that wonderful protest on November 6, her people would have been thrilled and would have said "Amen" to "poor Philadelphia." I fear the spirit of '61-'65 has grown cold in the City of Brotherly Love. What would Curtin, Reynolds, Geary and Hartranft say? It looks like begging the question, a work of supererogation for "The Press" to refer to "the city where mobs fired on the Federal soldiers who were marching under the Star Spangled Banner on April 19, 1861 (not April 13)." Does "The Press not know that fifty-three thousand loyal sons of Maryland wiped out that foul stain more than fifty years ago while battling for the supremacy of the Old Flag?

Nor does it cover Philadelphia's shame by referring to the election results in Maryland. From a Republican standpoint those results were the best in many years—they carried Baltimore city and elected a majority on joint ballot in the next Legislature. We are proud of the election and the candidates. Is Philadelphia proud of her election?

JOHN R. KING,
Past Commander-in-Chief Grand Army of the Republic.
Baltimore, Md., Nov. 17, 1917.

m JOURNAL

iress PROVIDENCE, R. I.

e NOV 23 1917

Concerning Mr. Kreisler

The Journal has no sympathy with the attacks that have been made on Fritz Kreisler, which, of course, have been brought about not by any improper conduct on Mr. Kreisler's part, but simply as a reflex of the very proper indignation that has been aroused throughout the country against Dr. Karl Muck.

The case of Mr. Kreisler is not in any sense analogous to that of this Prussian propagandist and insolent musician. Mr. Kreisler is frankly and avowedly an Austrian subject, and he went like a man from this country to fight for Austria. After being wounded he was honorably discharged from further service. He certainly has never attempted to insult an American audience or to do anything of any character in the way of conspiring against the peace of our Government or its people.

JOURNAL

ess: PROVIDENCE, R. I.

NOV 23 1917

MUCK'S STAND DENOUNCED BY MME. SCHUMANN-HEINK

Declares Orchestra Leader Should Do Something for America.

Atlantic City, Nov. 22.—"Dr. Muck has made it bad for so many people," protested Mme. Schumann-Heink, in a conversation to-day at the Marlborough-Blenheim Hotel, where she is recuperating from her recent illness. "I cannot understand it. Dr. Muck is faring well under the American flag. He should do something for the flag."

"It makes me very sad, indeed. I must suffer because of this, although I have given four sons to Uncle Sam. Many other loyal American mothers must suffer. A newspaper man in Cleveland distressed me by asking where my sympathies lay in this war. My friends who were present and heard him were highly indignant."

Mme. Schumann-Heink will leave here for Boston on Friday.

From EAGLE

Address: Brooklyn, N. Y.

Date NOV 22 1917

MRS. PAYNE'S TOPIC TALK

Mrs. Jessica Lozier Payne gave the second of her talks on Current Topics at the Academy of Music today. She lauded President Wilson's efforts in helping to solve the labor problem and expressed her regard for Mr. Gompers and the work he is doing.

Estab

Murmurs of approval met Mrs. Payne's comment on the removal of enemy aliens from the barred zones. Speaking of the food situation she urged the women not only to support the Government actively in its efforts, but to be a law unto themselves and supervise their kitchens more carefully. She said women can do much to regulate prices. A wave of dissent met Mrs. Payne's opening remarks in regard to Dr. Karl Muck, but subsided as Mrs. Payne laughingly continued her remarks and seriously asked that the women be more fair in their judgments and hear both sides. After presenting Dr. Muck's side of the case she asked:

"Are we willing to give money to enemy aliens?" There was a hearty chorus of "noes."

LIFE

ss: Brooklyn, N. Y.

One hears a deal of nonsense with regard to the interpretation of Tschaikowsky. I have frequently heard it said, and by well-informed, intelligent observers of music—that the best performances they ever listened to of the Tschaikowsky symphonies were those given by the Russian Symphony a few years ago. Such statements are based upon the assumption that it takes a Russian to play Tschaikowsky. One might as well say that it requires a Pole to play Chopin, a German to give Brahms fitting interpretation, an American MacDowell, etc. In its broader aspect music is international. It cannot be bounded by racial or national boundaries. And all the greatest music is universal in its appeal. The Beethoven Fifth is every bit as inspiring to an American or Englishman as to a German. The Bach St. Matthew's Passion awakens as keen a religious fervor in the breast of a Frenchman as in that of the most Protestant German. And because it does so, it is music of the first rank.

WITH particular reference to Tschaikowsky our excitable friends seem to forget that although a Russian subject Tschaikowsky was frequently anything but a Russian in his music. He was always influenced by the music of Germany, France and Italy, always an eclectic in the broad range of his mind. His operas are more Italian in style than anything else; in them is wholly lacking that superb Russianism that one finds in Moussorgsky or Glinka. In fact when the "Five" revolted they did so against the very thing that Tschaikowsky and Rubinstein represented.

THE point I am driving at is this: that never in all my experience have I heard so thrilling a reading of the Pathetique as that given by Dr. Muck in the opening selection of the first concert this season by the Boston Symphony, yet its chief characteristic was a flawless finish of performance. The orchestra was a many-voiced instrument upon which Dr. Muck played with the genius of a master musician, drawing from it tones of wondrous color, brilliancy and light. The scherzo was a marvel of rhythmic precision; the opening andante a tragic outpouring of the heart. It was, in truth, the band at its best and Dr. Muck in his most inspired mood.

THE Sibelius "Finlandia," the tone-poem "Prometheus" of Liszt, and the Leonore 3 followed, but they were all, even to the glorious Beethoven overture, but an aftermath to the symphony. Such performances are rare, indeed, and when they come, one simply gasps and is quiet. They pass beyond the power of words.

Newspaper Cutting

m

dress: PHILADELPHIA, PA.

ate NOV 22 1917

SCHUMANN-HEINK TAKES FLING AT DOCTOR MUCK

Mother With Three Sons in the Service Says Episode Distresses Her

Public Ledger Bureau

ATLANTIC CITY, Nov. 21.—Mme. Schumann-Heink issued an emphatic denial here tonight of reports that she abrogated her engagement in Rochester, N. Y., because of a disagrement over a Wagnerian program.

"My loyalty cannot be questioned," she said. "I have given three sons to the nation, two for the navy and one for the army, and I may never see them again."

Then she took a fling at Doctor Muck, the Boston director, when she said:

If Doctor Muck was in England he would learn soon enough how to play "God Save the King!" He has profited very largely under the Star Spangled Banner and he ought to be ready, as every loyal American is, to do something for the flag. The Muck episode has caused me and many other American mothers great distress.

---

om PUBLIC LEDGER

idress: PHILADELPHIA, PA.

ate NOV 22 1917

PITTSBURGH PUTS BAN ON ENEMY MUSICIANS

Police Permit Performance of Cincinnati Orchestra, Barring Doctor Kunwald

Special Telegram to Public Ledger

PITTSBURGH, Nov. 21. — Dr. Ernest Kunwald, leader of the Cincinnati Symphony Orchestra, is barred by the police from conducting concerts in this city. A concert scheduled by the orchestra for this city tomorrow night will be held, however, but with the provision that no German music is played and that Doctor Kunwald does not appear as conductor.

Director Hubbard, of the Department of Public Safety, made this announcement tonight after considering the Kunwald case nearly all day. He said that it was only after consideration of the great disappointment to music lovers in this city if the concert were banned, that he permitted it to go on.

The Department of Public Safety, as a matter of fact, has clamped down tight the lid on all alien enemies. Hereafter, no alien enemies will be permitted to appear in any public performance, the Director announced, nor will the musical compositions of Germany or the subjects of countries allied with Germany be permitted to be played at any place. This order means, virtually, that Karl Muck, leader of the Boston Symphony Orchestra, will not be permitted to bring his orchestra to this city in January, as scheduled.

n PRESS

ress: Philadelphia, Pa.

CALLS EDITORIAL "FACETIOUS."

To the Editor of "The Press."

Sir:—Your facetious editorial "Baltimore's Glass House" intended doubtless to cover the lack of appreciation on the part of the Philadelphia audience which stood while Dr. Muck and his Boston Symphony Orchestra "ragtimed" the Star Spangled Banner (played evidently under duress), would be amusing but for the fact that Philadelphia has always claimed a brand of loyalty and patriotism just a little superior to that of any other locality.

Baltimore does not claim a sort of proprietary interest in "The Star Spangled Banner," no more than Philadelphia claims proprietary interest in the Liberty Bell—but Baltimore does have "a sort of claim" for respect for that anthem which, when sung or played, should stir the heart of any man or woman who loves their country.

No, Baltimore would not stand for that alien enemy Karl Muck and the seventy-five per cent. of the same cult, flaunting their hatred of Old Glory within our borders or in our faces. Had Philadelphia witness that wonderful protest on November 6, her people would have been thrilled and would have said "Amen" to "poor Philadelphia." I fear the spirit of '61-'65 has grown cold in the City of Brotherly Love. What would Curtin, Reynolds, Geary and Hartranft say? It looks like begging the question, a work of supererogation for "The Press" to refer to "the city where mobs fired on the Federal soldiers who were marching under the Star Spangled Banner on April 19, 1861 (not April 13)." Does "The Press not know that fifty-three thousand loyal sons of Maryland wiped out that foul stain more than fifty years ago while battling for the supremacy of the Old Flag?

Nor does it cover Philadelphia's shame by referring to the election results in Maryland. From a Republican standpoint those results were the best in many years—they carried Baltimore city and elected a majority on joint ballot in the next Legislature. We are proud of the election and the candidates. Is Philadelphia proud of her election?

JOHN R. KING,
Past Commander-in-Chief Grand Army of the Republic.
Baltimore, Md., Nov. 17, 1917.

---

m JOURNAL

idress PROVIDENCE, R. I.

e NOV 23 1917

Concerning Mr. Kreisler

The Journal has no sympathy with the attacks that have been made on Fritz Kreisler, which, of course, have been brought about not by any improper conduct on Mr. Kreisler's part, but simply as a reflex of the very proper indignation that has been aroused throughout the country against Dr. Karl Muck.

The case of Mr. Kreisler is not in any sense analogous to that of this Prussian propagandist and insolent musician. Mr. Kreisler is frankly and avowedly an Austrian subject, and he went like a man from this country to fight for Austria. After being wounded he was honorably discharged from further service. He certainly has never attempted to insult an American audience or to do anything of any character in the way of conspiring against the peace of our Government or its people.

JOURNAL

ess: PROVIDENCE, R. I.

NOV 23 1917

MUCK'S STAND DENOUNCED BY MME. SCHUMANN-HEINK

Declares Orchestra Leader Should Do Something for America.

Atlantic City, Nov. 22.—"Dr. Muck has made it bad for so many people," protested Mme. Schumann-Heink, in a conversation to-day at the Marlborough-Blenheim Hotel, where she is recuperating from her recent illness. "I cannot understand it. Dr. Muck is faring well under the American flag. He should do something for the flag."

"It makes me very sad, indeed. I must suffer because of this, although I have given four sons to Uncle Sam. Many other loyal American mothers must suffer. A newspaper man in Cleveland distressed me by asking where my sympathies lay in this war. My friends who were present and heard him were highly indignant."

Mme. Schumann-Heink will leave here for Boston on Friday.

TRIBUNE

ess: Providence, R. I.

NOV 18 1917

Fairness to Dr. Muck.

(From the New York Sun.)

We can find no record of an expression by Dr. Muck of any opinion on the war unless this, in a dispatch from Boston dated Nov. 1, should be so classified:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Maj. Henry L. Higginson has publicly stated that Dr. Muck did not at any time refuse to play "The Star Spangled Banner." The Boston Symphony Orchestra now regularly plays "The Star Spangled Banner," Dr. Muck conducting.

We see no reason why a local American may not conscientiously attend the concerts presided over by Dr. Muck. By no stretch of the imagination can Dr. Muck's customary attitude be characterized as that of a "contemptuous and defiant alien." Dr. Muck's polished manner may conceal a severe contempt for much that is American but as the reviewer of musical affairs for The Sun observed on Nov. 9, 1906, "the new conductor . . . is anything but a poseur."

Has Dr. Muck ever said anything adverse about America? As we say, we find no record of it; but we do find him recorded as calling America "a marvellous country, a country that should be the source of splendid inspiration for every art." We do find him recorded as saying:

"In America, I should say, you will have for your later day music the great idea of democracy, of freedom for all the people."

Let's be fair to Dr. Muck. There have been Germans before this who loved music and liberty both. Richard Wagner was forced into exile because he loved liberty. Ludwig van Beethoven, dedicating his Heroic Symphony to a leader of the people, tore the dedication in two when that leader, flushed by victory, proclaimed himself an emperor.

TIMES

ess: Washington, D. C.

NOV 22 1917

ENEMY ALIENS IN DISTRICT GRANTED 24-HOUR RESPITE

A twenty-four-hour respite granted to transient enemy aliens in the District expires at midnight. After that hour all coming within this classification caught within the confines of the District will be interned for the period of the war.

Unexpected delays in their registration, which is necessary before they leave, kept a number of Germans here. A day of grace was granted to complete registration and depart.

This form provides a full description of the enemy alien, all details of his past residence and employment, and his intentions regarding future place of residence. His photograph is attached in duplicate, one being filed here and the other being sent to the alien's point of destination, so that he may be kept under surveillance.

Alien enemies who resided in the District on or before April 6 are given until December 15 to furnish such information to the United States Marshal. They must leave the District on or before that day.

The Boston Symphony Orchestra, the leader of which, Dr. Karl Muck, is barred as a German subject from coming to the District, is known to have within its ranks a number of enemy aliens. The orchestra was booked for a return engagement in December. Department of Justice officials insist that no exceptions will be made in enforcement of the enemy alien proclamation.

HERALD

: Washington, D. C.

NOV 22 191

LAW EXCLUDING ALIENS MAY BAR CONCERTS HERE

Many Boston Symphony Players, Including Leader, Are Not Naturalized.

Issuance of the alien enemy act by the President may result in the cancellation of the next concert of the Boston Symphony Orchestra in the District, since it is certain that many leading soloists of that organization clearly come under the ban of those deemed undesirable in Washington.

Dr. Karl Muck, whose refusal to play the National Anthem at his early concert brought about wide discussion and later a reconsideration by the director, is clearly under the ban. So are a number of leading instrumental soloists with the organization.

Booked to Play Here.

The orchestra is booked at the National Theater for a December date, but the strict enforcement of the act will keep many of the leading players from participating in the Washington concert, even if the booking is retained.

The alien enemy act will not cripple the membership of the Philadelphia and New York orchestras. They are union organizations and in order to become a member of the union, a foreign-born player must be a naturalized citizen.

T. Arthur Smith, who has charge of much of the booking for musicales, concerts and recitals at the Capital said that it was doubtful if more than a few of the dates which have been booked would be canceled.

Agents Seek Aliens.

Department of Justice agents are fast rounding up the list of those who will take their departure from the Capital. With the aid of the membership lists of some of the strong German clubs and the information available from the draft cards, the secret service men have been able to locate practically all unnaturalized Germans and they will be served with notice to move at once.

Much comment has been caused by the fact that the German women are not obliged to leave Washington and a number of members of Congress believe that the act should be amended to compel their departure.

It is pointed out by the Department of Justice that in the majority of cases of those to be deported from Washington the women voluntarily elect to follow the men and little trouble is expected from the activities of German women spies who may elect to remain in Washington.

m UNION

ress Springfield, Mass.

NOV 21 1917

ly."

Great Audience Hears Symphony in Boston

[*Special to The Union.*]

BOSTON, Nov. 20—Every seat and every available foot of standing room was occupied in Symphony Hall tonight when the long awaited and eagerly expected performance of Beethoven's ninth symphony was given by the Boston Symphony Orchestra and a chorus of 400 singers under the direction of Dr. Karl Muck, the chorus comprised the pick of the professional and amateur singers of Boston and had been in rehearsal for this performance since early in September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. To accommodate the 500 musicians a special stage had been built.

With the exception of the National Anthem, which, sung by the chorus under Dr. Muck's leadership, opened the concert, the symphony was the only work on the program. Its performance aroused enthusiasm on the part of the audience, which at the end took the nature of an ovation to Dr. Muck, the soloists, the orchestra and the chorus.

There were many distinguished musicians and music lovers present from out of town, from New York, Philadelphia, Providence, Springfield and Hartford.

TRIBUNE

ess: Providence, R. I.

NOV 18 1917

Fairness to Dr. Muck.

(From the New York Sun.)

We can find no record of an expression by Dr. Muck of any opinion on the war unless this, in a dispatch from Boston dated Nov. 1, should be so classified:

"I am not a naturalized American citizen. Naturally one would not expect me to do exactly the same as if I were a citizen of America."

Maj. Henry L. Higginson has publicly stated that Dr. Muck did not at any time refuse to play "The Star Spangled Banner." The Boston Symphony Orchestra now regularly plays "The Star Spangled Banner," Dr. Muck conducting.

We see no reason why a local American may not conscientiously attend the concerts presided over by Dr. Muck. By no stretch of the imagination can Dr. Muck's customary attitude be characterized as that of a "contemptuous and defiant alien." Dr. Muck's polished manner may conceal a severe contempt for much that is American but as the reviewer of musical affairs for The Sun observed on Nov. 9, 1906, "the new conductor . . . is anything but a poseur."

Has Dr. Muck ever said anything adverse about America? As we say, we find no record of it; but we do find him recorded as calling America "a marvellous country, a country that should be the source of splendid inspiration for every art." We do find him recorded as saying:

"In America, I should say, you will have for your later day music the great idea of democracy, of freedom for all the people."

Let's be fair to Dr. Muck. There have been Germans before this who loved music and liberty both. Richard Wagner was forced into exile because he loved liberty. Ludwig van Beethoven, dedicating his Heroic Symphony to a leader of the people, tore the dedication in two when that leader, flushed by victory, proclaimed himself an emperor.

TIMES

ess: Washington, D. C.

NOV 2 1917

ENEMY ALIENS IN DISTRICT GRANTED 24-HOUR RESPITE

A twenty-four-hour respite granted to transient enemy aliens in the District expires at midnight. After that hour all coming within this classification caught within the confines of the District will be interned for the period of the war.

Unexpected delays in their registration, which is necessary before they leave, kept a number of Germans here. A day of grace was granted to complete registration and depart.

This form provides a full description of the enemy alien, all details of his past residence and employment, and his intentions regarding future place of residence. His photograph is attached in duplicate, one being filed here and the other being sent to the alien's point of destination, so that he may be kept under surveillance.

Alien enemies who resided in the District on or before April 6 are given until December 15 to furnish such information to the United States Marshal. They must leave the District on or before that day.

The Boston Symphony Orchestra, the leader of which, Dr. Karl Muck, is barred as a German subject from coming to the District, is known to have within its ranks a number of enemy aliens. The orchestra was booked for a return engagement in December. Department of Justice officials insist that no exceptions will be made in enforcement of the enemy alien proclamation.

HERALD

: Washington, D. C.

NOV 22 191

LAW EXCLUDING ALIENS MAY BAR CONCERTS HERE

Many Boston Symphony Players, Including Leader, Are Not Naturalized.

Issuance of the alien enemy act by the President may result in the cancellation of the next concert of the Boston Symphony Orchestra in the District, since it is certain that many leading soloists of that organization clearly come under the ban of those deemed undesirable in Washington.

Dr. Karl Muck, whose refusal to play the National Anthem at his early concert brought about wide discussion and later a reconsideration by the director, is clearly under the ban. So are a number of leading instrumental soloists with the organization.

Booked to Play Here.

The orchestra is booked at the National Theater for a December date, but the strict enforcement of the act will keep many of the leading players from participating in the Washington concert, even if the booking is retained.

The alien enemy act will not cripple the membership of the Philadelphia and New York orchestras. They are union organizations and in order to become a member of the union, a foreign-born player must be a naturalized citizen.

T. Arthur Smith, who has charge of much of the booking for musicales, concerts and recitals at the Capital said that it was doubtful if more than a few of the dates which have been booked would be canceled.

Agents Seek Aliens.

Department of Justice agents are fast rounding up the list of those who will take their departure from the Capital. With the aid of the membership lists of some of the strong German clubs and the information available from the draft cards, the secret service men have been able to locate practically all unnaturalized Germans and they will be served with notice to move at once.

Much comment has been caused by the fact that the German women are not obliged to leave Washington and a number of members of Congress believe that the act should be amended to compel their departure.

It is pointed out by the Department of Justice that in the majority of cases of those to be deported from Washington the women voluntarily elect to follow the men and little trouble is expected from the activities of German women spies who may elect to remain in Washington.

m UNION

ress Springfield, Mass.

NOV 21 1917

ly."

Great Audience Hears Symphony in Boston

[*Special to The Union.*]

BOSTON, Nov. 20—Every seat and every available foot of standing room was occupied in Symphony Hall tonight when the long awaited and eagerly expected performance of Beethoven's ninth symphon was given by the Boston Symphony Orchestra and a chorus of 400 singers under the direction of Dr. Karl Muck, the chorus comprised the pick of the professional and amateur singers of Boston and had been in rehearsal for this performance since early in September. The soloists were Frieda Hempel, Margaret Keyes, Arthur Hackett and Arthur Middleton. To accommodate the 500 musicians a special stage had been built.

With the exception of the National Anthem, which, sung by the chorus under Dr. Muck's leadership, opened the concert, the symphony was the only work on the program. Its performance aroused enthusiasm on the part of the audience, which at the end took the nature of an ovation to Dr. Muck, the soloists, the orchestra and the chorus.

There were many distinguished musicians and music lovers present from out of town, from New York, Philadelphia, Providence, Springfield and Hartford.

HERALD DEC. 2, 1917

THE SYMPHONY CONTROVERSY.

To the Editor of the Herald:

Our esteemed citizen and philanthropist, Henry L. Higginson, created the Boston Symphony Orchestra, and every music-lover is grateful for it.

Almighty God created a world of people to love one another and live in peace.

Our forefathers created the United States that we might perpetuate these thoughts and insure freedom to humanity.

Thousands of us may be "unnamed and unknown individuals" to Louisa Loring Dresel, yet we appreciate and understand art, music and literature in its best interpretation, but we are also patriots and we believe we best express our appreciation of citizenship in this country by proclaiming our allegiance to God and to the United States rather than to the Boston Symphony Orchestra, especially when in this body of musicians are many of our enemies and directed by an intimate of the head of the most diabolical group of military autocrats ever known!—the enemy of four-fifths of the world—whose sole purpose is to destroy or enslave humanity. Our sons and brothers are not in a foreign land playing musical instruments, but are there for the purpose of sacrificing their lives, if necessary, to overcome the nations of which Dr. Muck and many of these Symphony players claim loyal citizenship.

Under such circumstances, even though "unnamed and unknown individuals," we believe we manifest our loyalty to our cause, our country and our brothers "over there" by refusing to listen to any overture of our enemies, whether rendered by an orchestra or on the battlefield, except it be an overture of peace whereby a free people may again enjoy the freedom inherited by them from Almighty God, and thereby establishing all there is worth having.

FREDERICK D. BATES.

31 Bedford street, Nov. 27.

May not the discussion stop with the publication of this letter? We had hoped not to continue the debate, but the letter to which this is a reply evoked so many responses that we have decided to print this representative one.—Ed.

ADVERTISER & AMERICAN DEC. 2, 1917.

THREE SYMPHONY CONCERTS ARE OFF

Manager Ellis Cancels Dates at Washington, Philadelphia and Baltimore

ALIEN ENEMY RULES ARE GIVEN AS CAUSE

Dingley Asks That Dr. Muck Be Interned for Period of the War

Washington, Philadelphia and Baltimore concerts by the Boston Symphony Orchestra were cancelled last evening by Manager C. A. Ellis because of the stringent regulations affecting alien enemies which took effect yesterday.

The Philadelphia concert was announced for Monday evening at the Academy of Music. As a result of Manager Ellis' action the concert tomorrow evening will be called off and the price of tickets refunded. Telegrams similar to the following were dispatched to Washington and Baltimore, where concerts were scheduled for Tuesday and Wednesday respectively.

"The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect 23 members of the Boston Symphony Orchestra and make it impossible to properly give the concert which has been announced for Monday evening in Philadelphia at the Academy of Music. It will therefore not be given. The price of the tickets for this concert will be refunded at Happes'.

"The management regrets that this notice could not have been published earlier, but owing to the holiday definite information concerning the effect of the regulation was not received until late Saturday afternoon.

"C. E. ELLIS."

A letter from Edward N. Dingley, Boston representative of the American Defence Society, was sent yesterday to United States District Attorney Thomas J. Boynton requesting that Dr. Muck, conductor of the orchestra, be interned for the period of the war.

District Attorney Boynton announced that the letter had not been brought to his attention.

GLOBE DEC. 2, 1917.

SYMPHONY CONCERTS OFF OWING TO BAN

Orchestra Has 23 Alien Foes Among Members

Dates in Washington, Philadelphia and Baltimore Canceled

The President's drastic regulations, barring alien enemies from the District of Columbia and from certain zones, has hit the Boston Symphony Orchestra, which includes in its membership 23 alien enemies, one of whom is the conductor, Dr Karl Muck. In consequence of the order issued from Washington, C. A. Ellis, manager of the orchestra, last night wired Philadelphia, Washington and Baltimore, canceling concerts arranged for those cities for Monday, Tuesday and Wednesday nights.

It is doubtful if the orchestra, as an organization, can be taken from Boston. There are 78 members, however, who are not affected by the order. Under the regulations the aliens could not be taken to certain cities, New York for instance, because if they went to New York they would have to pass through barred zones if taken by the Shore Line, while if they attempted to pass down the Hudson, other barred zones would hamper their progress.

It is understood that permits might be granted for these alien enemies to visit interior points where there are no barred zones, as has been done in some cases, if assurances are given that the applicant is not dangerous.

In his telegram last night Mr Ellis said:

"The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect 23 members of the Boston Symphony Orchestra and make it impossible properly to give the concerts announced. They will therefore not be given. The price of tickets will be refunded.

"The management regrets that this notice could not have been published earlier, but owing to the holiday definite information concerning the effect of the regulation was not received until late Saturday afternoon."

PHILADELPHIA ORCHESTRA LETS TEUTON MEMBERS GO

PHILADELPHIA, Dec 1—The Philadelphia Orchestra Association announced tonight that it had dispensed with the services of eight German and Austrian players in the orchestra.

The action is based, said the announcement, upon the President's recent proclamation which, in effect, would have made it impossible to carry out the season's program, particularly with respect to touring. The vacated positions will be filled by American musicians.

MONITOR DEC. 1, 1917

MUSIC

The Boston Symphony Orchestra and the Townsend chorus will give a second presentation of Beethoven's ninth symphony, with choral ending, in Symphony Hall tomorrow afternoon at 3 o'clock, with Karl Muck conducting. The soloists will be Mme. Florence Hinkle Witherspoon, soprano; Miss Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

The orchestra starts on its second monthly trip on Sunday night, prepared to give concerts in Philadelphia, Washington, New York and Brooklyn. At the Philadelphia, Washington and Brooklyn concerts, Mme. Melba will be the soloist.

John McCormack, tenor, will be the soloist at the Symphony concerts of Dec. 14 and 15, presenting an aria from Handel's "Atalanta" and Beethoven's aria, "Jehovah, Hear Me." The orchestra will present the Mozart symphony in E flat major, Ravel's symphonic fragment, "Daphnis and Chloe," and Balakireff's symphonic poem, "Thamar."

POST DEC. 2, 1917.

SYMPHONY CANCELS CONCERTS

Alien Enemy Ruling Makes Train Trips Impossible

Because 23 members are alien enemies the Boston Symphony Orchestra is forced to cancel its engagements to give concerts in Philadelphia, Washington and Baltimore, and may possibly be forced to cancel also its engagements in Brooklyn and New York, through the workings of the alien enemy restrictions which became effective yesterday by proclamation of President Wilson.

Under the interpretation of the regulations the 23 alien enemies, members of the orchestra, cannot travel to Philadelphia, Washington or Baltimore.

ALMOST INTERNED

It has not been determined yet whether the alien enemies included in the orchestra, and essential to it as a musical organization, can travel between Boston and New York and Brooklyn without passing within 100 yards of any restricted area under the proclamation barring alien enemies from such zones. If they cannot, it will be impossible for the orchestra to keep the engagements in New York and Brooklyn.

The orchestra was scheduled to give a concert tomorrow night in Philadelphia, another in Washington Tuesday and another at Baltimore Wednesday.

There is some question whether or not alien enemies can travel through the Pennsylvania tunnel.

C. A. Ellis, manager of the orchestra, learned yesterday that the alien enemy members of the orchestra cannot make the trips called for in the orchestra's programme and consequently cancelled the engagements for the first three days of this week.

It is believed that a strict enforcement of the President's proclamation will virtually intern Germans, or at least prevent them from taking trips of any great length, as has been possible for them to do when equipped with permits specifying their destination and purpose of travelling.

Transcript Dec. 1, 1917.

CONCERTS NEXT WEEK

A Repetition of the Choral Symphony—The Russian Orchestra, Mr. Powell and Miss Roberts—Otherwise Minor Recitals

BY general desire, as the phrase of announcements goes, unmistakably expressed at the box-office, Dr. Muck and all the forces concerned, with one exception, in the recent and remarkable performance of Beethoven's Choral Symphony, will repeat that masterpiece tomorrow, Sunday, afternoon in Symphony Hall. Again the Symphony Orchestra will be mustered in full numbers; again, tier on tier above them will rise the most numerous, expert and songful chorus that Boston has known in years; again Miss Keyes, Mr. Hackett and Mr. Middleton will sing three of the solo parts, with Miss Hinkle added to them, in lieu of Miss Hempel detained by work at the Metropolitan. Above all the rest of these favoring circumstances, Dr. Muck will conduct, and it has often been his fortune, as with Liszt's "Faust Symphony" or the fifth symphony of Mahler, to make his repetitions equal in eloquence to his first performances, or even exceeding them. By this token and the particular stimulus of the occasion, this second concert with the Ninth Symphony may hardly fall below that in which the music, especially in the Finale, was opened to most ears as it had never been opened before.

RECORD DEC. 1, 1917

WANT DR. MUCK INTERNED AS ENEMY ALIEN

American Defense Folk Make Demand on U. S. Dist. Attorney

Internment of Dr. Karl Muck as an enemy alien and suspension of all concerts by the Boston Symphony Orchestra, of which he is the conductor, for the duration of the war, are demanded by the American Defense Society.

In a letter to U. S. Dist. Atty. Boynton, Edward N. Dingley, Boston representative of the society, declares: "It is an insult to our National Anthem to have it played by men who are secretly hoping for our destruction and advancing the cause of the enemy with treacherous propaganda."

Citing the edict prohibiting the Symphony Orchestra from entering the District of Columbia, Mr. Dingley urges the Department of Justice to take immediate action to prevent the organization from giving concerts anywhere in this country.

Mr. Dingley refers to the report that Dr. Muck is travelling on a Swiss passport, "the genuineness of which has been subject to some discussion."

Maj. Henry L. Higginson, patron of the orchestra, refuses to make any comment upon this action by the American Defense Society.

The society has organized a "vigilance corps" of more than 100 volunteer detectives in Boston to co-operate with the Federal authorities in ferreting out treasonable activities and stamping out sedition. The members of the corps are being recruited from the ranks of young men and women of assured American loyalty. It is hoped to have 1000 enrolled within a short time. Temporary offices have been opened at 262 Washington st. Each of the larger cities in the country is to have one of these vigilance bodies.

GLOBE DEC 2, 1917.

Choral Concert Today in Symphony Hall

Beethoven's Ninth Symphony will be repeated this afternoon in Symphony Hall with substantially the same forces which gave it such remarkable success, Nov 20. There will be another great audience to hear the performance, and the only change in soloists will be the soprano of the quartet.

Mme Hempel, who sang the part at the first performance, could not come to Boston for the second, and in her stead Florence Hinkle was engaged. Miss Hinkle has had much experience in Beethoven's difficult music, as she has sung in the Symphony with practically all of the orchestras in this country.

As a fortnight ago the Symphony will be preceded by the singing of the National Anthem.

HERALD DEC. 2, 1917.

HALT SYMPHONY PLANS BY ALIEN ENEMY RULES

Concerts Scheduled in Three Cities Cancelled by Manager C. A. Ellis.

C. A. Ellis, manager of the Boston Symphony orchestra, sent telegrams last evening cancelling concerts that were to be given in Philadelphia Monday evening, in Washington Tuesday afternoon and in Baltimore Wednesday evening. The message sent to Philadelphia follows:

"The regulations concerning aliens which have recently been promulgated by the department of justice at Washington affect 23 members of the Boston Symphony orchestra and make it impossible properly to give the concert which has been announced for Monday evening at the Academy of Music. It will therefore not be given. The price of the tickets for this concert will be refunded at Heppes.

"The management regrets that this notice could not have been published earlier, but owing to the holiday definite information concerning the effect of the regulation was not received until late Saturday afternoon."

173 TRANSCRIPT DEC. 3, 1917

TRANSCRIPT DEC. 3, 1917

Items and Announcements

The recent regulations of the Department of Justice limiting the movements of German subjects in the United States have compelled the Symphony Orchestra to abandon its monthly visits to Philadelphia and Washington. There are twenty-three such "enemy aliens," though they happen to be among the most peaceful of men, within the band and were they to go to Washington or Philadelphia with it, they would enter "prohibited areas." Whether they can journey to New York and not infringe such prohibition remains to be determined. If they can, the orchestra will undertake the usual concerts there and in Brooklyn on Thursday, Friday and Saturday of this week, with the possibility of an extra matinee on Sunday. If, however, such a journey proves contrary to the new regulations, the orchestra, for the rest of the season, will limit itself to concerts in Boston and a few neighboring cities.

The programme for the next pair of Symphony Concerts in Boston on Friday afternoon, Dec. 14, and Saturday evening, Dec. 15, will traverse for purely orchestral numbers a symphony by Mozart in E-flat major; a fragment, new to Boston, of Ravel's ballet, "Dauphnis and Chloe"; and Balákire's sombre tone-poem, "Thama." Between these numbers Mr. McCormack, the tenor, will sing an air that he has resurrected from Händel's opera of "Atalanta" and another from Beethoven's oratorio, almost as new and strange, nowadays, "The Mount of Olives."

Herald Dec. 3, 1917

CHORAL CONCERT TODAY

The concert for today at Symphony Hall is Beethoven's Ninth Symphony with substantially the forces that gave it with remarkable success Nov. 20. There will be another large audience. The only change is in the soprano of the solo quartet. Mme. Hempel, who sang this part at the first performance, could not come to Boston for the second as engagements took her to another part of the country. In her stead Florence Hinkle was engaged. Miss Hinkle has sung in the symphony with practically all the orchestras in this country. The symphony will be the only work on the program. The performance will be preceded by the singing of "The Star Spangled Banner."

Record Nov. 30, 1917.

Symphony Barnstorms

The Symphony Orchestra is having busy week-end. This afternoon and tomorrow evening it plays Rachmaninoff's symphony in E-minor, No. 2, and Mendelssohn's Midsummer Night's Dream. Sunday it and the great chorus Stephen Townsend has trained, will give Beethoven's Choral Symphony at Symphony Hall. (The Record has had many suggestions that Dr. Muck fill out the symphony with some other work, preferably one of the Leonore overtures—the Symphony is seldom given alone in Europe.)

Sunday evening the orchestra goes on its second Southern tour. There is no reason to discuss why Baltimore will have no concerts. Baltimore cut off her musical nose to spite her musical face. Brooklyn, Philadelphia and Washington will get concerts. In the two latter cities Mme. Melba will appear as soloist.

POST Nov. 27, 1917

MAY BAR MUCK IN SPRINGFIELD

Talk of Closing Building to Symphony

SPRINGFIELD, Nov. 26.—The same influences that recently refused the use of the Municipal Auditorium to Fritz Kreisler, the Austrian violinist, are active to close the building to the Boston Symphony Orchestra, led by Dr. Muck, on the ground that Dr. Muck is an enemy alien, it was learned today. Some members of the city property committee, which controls the use of all city buildings, favor this course.

WEEK-END CONCERTS

THE CHORAL SYMPHONY REPEATED UNDIMMED

Dr. Muck and His Forces in a Second Performance—Beethoven, Tolstoy and the Lay Listener—Mr. Gardner and His Violin Pieces—Travel, Under Difficulties, for the Symphony Orchestra—Items of the Instant

NOT a foot of sitting or standing space in Symphony Hall was unfilled at the repetition, yesterday, of Beethoven's great Symphony. Both those who came for a second time and those who had been denied before were uplifted by one of the most inspired performances which the masterpiece has ever received, perhaps as fine as it may receive in our day. However much we had been told previously about the executive impossibilities of the vocal parts, when we had been brought to the close of the sublime Adagio, and the coming message of joy was being wondrously and darkly whispered in the orchestra, we were entirely subject to the conception and the exaltation of Beethoven; the voices of the chorus and the individual singers seemed perfection itself, because we were in a state of mind to forget all difficulties of breathing, interval, and register; to hear, not what was being sung at the moment, but what was sung in Beethoven's heart as he strode up and down with his note-book, wildly humming and roaring, racked by the great creative forces within him, conceiving the voices almost as the instruments which always came first in his thoughts. So, spiritual attainment may conquer physical impracticability and executive discrepancy, and we may pity any who were so unfortunate yesterday as to be conscious of the latter.

Yet no ideal has been entirely realized—the whole earth cannot follow Beethoven in his ascent through the Finale of the Choral Symphony. It seems a tragedy that a barrier of misunderstanding should close it to one of the few other great men who have turned "universal brotherhood" from a phrase or a thinly strained sentiment into an actual and all-pervading concept. Tolstoy, searching thoughtfully for the highest function of art as the emotional intercourse of man, defines something very close to the spirit of the Ninth Symphony. In those same pages he mentions Schiller's "Ode to Joy" as fulfilling his ideal of the art all-inclusive, religiously inspired, simple, spontaneous, and directly comprehensible to all people, yet in Tolstoy's view, Beethoven's setting of it denies this spirit at every point! As a matter of fact, the Ninth Symphony denies Tolstoy hardly less than Schiller. To be sure, it is complex and personal subjectivity must ever conflict with universality. The "Kuss der ganzen welt" is more fully realized than the "Seid umschiungen, Millionen!" for the whole world is not so innately musical as we should wish. But to listen to the music is to affirm its universality, and indeed its simplicity. The themes in octaves and fifths, the choral melody on five diatonic notes—these are the pure elements of the musical universe. There are intellectuals who will tell you that that almost childishly simply folk-tune is commonplace, but that is its Tolstoian glory, and the remark in question indicates a cultural snob. In other hands it might conceivably have been trivial but fraught with its present associations we are incapable of imagining it so.

Again the ninth Symphony throughout divides into a great intricate mass of detail, which, however, never obscures, but rather emphasizes the broad and simple structural lines. Even though the layman cannot penetrate the finer points, he is never bewildered, but immediately impressed and uplifted. For instance, the rhythmic refinement of the Scherzo never obliterates the larger pulse, the elaborate contrapuntal interweaving—"well fugued," as Beethoven's memoranda expressed it—is never baffling to the musically uncultivated, as Brahms often is. A single bar of the Adagio divides into triplets of as many as thirty-six notes, but through it melody gleams clear, eloquent, and indescribably lovely to all. The delicate variety, contrast and expressiveness of color is unprecedented (behold Beethoven marvellously developing his sense of tone-color in abject deafness), and again, those beauties are wholly lost to none.

NEWS OF MUSIC

A Dissenting Voice to Rakhmaninov's Applauded Symphony—Two and Even Three Pianos Play Together — Novel Pieces by Debussy and Rimsky-Korsakov —Sir Thomas Beecham Proffers an Opera House—Items and Incidents

LISTEN to the other side and accordingly here follows a letter from a frequenter of the Symphony Concerts, a man of no mean judgment and taste with music who demurs to the applause lavished on Rakhmaninov's symphony on Friday and Saturday and the spoken praise of piece and performance in many a quarter. "Why," he writes, "does not Rakhmaninov's symphony move us more deeply? It is ingenious and imaginative; it reveals a keen, resourceful and lucid sense of orchestration; it has a piquant, Russian flavor; its dramatic ascents momentarily transfix; its varied, songful course invites immediate emotional response. To be sure, it departs in no considerable degree from the style of the composer's forbears, and the traditional usage which he has been assimilating. But neither does Chausson's, for instance, nor even Franck's to a much greater degree, but those are more vital, more personal, and reach more of the heart.

"The final answer to the question lies only in the music itself. The symphony rises from darkness into light, which previous symphonies have done with a far different kind of elevation, but again that has become a traditional and a very convenient formula. Perhaps, instead of saying "light," we should say "lightness." This symphony makes one realize that Rakhmaninov owed a great deal to Chaikovsky, and the two have interesting similarities as well as differences. Both had a ready, too ready, faculty for absorbing western culture, and thereby individuality suffered, and Russian characteristics became purely external. (Surely Chaikovsky's pessimism was rather personal than national.) Both composers are obvious, and reveal their all and utmost at the first hearing. But there the difference begins. Chaikovsky is emotional, sensational; his themes are often striking, vivid and indelible upon the memory: Rakhmaninov is self-contained, well groomed, no more than mildly exciting; his themes are pleasurable and winning for the moment; but ephemeral and undistinctive. Both have a way of becoming obsessed and haunted by their themes to the point of over-repetition.

"Thus Rakhmaninov's Symphony is too long—first of all because only a colossal conception could justify such length, and a colossal conception it by no means is. There are too many parts and episodes; Rakhmaninov's invention is inexhaustible, and he has not the discrimination to reject the lesser ideas that occur to him. His idiom is facile, impressionable, engagingly colored, and it skims the surface of music. In his dramatic procedure there is always the consciousness of picture-making. His climaxes gather finely and burst like bubbles. We do not sit on the edge of our seats, but lean back in quiet and comfortable enjoyment. He has a high and keen sense of the orchestra, but he is by no means an instrumental creator. He is proficient and apt in the use of colors; his varied wood-wind wins our involuntary admiration, and so does his clever use of the lowest register of the brass in the first movement. On the other hand, the percussion serves trivial ends. The melodic subjects, particularly in the first and the slow movements, are commendably songful; the contour is so pliable and workable that they seem to take the strings and develop almost of themselves. The parts are cleverly and acceptably knit together. At the

TRANSCRIPT Nov. 30, 19

MUSIC AND THE DANC

NEGLECTED PIECES AT DR. MUC CHOICE

Overlooked and Promising Items in Library of Symphony Hall—Roshan and Itow for New and Strange Danc —Mme. Melba and Miscellany—M Novaes and Mr. Tribaud Together—Ite and Opinions

THESE are the days in which c ductors in America search the braries of their several orchest as they never have before. Scar ly any new music is procurable from E rope; not every novel manuscript t American composers submit warrants mediate performance. It is the turn, th of revivals; but the full scores and the s arate parts of pieces in existence and graved for years are difficult to obtain, less by happy chance, some publisher New York has them on his shelves. Ev with classics of the "standard repertory Schubert's Unfinished Symphony, for ample—it is impossible to renew mus sheets, worn by long usage, because dealers have exhausted the few copies hand before Europe, abundant, conveni Europe, was closed to them. More a more the conductors are becoming depe ent upon what the orchestral libraries bri within certain reach. There are the 'star ard pieces" serviceably arrayed each in own nook; but the astute maker of p grammes will not choose too many lest dull the interest of his hearers by too mu of "the regular thing in the regular way There also are the accumulations of yea in scores and parts purchased when this that music was in the fashion; when it w new and strange; when it happened serve the convenience or the ambition the conductor of the hour—symphoni suites, overtures, tone-poems, miscellaneo numbers, deservedly or undeservedly fo gotten and mute.

From these pieces, in particular, the co ductor must now choose his revivals, h pseudo-novelties, unless his programme are to fall into a routine of convenient cla sics, items in favor with his particular pu lic or items the performance of which h himself likes biennially to polish. Seeming ly the library of the Boston Orchestr should be especially rich in such overlooke music, since conductors and manager bought plentifully of it before the days renting returnable scores of new pieces be came common. Moreover, there is a kin of catalogue to this library at the end Mr. Mark Howe's book recounting the his tory of the orchestra, which in an appendi lists all the pieces played by it betwee the beginning of the season of 1881-82 an the end of the season of 1913-14. To ru casually down these pages is to discove not a few promising items, long unheard a the Symphony Concerts and, under presen conditions, readily deserving restoratio to Dr. Muck's programmes—provided, o course, that the library still contains them

There are duller overtures than d'Al bert's, for example, to "The Improvisator" sundry suites by Bach have been none too often played; Bantock's overture, "The Pierrot of the Minute" is a fanciful, piquant piece; it is high time that such a master with Berlioz's music as Dr. Muck should essay his Fantastic Symphony; Bizet's suite, "Jeux d'Enfants" is amusing; Mottl's arrangement for orchestra of Chabrier's Bourrée Fantasque would provide the new show-piece that the repertory sorely needs; Debussy's "Iberia" better deserves re-performance than the much-repeated sketches of the sea, while his Nocturnes have nearly slipped out of the active repertory; Elgar under Dr. Muck might become an Elgar eloquent, in symphony, in overture, like "In the South," in the admirable "Enigma" Variations; the suite from Fauré's incidental music to the play of "Pélléas and Mélisande" is one of the few orchestral pieces of a fine-fibred composer; Mr. Gilbert's overture on "Negro Themes," a truly original piece, ought long since to have been heard anew; there are more full-voiced and proudly stepping concerti by Händel than the one or two that Dr. Muck perennially revives; there are also arrangements of ancient ballet-music, Gluck's or Gretry's to give pleasure; Holbrook's fantasy, "Queen Mab," was uncommonly well received when the conductor once chanced upon it; for too long the public of the Symphony Concerts has heard none of the orchestral music of such a master as the d'Indy of the second symphony or the "Istar" variations; Lendval's singular symphony would fall now upon more attuned ears than it did when Dr. Muck first produced it in 1913; MacDowell's symphonic poems—"Lancelot and Elaine" or "Lamia"—do fall short of his suites, but they are not altogether uninteresting; Mendelssohn wrote other overtures than the two sea-pieces; Saint-Saëns's tone-poems are pleasurable in artificial kind; charm still exhales from Schubert's ballet-music in "Rosamünde"; need Mr. Strube's fanciful and expert overture, "Puck," come and go in a few hearings; and so forth with a list almost as long as the searchings of the compiler chooses to make it. Obviously the library of Symphony Hall may still yield Dr. Muck—and also the public of the concerts—much that, as yet, he has left untouched.

H. T. P.

TRANSCRIPT DEC. 1, 1917

174

THE SYMPHONY CONCERT

A PROGRAMME OF CONTRASTING PIECES

Three Numbers from Mendelssohn's Fanciful and Polished Music to "A Midsummer Night's Dream," Besides Rakhmaninov's Puissant Second Symphony—The Eloquence of Each in Kind, and of Conductor and Orchestra with Both

FOR once in a way, yesterday afternoon, Dr. Muck set a programme of two sharply contrasting pieces for the Symphony Concert; while, again for once in a way, the more slender-bodied and fanciful of the pair endured well the proximity of the stouter substance and the larger power of the other. This fortunate music happened to be the overture and two of the entr'actes in Mendelssohn's numbers to accompany Shakspeare's comedy of "A Midsummer Night's Dream." The years come and the years go; but naught else that the composer left behind so well withstands the lapse of time; while, try as three generations of music- makers have, no accompaniment to Shakspearean comedy or Shakspearean tragedy has yet matched in fitness to the play, in suggestion to the audience, in fancy, fecundity and felicity within itself these thirteen pieces distributed through a fairy farce of Athenian duke and English Puck, "rude mechanicals" hoydenish damsels and pursuing swains. Almost never do we in America hear them in tonal vesture to the play; the days have seemingly passed when it was read in the concert-hall that an orchestra might intersperse the text with the appointed numbers. The overture has become an item in "the standard repertory"—almost the only item therein that endures permanently from the copious pages of Felix Mendelssohn-Bartholdy—to be taken down for biennial or triennial performance as perfect as conductor and orchestra may give it and, often in association with as many other divisions of the music to the whole comedy as the conductor elects to set after it. Seldom does it fail to abide the neighboring numbers; while almost never does it fail to pleasure the youngest or the oldest hearer.

When the critical and the curious sons of men fall to measuring the titles of one overture, sundry entr'actes, marches, songs and dances to such permanent vitality and favor, they usually set high the exceeding skill the unfailing felicity of Mendelssohn's workmanship. How aptly he shapes his music to the orthodox forms of his time, yet with no lessening of fitness, from number to number, to the course of the play; with no drying of the invention that fertilizes it. How limpid it all is, both in itself and in implication of personage and incident, scene and atmosphere; how round of phrase and flowing of period; how dexterous in transition and animate and opposite of rhythm; how shimmering of color and playful in suggestion. The learned treatises on orchestration expatiate through pages of the skill of hand, the nicety of ear and the fertility of fancy that Mendelssohn displays with his wind instruments; they find room at least for a paragraph about the dexterity and the imagination with which he keeps his strings either shimmering or incisive, or even both at once. The poets rejoice in a fairy music that trips to meet their visions more than half-way; the pursuers of humor in tones enumerate a score or two of little touches that point the ways of Bottom and his company or tweak and twinkle at Puck and his horde. The dullest-eared, the poorest-witted listeners taste these satisfactions though, wisely, they give not a thought to the examining of them.

Now it is quite true that Mendelssohn's music to "A Midsummer Night's Dream shines with all these technical aptitudes and distinctions; but so, in greater or less degree, do many more of his pieces seldom heard nowadays and then irking to impatient listeners. True again, Mendelssohn was the born and practised technician, the instinctive and the adept elegante in the artistries of tones; yet others of his own time and of the epoch in music immediately preceding it enjoyed an audible share in these distinctions. Rather, what really isolates this overture and the twelve "additional numbers" from the rest of Mendelssohn's music is the unflagging play of poetic and characterizing imagination, of answering tonal invention, of fancy busy with the details of both, from end to end of this "incidental music." No other of the composer's pieces—not even the two overtures of the sea—bear comparison with it in the possession of these attributes. They flower into a suave and shimmering intrinsic beauty, into a poetic, a humorous or a characterizing illusion, into a sustained, yet diversified flow of fancy and feeling such as nowhere else did Mendelssohn attain and maintain. Felicity of workman is indeed no mean preservative in the arts; but it must have something to preserve. The music to "A Midsummer Night's Dream" provides that something savorily and abundantly and by virtue of both substance and style the music smilingly outwits the year and flouts the fashion. Even "suburban schedules," the omnipotent cannot loose many hearers from it.

As the concert went, the felicities of the conductor and the orchestra heightened the felicities of the composer. The tone of the strings could hardly have been lighter, brighter, more flowing, transparent, sprightly, incisive when the music bade; the wood-wind suffused phrases and drenched whole periods in a beauty that seemed the very gossamer of tone; or the bassoons made merry; or the brass preluded to a mellow dignity. Dr. Muck's ear for the tone of his men, for the voice of the music, seemed as sensitive as Mendelssohn's own; he missed not a stroke of the composer, speeding his rhythms, touching in his ornament; while along with these discerning and characterizing executive perfections, he distilled from the whole music its intrinsic beauty and its never flagging poetry or fancy of suggestion. The pleasure, the illusion, might hardly run higher. Yet, in very different kind, conductor and band did as much for the preceeding symphony—the record, in E minor, revived after four years—of Rakhmaninov. This music exacted deep glows, high lights, dark shadows of tone, and the performance yielded them. It demanded a sustained largeness of style and energy of progression. Not once did they flag. Occasionally, it cut from the orchestra an individual choir or even an individual voice and the players made either vivid. Again the music surged into climax and the hearer felt the might and the majesty of the tone. Intricate passages ran luminously; excited rhythms jumped to the ear; song. intensely conceived and intensely voiced, bore the listeners into the emotion that bred and fed it. Clearly Dr. Muck was giving himself to the utmost to the music. Seldom has he conducted a modern symphony—no; not even Franck's—with such penetrating and energizing conception, with such manifold and unfailing eloquence of transmission. Composer and conductor, orchestra and audience, were as one with the sensations of the music.

So heard, for the ninth time within seven years "at these concerts," the symphony unmistakably holds its own among the modern kind that individualizes and vitalizes orthodoxy in the composer's own fashion and yet runs not away to gods new and strange. The studious and scholarly hearer may take his satisfaction of the surety and the power with which Rakhmaninov wields his tonal masses; of the skill with which he guides music, players, and audience, too, in and out of intricacies, of his mastery of large adjustment, adroit detail, and interlocked suggestion; of the range and quality of his harmonic backgrounds and instrumental dress. The less instructed but sometimes more susceptible listener receives from the sum and the interplay of these qualities the sensation of a music he comprehends and feels, that illudes him into pleasure, that stimulates him into answering emotion. Both sorts of listeners will experience the large unfolding of the music from the dark and groping beginning to the blazing and leaping close. Both will know the pervading songfulness, deep and glowing, or sharp and bright, of the symphony; the richness of its manifold voices; the fertility and the variety of imagination that informs, directs, adorns it. Hear it as they may, they find it an engrossing, a puissant music, upon which occasional superfluous lengths and occasional opacities of tune are but the flaggings or the accidents of the moment. No wonder that, again and for the ninth time, Symphony Hall rang with applause for piece and performance.

Yet, be he merely studious or merely susceptible, the imaginative listener will somehow suspect a drama in tones in this symphony of Rakhmaninov—in the interplay and the recurrence of the motives from movement into movement; in the return of that dominant motive of the first Allegro until it masters all the rest; in such singular passages as the fugued and the hymn-like measures interrupting the course of the scherzo; in the insistent intensity of progress from the first bar to the last; in the sense of a deep and personal emotion that rises from the whole symphony. Possibly it is the familiar Russian symphonic drama of motives prompted by introspection that Chaikovsky plays so often in his larger music—the beginning in sombre and groping despairs; the ascent into a nervous, restless, occasionally frantic activity; the resort to external excitements as in the scherzo; the solace of inner meditation as in the slow movement; the final upspring into an exultant, vigorous, human and happy energy. But Rakhmaninov is no Chaikovsky. The elder Russian wrote his tonal dramas out of a neurotic, almost an hysterical spirit, usually at extremes of sensation. The younger has a masterful mind as well as an ardent temperament; feels more deeply, speaks more eloquently, attains a beauty, wields a power that the other could not summon. Chaikovsky's moods and passions, procedure and achievement in his symphonic dramas interest and impress the hearer for the vivid and singular personality they disclose and proclaim. Rakhmaninov's symphony of yesterday, his tone-poem, "The Isle of the Dead," of a month ago, speak out of a finer, graver, more controlled spirit, with an exaltation of passion and speech, a wider, deeper human appeal, a universal quality that Chaikovsky knew not. Once more the composer who directs emotion by mind excels him who leaves it unbridled.

MOVEMENT TO STOP BOSTON SYMPHONY

United States Department of Justice Asked to Prevent Orchestra From Giving Concerts Anywhere in Country

A request that the United States Department of Justice take action to prevent the Boston Symphony Orchestra giving concerts anywhere in the United States was sent yesterday to Thomas J. Boynton, United States District Attorney, by the American Defense Society. The letter was signed by Edward N. Dingley, Boston representative of the society. It says, in part:

"Dr. Karl Muck, an enemy-alien, is its conductor. He acknowledges that his sympathies are with the Kaiser. He is said to be traveling on a Swiss passport, the genuineness of which has been subject to some discussion. The American Defense Society urges that Dr. Muck be interned and the Symphony Concerts be suspended for the duration of the war. We do not believe that Dr. Muck should be permitted to convey the information he has secured in this country to the German War Office, or be permitted to learn of our military operations while he travels with immunity. Other men, perhaps some of them far less dangerous than he, are in detention camps.

"It is an insult to our national anthem to have it played by men who are secretly hoping for our destruction and advancing the cause of the enemy with treacherous propaganda.

"American soldiers have given their lives before German cannon, peaceful citizens have been killed and murdered by German agents within our boundaries. The American public is in no mood to listen to music played by these men, no matter how wonderful that music may be."

Major Henry L. Higginson, founder and supporter of the orchestra, declined to comment on the letter.

Announcement has been made by the American Defense Society, which has its headquarters in New York, of the formation of a Vigilance Corps in Boston to cooperate with the federal authorities to check seditious utterances. Cleveland Moffett, who has done a good deal in that direction in New York City, arrived in Boston last night to contribute his efforts to the work.

Mr. Dingley said the Vigilance Corps will be able to put at least 100 men at the disposal of the United States Secret Service, should emergency arise. The men will all be volunteers, ready day or night to help the Government. The Vigilance Corps, he said, will list disloyal persons and investigate them. Any suspicious circumstances or evidences of enemy propaganda will be reported to the Department of Justice.

The temporary office of the society in Boston is 262 Washington street. Permanent offices will be established later. The motto of the society, according to Mr. Dingley, is: "Serve at the front or serve at home." The people are asked to give information of suspicious persons.

Mr. Dingley said that members of the Vigilance Corps will patrol the city and see that seditious meetings are broken up. "The Defense Society cleaned New York of treason breeders from the Battery to the Bronx," he said, "and now there are few, if any, seditious street-corner meetings permitted in that city."

175 POST DEC. 2, 1917

It's Patriotic—And Why Not Art?

In several portions of the country of late we have been hearing much discussion over the playing—and in one case the preliminary refusal to play—our official military national anthem, "The Star Spangled Banner," at concerts of classical music. Peace now reigns, by reason of the reconsideration of all hands who had objected. Still there remains the moot question whether the inclusion of the air in concerts of high grade is or is not artistic. That it is not was one of the chief objections made by the authorities of our finest orchestra before they saw the true light.

But what is the offence to art in beginning or ending a classical concert with "The Star Spangled Banner"? This is no cheap tune, be it understood; it has no relation with the commonplace and maudlin "popular" song. It is good music. Composed somewhere between 1770 and 1775 by John Stafford Smith, an Englishman, and sung to the words of "Anacreon in Heaven"—bacchanalian, it is true; but let that pass—it lived and was approved by the process of time. When a tune reaches its 140th year, and is still well liked, it has made out its case; it is itself a classic. This air of Smith's is distinctly better in form, inspiration and effectiveness than some of the music played by the Boston Symphony Orchestra as "the real thing." Key evidently liked it, and after he had written his stirring song during the bombardment of Fort McHenry, he specifically directed that the words be sung to its tune. Therefore, it is time-honored in both ways.

Why, then, should not "The Star Spangled Banner" be played at concerts of the first grade? Why not more generally and with even more fervor than at cheaper entertainments? David Stanley Smith, professor of music at Yale, admirably answers these questions when he says:

> To be sure, it is hard to determine just the proper amount of publicity which the song should have, to fix the point beyond which it loses its force through repetition and becomes merged in the general mass of popular music. But at least we may protect it from the odium implied in the effect that it is all very well to play "The Star Spangled Banner" at popular concerts, but not at symphony concerts. Actually, the opposite is true. The national anthem is never presented with more appropriateness than before audiences that have gathered for serious reflection. It begins to offend only when it is used as a cloak of respectability over general cheapness of entertainment; and it is in the field of mere amusement that its use might well be curtailed.
>
> Let us hope that mutual recrimination and professional aloofness and hypersensitiveness may give way to a vision of the exalted symbolism which a thoughtful conception of the national anthem reveals.

In another way, but perhaps more practically, the question of "art" was answered at the opening performance of the Metropolitan Opera Company in New York, five of the world's greatest singers, Enrico Caruso, Pasquale Amato, Claudio Muzio, Margareto Matzenauer and Basil Ruysdaele, together with the chorus, sang the national anthem as it has never been sung before on this earth. And the tense interest and spontaneous applause of the great audience testified to the fact that "The Star Spangled Banner" was good art when artistically rendered. And that it is something better, we all know.

TRANSCRIPT Nov. 26, 1917

WEEK-END CONCERTS

NEW PLACE FOR BERLIOZ IN OUR MUSIC

Audiences Now Hear, Appreciate, Applaud—Mrs. Hunt and Her Songs—Mme. Schumann-Heink After Three Changeful Years Upon Voice, Pieces and Procedure—The Choral Symphony to Be Repeated—Other Programmes in Prospect

DELUDED or begrudging Wagner regarded Berlioz as a mere measure of musical nutriment for the world, as a "plump oyster," quickly swallowed, for the growth and rounding out of orchestration. Rolland has levelled an impassioned lance at this misconception which still holds generally over Europe, in Germany not least, and in FFrance as well—this unsympathetic half-way acceptance by the academics as so much "color,'" and of Berlioz; this dismissal of him as a wild and whirling "romantic of romantics." Some read the anecdote of Berlioz's impassioned life, are merely amused, and accordingly dispose themselves not to take his music seriously. Surely the orchestral parts from his symphony upon "Romeo and Juliet," applauded once more at the Symphony Concert of Saturday, have done much to dispel these preconceptions. Boschot, in his fine biography of Berlioz, calls "Romeo and Juliet" his masterpiece, and so does Rolland, in repudiation of Weingartner's choice of the Requiem, and Strauss's of the "Overture to King Lear"! Rolland clears the point in a paragraph by distinguishing a genius from a great man. Wagner was great, because he was a wilful master of his career, his actions, his thought, all of which he subjugated to the service of his creative force. Berlioz possessed none of this moral unity. He was not great, but a burning genius; often he was at pitiful variance with himself, defeating his own ends. To Wagner, Isolde meant one person alone; to Berlioz, Juliet meant one person alone. But while Wagner wisely keeps his beloved Wesendonck in the background, Berlioz persistently hurls his beloved Smithson at your head; in all his writings he does his best to lead you and himself astray, to distort your appreciation of his music. "Berlioz was not a musician," ends Rolland, "he was music itself. He was never in command of his demon; he was ever its prey."

And this sheer, unshackled genius was the glory of France and among the highest of music. Sublimely innocent of tradition or philosophy, of Bach or Schopenhauer, it took the divinely fresh and lucid way. While Wagner was struggling with the problem of centuries, the welding of music and drama, Berlioz solved it directly and spontaneously in the "Garden Scene," by jumping a foregone absurdity. Rolland may be forgiven the partiality of a Frenchman, championing the musical genius of his race, when he writes: "Compare the Virgilian tenderness of the 'nuit sereine' in 'Romeo and Juliet' to the carnal fervor of 'Tristan!'" And yet one surely needs only to listen without prejudice to that love scene, written before "Rienzi," by the way, to appreciate the rare purity and refinement of spirit, the Latin reserve and serenity; to feel throughout the music as played by Dr. Muck and the orchestra the musical and unacademic sense of proportion and fitness. Such appreciation requires only to avoid conclusions from the outward semblance, to leave all thought of actresses, bandits, domestic failures, even of Shakspeare, behind. In short, it is genius expressing itself in music alone as nowhere else, and to be approached from no other point. Berlioz in this music exalts the state of being in love to a degree that none but Wagner may dispute. Surely no fairy piece was as delicate and breathlessly captivating as that of Queen Mab in "Romeo and Juliet" has been written, and no festal music which is at once so splendid, brilliant, stimulating and free from tawdriness as that of Capulet's fete.

MONITOR DEC 3, 1917

Choral Symphony Repeated

Beethoven's Ninth ("Choral") Symphony—Second performance by the Boston Symphony Orchestra and Stephen Townsend's chorus, with Karl Muck conducting; Symphony Hall, afternoon of Dec. 2. The soloists were: Mme. Florence Hinkle, soprano; Miss Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

A performance such as the one rendered yesterday afternoon leaves the audience with a sense of having listened to something that is practically perfect from any angle it is regarded. The outstanding feature was, of course, the chorus, because a chorus that can measure up to the standard of the Boston Symphony Orchestra, and hold its own against it, is, it is needless to say, no ordinary chorus. And that it did both itself and the orchestra full credit is giving the least measure of praise that can be accorded to it.

There is something peculiarly impressive in an achievement such as was scored in this second rendering of the ninth symphony with its choral finale. Passing over the general majesty and beauty of such a performance, and ignoring the fact that the theme upon which the variations for the chorus, orchestra and quartet are built is of a somewhat forced and rather exaggerated nature, one cannot but acknowledge that the ensemble was so unusual and at the same time so irreproachable that it calls for more than passing comment.

The technical difficulties were all overcome with apparently the greatest ease, an attainment that bespeaks careful and studied training of a most particular type, while the soloists upheld their parts with vigor and spontaneity.

As regards the first three movements, there is really little that need be said. They were performed with all that perfection of detail and musicianship that one gets to expect from the Boston Symphony Orchestra at its best, and surely there is scarcely a production of Beethoven's that shows him with more incomparable skill directing the tonal qualities of his material.

It was hard to resist the temptation, while listening to the rendition, of speculating for a moment upon the personnel of the performers in its bearing upon the national crisis as it exists today. What did it foreshadow—that harmonious production, delivered by the combined efforts of so many individuals of so many nations of the world, with the encircling throng of Americans above them? And as the chorus sang the words:

> "Let thy magic bring together
> All whom earth-born laws divide;
> All mankind shall be as brothers
> 'Neath thy tender wings and wide,"

the thought unfolded to a united world, even though today disruption should rend asunder the very organization that was picturing the future harmony.

The audience was enthusiastic in its applause both in greeting Dr. Muck, and after the performance.

Advertiser Nov. 27, 1917

SPRINGFIELD MAY BAR THE SYMPHONY

Springfield, Nov. 26.—The same influences that recently refused the use of the Municipal Auditorium to Fritz Kreisler, Austrian violinist, are active to close the building to the Boston Symphony Orchestra, led by Dr. Karl Muck, on the ground that Dr. Muck is an enemy alien, it was learned today. Some members of the city property committee, which controls the use of all city buildings, favor this course.

RECORD Nov. 30, 1917

Symphony Barnstorms

The Symphony Orchestra is having busy week-end. This afternoon and tomorrow evening it plays Rachmaninoff's symphony in E-minor, No. 2, and Mendelssohn's Midsummer Night's Dream. Sunday it and the great chorus Stephen Townsend has trained, will give Beethoven's Choral Symphony at Symphony Hall. (The Record has had many suggestions that Dr. Muck fill out the symphony with some other work, preferably one of the Leonore overtures—the Symphony is seldom given alone in Europe.)

Sunday evening the orchestra goes on its second Southern tour. There is no reason to discuss why Baltimore will have no concerts. Baltimore cut off her musical nose to spite her musical face. Brooklyn, Philadelphia and Washington will get concerts. In the two latter cities Mme. Melba will appear as soloist.

POST Nov. 25, 1917

WILL REPEAT 9TH SYMPHONY

Dr. Muck to Give Great Work Next Sunday

Beethoven's Ninth Symphony is to have a second performance in Symphony Hall next Sunday afternoon at 3 o'clock. The performance of this great work by the Symphony Orchestra and the splendid chorus organized by Stephen Townsend, all under the direction of Dr. Muck in Symphony Hall last Tuesday, was the most brilliant and successful musical event that Boston has had in a generation.

The days following the performance brought in to C. A. Ellis, manager of the Symphony Orchestra, many letters requesting that it be repeated at an early date. The only convenient date for which Symphony Hall was available was Sunday, Dec. 2, and Mr. Ellis decided to repeat the performance on that day, providing the chorus could be got together. Notices were sent out immediately to all the members of the chorus and acceptance has been so general that the concert will be given under the same conditions as prevailed last Tuesday evening.

Three of the soloists have been re-engaged. These are Mr. Middleton, Mr. Hackett and Miss Keyes. It is impossible for Miss Hempel to be here, although she was very keen about coming, but engagements take her to another part of the country, so there will be another soprano in her place, it is expected, equally as distinguished.

TRANSCRIPT Nov. 26, 1917

Items and Announcements

Rapid but successful arrangements have been made for the repetition of the signally eloquent performance of Beethoven's Choral Symphony last Tuesday under Dr. Muck. The music will be heard again next Sunday afternoon at three—instead of the usual three-thirty—in Symphony Hall with the chorus virtually intact; three of the solo singers of last week—Miss Keyes and Messrs. Hackett and Middleton; the Symphony Orchestra, as usual, and leading all these forces Dr. Muck, who, as with Liszt's "Faust Symphony," has carried repetitions of notable concerts to the original pitch of pleasure. Miss Hempel, who sang the soprano part in the finale last Tuesday, is, unfortunately, detained at the Metropolitan Opera House by a full-dress rehearsal of "The Daughter of the Regiment," about to be revived there, in which she takes the principal personage. Miss Florence Hinkle, whose voice suits the music, will succeed her.

TRANSCRIPT NOV. 30, 1917.

By exception the concert at Symphony Hall next Sunday afternoon, at which Beethoven's Choral Symphony will be heard anew under Dr. Muck and with the remarkable chorus of a week ago, will begin at three o'clock instead of the usual three-thirty. The departure of the orchestra on its monthly journey southward necessitates the change. In spite of requests for the resumption of the visits of the orchestra to Baltimore, now that the storm over "The Star-Spangled Banner" has subsided, the city has been definitely struck from the itinerary. Accordingly the schedule for these monthly trips stands: Monday, Philadelphia; Tuesday, Washington; Thursday, New York; Friday, Brooklyn; Saturday, New York.

Under the regulation forbidding the presence of "enemy aliens" within the District of Columbia, thirty-two members of the Symphony Orchestra cannot take their places in its monthly concerts at Washington, one of which befalls next Tuesday. Properly, the Department of Justice has declined to make exception in favor of the band. Accordingly Dr. Muck must adapt his programmes in Washington to an orchestra only seventy strong.

POST
DEC. 2, 1917

It's Patriotic—And Why Not Art?

In several portions of the country of late we have been hearing much discussion over the playing—and in one case the preliminary refusal to play—our official military national anthem, "The Star Spangled Banner," at concerts of classical music. Peace now reigns, by reason of the reconsideration of all hands who had objected. Still there remains the moot question whether the inclusion of the air in concerts of high grade is or is not artistic. That it is not was one of the chief objections made by the authorities of our finest orchestra before they saw the true light.

But what is the offence to art in beginning or ending a classical concert with "The Star Spangled Banner"? This is no cheap tune, be it understood; it has no relation with the commonplace and maudlin "popular" song. It is good music. Composed somewhere between 1770 and 1775 by John Stafford Smith, an Englishman, and sung to the words of "Anacreon in Heaven"—bacchanalian, it is true; but let that pass—it lived and was approved by the process of time. When a tune reaches its 140th year, and is still well liked, it has made out its case; it is itself a classic. This air of Smith's is distinctly better in form, inspiration and effectiveness than some of the music played by the Boston Symphony Orchestra as "the real thing." Key evidently liked it, and after he had written his stirring song during the bombardment of Fort McHenry, he specifically directed that the words be sung to its tune. Therefore, it is time-honored in both ways.

Why, then, should not "The Star Spangled Banner" be played at concerts of the first grade? Why not more generally and with even more fervor than at cheaper entertainments? David Stanley Smith, professor of music at Yale, admirably answers these questions when he says:

> **To be sure, it is hard to determine just the proper amount of publicity which the song should have, to fix the point beyond which it loses its force through repetition and becomes merged in the general mass of popular music. But at least we may protect it from the odium implied in the effect that it is all very well to play "The Star Spangled Banner" at popular concerts, but not at symphony concerts. Actually, the opposite is true. The national anthem is never presented with more appropriateness than before audiences that have gathered for serious reflection. It begins to offend only when it is used as a cloak of respectability over general cheapness of entertainment; and it is in the field of mere amusement that its use might well be curtailed.**
>
> **Let us hope that mutual recrimination and professional aloofness and hypersensitiveness may give way to a vision of the exalted symbolism which a thoughtful conception of the national anthem reveals.**

In another way, but perhaps more practically, the question of "art" was answered at the opening performance of the Metropolitan Opera Company in New York, five of the world's greatest singers, Enrico Caruso, Pasquale Amato, Claudio Muzio, Margareto Matzenauer and Basil Ruysdaele, together with the chorus, sang the national anthem as it has never been sung before on this earth. And the tense interest and spontaneous applause of the great audience testified to the fact that "The Star Spangled Banner" was good art when artistically rendered. And that it is something better, we all know.

TRANSCRIPT
Nov. 26, 1917

WEEK-END CONCERTS

NEW PLACE FOR BERLIOZ IN OUR MUSIC

Audiences Now Hear, Appreciate, Applaud—Mrs. Hunt and Her Songs—Mme. Schumann-Heink After Three Changeful Years Upon Voice, Pieces and Procedure—The Choral Symphony to Be Repeated—Other Programmes in Prospect

DELUDED or begrudging Wagner regarded Berlioz as a mere measure of musical nutriment for the world, as a "plump oyster," quickly swallowed, for the growth and rounding out of orchestration. Rolland has levelled an impassioned lance at this misconception which still holds generally over Europe, in Germany not least, and in FFrance as well—this unsympathetic half-way acceptance by the academics as so much "color,'" and of Berlioz; this dismissal of him as a wild and whirling "romantic of romantics." Some read the anecdote of Berlioz's impassioned life, are merely amused, and accordingly dispose themselves not to take his music seriously. Surely the orchestral parts from his symphony upon "Romeo and Juliet," applauded once more at the Symphony Concert of Saturday, have done much to dispel these preconceptions. Boschot, in his fine biography of Berlioz, calls "Romeo and Juliet" his masterpiece, and so does Rolland, in repudiation of Weingartner's choice of the Requiem, and Strauss's of the "Overture to King Lear"! Rolland clears the point in a paragraph by distinguishing a genius from a great man. Wagner was great, because he was a wilful master of his career, his actions, his thought, all of which he subjugated to the service of his creative force. Berlioz possessed none of this moral unity. He was not great, but a burning genius; often he was at pitiful variance with himself, defeating his own ends. To Wagner, Isolde meant one person alone; to Berlioz, Juliet meant one person alone. But while Wagner wisely keeps his beloved Wesendonck in the background, Berlioz persistently hurls his beloved Smithson at your head; in all his writings he does his best to lead you and himself astray, to distort your appreciation of his music. "Berlioz was not a musician," ends Rolland, "he was music itself. He was never in command of his demon; he was ever its prey."

And this sheer, unshackled genius was the glory of France and among the highest of music. Sublimely innocent of tradition or philosophy, of Bach or Schopenhauer, it took the divinely fresh and lucid way. While Wagner was struggling with the problem of centuries, the welding of music and drama, Berlioz solved it directly and spontaneously in the "Garden Scene," by jumping a foregone absurdity. Rolland may be forgiven the partiality of a Frenchman, championing the musical genius of his race, when he writes: "Compare the Virgilian tenderness of the 'nuit sereine' in 'Romeo and Juliet' to the carnal fervor of 'Tristan!'" And yet one surely needs only to listen without prejudice to that love scene, written before "Rienzi," by the way, to appreciate the rare purity and refinement of spirit, the Latin reserve and serenity; to feel throughout the music as played by Dr. Muck and the orchestra the musical and unacademic sense of proportion and fitness. Such appreciation requires only to avoid conclusions from the outward semblance, to leave all thought of actresses, bandits, domestic failures, even of Shakspeare, behind. In short, it is genius expressing itself in music alone as nowhere else, and to be approached from no other point. Berlioz in this music exalts the state of being in love to a degree that none but W[illegible]er may dispute. Surely no fairy piece as delicate and breathlessly captivating as that of Queen Mab in "Romeo and Juliet" has been written, and no festal music which is at once so splendid, brilliant, stimulating and free from tawdriness as that of Capulet's fete.

MONITOR
DEC. 3, 1917

Choral Symphony Repeated

Beethoven's Ninth ("Choral") Symphony —Second performance by the Boston Symphony Orchestra and Stephen Townsend's chorus, with Karl Muck conducting; Symphony Hall, afternoon of Dec. 2. The soloists were: Mme. Florence Hinkle, soprano; Miss Margaret Keyes, contralto; Arthur Hackett, tenor; and Arthur Middleton, bass.

A performance such as the one rendered yesterday afternoon leaves the audience with a sense of having listened to something that is practically perfect from any angle it is regarded. The outstanding feature was, of course, the chorus, because a chorus that can measure up to the standard of the Boston Symphony Orchestra, and hold its own against it, is, it is needless to say, no ordinary chorus. And that it did both itself and the orchestra full credit is giving the least measure of praise that can be accorded to it.

There is something peculiarly impressive in an achievement such as was scored in this second rendering of the ninth symphony with its choral finale. Passing over the general majesty and beauty of such a performance, and ignoring the fact that the theme upon which the variations for the chorus, orchestra and quartet are built is of a somewhat forced and rather exaggerated nature, one cannot but acknowledge that the ensemble was so unusual and at the same time so irreproachable that it calls for more than passing comment.

The technical difficulties were all overcome with apparently the greatest ease, an attainment that bespeaks careful and studied training of a most particular type, while the soloists upheld their parts with vigor and spontaneity.

As regards the first three movements, there is really little that need be said. They were performed with all that perfection of detail and musicianship that one gets to expect from the Boston Symphony Orchestra at its best, and surely there is scarcely a production of Beethoven's that shows him with more incomparable skill directing the tonal qualities of his material.

It was hard to resist the temptation, while listening to the rendition, of speculating for a moment upon the personnel of the performers in its bearing upon the national crisis as it exists today. What did it foreshadow —that harmonious production, delivered by the combined efforts of so many individuals of so many nations of the world, with the encircling throng of Americans above them? And as the chorus sang the words:

"Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide,"

the thought unfolded to a united world, even though today disruption should rend asunder the very organization that was picturing the future harmony.

The audience was enthusiastic in its applause both in greeting Dr. Muck, and after the performance.

Advertiser
Nov. 27, 1917

SPRINGFIELD MAY BAR THE SYMPHONY

Springfield, Nov. 26.—The same influences that recently refused the use of the Municipal Auditorium to Fritz Kreisler, Austrian violinist, are active to close the building to the Boston Symphony Orchestra, led by Dr. Karl Muck, on the ground that Dr. Muck is an enemy alien, it was learned today. Some members of the city property committee, which controls the use of all city buildings, favor this course.

RECORD
NOV. 30, 1917

Symphony Barnstorms

The Symphony Orchestra is having busy week-end. This afternoon and tomorrow evening it plays Rachmaninoff's symphony in E-minor, No. 2, and Mendelssohn's Midsummer Night's Dream. Sunday it and the great chorus Stephen Townsend has trained, will give Beethoven's Choral Symphony at Symphony Hall. (The Record has had many suggestions that Dr. Muck fill out the symphony with some other work, preferably one of the Leonora overtures—the Symphony is seldom given alone in Europe.)

Sunday evening the orchestra goes on its second Southern tour. There is no reason to discuss why Baltimore will have no concerts. Baltimore cut off her musical nose to spite her musical face. Brooklyn, Philadelphia and Washington will get concerts. In the two latter cities Mme. Melba will appear as soloist.

POST
NOV. 25, 1917.

WILL REPEAT 9TH SYMPHONY

Dr. Muck to Give Great Work Next Sunday

Beethoven's Ninth Symphony is to have a second performance in Symphony Hall next Sunday afternoon at 3 o'clock. The performance of this great work by the Symphony Orchestra and the splendid chorus organized by Stephen Townsend, all under the direction of Dr. Muck in Symphony Hall last Tuesday, was the most brilliant and successful musical event that Boston has had in a generation.

The days following the performance brought in to C. A. Ellis, manager of the Symphony Orchestra, many letters requesting that it be repeated at an early date. The only convenient date for which Symphony Hall was available was Sunday, Dec. 2, and Mr. Ellis decided to repeat the performance on that day, providing the chorus could be got together. Notices were sent out immediately to all the members of the chorus and acceptance has been so general that the concert will be given under the same conditions as prevailed last Tuesday evening.

Three of the soloists have been reengaged. These are Mr. Middleton, Mr. Hackett and Miss Keyes. It is impossible for Miss Hempel to be here, although she was very keen about coming, but engagements take her to another part of the country, so there will be another soprano in her place, it is expected, equally as distinguished.

TRANSCRIPT
NOV. 26, 1917

Items and Announcements

Rapid but successful arrangements have been made for the repetition of the signally eloquent performance of Beethoven's Choral Symphony last Tuesday under Dr. Muck. The music will be heard again next Sunday afternoon at three—instead of the usual three-thirty—in Symphony Hall with the chorus virtually intact; three of the solo singers of last week—Miss Keyes and Messrs. Hackett and Middleton; the Symphony Orchestra, as usual, and leading all these forces Dr. Muck, who, as with Liszt's "Faust Symphony," has carried repetitions of notable concerts to the original pitch of pleasure. Miss Hempel, who sang the soprano part in the finale last Tuesday, is, unfortunately, detained at the Metropolitan Opera House by a full-dress rehearsal of "The Daughter of the Regiment," about to be revived there, in which she takes the principal personage. Miss Florence Hinkle, whose voice suits the music, will succeed her.

TRANSCRIPT
NOV. 30, 1917.

[illegible] of this town.

By exception the concert at Symphony Hall next Sunday afternoon, at which Beethoven's Choral Symphony will be heard anew under Dr. Muck and with the remarkable chorus of a week ago, will begin at three o'clock instead of the usual three-thirty. The departure of the orchestra on its monthly journey southward necessitates the change. In spite of requests for the resumption of the visits of the orchestra to Baltimore, now that the storm over "The Star-Spangled Banner" has subsided, the city has been definitely struck from the itinerary. Accordingly the schedule for these monthly trips stands: Monday, Philadelphia; Tuesday, Washington; Thursday, New York; Friday, Brooklyn; Saturday, New York.

Under the regulation forbidding the presence of "enemy aliens" within the District of Columbia, thirty-two members of the Symphony Orchestra cannot take their places in its monthly concerts at Washington, one of which befalls next Tuesday. Properly, the Department of Justice has declined to make exception in favor of the band. Accordingly Dr. Muck must adapt his programmes in Washington to an orchestra only seventy strong.

Advertiser
Nov. 30, 1917

NINTH SYMPHONY THEMES ANALYZED

What to Observe in Beethoven's Great Work Described by Critic.

By LOUIS C. ELSON.

The great Ninth Symphony is to be repeated in Bosto non Sunday afternoon, and it may be of interest to the untrained auditor to know what chief points to watch for as the great musical panorama unfolds.

Note at the first the vague little figure (an Iambic) which seems wrapped in a fog. Beethoven keeps one in doubt as to what key he is going to write in, until the chief theme enters suddenly, like a thunderclap, in D minor, a downward arpeggio. The subordinate theme comes in sweetly and softly, on the wood-wind instruments. After some treatment the closing theme enters, loudly, and is somewhat like the thundering chief theme, but now upwards. After treatment of the figures of these themes the themes themselves come back, and then a great postscript (Coda), in which is a mighty crescendo.

KETTLE-DRUMS PROMINENT.

Almost the whole second movement reiterates a three-noted figure (a Dactyl), and this figure is given even on the kettle-drums, which became very prominent in parts of this movement. In the second theme of this movement, while the above figure is constantly repeated by the string instruments there is a rapid melody above them on wood-wind instruments and horns. Wagner added the horns, for Beethoven's scoring was poor at this point, possibly on account of his deafness. This is the most easily understood movement of the entire symphony.

The next movement, the slow one, begins with a beautiful melody (Beethoven was totally deaf when he wrote it), which is followed by another tune which is a trifle quicker, and these two tunes are repeated over and over, varied and embroidered each time.

The last movement pictures the era of the universal brotherhood of man. The words on the program will explain that. It begins with a wild outcry, very dissonant, portraying the outbursts of a criminal and sinful world. This is rebuked by the contrabasses and violoncellos in a simple passage which sounds like the voice of a Redeemer counseling patience and promising relief. Then the first figure of each of the three previous movements passes in review, each being rebuked by the contrabasses and 'cellos, except the last and sweetest one, a very wonderful dialogue.

Now comes the melody with which the millennium is to be sung about. It is very simple and without any accompaniment or harmony. After this the tumult bursts forth again, the cry of a suffering world.

BASS VOICE ENTERS.

Up to this point all has been instrumental, but now the bass voice enters, with a phrase which the contrabasses and 'cellos gave before. It sings Beethoven's word — "O friends, such tones no longer"—after which the chorus follows with the simple melody (it sounds not unlike "Yankee Doodle") that the contrabasses and 'cellos sang before. From this point the words (the "Ode to Joy" by Schiller) will explain matters clearly enough, yet one may add that there are six variations of this theme, some of them tremendously difficult. There is a devotional passage exactly in the centre, three variations before and three after it, and this religious theme is in the Gregorian style of the Catholic Church. There is a wonderful march, indicating Victory, a fine interweaving (counterpoint) of the religious theme with the melody of the first theme, and the end is a delirium of joy.

The vocal work is very unsingable. It is too constantly in high register. Beethoven never paid any heed to the limitations of the human voice. He never thought vocally. And the musical pitch has gone up half a tone since his day. None the less, every American auditor will enjoy this song of Liberty and Universal Brotherhood.

Monitor
Dec. 3, 1917

ALIEN ORDER BARS BOSTON ORCHESTRA

News Dec. 3

Symphony Concerts in Washington, Philadelphia and Baltimore Canceled as Result of the Restrictions on Enemies

Special to The Christian Science Monitor from its Washington Bureau

WASHINGTON, D. C.—The concert that was to have been given in Washington on Tuesday afternoon by the Boston Symphony Orchestra has been canceled because of the President's proclamation barring enemy aliens from the District of Columbia. Manager Ellis, of the orchestra, has notified the management of the theater where the concert was to have been given that the organization will not attempt to enter the District of Columbia. Agents of the Government draw no distinction between Dr. Muck and any other alien enemy, and he would be arrested if he entered the District.

A telegram from Mr. Ellis states that tickets sold for the concert will be redeemed at the office where they were on sale. The management stated in the telegram that definite information concerning the effect of the regulations on the members of the orchestra was not obtained from Washington until Saturday afternoon, which prevented an earlier announcement of the cancellation.

The music lovers of Washington are not the only ones who will be deprived of hearing the orchestra, as similar concerts scheduled to be given in Philadelphia today and in Baltimore on Wednesday also had to be canceled because of the enemy alien restrictions.

Globe
Nov. 24, 1917

SYMPHONY CONCERT

The first music from Strauss' opera, "Ariadne on Naxos," to be heard in Boston was the aria of Zerbinetta, sung yesterday afternoon at the Symphony concert by Miss Mabel Garrison, making her first appearance at these concerts. Charged with neurotic decadence in "Salome" and "Elektra," again with Hugo von Hoffmannsthal as his librettist, Strauss determined to write an operatic comedy. Instead of a swollen orchestra riotous with modern dissonance, he would employ only 36 men, but each of necessity a virtuoso. He would also write coloratura music for a soprano voice. This aria of Zerbinetta, originally long and of extreme hight, was altered in the revision following the premiere at Stuttgart five years ago last month, which made other more sweeping changes.

From the performance yesterday this is music of audacious cleverness, of a magical technic which stamps the genius of Strauss upon a form he had not attempted before. Not only does he set forth this exquisitely satirical confession upon her lovers by Zerbinetta to the despairing Queen in roundelays of scintillant pyrotechnical display in the voice, but makes his little orchestra catch and reflect the spirit of fantasy, caprice and amiable malice. It is music which none other than Strauss could have written, and whatever its permanence, is a matchless miniature, which puts every instrumentalist upon his mettle and demands a singer of surpassing abilities.

Miss Garrison's voice is too light, perhaps, to say that she did the florid music fullest justice, but she gave a superb performance in point of musical conception as in skill with decorative song requiring a consummate art. In the climax of the sustained melody she sang with breadth and emotional beauty of tone. Her sense of Mozart's aria "L'amero, saro costante" from "Il Re Pastore" was equally appropriate to its style. In all a young singer of remarkable equipment.

Giving pleasure in the Strauss, Dr Muck conducted Haydn's "The Chase" Symphony and three movements from Berlioz' "Romeo and Juliet." The Queen Mab music was exqusitely done. Mr Longy made Juliet's song in the garden of incomparable beauty.

Herald
Nov. 24, 1917.

SYMPHONY GIVES RARE PROGRAM

"The Chase" by Haydn, and "Romeo and Juliet" Feature Delightful Concert.

"ARIADNE" FIRST TIME HERE

11/24

By PHILIP HALE.

The sixth concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place yesterday afternoon in Symphony Hall. The orchestral pieces were Haydn's Symphony, "The Chase," and the Scherzo, Garden Scene and Ball at Capulet's House from Berlioz's "Romeo and Juilet" Symphony. Miss Mabel Garrison sang "L'amero" from Mozart's 'Il re Pastore" (violin obbligato by Mr. Witek) and Zerbinetta's aria from Richard Strauss's "Ariadne on Naxos" (first time in this city).

The concert was an unusually interesting one. The Symphony of Haydn is not too familiar; it is in his sprightliest manner not too naive in its simplicity, gay and frank; and, crowning merit, the movements are short. Alexandre Guilmant once said to us, hearing a mass of Haydn's, at the Trinite in Paris, that every page of Haydn's music showed the ripe and sure musician. This symphony was written for the pleasure of Prince Esterhazy, to celebrate his return from a journey. To please him the more, Haydn used for the finale the introduction to the third act of an opera which the prince liked greatly, one of Haydn's operas, long forgotten. The finale with its hunting music gives the name to the Symphony. The first movement is a tuneful and brisk allegro; in the second a simple folk-tune is varied skilfully; the strongly rhythmed Scherzo—Dr. Muck is a master of rhythm—was a pretty oboe solo in the trio, which Mr. Longy played delightfully. The finale, with its cheerful hunting calls, has an unexpectedly gentle ending.

Dr. Muck, always fortunate in his reading of Haydn's symphonies, gave a remarkable interpretation of the excerpts from Berlioz's great dramatic Symphony. It is not easy to believe that this music is nearly 80 years old. The "Queen Mab" Scherzo might have been written yesterday by an ultra-modern; that is, if any composer of this school were the genius to imagine the music and then express it in orchestral speech. There has been no fairy music like this before or since Berlioz was mad over the Irish actress, Harriet Smithson. The fairies of Weber and Mendelssohn are gross and heavy-footed creatures in comparision with Queen Mab. The inherent fancifulness of the Scherzo was more fully revealed by the fine performance of the orchestra than ever before at these concerts. There are pages of the Garden Scene that are of surpassing, intimate beauty, but one wishes that Berlioz had not been so prolix in his love-making. After the

Monitor
Dec 3/917

SYMPHONY PLANS STILL UNSETTLED

Boston Orchestra Will Play at Brooklyn and New York if Dr. Muck Allowed to Appear

The Boston Symphony Orchestra will keep its engagements in Brooklyn on Thursday and in New York on Friday and Saturday, it is understood, provided Dr. Muck, the conductor is allowed to appear. The management is said to be willing to undertake in this partial way its monthly southern tour, leaving at home the 22 members who come under the classification of alien enemies, if the conductor, who has rehearsed the programs and who has made all the artistic arrangements, is allowed to direct the concerts.

The concerts in Boston, it is believed, will continue as originally planned, even if the membership of the orchestra is abridged and if the resignation of the present conductor is accepted, and his place is taken by a United States citizen. The loss of revenue caused by the enforced cancellation of the Philadelphia, Baltimore and Washington monthly concerts is not supposed to affect the situation seriously, although the loss that would be caused by cancellation of the New York concerts might make the raising of a guarantee fund necessary.

Herald
Nov. 26, 1917

A WORD FOR DR. MUCK.

To the Editor of the Herald:

In the name of common decency and courtesy let our newspapers stop printing insulting letters about Dr. Muck, and, above all, let them cease publishing vulgar caricatures and refrain from reprinting attacks from the papers of other cities.

Have we Americans indeed sunk so low as to forget all common rules of courtesy toward an honorable gentleman, who is our guest, being in this country by invitation, and to whom we are indebted for eight years of higt musical achievement, such as has made our city deservedly famous, not only through the length and breadth of our land, but throughout the world? Without belittling the admirable conductors who have built up our Boston Symphony Orchestra to its present state of perfection, it may safely be said that under Dr. Muck it has reached the high-water mark of efficiency.

Mr. Higginson has given a large part of his life to establishing these concerts, besides the generous support that alone has made them possible. Is that which has been accomplished during 37 years of concentrated effort to be swept away in a night, owing to the hysterical attitude of a few unnamed and unknown individuals in other cities, and the malice and violence of a few equally unrepresentative and ill-informed persons in our own city, who seem to have forgotten President Wilson's wise and humane warning, that "we have no war with the German people"?

Dr. Muck is no fortune-seeker. His salary is to him but a fair remuneration for his arduous services, and it is absurd to suggest that he came here to make money. His position in Europe was pre-eminently assured, honorable and remunerative, and only Mr. Higginson's ambition to secure for Boston the best conductor available accomplished Dr. Muck's engagement. Dr. Muck has worked for eight years among us, and has proved himself not only an artist of highest ability and very unusual powers, but in addition at all times a quiet, law-abiding and honorable gentleman. It should also not be forgotten that the orchestra itself is in no wise a German one, but consists of many different nationalities, and thus is typical of the melting-pot of the nations, our United States. Only Dr. Muck's unfailing tact and conciliatory spirit have amalgamated these discordant elements into one harmonious whole, able to work together during this time of storm and stress for the enjoyment and spiritual inspiration of the community, which never stood in greater need of such ideal influence.

Let us then help Mr. Higginson to preserve intact that which he has built up through the effort of so many years, let us remember that we are indebted to Dr. Muck and owe him not only toleration, but support, courtesy and consideration. Let it be repeated that Dr. Muck has made all the concessions that were required of him, and let it be reiterated that he never refused to conduct our national anthem, as Mr. Higginson himself has testified. Once again, Dr. Muck is with us at our request, not of his own volition; let us then no longer transgress all laws of hospitality, but rather assure him that he is appreciated and valued during the probably short period for which he will still be with us.

At any rate, let not Boston dishonor itself by permitting its greatest institution, a pattern of its kind, to disband at this juncture, owing merely to unfounded and petty attacks on the person of its leader.

I am but voicing the sentiment of the best part of the community, which unhappily has not sufficiently expressed its disapprobation of the malevolent and narrow-minded attitude of the American press. For the sake of our own self-respect, if for no other reason, let all attacks, direct or indirect, cease, and let Dr. Muck's name appear in print only where it belongs, on our concert programs. LOUISA LORING DRESEL.

Post, Dec. 2, 1917

Our critical brethren of New York City evince deep agitation as to the arrangement of "The Star Spangled Banner" which Dr. Muck and his men now play at the beginning of each Boston Symphony concert. Mr. Henry Theophilus Finck, of the Evening Post, saw in the chosen orchestration of the air a deep laid Teutonic plot against National unity. "Last night Dr. Muck conducted 'The Star Spangled Banner' in an arrangement which introduced some curious contrapuntal jingling suggesting the Venusberg music (from Wagner's 'Tannhauser')." The critic of the Evening Journal also felt injured, though on esthetic rather than nationalistic grounds. "It is to be hoped that in the future Dr. Muck will omit the violin trimmings with which the air was quite gratuitously and absurdly embroidered. The National anthem need not be bedizened with ball-room frippery even if the conductor happens to consider it a ball-room piece." The arrangement used is one designed to promote all possible sonority and brilliancy of effect. Perhaps the gentleman would prefer the air as presented by Victor Herbert in one of his popular fantasias.

RECORD
– NOV. 24, 1917 –

DEATH TAKES FIUMARA, SYMPHONY VIOLINIST

The Boston Symphony Orchestra lost one of its most valued members Tuesday in the death of Placido Fiumara. He played in the orchestra for over 30 years.

He was stricken just as he was preparing to leave for the concert in Symphony Hall.

Mr. Fiumara was born in Messina, Sicily, in 1858, and came to Boston when he was 16. Alone and unaided, he made his way against great odds, until his talent as a violinist was recognized by the late Julius Eichberg, who took him as a pupil. As a young man he traveled extensively as a member of operatic orchestras, notably with the old Boston Ideals and The Bostonians.

Mr. Gericke appointed him to the second violins of the Symphony Orchestra in 1885, and few years later he was placed at the first desk as second leader of this section, which post he held until his death.

TRANSCRIPT
NOV. 26, 1917.

OPPOSE BOSTON SYMPHONY

Influences at Work to Keep Dr. Muck's Musicians Out of the Springfield Municipal Auditorium

Springfield, Nov. 26—The same influences that recently refused the use of the Municipal Auditorium to Fritz Kreisler, Austrian violinist, are active to close the building to the Boston Symphony Orchestra, led by Dr. Karl Muck, on the ground that Dr. Muck is an enemy alien, it was learned today. Some members of the city property committee which controls the use of all city buildings favor this course.

HERALD
NOV. 25, 1917.

SYMPHONY WILL REPEAT FINE CONCERT BY REQUEST

Beethoven's Ninth Symphony, which was presented last Tuesday evening by the Symphony Orchestra and the splendid chorus organized by Stephen Townsend, all directed by Dr. Muck, is to be repeated in Symphony Hall next Sunday afternoon. Three of the soloists have been re-engaged, Mr. Middleton, Mr. Brackett and Miss Keyes, but it is impossible for Miss Hempel to appear owing to prior engagements in another part of the country. Her place will be filled by another equally distinguished soprano.

The repeat performance is due to a great number of request letters, and it is expected that the coming performance will be equal in every way to the original one.

GLOBE
NOV. 25, 1917.

CHORAL SYMPHONY TO BE REPEATED NEXT SUNDAY

Immediately following the superb performance of Beethoven's Choral Symphony last Tuesday, requests to Manager Ellis of the orchestra for a repetition were so numerous as to demand consideration. Mr Ellis found next Sunday, Dec 2, to be the only available date and announces a second performance at 3 that afternoon.

Of the soloists, Margaret Keyes, the alto; Arthur Hackett, tenor, and Arthur Middleton, baritone, have been re-engaged. Miss Hempel's contracts in other parts of the country will prevent her reappearance, but efforts are being made to secure a soprano of equal rank. Tickets will be ready tomorrow at Symphony Hall.

POST. NOV. 24, 1917.

DR. MUCK EXALTS BERLIOZ

Miss Garrison Soloist at Symphony Concert

Nov 24

BY OLIN DOWNES

The performances of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, were yesterday of particular brilliance. Miss Mabel Garrison of the Metropolitan Opera Company, was soloist, singing Mozart's air, "L'Amero," and Zerbinetta's aria from Strauss' "Ariadne auf Naxos." The orchestral pieces were Haydn's symphony, nicknamed "La Chasse," and three movements of Berlioz' "dramatic symphony," "Romeo and Juliette."

MISS GARRISON'S ARTISTRY

The novelty was the air of Strauss, sung with superb bravura and masterly expression by Miss Garrison. Seldom has any young singer accomplished so much with music of such difficulty of range and execution and, in some passages, subtlety of expression. In all that the air demanded Miss Garrison excelled. As for the music itself, it is extremely piquant, often melodious, always expressive of the text, and the instrumental combinations attained by an orchestra of some 18 players, including an extensive piano passage, are fascinating. One laughs at the esprit with which this music is written, and exults, with the composer, in his virtuosity. Now we are treated to purest Mozart, now to the paint and powder of Italian opera, now to a style that harks back, as it seemed, to that of the earlier Strauss, plus his later mastery of material. One cannot help being suspicious of all this virtuosity, for there are composers, as there are men, for whom language is a means of concealing thought. But the piece is fascinating, and if it were not inherently interesting, would have become so on account of the performance.

Miss Garrison also sang the "L'Amero" with taste and finish.

Dr. Muck's Berlioz

But the second outstanding feature of the concert was Dr. Muck's interpretation of Berlioz' music. Why do we not hear the whole of the "Romeo and Juliette" symphony, voice parts and all? Perhaps the instrumental movements are the best, but they point so strongly to music which must be associated with the entire development of the drama that, absorbing as they are, they are incomplete.

But to return—the performance yesterday afternoon in Symphony Hall was a wonder, not only of technical achievement on the part of the orchestra, but of the most glowing imagination—an imagination which met one of the most imaginative of all composers half-way. Not in 17 years, at least, of the writer's experience of these concerts has this music made so deep an impression. It has become almost a truism to speak of the modernity of Berlioz, and sometimes the word is overworked in connection with him. For there are passages in Berlioz which, far from being ultra-modern, are most shamelessly conventional and bombastic and old hat today. But this cannot be said of the "Romeo and Juliette" music—not even of the ball scene.

The Queen Mab Scherzo

All is life, love, drama in this music. The Queen Mab scherzo is certainly one of the most delicious pieces of fairy music ever dreamed by any composer. Mendelssohn, whose fairy music in the "Midsummer Night's Dream" remains his masterpiece, is more than equalled on his own ground in this composition. It is as transparent as a spider's web. Its wit and esprit are incomparable. It is also deeply poetic.

The music of the garden scene is too long drawn out, and here we have Berlioz becoming so enamored of a certain progression that he works it to death, repeating it over and over, until we have had enough. Yet, again, what purple passion there is in this music! How it glows as it dialogues the love of the immortal pair! And what drama there is in the introduction of the dance in the ballroom scene!

Berlioz' Daring

Lonely, indeed, was Hector Berlioz, as far ahead of his Parisian contemporaries in the quality of his musical thought and his daring in its expression as he was beyond them in emotional capacity. That he dared to dream of the orchestra he used in that day; that he had the force to substitute for his early lack of training ideas that triumphed in spite of it; that he was in such deadly earnest in the midst of a flippant crowd of musicians, who only decried his efforts—one exalts him more and more as the years go by, and yet more when Dr. Muck gives such a revealing performance of his music.

The audience was very enthusiastic. After the Haydn symphony Dr. Muck was recalled twice. The Berlioz music was received with equal enthusiasm, instead of enthusiasm even greater, as should have been the case. Miss Garrison was brought back to the stage several times after her performances.

From AMERICAN
Address: New York City.
Date NOV 29 1

Boston Symphony Is Barred from Capital

Washington, Nov. 28.—The Boston Symphony cannot keep its engagement to give a concert in Washington on December 4 unless it eliminates from its membership twenty-two German subjects. An official announcement on the subject to-night says:

"The Attorney-General wrote Major Higginson to-day stating that because of the strictness of regulations contained in the proclamation issued by the President on November 17, those members of the Boston Symphony Orchestra who are alien enemies cannot be permitted to enter the District of Columbia"

From TRIBUNE
Address: New York City
Date NOV 29 1917

Washington Bars All German Artists

WASHINGTON, Nov. 28.—Musical and theatrical organizations coming to Washington during the war must leave alien enemy members behind.

Attorney General Gregory refused to-day to relax in favor of twenty members of the Boston Symphony Orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

From CALL
Address: New York City
NOV 29 1917

Capital Bars 22 of Boston Symphony Men

WASHINGTON, Nov. 28.—In order to obtain a permit to give a concert here scheduled for December 4, the Boston Symphony orchestra will have to drop 22 of its artists who are Germans.

This was the answer of the government today to a request by Major Henry L. Higginson for permits for the 22 Germans to enter the District of Columbia. An official announcement explained that the Germans could not enter the federal district under the regulations contained in President Wilson's proclamation of November 17 regarding the movements of enemy aliens.

From WORLD
Address: New York City
NOV 29 19

WASHINGTON BARS CONDUCTOR MUCK

WASHINGTON, Nov. 28.—Musical and theatrical organizations coming to Washington during the war must leave enemy alien members behind.

Attorney General Gregory refused to-day to relax in favor of twenty members of the Boston Symphony Orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

Karl Muck, conductor of the orchestra, is one of the enemy aliens thus barred.

From HERALD
Address: New York City

BAR ALIEN MUSICIANS AND ACTORS FROM WASHINGTON

WASHINGTON, D. C., Wednesday.—Musical and theatrical organizations coming to Washington during the war must leave alien enemy members behind. Attorney General Gregory refused to-day to relax in favor of twenty members of the Boston Symphony orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

From SUN
Address: New York City.
Date NOV 29 1917

BARS GERMANS IN ORCHESTRA.

Boston Symphony May Not Take Them to Washington.

WASHINGTON, Nov. 28.—Musical and theatrical organizations coming to Washington during the war must leave enemy alien members behind.

Attorney-General Gregory refused today to relax in favor of twenty members of the Boston Symphony Orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia.

He gave notice that similar action might be expected in all other such cases.

RECORD
— NOV. 24, 1917 —

DEATH TAKES FIUMARA, SYMPHONY VIOLINIST

The Boston Symphony Orchestra lost one of its most valued members Tuesday in the death of Placido Fiumara. He played in the orchestra for over 30 years.

He was stricken just as he was preparing to leave for the concert in Symphony Hall.

Mr. Fiumara was born in Messina, Sicily, in 1858, and came to Boston when he was 16. Alone and unaided, he made his way against great odds, until his talent as a violinist was recognized by the late Julius Eichberg, who took him as a pupil. As a young man he traveled extensively as a member of operatic orchestras, notably with the old Boston Ideals and The Bostonians.

Mr. Gericke appointed him to the second violins of the Symphony Orchestra in 1885, and few years later he was placed at the first desk as second leader of this section, which post he held until his death.

TRANSCRIPT
NOV. 26, 1917.

OPPOSE BOSTON SYMPHONY

Influences at Work to Keep Dr. Muck's Musicians Out of the Springfield Municipal Auditorium

Springfield, Nov. 26—The same influences that recently refused the use of the Municipal Auditorium to Fritz Kreisler, Austrian violinist, are active to close the building to the Boston Symphony Orchestra, led by Dr. Karl Muck, on the ground that Dr. Muck is an enemy alien, it was learned today. Some members of the city property committee which controls the use of all city buildings favor this course.

HERALD
NOV. 25, 1917.

SYMPHONY WILL REPEAT FINE CONCERT BY REQUEST

Beethoven's Ninth Symphony, which was presented last Tuesday evening by the Symphony Orchestra and the splendid chorus organized by Stephen Townsend, all directed by Dr. Muck, is to be repeated in Symphony Hall next Sunday afternoon. Three of the soloists have been re-engaged, Mr. Middleton, Mr. Brackett and Miss Keyes, but it is impossible for Miss Hempel to appear owing to prior engagements in another part of the country. Her place will be filled by another equally distinguished soprano.

The repeat performance is due to a great number of request letters, and it is expected that the coming performance will be equal in every way to the original one.

GLOBE
NOV. 25, 1917.

CHORAL SYMPHONY TO BE REPEATED NEXT SUNDAY

Immediately following the superb performance of Beethoven's Choral Symphony last Tuesday, requests to Manager Ellis of the orchestra for a repetition were so numerous as to demand consideration. Mr Ellis found next Sunday, Dec 2, to be the only available date and announces a second performance at 3 that afternoon.

Of the soloists, Margaret Keyes, the alto; Arthur Hackett, tenor, and Arthur Middleton, baritone, have been re-engaged. Miss Hempel's contracts in other parts of the country will prevent her reappearance, but efforts are being made to secure a soprano of equal rank. Tickets will be ready tomorrow at Symphony Hall.

POST. NOV. 24, 1917.

DR. MUCK EXALTS BERLIOZ

Miss Garrison Soloist at Symphony Concert

BY OLIN DOWNES

The performances of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, were yesterday of particular brilliance. Miss Mabel Garrison of the Metropolitan Opera Company, was soloist, singing Mozart's air, "L'Amero," and Zerbinetta's aria from Strauss' "Ariadne auf Naxos." The orchestral pieces were Haydn's symphony, nicknamed "La Chasse," and three movements of Berlioz' "dramatic symphony," "Romeo and Juliette."

MISS GARRISON'S ARTISTRY

The novelty was the air of Strauss, sung with superb bravura and masterly expression by Miss Garrison. Seldom has any young singer accomplished so much with music of such difficulty of range and execution and, in some passages, subtlety of expression. In all that the air demanded Miss Garrison excelled. As for the music itself, it is extremely piquant, often melodious, always expressive of the text, and the instrumental combinations attained by an orchestra of some 18 players, including an extensive piano passage, are fascinating. One laughs at the esprit with which this music is written, and exults, with the composer, in his virtuosity. Now we are treated to purest Mozart, now to the paint and powder of Italian opera, now to a style that harks back, as it seemed, to that of the earlier Strauss, plus his later mastery of material. One cannot help being suspicious of all this virtuosity, for there are composers, as there are men, for whom language is a means of concealing thought. But the piece is fascinating, and if it were not inherently interesting, would have become so on account of the performance.

Miss Garrison also sang the "L'Amero" with taste and finish.

Dr. Muck's Berlioz

But the second outstanding feature of the concert was Dr. Muck's interpretation of Berlioz' music. Why do we not hear the whole of the "Romeo and Juliette" symphony, voice parts and all? Perhaps the instrumental movements are the best, but they point so strongly to music which must be associated with the entire development of the drama that, absorbing as they are, they are incomplete.

But to return—the performance yesterday afternoon in Symphony Hall was a wonder, not only of technical achievement on the part of the orchestra, but of the most glowing imagination—an imagination which met one of the most imaginative of all composers half-way. Not in 17 years, at least, of the writer's experience of these concerts has this music made so deep an impression. It has become almost a truism to speak of the modernity of Berlioz, and sometimes the word is overworked in connection with him. For there are passages in Berlioz which, far from being ultra-modern, are most shamelessly conventional and bombastic and old hat today. But this cannot be said of the "Romeo and Juliette" music—not even of the ball scene.

The Queen Mab Scherzo

All is life, love, drama in this music. The Queen Mab scherzo is certainly one of the most delicious pieces of fairy music ever dreamed by any composer. Mendelssohn, whose fairy music in the "Midsummer Night's Dream" remains his masterpiece, is more than equalled on his own ground in this composition. It is as transparent as a spider's web. Its wit and esprit are incomparable. It is also deeply poetic.

The music of the garden scene is too long drawn out, and here we have Berlioz becoming so enamored of a certain progression that he works it to death, repeating it over and over, until we have had enough. Yet, again, what purple passion there is in this music! How it glows as it dialogues the love of the immortal pair! And what drama there is in the introduction of the dance in the ballroom scene!

Berlioz' Daring

Lonely, indeed, was Hector Berlioz, as far ahead of his Parisian contemporaries in the quality of his musical thought and his daring in its expression as he was beyond them in emotional capacity. That he dared to dream of the orchestra he used in that day; that he had the force to substitute for his early lack of training ideas that triumphed in spite of it; that he was in such deadly earnest in the midst of a flippant crowd of musicians, who only decried his efforts—one exalts him more and more as the years go by, and yet more when Dr. Muck gives such a revealing performance of his music.

The audience was very enthusiastic. After the Haydn symphony Dr. Muck was recalled twice. The Berlioz music was received with equal enthusiasm, instead of enthusiasm even greater, as should have been the case. Miss Garrison was brought back to the stage several times after her performances.

From AMERICAN
Address: New York City.
Date NOV 29

Boston Symphony Is Barred from Capital

Washington, Nov. 28.—The Boston Symphony cannot keep its engagement to give a concert in Washington on December 4 unless it eliminates from its membership twenty-two German subjects. An official announcement on the subject to-night says:

"The Attorney-General wrote Major Higginson to-day stating that because of the strictness of regulations contained in the proclamation issued by the President on November 17, those members of the Boston Symphony Orchestra who are alien enemies cannot be permitted to enter the District of Columbia"

From TRIBUNE
Address: New York City
Date

Washington Bars All German Artists

WASHINGTON, Nov. 28.—Musical and theatrical organizations coming to Washington during the war must leave alien enemy members behind.

Attorney General Gregory refused to-day to relax in favor of twenty members of the Boston Symphony Orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

From CALL
Address: New York City
NOV 29 1917

Capital Bars 22 of Boston Symphony Men

WASHINGTON, Nov. 28.—In order to obtain a permit to give a concert here scheduled for December 4, the Boston Symphony orchestra will have to drop 22 of its artists who are Germans.

This was the answer of the government today to a request by Major Henry L. Higginson for permits for the 22 Germans to enter the District of Columbia. An official announcement explained that the Germans could not enter the federal district under the regulations contained in President Wilson's proclamation of November 17 regarding the movements of enemy aliens.

From WORLD
Address: New York City
NOV 29 1917

WASHINGTON BARS CONDUCTOR MUCK

WASHINGTON, Nov. 28.—Musical and theatrical organizations coming to Washington during the war must leave enemy alien members behind.

Attorney General Gregory refused to-day to relax in favor of twenty members of the Boston Symphony Orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

Karl Muck, conductor of the orchestra, is one of the enemy aliens thus barred.

From HERALD
Address: New York City

BAR ALIEN MUSICIANS AND ACTORS FROM WASHINGTON

WASHINGTON, D. C., Wednesday.—Musical and theatrical organizations coming to Washington during the war must leave alien enemy members behind. Attorney General Gregory refused to-day to relax in favor of twenty members of the Boston Symphony orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

From SUN
Address: New York City.
NOV 29 1917
Date

BARS GERMANS IN ORCHESTRA.

Boston Symphony May Not Take Them to Washington.

WASHINGTON, Nov. 28.—Musical and theatrical organizations coming to Washington during the war must leave enemy alien members behind.

Attorney-General Gregory refused today to relax in favor of twenty members of the Boston Symphony Orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia.

He gave notice that similar action might be expected in all other such cases.

Independent
ss: New York City.
NOV 17 191

"OH, SAY, CAN YOU SEE?"

BY HENRY T. FINCK

MUSICAL CRITIC OF THE NEW YORK EVENING POST

AN amusing anecdote is related about Wassily Safonoff. When that eminent Russian was conductor of the New York Philharmonic Orchestra he went back to Europe every summer, as most musicians did before the war, America being considered the better place to earn money and Europe to spend it. He suffered much from seasickness, and on one of the trips he was lying on his steamer chair looking very pale and unhappy. Suddenly he heard Mrs. Fritz Kreisler, who was standing near him, humming the Russian national hymn. "For heaven's sake," exclaimed the suffering conductor, "don't sing that, or I shall have to get on my feet."

That air is no longer the Russian national hymn, because its words glorify the dethroned Czar. This is most unfortunate, because musically it is the most inspired of all national hymns, and it is to be hoped that, rather than discard the song permanently, the Russians will provide it with a new text, reflecting republican sentiment.

OUR own national hymn has become within the last few days a first-page and editorial subject in the newspapers, and the chief topic of conversation in musical circles, all because Dr. Karl Muck did not conduct it at a concert of the Boston Symphony Orchestra in Providence. He had been requested to conduct it, either before or after his program, by the presidents of nine local women's clubs, but their joint message was ignored on the ground that the subscribers themselves had not asked for "The Star Spangled Banner."

The manager of the Boston Orchestra refused to sell tickets at the last moment, for fear, perhaps, that individuals might enter prepared to make a demonstration against the Prussian conductor. Major Henry L. Higginson, who created this orchestra and put aside a million dollars for its maintenance, tho a staunch patriot, sided with his conductor, going so far as to declare that he would disband the orchestra and sell Symphony Hall in Boston if the public clamor for the performance by it of "The Star Spangled Banner" continued. On his return to Boston Dr. Muck aggravated matters by declaring that the Symphony Orchestra was "a classical musical organization," not "a military band or a ballroom orchestra." "To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult."

Nevertheless, he did conduct this anthem at the Friday concert in Symphony Hall and then placed his resignation in the hands of Major Higginson, who, in announcing it to the audience, declared that "to lose him would be a calamity. The matter rests with me. It will have my earnest consideration."

The whole thing was in extremely bad taste. The trouble with Major Higginson is that extravagant praise of the organization created by him has evidently made him look on it as a thing apart from and above everything else of its kind, and above criticism of any kind. He has found out his mistake, for the press has been practically unanimous in censuring the attitude of the Boston Orchestra. As a matter of fact there are half a dozen orchestras in this country quite as "classical" as the Boston band, and at least one of them, the New York Philharmonic, is in some respects superior to it. Its leader, Josef Stransky, is an Austrian subject, a Bohemian, yet he cheerfully conducted the anthem of the country which has welcomed him so cordially and given him profitable employment. So did Walter Damrosch (who was born in Prussia, but is now an ardent American) at the first concert of the New York Symphony Orchestra. So did Dr. Kunwald of Cincinnati, and the conductors of all the leading orchestras in the country.

While one cannot but rejoice that this foolish attempt of the Boston Orchestra to evade a national custom has failed dismally, one cannot but feel that the playing of our national anthem at *every* symphony concert thruout the season would be a little trying. Not that this anthem is musically contemptible, as "Yankee Doodle" for instance would be. As music, "The Star Spangled Banner," while inferior to the Russian and Austrian national hymns, is not at all bad—far better than "The Watch on the Rhine." Its best setting, in part, is in Puccini's "Madama Butterfly," where some delightful effects are achieved with it. But it is not well to flaunt patriotism and make it a matter of mere routine which may become irksome and thus create the opposite of the effect desired. In our theaters there are not a few spectators, who, tho patriots, resent getting on their feet so often. Others feel that the cheap shows they witness are hardly a proper background for the performance of a patriotic air.

WHEN Theodore Roosevelt heard about Dr. Muck's action he declared that "any man who refuses to play 'The Star Spangled Banner' in this time of national crisis should be forced to pack up and return to the country he came from." Perhaps Dr. Muck would not be unwilling to do so and return to Berlin as Hofkapellmeister of the Kaiser, who holds him in special esteem. Should he decide to leave us, who is there to take his place? How about Ossip Gabrilowitsch, or Leopold Stokowski? Three American names also might be considered: Frank Van der Stucken, Victor Herbert, Henry Hadley. But this is idle speculation. The latest report from Boston is that Major Higginson takes all the blame on himself. He now declares that Dr. Muck never refused to conduct our anthem, and that he will meekly do it wherever the orchestra plays.

Thus this regrettable incident is closed. It is to be feared, however, that it has had an unfortunate effect in New York, for it was followed promptly by the announcement that no operas in German would be given at the Metropolitan this season. This came as a surprize, for the management had retained all of the German singers except Gadski and Goritz, and announced the usual Wagner repertory. The whole thing was thrashed out last spring, when all the New York daily newspapers had editorials approving of Mr. Gatti-Casazza's policy, on the ground that there was no connection between opera and the Prussian militarism we are bent on exterminating. Why, then, this sudden change of face?

IT is no secret that among the influential directors of the Metropolitan there are some who have never wanted German opera at that house for the simple reason that it bores them. They have reluctantly submitted to its sway because, even with Caruso and Farrar, opera cannot be made to pay without Wagner, whose operas always receive more performances than those of any Italian or French composer. These directors, it is surmised, saw their chance and by a flank movement, overthrew the repertory at a critical moment. The reason advanced—that our tolerance of opera in German would make the Teutons think we were divided in sentiment—is absurd. We shall simply be accused of chauvinism and narrow-mindedness. The Germans themselves have not banished French or Italian opera; in Frankfort, for instance, "Aïda" and "Rigoletto" were sung last month. In Paris, it is true, the name of the Rue Richard Wagner has been changed to that of a French composer, Alberic Magnard, a victim of the war. But in London the Wagner nights at the Promenade Concerts are as popular as ever and Wagner operas have been produced in several English cities since the war began.

It is particularly stupid to banish the operas of Wagner, because he himself was as anti-Prussian as a French general. Were he alive he would be a leader of the revolution which is bound to come; he was exiled eleven years for taking part in one revolution; and to Mathilde Wesendonck he wrote in April, 1859:

"It is interesting that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I am much afraid of losing all my patriotism, and being secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world—but German-Austrian reactionism a chronic, an abiding one."

New York City

m STAATSZEITUNG
dress: New York City.
e NOV 27 191

Auch für Dr. Muck verschlossen.

Konzert des Boston Symphonie Orchesters soll verhindert werden.

(Associated Press.)

Springfield, Mass., 26. November. Die gleichen Einflüsse, welche kürzlich die Benützung des munizipalen Auditoriums für das Konzert von Fritz Kreisler, des österreichischen Geigers, hintertrieben, sind wieder am Werk.

Das Gebäude soll auch dem Boston Symphonie Orchester verschlossen bleiben, weil dasselbe von Dr. Karl Muck, einem feindlichen Ausländer, dirigiert wird. Verschiedene Mitglieder des Stadtrats sollen zu Gunsten dieses Planes sein.

Volkszeitung
n
ress: New York City.
e NOV 27 1917

Opposition gegen Dr. Muck.

Springfield, Mass., 26. Nov. Dieselben Einflüsse, welche kürzlich die Benutzung des Rathaussaales dem österreichischen Violinisten Fritz Kreisler verweigerten, sind, wie man heute erfuhr, aktiv, das Gebäude dem Boston Symphonie-Orchester zu verschließen und der Begründung, daß dessen Dirigent, Dr. Karl Muck, ein feindlicher Ausländer sei. Einige Mitglieder des Stadteigentum-Komitees, welches die Benutzung aller städtischen Gebäude kontrolliert, begünstigten diesen Kurs.

n NEW YORKER
ress: New York City. HERALD
e NOV 30 1917

Reichsdeutsche Musiker nicht in Washington.

Washington, 29. Nov. Die Bostoner Symphonie-Gesellschaft wird das für den 4. Dezember hier angesetzte Konzert nicht geben können, außer wenn sie 22 Reichsdeutsche entläßt. Eine Anfrage beim Generalanwalt hat ergeben, daß unter keinen Umständen feindlichen Ausländern erlaubt werden wird, in den Distrikt Columbia zu kommen, auch nicht Musikern.

NEW YORKER
Journal
ss: New York City.
NOV 29 1917

Symphonie-Musiker als feindliche Ausländer.

Konzert des Bostoner Orchesters in Washington nicht gestattet.

Washington, 28. Nov. — Wenn das Boston Symphonie-Orchester nicht 22 deutsche Untertanen entläßt, kann es sein Engagement am 4. Dezember, ein Konzert in Washington zu geben, nicht halten. Major Henry L. Higginson schrieb an General-Anwalt Gregory und bat ihn um Erlaubnis für 22 feindliche Ausländer, den Distrikt Columbia betreten zu dürfen. Eine diesbezügliche Erklärung besagt:

„Der General-Anwalt schrieb heute an Major Higginson, daß infolge der Strenge der Regulierungen, die in der vom Präsidenten am 17. November erlassenen Proklamation enthalten sind, Mitglieder des Bostoner Symphonie-Orchesters, die feindliche Ausländer seien, die Erlaubnis, den Distrikt Columbia betreten zu dürfen, nicht erhalten können. Der General-Anwalt stellt fest, daß diese Regel auf alle anderen musikalischen und theatralischen Körperschaften, die in Washington auftreten, Anwendung findet."

TELEGRAM
ess: New York City.
NOV 28 1917

CHANGE OF HEART.

That the all-German programme with which the Boston Symphony Orchestra started its season has been relegated to the top shelf in the cupboard will be matter of congratulation to very many persons.

The coming programmes comprise a Russian symphony by Rachmaninoff, three pieces from Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream," a MacDowell suite, Debussy's symphonic sketches and a Beethoven overture.

Some one, either Dr. Carl Muck or Major Higginson, has experienced a change of heart evidently. Perhaps both have.

In any event it is well that the temper of the people has been recognized. There is a disposition to resent having things made in Germany forced on the community.

EVENING SUN
ess: New York City
NOV 28 1917

For Boston Subscribers.

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Friday evening, December 7, and Saturday afternoon, December 8. The attention of the subscribers to the Boston concerts is particularly called to the fact that the evening concert comes on Friday instead of the usual Thursday. The programme for Friday evening comprises Rachmaninoff's symphony in E minor, No. 2, and three pieces from Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream," overture, nocturne and scherzo.

For Saturday afternoon there will be no symphony, the programme comprising MacDowell's second suite in E minor, "Indian," Debussy's three symphonic sketches, "The Sea" and Beethoven's overture, "Leonore," No. 3.

Volkszeitung
ss: New York City.
NOV 29 1917

Keine deutschen Musiker für Washington.

True translation filed with the postmaster at New York on Nov. 29, 1917, as required by the act of Oct. 6, 1917.

Washington, 28. Nov. Um die Erlaubnis für Abhaltung eines Konzertes zu erhalten, das hier für den 4. Dezember anberaumt ist, muß das Boston Symphonie-Orchester 22 seiner Musiker fallen lassen, da dieselben Deutsche sind. Dies war die heute erfolgte Antwort der Regierung auf das Gesuch von Major Henry L. Higginson, um Erlaubnis für die 22 Deutschen, den Distrikt von Columbia betreten zu dürfen.

Eine offizielle Ankündigung erklärte, daß die Deutschen den Bundes-Distrikt unter den Bestimmungen der Proklamation des Präsidenten Wilson, vom 17. Oktober, betreffs Bewegung feindlicher Ausländer, nicht betreten dürfen.

Independent

ss: New York City.

"OH, SAY, CAN YOU SEE?"

BY HENRY T. FINCK

MUSICAL CRITIC OF THE NEW YORK EVENING POST

An amusing anecdote is related about Wassily Safonoff. When that eminent Russian was conductor of the New York Philharmonic Orchestra he went back to Europe [illegible] summer, as most musicians did before the war, America being considered the better place to earn money and Europe to spend it. He suffered much from seasickness, and on one of the trips he was lying on his cabin [illegible] looking very pale and unhappy. Suddenly he heard Mrs. Fritz Kreisler, who was standing near him, humming the Russian national hymn. "Feodor, what's that?" exclaimed the sufferer, [illegible] long sing that, or I [illegible] on my feet."

[illegible] longer the Russian national hymn because its words glorify [illegible] Czar. This is most unfortunate, because musically it is the most inspiring of all national hymns. And [illegible] that, rather than discard it permanently, the Russians [illegible] with a new text, reflecting [illegible] sentiment.

OUR own national hymn has become within the last few days a first-page and editorial subject in the newspapers, and the chief topic of conversation in musical circles, not because Dr. Karl Muck did not conduct it at a concert of the Boston Symphony Orchestra in Providence. He had been requested to conduct it, either before or after his program, by the presidents of nine local women's clubs, but their joint message was ignored on the ground that the subscribers themselves had not asked for "The Star Spangled Banner."

The manager of the Boston Orchestra refused to sell tickets at the last moment, for fear, perhaps, that individuals might enter prepared to make a demonstration against the Prussian conductor. Major Henry L. Higginson, who created this orchestra and put aside a million dollars for its maintenance, tho a staunch patriot, sided with his conductor, going so far as to declare that he would disband the orchestra and sell Symphony Hall in Boston if the public clamor for the performance by it of "The Star Spangled Banner" continued. On his return to Boston Dr. Muck aggravated matters by declaring that the Symphony Orchestra was "a classical musical organization," not "a military band or a ballroom orchestra." "To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult."

Nevertheless, he did conduct this anthem at the Friday concert in Symphony Hall and then placed his resignation in the hands of Major Higginson, who, in announcing it to the audience, declared that "to lose him would be a calamity. The matter rests with me. It will have my earnest consideration."

[illegible] was in extremely good taste to trouble with Major Higginson is that extravagant praise of the organization created by him has evidently made him look on it as a thing apart from and above everything else of its kind, and above criticism of any kind. He has found out his mistake, for the press has been practically unanimous in censuring the attitude of the Boston Orchestra. As a matter of fact there are half a dozen orchestras in this country quite as "classical" as the Boston band, and at least one of them, the New York Philharmonic, is in some respects superior to it. Its leader, Josef Stransky, is an Austrian subject, a Bohemian, yet he cheerfully conducted the anthem of the country which has welcomed him so cordially and given him profitable employment. So did Walter Damrosch (who was born in Prussia, but is now an ardent American) at the first concert of the New York Symphony Orchestra. So did Dr. Kunwald of Cincinnati, and the conductors of all the leading orchestras in the country.

While one cannot but rejoice that this foolish attempt of the Boston Orchestra to evade a national custom has failed dismally, one cannot but feel that the playing of our national anthem at *every* symphony concert thruout the season would be a little trying. Not that this anthem is musically contemptible, as "Yankee Doodle" for instance would be. As music, "The Star Spangled Banner," while inferior to the Russian and Austrian national hymns, is not at all bad—far better than "The Watch on the Rhine." Its best setting, in part, is in Puccini's "Madama Butterfly," where some delightful effects are achieved with it. But it is not well to flaunt patriotism and make it a matter of mere routine which may become irksome and thus create the opposite of the effect desired. In our theaters there are not a few spectators, who, tho patriots, resent getting on their feet so often. Others feel that the cheap shows they witness are hardly a proper background for the performance of a patriotic air.

WHEN Theodore Roosevelt heard about Dr. Muck's action he declared that "any man who refuses to play 'The Star Spangled Banner' in this time of national crisis should be forced to pack up and return to the country he came from." Perhaps Dr. Muck would not be unwilling to do so and return to Berlin as Hofkapellmeister of the Kaiser, who holds him in special esteem. Should he decide to leave us, who is there to take his place? How about Ossip Gabrilowitsch, or Leopold Stokowski? Three American names also might be considered: Frank Van der Stucken, Victor Herbert, Henry Hadley. But this is idle speculation. The latest report from Boston is that Major Higginson takes all the blame on himself. He now declares that Dr. Muck never refused to conduct our anthem, and that he will meekly do it wherever the orchestra plays.

Thus this regrettable incident is closed. It is to be feared, however, that it has had an unfortunate effect in New York, for it was followed promptly by the announcement that no operas in German would be given at the Metropolitan this season. This came as a surprize, for the management had retained all of the German singers except Gadski and Goritz, and announced the usual Wagner repertory. The whole thing was thrashed out last spring, when all the New York daily newspapers had editorials approving of Mr. Gatti-Casazza's policy, on the ground that there was no connection between opera and the Prussian militarism we are bent on exterminating. Why, then, this sudden change of face?

IT is no secret that among the influential directors of the Metropolitan there are some who have never wanted German opera at that house for the simple reason that it bores them. They have reluctantly submitted to its sway because, even with Caruso and Farrar, opera cannot be made to pay without Wagner, whose operas always receive more performances than those of any Italian or French composer. These directors, it is surmised, saw their chance and by a flank movement, overthrew the repertory at a critical moment. The reason advanced—that our tolerance of opera in German would make the Teutons think we were divided in sentiment—is absurd. We shall simply be accused of chauvinism and narrow-mindedness. The Germans themselves have not banished French or Italian opera; in Frankfort, for instance, "Aïda" and "Rigoletto" were sung last month. In Paris, it is true, the name of the Rue Richard Wagner has been changed to that of a French composer, Alberic Magnard, a victim of the war. But in London the Wagner nights at the Promenade Concerts are as popular as ever and Wagner operas have been produced in several English cities since the war began.

It is particularly stupid to banish the operas of Wagner, because he himself was as anti-Prussian as a French general. Were he alive he would be a leader of the revolution which is bound to come; he was exiled eleven years for taking part in one revolution; and to Mathilde Wesendonck he wrote in April, 1859:

"It is interesting that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I am much afraid of losing all my patriotism, and being secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world—but German-Austrian reactionism a chronic, an abiding one."

New York City

---

m STAATSZEITUNG

ress: New York City.

e NOV 27 1917

Auch für Dr. Muck verschlossen.

Konzert des Boston Symphonie Orchesters soll verhindert werden.

(Associated Preß)

Springfield, Mass., 26. November. Die gleichen Einflüsse, welche kürzlich die Benützung des munizipalen Auditoriums für das Konzert von Fritz Kreisler, des österreichischen Geigers, hintertrieben, sind wieder am Werk.

Das Gebäude soll auch dem Boston Symphonie Orchester verschlossen bleiben, weil dasselbe von Dr. Karl Muck, einem feindlichen Ausländer, dirigiert wird. Verschiedene Mitglieder des Stadtrats sollen zu Gunsten dieses Planes sein.

n Volkszeitung

ress: New York City.

e NOV 27 1917

Opposition gegen Dr. Muck.

Springfield, Mass., 26. Nov. Dieselben Einflüsse, welche kürzlich die Benutzung des Rathaussaales dem österreichischen Violinisten Fritz Kreisler verweigerten, sind, wie man heute erfuhr, aktiv, das Gebäude dem Boston Symphonie-Orchester zu verschließen und der Begründung, daß dessen Dirigent, Dr. Karl Muck, ein feindlicher Ausländer sei. Einige Mitglieder des Stadteigentum-Komitees, welches die Benutzung aller städtischen Gebäude kontrolliert, begünstigten diesen Kurs.

n NEW YORKER

ress: New York City. HERALD

e NOV 30 1917

Reichsdeutsche Musiker nicht in Washington.

Washington, 29. Nov. Die Bostoner Symphonie-Gesellschaft wird das für den 4. Dezember hier angesetzte Konzert nicht geben können, außer wenn sie 22 Reichsdeutsche entläßt. Eine Anfrage beim Generalanwalt hat ergeben, daß unter keinen Umständen feindlichen Ausländern erlaubt werden wird, in den Distrikt Columbia zu kommen, auch nicht Musikern.

NEW YORKER Journal

ss: New York City.

NOV 29 1917

Symphonie-Musiker als feindliche Ausländer.

Konzert des Bostoner Orchesters in Washington nicht gestattet.

Washington, 28. Nov. — Wenn das Boston Symphonie-Orchester nicht 22 deutsche Untertanen entläßt, kann es sein Engagement am 4. Dezember, ein Konzert in Washington zu geben, nicht halten. Major Henry L. Higginson schrieb an General-Anwalt Gregory und bat ihn um Erlaubnis für 22 feindliche Ausländer, den Distrikt Columbia betreten zu dürfen. Eine diesbezügliche Erklärung besagt:

„Der General-Anwalt schrieb heute an Major Higginson, daß infolge der Strenge der Regulierungen, die in der vom Präsidenten am 17. November erlassenen Proklamation enthalten sind, Mitglieder des Bostoner Symphonie-Orchesters, die feindliche Ausländer seien, die Erlaubnis, den Distrikt Columbia betreten zu dürfen, nicht erhalten können. Der General-Anwalt stellt fest, daß diese Regel auf alle anderen musikalischen und theatralischen Körperschaften, die in Washington auftreten, Anwendung findet."

EVENING SUN

ess: New York City

For Boston Subscribers.

The second pair of Boston Symphony concerts will be given in Carnegie Hall on Friday evening, December 7, and Saturday afternoon, December 8. The attention of the subscribers to the Boston concerts is particularly called to the fact that the evening concert comes on Friday instead of the usual Thursday. The programme for Friday evening comprises Rachmaninoff's symphony in E minor, No. 2, and three pieces from Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream," overture, nocturne and scherzo.

For Saturday afternoon there will be no symphony, the programme comprising MacDowell's second suite in E minor, "Indian," Debussy's three symphonic sketches, "The Sea" and Beethoven's overture, "Leonore," No. 3.

TELEGRAM

ess: New York City.

NOV 28 1917

CHANGE OF HEART.

That the all-German programme with which the Boston Symphony Orchestra started its season has been relegated to the top shelf in the cupboard will be matter of congratulation to very many persons.

The coming programmes comprise a Russian symphony by Rachmaninoff, three pieces from Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream," a MacDowell suite, Debussy's symphonic sketches and a Beethoven overture.

Some one, either Dr. Carl Muck or Major Higginson, has experienced a change of heart evidently. Perhaps both have.

In any event it is well that the temper of the people has been recognized. There is a disposition to resent having things made in Germany forced on the community.

Volkszeitung

s: New York City.

NOV 29 1917

Keine deutschen Musiker für Washington.

True translation filed with the postmaster at New York on Nov. 29, 1917, as required by the act of Oct. 6, 1917.

Washington, 28. Nov. Um die Erlaubnis für Abhaltung eines Konzertes zu erhalten, das hier für den 4. Dezember anberaumt ist, muß das Boston Symphonie-Orchester 22 seiner Musiker fallen lassen, da dieselben Deutsche sind. Dies war die heute erfolgte Antwort der Regierung auf das Gesuch von Major Henry L. Higginson, um Erlaubnis für die 22 Deutschen, den Distrikt von Columbia betreten zu dürfen.

Eine offizielle Ankündigung erklärte, daß die Deutschen den Bundes-Distrikt unter den Bestimmungen der Proklamation des Präsidenten Wilson, vom 17. Oktober, betreffs Bewegung feindlicher Ausländer, nicht betreten dürfen.

LIFE

Brooklyn, N. Y.

NOV 1 1917

Unsoothing to the Savage Breast.

THERE are two distinct aspects of the comparatively trifling controversy which has been going on over the German musicians we are unfortunate enough to have with us. One is practical and the other is emotional, or sentimental. It is a practical question whether it is conducive to a successful prosecution of the war to have enemy aliens going freely about the country in any capacity. It is a purely personal question and one of sentiment alone how one feels about attending their concerts, or listening to the music of their countrymen. So far as we—meaning of course the editor of this paper—are concerned we would, for prudential reasons, fain see the country entirely rid of all enemy aliens and renegade Americans, while our repugnance for all things German is such that even the greatest German music, if played by an accomplished and thoroughgoing American musician, would no longer give us pleasure. So far as the "Star-Spangled Banner" is concerned, the only satisfaction it could give us to hear it played under the direction of a German, or pro-German conductor, would be in reflecting upon the pain he was enduring and our pleasure would be greatly heightened if, instead of being compelled to play our national anthem, he were required to trample on the German flag or recite "Me und Gott" as a preliminary formality. No lesser attraction would tempt us to attend, for personal gratification, a Boston symphony orchestra concert while Mr. Muck or any other German wielded the baton. At that we have nothing against Mr. Muck personally. Indeed he *seems* to have conducted himself as well as his orchestra, with an eminent degree of discretion and propriety and to be wholly innocuous, though you never can tell, especially in the case of a German. Now, of course, this feeling of repugnance toward anything German is purely a personal matter and implies no criticism whatever of those who can still find enjoyment in German music, literature or art. But we have been charged by such persons with being narrowminded. Nothing of the kind; such feelings have nothing to do with the mind and consequently cannot be narrowminded. They belong wholly in the realm of the emotions. Were we now to say disparaging things about German achievements in music or any other field, such as we would not have said four years ago that indeed would be indicative of narrowmindedness; but we do not. We have as high an opinion of the genius of Beethoven, Mozart, Bach, Wagner and the rest as we ever did and we could enjoy their compositions just as much, if by some camouflage they could be so disguised that we did not recognize their German origin, and so could again fall under the spell of their intrinsic power. Unfortunately knowing them to be German, they set up a disagreeable train of thought which leaves us cold where once we were stirred by them. Every one doubtless is not so susceptible to associations of ideas. Some persons plume themselves on their ability to entirely disassociate a work from its author, yet we doubt if any one could listen to lofty and beautiful sentiments uttered by a notoriously base and immoral man with quite the same appreciation of their beauty and truth that would be felt if they came from the lips, or the pen, of a man whose sincerity was unquestionable. The case of the German composers is not analogous to this so far as it applies to the conflict of ideas. Music makes its appeal almost exclusively to the emotions and the imagination unless one is a student of theory or technique, and it is not the fault but the misfortune of German composers and musicians if the emotions they now arouse in American audiences are inextricably mingled with those which the mere name of an outlawed and detested nation inspires.

DEC. 3, 1917

BOSTON SYMPHONY CONCERTS TO BE GIVEN

The Boston Symphony Orchestra, Karl Muck, conductor, will give its concerts in Brooklyn, N. Y., on Thursday night and in New York on Friday night and Saturday afternoon, arrangements having been made by C. A. Ellis, the manager of the organization, for the full membership to make the trip. The members leave for New York tonight.

It is expected that the orchestra will give its concerts in Boston the rest of the season as originally planned, with Dr. Muck and all the players taking part. It is also understood that the concerts in Brooklyn and New York and those in Worcester, Mass., and other New England cities will be given, according to schedule.

Hartford Cancels Orchestra Dates

HARTFORD, Conn.—The Boston Symphony Orchestra, which was booked to appear here, with Karl Muck conducting, in February and April, is not to give the concerts, the dates having been canceled by mutual agreement, it is said, between the manager of the organization and the concert committee.

ADVERTISER
DEC. 3, 1917

The sale of subscription tickets for the three choral concerts which will be given by the Symphony Orchestra and the newly organized Symphony chorus has been in progress at Symphony Hall for several days with gratifying results. As already announced, the three works to be given are the Ninth, or Choral, Symphony of Beethoven on Tuesday, Nov. 20; Mahler's Second Symphony, Tuesday evening, Jan. 22, and the St. Matthew Passion of Bach on Tuesday, March 26.

From HERALD
Address: New York City
Date DEC 1 19

ASKS THAT DR. MUCK BE INTERNED.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Acting for the American Defence Society, which has its headquarters in New York, Edward N. Dingley, its representative here, has written a letter to Thomas J. Boynton, United States Attorney, demanding that the Boston Symphony Orchestra be prevented from giving any more concerts in the United States and that its German leader, Dr. Karl Muck, be interned.

n HERALD
ress: New York City
DEC 2 191

Alien Law Bars Boston Symphony from Travelling

Concerts Cancelled and Orchestra May Disband—Action May Be Taken Against Dr. Muck.

BOSTON, Mass., Saturday.—Because of the new Department of Justice regulations which prohibit alien enemies from leaving the States in which they are located, the Boston Symphony Orchestra has cancelled concerts to have been given next week at Philadelphia, Washington and Baltimore, and Dr. Karl Muck, the orchestra's German leader, will have to remain within the limits of Massachusetts. Of the 101 players of the orchestra twenty-three are affected by the new regulations.

It is believed that within a few days Major Henry L. Higginson, founder of the organization, will announce it has been disbanded until after the war. Department of Justice agents and representatives of the American Defence Society are said to be in possession of information which will result soon in action against Dr. Muck.

Concerts to have been given at Philadelphia on Monday, at Washington on Tuesday and Baltimore Wednesday have been cancelled. Ticket money will be refunded.

From TRIBUNE
Address: New York City
Date DEC 2 - 1917

A New Ban on the Alien

An interesting reaction to the Dr. Muck episode occurred recently in the town of Frederick, Md. A special dispatch to "The Baltimore American" contained the news that "representative men and women of Frederick County," pledging themselves to "put forth every reasonable effort to stamp out pro-Germanism," adopted, at a great patriotic mass meeting, a resolution "in which they call upon the government of the United States to forbid the public singing or playing of the national anthem except by American citizens and those who are loyal to our government."

EVENING STAR
ess: Washington, D. C.
NOV 26 19

An Austrian Violin Silenced.

Fritz Kreisler, the violinist, has canceled his concert tour in this country because he feels that it is incompatible with his honor and self-respect to continue to accept money from the people of a country in which feeling runs as high as at present against Austria, his native land. This is an act of good taste. It is a recognition of a state of popular feeling that was brought to a point of strong expression recently in the case of the Boston Symphony Orchestra on the score of the alleged refusal of its conductor to render the national anthem at a concert. Although as an Austrian Kreisler is not now rated as an alien enemy, owing to the fact that the United States has not declared that a state of war exists with Austria, several western cities have specifically barred him from giving recitals. There is, of course, no difference in fact between an Austrian and a German as regards American feeling. The United States will probably soon put the two nationalities on precisely the same plane by a declaration recognizing Austria as an enemy, and thus the violinist's cancellation of his tour may actually be in anticipation of a necessity. However this may be, and whatever Kreisler has been doing with the money received from his concert tour, it cannot be gainsaid that continued appearances before American audiences while American soldiers are aligning for war against an enemy force of which Austria forms a distinct component part could not fail to violate the proprieties, however pleasing the performances may be to the artistic ear. Deprivation of enjoyment of the music of Teutonic artists is one of the least of the burdens of war.

m SUN
ress: Baltimore, Md.
e NOV 27 1917

KREISLER.

Whether Kreisler sympathizes with his own country or not, very few Americans can help sympathizing with him. If the Austrian Army and the Austrian Government were made up of Kreislers, it would be hard to quarrel with them, or, at all events, the quarrel could be conducted with decency and chivalry. The difference between him and Dr. Muck is the difference between a self-respecting and generous-minded man and one who has to be kicked out of the house in which he is an unwelcome guest. Whatever his origin, Kreisler is evidently one whom his art has ennobled and who has a dignity and delicacy of mind that are characteristics of the true gentleman everywhere.

We hope when the war is over he will become a legalized American. Nature seems to have given him the moral qualities that belong to Americans of the highest type—manliness, honor and courage—and we should be glad to "annex" him as one of the finest "indemnities" Austria could pay us for the war.

STAATSZEITUNG
ss: New York City.
NOV 29 1917

Deutsche Musiker von Washington verbannt.

Generalanwalt weigert sich, bei Mitglieder des Boston-Orchesters eine Ausnahme zu machen.

(Associated Press.)

Washington, 28. November. Musikalische Verbände und Theater-Truppen, welche während des Krieges in Washington auftreten wollen, dürfen ihre Mitglieder nicht mitbringen, wenn diese feindliche Ausländer sind. Generalanwalt Gregory weigerte sich heute, die in des Präsidenten Proklamation enthaltene Bestimmung, daß keine feindlichen Ausländer im Distrikt Columbia sich aufhalten dürfen, zugunsten von zwanzig Mitgliedern des Boston Symphonie Orchesters zu mildern und betonte, daß in allen ähnlichen Fällen dasselbe Verfahren eingeschlagen werden würde.

m TELEGRAM
ress: New York City.
DEC 1 - 191

Right Again.

TO THE EDITOR OF THE EVENING TELEGRAM:—I would suggest for to-day's "Best" Dr. Muck changing his programme from a German to a Russian symphony. Whaddya mean "symphony"? No. That 100 to 1 shot was not Dr. Muck. It was Muckross. M. L.
Bayshore, November 2, 1917.

pen NEWS
ldress: Baltimore, Md.
te DEC 3 - 191

ling Here And In Washington Closes Cities To Orchestra.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, who was not allowed recently to bring his orchestra to Baltimore after refusing to play "The Star-Spangled Banner" in Providence, now is officially barred from the city by the new alien enemy ruling. United States Marshal Stockham said last night that he and all the alien members of his orchestra were barred from Washington as well as Baltimore.

Marshal Stockham referred to the statement of Attorney General Gregory, who said that Dr. Muck and all the Germans in his orchestra would subject themselves to arrest if they go to Washington. "If that German or any of his countrymen in that orchestra should try to come to Baltimore I will arrest them the minute they get in the city," said the Marshal.

LIFE

Brooklyn, N Y

Unsoothing to the Savage Breast.

THERE are two distinct aspects of the comparatively trifling controversy which has been going on over the German musicians we are unfortunate enough to have with us. One is practical and the other is emotional, or sentimental. It is a practical question whether it is conducive to a successful prosecution of the war to have enemy aliens going freely about the country in any capacity. It is a purely personal question and one of sentiment alone how one feels about attending their concerts, or listening to the music of their countrymen. So far as we—meaning of course the editor of this paper—are concerned we would, for prudential reasons, fain see the country entirely rid of all enemy aliens and renegade Americans, while our repugnance for all things German is such that even the greatest German music, if played by an accomplished and thoroughgoing American musician, would no longer give us pleasure. So far as the "Star-Spangled Banner" is concerned, the only satisfaction it could give us to hear it played under the direction of a German, or pro-German conductor, would be in reflecting upon the pain he was enduring and our pleasure would be greatly heightened if instead of being compelled to play our national anthem, he were required to trample on the German flag or recite "Me und Gott" as a preliminary formality. No lesser attraction would tempt us to attend, for personal gratification, a Boston symphony orchestra concert while Mr. Muck or any other German wielded the baton. At that we have nothing against Mr. Muck personally. Indeed he *seems* to have conducted himself as well as his orchestra, with an eminent degree of discretion and propriety and to be wholly innocuous, though you never can tell, especially in the case of a German. Now, of course, this feeling of repugnance toward anything German is purely a personal matter and implies no criticism whatever of those who can still find enjoyment in German music, literature or art. But we have been charged by such persons with being narrowminded. Nothing of the kind; such feelings have nothing to do with the mind and consequently cannot be narrowminded. They belong wholly in the realm of the emotions. Were we now to say disparaging things about German achievements in music or any other field such as we would not have said four years ago that indeed would be indicative of narrowmindedness; but we do not. We have as high an opinion of the genius of Beethoven, Mozart, Bach, Wagner and the rest as we ever did and we could enjoy their compositions just as much, if by some camouflage they could be so disguised that we did not recognize their German origin, and so could again fall under the spell of their intrinsic power. Unfortunately knowing them to be German, they set up a disagreeable train of thought which leaves us cold where once we were stirred by them. Every one doubtless is not so susceptible to associations of ideas. Some persons plume themselves on their ability to entirely dissociate a work from its author, yet we doubt if any one could listen to lofty and beautiful sentiments uttered by a notoriously base and immoral man with quite the same appreciation of their beauty and truth that would be felt if they came from the lips, or the pen, of a man whose sincerity was unquestionable. The case of the German composers is not analogous to this so far as it applies to the conflict of ideas. Music makes its appeal almost exclusively to the emotions and the imagination unless one is a student of theory or technique, and it is not the fault but the misfortune of German composers and musicians if the emotions they now arouse in American audiences are inextricably mingled with those which the mere name of an outlawed and detested nation inspires.

EVENING STAR

ress: Washington, D. C.

An Austrian Violin Silenced.

Fritz Kreisler, the violinist, has canceled his concert tour in this country because he feels that it is incompatible with his honor and self-respect to continue to accept money from the people of a country in which feeling runs as high as at present against Austria, his native land. This is an act of good taste. It is a recognition of a state of popular feeling that was brought to a point of strong expression recently in the case of the Boston Symphony Orchestra on the score of the alleged refusal of its conductor to render the national anthem at a concert. Although as an Austrian Kreisler is not now rated as an alien enemy, owing to the fact that the United States has not declared that a state of war exists with Austria, several western cities have specifically barred him from giving recitals. There is, of course, no difference in fact between an Austrian and a German as regards American feeling. The United States will probably soon put the two nationalities on precisely the same plane by a declaration recognizing Austria as an enemy, and thus the violinist's cancellation of his tour may actually be in anticipation of a necessity. However this may be, and whatever Kreisler has been doing with the money received from his concert tour, it cannot be gainsaid that continued appearances before American audiences while American soldiers are aligning for war against an enemy force of which Austria forms a distinct component part could not fail to violate the proprieties, however pleasing the performances may be to the artistic ear. Deprivation of enjoyment of the music of Teutonic artists is one of the least of the burdens of war.

Dec. 3, Monitor

BOSTON SYMPHONY CONCERTS TO BE GIVEN

The Boston Symphony Orchestra, Karl Muck, conductor, will give its concerts in Brooklyn, N. Y., on Thursday night and in New York on Friday night and Saturday afternoon, arrangements having been made by C. A. Ellis, the manager of the organization, for the full membership to make the trip. The members leave for New York tonight.

It is expected that the orchestra will give its concerts in Boston the rest of the season as originally planned, with Dr. Muck and all the players taking part. It is also understood that the concerts in Brooklyn and New York and those in Worcester, Mass., and other New England cities will be given, according to schedule.

Hartford Cancels Orchestra Dates

HARTFORD, Conn.—The Boston Symphony Orchestra, which was booked to appear here, with Karl Muck conducting, in February and April, is not to give the concerts, the dates having been canceled by mutual agreement, it is said, between the manager of the organization and the concert committee.

ADVERTISER
DEC. 3, 1917

The sale of subscription tickets for the three choral concerts which will be given by the Symphony Orchestra and the newly organized Symphony chorus has been in progress at Symphony Hall for several days with gratifying results. As already announced, the three works to be given are the Ninth, or Choral, Symphony of Beethoven on Tuesday, Nov. 20; Mahler's Second Symphony, Tuesday evening, Jan. 22, and the St. Matthew Passion of Bach on Tuesday, March 26.

From HERALD

Address: New York City

Date DEC 1 19

ASKS THAT DR. MUCK BE INTERNED.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Acting for the American Defence Society, which has its headquarters in New York, Edward N. Dingley, its representative here, has written a letter to Thomas J. Boynton, United States Attorney, demanding that the Boston Symphony Orchestra be prevented from giving any more concerts in the United States and that its German leader, Dr. Karl Muck, he interned.

m SUN

ress: Baltimore, Md.

e 7 1917

KREISLER.

Whether Kreisler sympathizes with his own country or not, very few Americans can help sympathizing with him. If the Austrian Army and the Austrian Government were made up of Kreislers, it would be hard to quarrel with them, or, at all events, the quarrel could be conducted with decency and chivalry. The difference between him and Dr. Muck is the difference between a self-respecting and generous-minded man and one who has to be kicked out of the house in which he is an unwelcome guest. Whatever his origin, Kreisler is evidently one whom his art has ennobled and who has a dignity and delicacy of mind that are characteristics of the true gentleman everywhere.

We hope when the war is over he will become a legalized American. Nature seems to have given him the moral qualities that belong to Americans of the highest type — manliness, honor and courage—and we should be glad to "annex" him as one of the finest "indemnities" Austria could pay us for the war.

n HERALD

ress: New York City

DEC 2 191

Alien Law Bars Boston Symphony from Travelling

Concerts Cancelled and Orchestra May Disband—Action May Be Taken Against Dr. Muck.

BOSTON, Mass., Saturday.—Because of the new Department of Justice regulations which prohibit alien enemies from leaving the States in which they are located, the Boston Symphony Orchestra has cancelled concerts to have been given next week at Philadelphia, Washington and Baltimore, and Dr. Karl Muck, the orchestra's German leader, will have to remain within the limits of Massachusetts. Of the 101 players of the orchestra twenty-three are affected by the new regulations.

It is believed that within a few days Major Henry L. Higginson, founder of the organization, will announce it has been disbanded until after the war. Department of Justice agents and representatives of the American Defence Society are said to be in possession of information which will result soon in action against Dr. Muck.

Concerts to have been given at Philadelphia on Monday, at Washington on Tuesday and Baltimore Wednesday have been cancelled. Ticket money will be refunded.

From TRIBUNE

Address: New York City

Date

A New Ban on the Alien

An interesting reaction to the Dr. Muck episode occurred recently in the town of Frederick, Md. A special dispatch to "The Baltimore American" contained the news that "representative men and women of Frederick County," pledging themselves to "put forth every reasonable effort to stamp out pro-Germanism," adopted, at a great patriotic mass meeting, a resolution "in which they call upon the government of the United States to forbid the public singing or playing of the national anthem except by American citizens and those who are loyal to our government."

STAATSZEITUNG

ss: New York City.

NOV 29 1917

Deutsche Muſiker von Waſhington verbannt.

Generalanwalt weigert ſich, bei Mitglieder des Boſton-Orcheſters eine Ausnahme zu machen.

(Aſſociated Preß.)

Waſhington, 28. November. Muſikaliſche Verbände und Theater-Truppen, welche während des Krieges in Waſhington auftreten wollen, dürfen ihre Mitglieder nicht mitbringen, wenn dieſe feindliche Ausländer ſind. Generalanwalt Gregory weigerte ſich heute, die in des Präſidenten Proklamation enthaltene Beſtimmung, daß keine feindlichen Ausländer im Diſtrikt Columbia ſich aufhalten dürfen, zugunſten von zwanzig Mitgliedern des Boſton Symphonie Orcheſters zu mildern und betonte, daß in allen ähnlichen Fällen dasſelbe Verfahren eingeſchlagen werden würde.

m TELEGRAM

iress: New York City.

te DEC 1 - 191

Right Again.

To the Editor of the Evening Telegram:—I would suggest for to-day's "Best" Dr. Muck changing his programme from a German to a Russian symphony. Whaddya mean "symphony"? No. That 100 to 1 shot was not Dr. Muck. It was Muckross. M. L.
Bayshore, November 28, 191

NEWS

ldress: Baltimore, Md.

te DEC

ling Here And In Washington Closes Cities To Orchestra.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, who was not allowed recently to bring his orchestra to Baltimore after refusing to play "The Star-Spangled Banner" in Providence, now is officially barred from the city by the new alien enemy ruling. United States Marshal Stockham said last night that he and all the alien members of his orchestra were barred from Washington as well as Baltimore.

Marshal Stockham referred to the statement of Attorney General Gregory, who said that Dr. Muck and all the Germans in his orchestra would subject themselves to arrest if they go to Washington. "If that German or any of his countrymen in that orchestra should try to come to Baltimore I will arrest them the minute they get in the city," said the Marshal.

om MORNING TELEGRAPH

dress: New York City

DEC 5 - 1917

RULING ON ALIENS CANCELS CONCERT

Boston Symphony Orchestra Unable to Enter Washington Zone During the War.

22 GERMANS ARE MEMBERS

Washington Bureau.
The Morning Telegraph.
Washington, D. C., Dec. 4.

The concert of the Boston Symphony Orchestra at the New National Theatre to-day was cancelled on account of the ruling of the Attorney General that alien enemies cannot enter the United States Capital during the war.

There are twenty-two alien enemies in the orchestra and as their elimination would have marred the work of the orchestra the whole thing was called off. Before the Attorney General made his ruling under the President's proclamation the orchestra gave one concert here. At that concert it was necessary for Dr. Muck to have his orchestra play "The Star Spangled Banner" in response to the demand that it be rendered as an overture to the concert.

As a result of the Government's decision Manager C. A. Ellis, in charge of the concert, had to insert the following advertisement in Washington newspapers to take care of those who had bought admission tickets:

"The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect twenty-three members of the Boston Symphony Orchestra and make it impossible properly to give the concert which has been announced for this afternoon at the National Theatre. It will therefore not be given. The price of the tickets for this concert only will be refunded at Mrs. Greene's office in Droops, Thirteenth and G.

"The management regrets that this notice could not have been published earlier, but owing to the holidays, definite information concerning the effect of the regulation was not received until late Saturday afternoon."

rom TIMES

ddress: New York City

ate

Muck Cancels Washington Concert.

Special to The New York Times.

WASHINGTON, Dec. 4.—The Boston Symphony Orchestra canceled its engagemen to give a concert in Washington this afternoon. An advertisement in local newspapers told purchasers of tickets that their money would be re urned. The cancellation was due to the fact that the leader of the orchestra, Dr. Karl Muck, and some of its members were German subjects who, under the recent proclamation of the President concerning enemy aliens, are forbidden to erter the District of Columbia.

NEWS

Baltimore, Md.

MUCK CONCERT CANCELLED

Boston Symphony Will Not Send The Orchestra To Baltimore.

Manager Wilbur Kinsey of the Lyric Theater has received word from the management of the Boston Symphony Orchestra that the concert the organization was scheduled to give next Wednesday night has been canceled.

This action was expected, as it is

n BULLETIN

ress: Philadelphia, Pa.

The National Anthem

To the Editor of The Bulletin.

Sir: The writer agrees with R. P., that there seems to be a lot of ink and paper wasted on Dr. Muck. If what R. P. says is true about you "Hot Air Patriots" hutting your brains out to escape the draft, I don't blame him for getting peeved. (By the way, I wonder what regiment R. P. enlisted in.) He says you "Hot Airs" won't show a foreigner how to be patriotic. So why not let him tell it, and if he can't fill Dr. Muck chuck full of patriotism, then it is up to him to take his old ukulele and beat it back to Berlin, where he will, in the near future, hear the "Star Spangled Banner" played by a band who are not "Hot Air Americans" and are being led by bandmaster John J. Pershing, who will shortly start on a tour of the principal cities of Germany, giving concerts for the benefit of Democracy and Belgium. Hark! for down the Rhine there comes the blare of bugles and the rattle of drums. A flash of color beneath the skies. Hats off, "Kaiser," the "Star Spangled Banner" is passing by.

YANKEE.

om EVENING SUN

dress: Baltimore, Md.

e

Here's A Nice Tribute To "J. O. L." And The Evening Sun From New York.

TO THE EDITOR OF THE EVENING SUN:

Sir—I am not a Baltimorean, as my residence is in New York city, but my business requires me to spend several days of each week in your city.

While in your city several weeks ago I was fortunate in being present at the Lyric Theatre when the Philadelphia Orchestra gave an exquisite performance.

It is a rare treat to hear this organization, and I do not honestly feel the public will suffer by the nonappearance of the Boston Symphony when they can hear such wonderful music as was performed by the Philadelphia Orchestra.

My family are especially fond of THE EVENING SUN, which is sent me regularly, principally because of the "J. O. L." criticisms and writings. I wish we had such an able writer among our critics here.

L. E. H.

New York, Nov. 24.

om EVENING SUN

dress: Baltimore, Md.

te

Boston Symphony Concert Canceled

Manager Kinsey Notified That Orchestra Will Not Appear Next Wednesday.

The concert of the Boston Symphony Orchestra which was scheduled to take place next Wednesday evening at the Lyric has been called off. William Kinsey, manager of the theatre, received a letter today from the manager of the orchestra in which he was told that the orchestra would not use the theatre next Wednesday evening.

Nothing was said in the letter about canceling the other concerts which the orchestra is scheduled to give in this city later in the season. Because of uncertainty about the concert scheduled for next week Mr. Kinsey had not offered for sale single tickets for the concert, so the only money to be refunded is on account of season tickets.

The first concert was called off after the Police Board said it would not allow the orchestra to play in Baltimore at that time because of the refusal of Dr. Carl Muck, the leader of the orchestra, to play "The Star-Spangled Banner." The members of the board said they were afraid that trouble would result if Dr. Muck appeared in this city.

crease in the antagonistic sentiment created here by the refusal to include "The Star-Spangled Banner" in the orchestra's concert program at Providence several weeks ago.

C. A. Ellis, manager of the Boston Symphony, has been notified that it would be unwise for Dr. Muck to come to Baltimore.

From EVENING GLOBE

Address: New York City

3 - 191

Date

A SUCCESSOR FOR MUCK.

Philip Hale, the court of last appeal for music in Boston, commenting in the New Music Review on rumors that the Boston Symphony Orchestra may be disbanded at the end of the season, or even earlier, goes straight to the root of the matter in this fashion: "A conductor, no matter how able he may be, should not be counted greater than an orchestra like that in Boston. If for years to come a German conductor will be persona non grata, are there no Frenchmen, Russians, Italians who could continue the triumphal course of this orchestra? Possibly an American might be caught."

In admiration for Dr. Muck as an orchestral leader The Globe yields to none, but it must recognize the fact that he may be eliminated from the musical life of our country. It would be a calamity indeed if an orchestra which has maintained supremacy under several conductors, notably Nikisch, Gericke, and Dr. Muck, should perish in case the last-named should be interned or deported. Mr. Hale's question hits the centre of the bull's eye.

An available American conductor of the calibre to head the Boston Symphony Orchestra is probably at present out of the question. But how about the Italian Toscanini, the Frenchman Monteux, the Dutchman Mengelberg, the Englishman Henry Wood? The tributes of the press of New York after Mr. Toscanini conducted here a concert programme consisting of Wagner's "A Faust Overture," Richard Strauss's "Till Eulenspiegel," and Beethoven's Ninth Symphony, ought to convey at least the suggestion to Bostonians that in the greatest conductor of opera the world has known they might find the genius who would lead their symphony orchestra to new glories. Mr. Monteux proved himself in the Civic concerts here last summer a conductor of fastidious musicianship, fine imagination, and commanding power. If in music by Debussy, Dukas, and d'Indy he was a revelation, he proved himself as much at home as any German in Bach, Beethoven, and Wagner. Willem Mengelberg, conductor of the famous Amsterdam Concertgebouw, some time before the war had taken his place in Europe among the most sought after "prime donne of the baton" along with Weingartner and Nikisch. As for Sir Henry Wood, the fact that he is English has obscured the fact that real musicians place him in the first rank of European conductors.

Here are four men Boston might well consider if it turns out that Dr. Muck must go. Each is competent to head the premier orchestra of the world, and the engagement of one of them would stop then and there any busy little intrigue to turn the discomfiture of Dr. Muck into a practical joke on the American public. To depose the illustrious doctor because he is enemy and then replace him with a non-German who is notoriously as hostile to the common cause of the Allies would be the sorriest sort of trick for art and our long-suffering country to endure. Stupid, gullible, hypocritical, and generally contemptible we should properly appear in the eyes of the enemy himself.

HERALD

Washington, D. C.

Boston Symphony Barred By U. S. Official's Order

The Boston Symphony Orchestra is barred from Washington under a ruling issued by Attorney General Gregory yesterday, based on the President's recent proclamation forbidding alien enemies to reside or come within the limits of the District of Columbia. Twenty-two of the members of the orchestra are alien enemies.

The Attorney General's ruling was handed down in response to a request from Maj. Henry L. Higginson, of Boston, that he be advised what action was necessary to secure permits for the twenty-two members of the symphony orchestra scheduled to give a concert in Washington, December 4, to enter the city.

In his announcement, Attorney General Gregory, added that the same ruling applies to all other musical and theatrical organizations scheduled to appear in Washington. Many noted concert singers and violinists will be barred under the rule.

The Boston Symphony Orchestra was scheduled to play at the New National Theater next Tuesday. Those interested in the concert had in no way anticipated official cancellation of the orchestra's appearance and were consequently considerably disappointed last night when they were told of the Attorney General's ruling. Concert lovers in the National Capital, while considering themselves not one whit less patriotic than any other class of citizens here, it was indicated last night, are agreed that this new ruling will abolish many of this season's best offerings.

1.80

STAATSZEITUNG
s: New York City.
DEC 4 - 1917

Das variierte Thema.

Die Nationalhymne, wie sie die Bostoner spielen.

Die Bostoner spielen zur Eröffnung jedes ihrer Konzerte das Star Spangled Banner.

Und Dr. Karl Muck dirigiert. Die Bostoner haben sich nie geweigert, die Nationalhymne zu spielen; sie haben sich nicht geweigert, weil es niemand von ihnen verlangt hat. Als einige Damen die Forderung stellten, wurde sie ohne weiteres als etwas selbstverständliches erfüllt.

Natürlich sah man der zu einem Ereignis, um nicht zu sagen „Sensation", aufgebauschten Handlung mit größtem Interesse entgegen. Es verlief alles in bester Ordnung und Ruhe; nur etliche Nörgler fühlten sich veranlaßt, Kritik zu üben. Sie rügten und bekrittelten die Form der Nationalhymne; sie tadelten die überreiche Instrumentierung und die Verzierungen der Hymne — aber es blieb dabei: die Bostoner spielen die Nationalhymne in jedem Konzert in der von ihnen gewählten Form.

Auch etliche Musikkritiker gefielen sich im Tadel. Da sind — sagten die hochgelehrten Herren — zuviele Schnörkel; die Läufe der Violinen erinnern zu sehr an die Tannhäuser Ouvertüre; die Figuren im Baß haben eine auffallende Aehnlichkeit mit dem Meistersinger Vorspiel. Ueberhaupt klingt die amerikanische Hymne zu Weberisch Jubelouvertürenhaft und zu Wagnerisch Kaisermarschlich. In dieser Weise ging es weiter.

Und während die gelehrten Herren sich nörgelnd gütlich taten, saßen zwei Herren — der eine in Boston, der andere in New York — in ihrem Studierzimmer und lachten, lachten, bis ihnen die Thränen in den Augen standen. Der eine in Boston war natürlich der Dr. Karl Muck. Der andere in New York war . . . . . der Komponist dieser Nationalhymne.

Was, der alte Schotte Samuel Arnold? Der lebt doch längst nicht . . . . . Aber keine Ahnung! Es ist doch die Rede vom Star-Spangled Banner in dieser reich instrumentierten Form. Und die stammt von — Victor Herbert.

Muck spielt die majestätische, gewaltig wirkende Coda der amerikanischen Phantasie von Victor Herbert . . . . . und das hat natürlich keiner der Gelehrten entdeckt. Sie haben Muck verdächtigen wollen, daß er die Hymne camoufliert habe, daß er sie verwagnert und verwebert habe, und haben sich der wahrlich nicht so selten gespielten Herbert'schen Bearbeitung nicht erinnert. Zugegeben, die Herbert'sche Instrumentierung ist stark wagnerisch — welcher moderne Komponist kann sich dem Einfluß des Bayreuter Meisters entziehen? Die Violinen tannhäusern und die Baßgeigen meistersingern, trotzdem ist und bleibt es das Star Spangled Banner. Victor Herbert, der im Orchestrieren weit über allen andern amerikanischen Komponisten steht, hat der Nationalhymne in seiner Ausgestaltung eine Majestät verliehen, eine machtvolle Größe, die ihr sehr zu statten kommt, und gerade darum wird Muck, der feinfühlige Musiker, sie in dieser Form für seine Konzerte gewählt haben.

n TIMES
ress: Brooklyn, N. Y.
DEC 4 1917

Say Dr. Muck Will Come.

No Advices of Cancellation of Boston Symphony Concert Received at Institute.

The concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be given as per schedule, Thursday evening, at the Academy of Music. This was the statement made today by Director Atkins' secretary, notwithstanding the report that concerts by the orchestra in Philadelphia, Washington and Baltimore have been cancelled. The cancellations were caused by the Department of Justice regulations, which prohibit alien enemies from leaving the States in which they are located.

At the office of the Brooklyn Institute of Arts and Sciences, under whose auspices the concert here is scheduled to be given, it was stated that no advice had been received to the contrary, and that the necessary music had already been received from Boston.

"If the concert was to be cancelled, we should have received word before this time," it was said. "Therefore, there is every reason to believe the performance will take place."

It was reported last Saturday that Dr. Muck, the orchestra's German leader, and twenty-three of the 101 players, would have to remain within the limits of Massachusetts. It was also reported that Major Henry L. Higginson, founder of the organization, might announce, "within a few days," that it has been disbanded until after the war.

SUN
New York City.
DEC 2 1917

By W. J. HENDERSON.

THE cancellation of the tour of Fritz Kreisler, the violinist, should be a source of regret to music lovers. Mr. Kreisler has comported himself with great discretion since the entry of this country into the world war. His art is of the highest type, and it would indeed be a pity if he were obliged to cease playing in New York. Up to the present writing the musical public has shown no hostility toward him, but on the contrary has appeared to desire by its attitude to convey to him expressions of its kindly feeling.

But it has been shown in no uncertain manner that this great artist is to suffer . . most places for the sins of the propagandists, who have transformed the mildest of music lovers into determined foes of all things Teutonic. The directors of the Metropolitan Opera House proved themselves to be farsighted business men when they resolved to omit operas in German from the present repertory of the house.

Meanwhile the concert platform reveals a considerable diversity of opinion among artists as to what they may or may not do. Some of them have discarded German songs entirely and are making their programmes from the works of French, Russian, Scandinavian and other masters. But it must be patent to every mind that if war considerations are to enter into the matter at all the problem has by no means been solved by the omission of German songs.

If Russia makes a separate peace with Germany will singers venture to invite patriotic Americans to listen to the lyrics of Moussorgsky and Rachmaninov? Will the advertised "Scriabin movement" have to move?

Thus far the singers who do sing the lieder of Schubert, Schumann, Brahms and the rest have met with no opposition, but on the contrary have enjoyed some special demonstrations of pleasure. But it is inevitable that searching inquiry is going to be made into the origin of such demonstrations. If it should appear that they were made by Germans there is reason to fear that the lieder would have to be laid away till more propitious times.

The whole situation is fraught with disagreeable possibilities. We may be deprived even of the pleasure of hearing the symphonies of Beethoven and Brahms. Of course the hostility to German music seems lamentable to those who preserve the historical perspective.

What had the simple, devout soul of Sebastian Bach to do with such ideals as those of contemporaneous Germany? What message other than that of beauty was uttered by Haydn and Mozart, who, though Austrian, are assuredly to be classed with Teutonic masters? Even Wagner, who has been berated more than some of the others, was not a sympathizer with the first young sproutings of modern Prussianism. He was suspected of being a revolutionary and was forced to live for years beyond the borders of Germany.

But the situation which confronts music lovers acknowledges no relation to the past. And its existence is due to the activities of Germans in this country, with a certain amount of assistance from those persons conveniently and very significantly called German Americans.

The root of the matter was planted in the Metropolitan Opera House, where certain singers of German origin flaunted their opinions without hesitation and even went so far as to hold a joyous celebration of the sinking of the Lusitania. This is now an old story. These singers have been dropped from the Metropolitan list. What is still more satisfactory to every honest American is that they appear to be having a sorely hard time in getting anything else to do. The musical journals used to contain many accounts of their appearances in other cities in concert. None can be found in the same pages now.

These people are not now making any loud noise. They have subsided, except when they chance to be where the national anthem of this country is sung, when their voices boom above all others. This of course deceives the "bloedsinnige Yankees," to whom Capt. von Papen so courteously referred.

But since their operations last winter much has happened. The people of the United States, finding that a widespread, cunningly planned and vigorous scheme for defeating them at home before their troops could begin to fight abroad, was engineered by alien spies, Germans and even pro-German Americans, have shown a dangerous tendency to rise up and drive everything Teutonic into the sea of oblivion.

Discerning the slow but irresistible rising of this tide of feeling the writer of this department of THE SUN has recently conversed with a number of music lovers, who do not care to have their names appear in print nor to be directly quoted. The first statement made by one of them revealed the existence of even a social ostracism against certain musical artists of Teutonic birth. Invitations to houses where they were to be present have been flatly refused and the reason

Secondly a number of music lovers have said to this writer that they would not contribute one cent of their money to the support of any German musician. "They should all be deported," declared one of these men, whose catholicity of taste in art is beyond question.

In short there are evidences that since the latter part of last season the entire situation has changed. At that time there was apparently no question as to the acceptability of the offerings of Teutonic musicians or the enjoyment of Teutonic musical compositions.

At this writing there is incontestably a deep feeling about it in the hearts of a large number of American born people and it is impossible to foresee just how powerful the influence of this feeling may grow to be. But regrettable as it may be, there is ground for fear that sooner or later everything German in music will have to be temporarily retired and all the German interpreters or conductors permanently removed from the stage.

As to the fairness or justice of such a proceeding THE SUN'S musical recorder is not obliged to speak. It is most emphatically none of his business. But the indescribable folly of the supercilious Teutons who have fatuously fancied that they could batter down all American tendencies and add a vigorously pumped up enthusiasm for German music and musicians to the rest of the atrocious propaganda with which they have insanely supposed they could forever fool the American people is the real cause of the profound and stern enmity to Teutonic musical performers, which has so suddenly reached the boiling point.

It was not the blundering of the Boston Symphony Orchestra people that caused this hostility. It was there long before that glorious American city, whose indefatigable *Journal* did so much to expose the treacherous methods of the Germans, lifted up its voice in a demand that the former incumbent of a post in the Berlin opera should conduct the "Star Spangled Banner."

The explosion touched off by the Providence incident was of powder waiting for the touch of the match. Now the fire spreads. The situation is unfortunate in some of its aspects, for no lovers of music wish to be deprived of the pleasure of hearing such masters as Kreisler or of listening to the creations of perfectly innocent Germans long dead.

But on the other hand since there are altogether too many Americans who still need awakening to a realization of the tremendous meaning of the hour and too many Teutons who still believe that the nation is one monumental fool, let music lovers lay their precious aesthetic sensibilities away and bow to that expression of the popular will which seems now to be not far off.

n NORTH AMERICAN
ress: Philadelphia, Pa.

German Music

TO THE EDITOR—Tho Doctor Muck, with the Boston Symphony Orchestra, bowed to the will of the American public and played the nation's hymn at the concert here Monday night, he did it with the air of one who is forced to perform an act much against his will. His program also contained numbers by German—yes, even Prussian composers. Now, it is all right to say that art is not national. It isn't. But just now, when, in spite of all the government's watchfulness, there are spies found daily in our midst, when men in high places are making seditious utterances, I believe it would be well to limit musical programs to selections by Americans and composers of the allied countries. Much of German music, in spite of its beauty, is hectic and inflamnatory. It is warlike and it is filled with pride of the German race and German deeds. It extols the glory of battle, the divine right of the conqueror. It has little of tenderness, nor does it stir emotions of tenderness or justice. We don't need German music while we are at war with Germany. A. J.
Philadelphia, Nov. 6.

PRESS
Philadelphia, Pa.

GABRILOWITSCH TALE GIVING

Pianist Says Position of Conductor of the Boston Symphony Orchestra Has Not Been Offered Him — Four Men Named as Possible Successors to German Conductor.

The presence in Philadelphia yesterday of Ossip Gabrilowitsch, the New York pianist, who has been mentioned as a possible successor to Dr. Karl Muck as conductor of the Boston Symphony Orchestra, stirred renewed gossip. Mr. Garbrilowitsch told "The Press" that there was no truth in a report which came from Boston that he was to succeed Dr. Muck.

"I have not been offered the position and there is no truth in the rumor that I am to be conductor of the Boston Orchestra," Mr. Garbrilowitsch said.

Four men have been named as possible successors to Dr. Muck, if he is forced to resign. Leopold Stowkowski is one, but there is no indication that he is considering a move such as that indi-

CONTRADICTS HIM MUCK'S POST

cated. It is well known that he has a long-time contract with the Philadelphia Orchestra. A French conductor and a New Yorker are the other two.

There is a well-defined possibility that if Dr. Muck is not allowed to continue to lead the orchestra, it may be disbanded. There are about thirty-five alien musicians in the aggregation. If these men are dismissed it may be impossible to replace them. The Boston orchestra is non-union, whereas the remainder of musical America is union. There is difficulty in procuring even union musicians, and no musicians are coming from abroad.

Colonel Higginson, backer of the Boston Orchestra, has said that it will not continue without Dr. Muck.

om CITIZEN
ldress: Brooklyn, N. Y.
te 2 - 1917

MUSICAL "ART" AND THE ANTHEM

Refusal to Play It Rouses a Tempest.

Dr. Karl Muck, the learned and cultured conductor of the celebrated Boston Symphony Orchestra, refuses to play "The Star-Spangled Banner" at his concerts. Not because he's a German subject, of course. It's because our national anthem is so dreadfully inartistic. He just couldn't think for a moment of incorporating it in a programme of German music. It would be so utterly incongruous, don't you know. It would be a crass insult to Art and Kultur.

"The Boston Symphony Orchestra," Dr. Muck explains, "is a purely artistic organization. We stand in the public mind for certain very definite musical attainments. The playing of merely national or political compositions is not our business. Art is greater than any national considerations."

Isn't it distressing? Here we've been going along, year after year, never realizing what a pitifully mediocre piece of music our "Star-Spangled Banner" tune really is. We've been so ignorant and uncultured as to like it. We've been especially appreciative of its swell and swing since we entered the war. We like to sing it and we like still better to hear it. It rouses the fire in our blood, it fans the patriotism in our souls. It may be "a poor thing," but it's our own. It's American. It's us. We love it nearly as much as we love the old flag that it celebrates.

And now, for the first time in our history, an orchestra leader refuses to play it in public concerts, when every other orchestra plays it as a matter of course. We can't have it because it's a "merly national or political composition," unworthy to be played from the same platform as the compositions of Herr Wagner and his fellow-Teutons.

Isn't it too bad? Here's that Boston orchestra starting to tour the country, and everywhere the public will expect its national anthem—just as a German audience would expect "Die Wacht am Rhein"—and won't get it.

However, if we know anything about this same American public, before Dr. Muck gets through with it he'll swallow his musical art and play the anthem, or have every instrument in his orchestra broken over his head. Americans will stand no such insolence from alien enemies.—Oil City Blizzard.

STAATSZEITUNG
s: New York City.

DEC 4 - 1917

Das variierte Thema.

Die Nationalhymne, wie sie die Bostoner spielen.

Die Bostoner spielen zur Eröffnung jedes ihrer Konzerte das Star Spangled Banner.

Und Dr. Karl Muck dirigiert. Die Bostoner haben sich nie geweigert, die Nationalhymne zu spielen; sie haben sich nicht geweigert, weil es niemand von ihnen verlangt hat. Als einige Damen die Forderung stellten, wurde sie ohne weiteres als etwas selbstverständliches erfüllt.

Natürlich sah man der zu einem Ereignis, um nicht zu sagen „Sensation", aufgebauschten Handlung mit größtem Interesse entgegen. Es verlief alles in bester Ordnung und Ruhe; nur etliche Nörgler fühlten sich veranlaßt, Kritik zu üben. Sie rügten und bekrittelten die Form der Nationalhymne; sie tadelten die überreiche Instrumentierung und die Verzierungen der Hymne — aber es blieb dabei: die Bostoner spielen die Nationalhymne in jedem Konzert in der von ihnen gewählten Form.

Auch etliche Musikkritiker gefielen sich im Tadel. Da sind — sagten die hochgelehrten Herren — zuviele Schnörkel; die Läufe der Violinen erinnern zu sehr an die Tannhäuser Ouvertüre; die Figuren im Baß haben eine auffallende Aehnlichkeit mit dem Meistersinger Vorspiel. Ueberhaupt klingt die amerikanische Hymne zu Weberisch Jubelouvertürenhaft und zu Wagnerisch Kaisermarschlich. In dieser Weise ging es weiter.

Und während die gelehrten Herren sich nörgelnd gütlich taten, saßen zwei Herren — der eine in Boston, der andere in New York — in ihrem Studierzimmer und lachten, lachten, bis ihnen die Thränen in den Augen standen. Der eine in Boston war natürlich der Dr. Karl Muck. Der andere in New York war . . . . . der Komponist dieser Nationalhymne.

Was, der alte Schotte Samuel Arnold? Der lebt doch längst nicht . . . . . Aber keine Ahnung! Es ist doch die Rede vom Star Spangled Banner in dieser reich instrumentierten Form. Und die stammt von — Victor Herbert.

Muck spielt die majestätische, gewaltig wirkende Coda der amerikanischen Phantasie von Victor Herbert . . . . . und das hat natürlich keiner der Gelehrten entdeckt. Sie haben Muck verdächtigen wollen, daß er die Hymne camoufliert habe, daß er sie verwagnert und verwebert habe, und haben sich der wahrlich nicht so selten gespielten Herbert'schen Bearbeitung nicht erinnert. Zugegeben, die Herbert'sche Instrumentierung ist stark wagnerisch — welcher moderne Komponist kann sich dem Einfluß des Bayreuter Meisters entziehen? Die Violinen tannhäusern und die Baßgeigen meistersingern, trotzdem ist und bleibt es das Star Spangled Banner. Victor Herbert, der im Orchestrieren weit über allen andern amerikanischen Komponisten steht, hat der Nationalhymne in seiner Ausgestaltung eine Majestät verliehen, eine machtvolle Größe, die ihr sehr zu statten kommt, und gerade darum wird Muck, der feinfühlige Musiker, sie in dieser Form für seine Konzerte gewählt haben.

a TIMES
ress: Brooklyn, N. Y.

DEC 4 1917

Say Dr. Muck Will Come.

No Advices of Cancellation of Boston Symphony Concert Received at Institute.

The concert of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, will be given as per schedule, Thursday evening, at the Academy of Music. This was the statement made today by Director Atkins' secretary, notwithctanding the report that concerts by the orchestra in Philadelphia, Washington and Baltimore have been cancelled. The cancellations were caused by the Department of Justice regulations, which prohibit alien enemies from leaving the States in which they are located.

At the office of the Brooklyn Institute of Arts and Sciences, under whose auspices the concert here is scheduled to be given, it was stated that no advice had been received to the contrary, and that the necessary music had already been received from Boston.

"If the concert was to be cancelled, we should have received word before this time," it was said. "Therefore, there is every reason to believe the performance will take place."

It was reported last Saturday that Dr. Muck, the orchestra's German leader, and twenty-three of the 101 players, would have to remain within the limits of Massachusetts .It was also reported that Major Henry L. Higginson, founder of the organization, might announce, "within a few days," that it has been disbanded until after the war.

SUN
New York City.

DEC 2 1917

By W. J. HENDERSON.

THE cancellation of the tour of Fritz Kreisler, the violinist, should be a source of regret to music lovers. Mr. Kreisler has comported himself with great discretion since the entry of this country into the world war. His art is of the highest type, and it would indeed be a pity if he were obliged to cease playing in New York. Up to the present writing the musical public has shown no hostility toward him, but on the contrary has appeared to desire by its attitude to convey to him expressions of its kindly feeling.

But it has been shown in no uncertain manner that this great artist is to suffer in most places for the sins of the propagandists, who have transformed the mildest of music lovers into determined foes of all things Teutonic. The directors of the Metropolitan Opera House proved themselves to be farsighted business men when they resolved to omit operas in German from the present repertory of the house.

Meanwhile the concert platform reveals a considerable diversity of opinion among artists as to what they may or may not do. Some of them have discarded German songs entirely and are making their programmes from the works of French, Russian, Scandinavian and other masters. But it must be patent to every mind that if war considerations are to enter into the matter at all the problem has by no means been solved by the omission of German songs.

If Russia makes a separate peace with Germany will singers venture to invite patriotic Americans to listen to the lyrics of Moussorgsky and Rachmaninov? Will the advertised "Scriabin movement" have to move?

Thus far the singers who do sing the lieder of Schubert, Schumann, Brahms and the rest have met with no opposition, but on the contrary have enjoyed some special demonstrations of pleasure. But it is inevitable that searching inquiry is going to be made into the origin of such demonstrations. If it should appear that they were made by Germans there is reason to fear that the lieder would have to be laid away till more propitious times.

The whole situation is fraught with disagreeable possibilities. We may be deprived even of the pleasure of hearing the symphonies of Beethoven and Brahms. Of course the hostility to German music seems lamentable to those who preserve the historical perspective.

What had the simple, devout soul of Sebastian Bach to do with such ideals as those of contemporaneous Germany? What message other than that of beauty was uttered by Haydn and Mozart, who, though Austrian, are assuredly to be classed with Teutonic masters? Even Wagner, who has been berated more than some of the others, was not a sympathizer with the first young sproutings of modern Prussianism. He was suspected of being a revolutionary and was forced to live for years beyond the borders of Germany.

But the situation which confronts music lovers acknowledges no relation to the past. And its existence is due to the activities of Germans in this country, with a certain amount of assistance from those persons conveniently and very significantly called German Americans.

The root of the matter was planted in the Metropolitan Opera House, where certain singers of German origin flaunted their opinions without hesitation and even went so far as to hold a joyous celebration of the sinking of the Lusitania. This is now an old story. These singers have been dropped from the Metropolitan list. What is still more satisfactory to every honest American is that they appear to be having a sorely hard time in getting anything else to do. The musical journals used to contain many accounts of their appearances in other cities in concert. None can be found in the same pages now.

These people are not now making any loud noise. They have subsided, except when they chance to be where the national anthem of this country is sung, when their voices boom above all others. This of course deceives the "bloedsinnige Yankees," to whom Capt. von Papen so courteously referred.

But since their operations last winter much has happened. The people of the United States, finding that a widespread, cunningly planned and vigorous scheme for defeating them at home before their troops could begin to fight abroad, was engineered by alien spies, Germans and even pro-German Americans, have shown a dangerous tendency to rise up and drive everything Teutonic into the sea of oblivion.

Discerning the slow but irresistible rising of this tide of feeling the writer of this department of THE SUN has recently conversed with a number of music lovers, who do not care to have their names appear in print nor to be directly quoted. The first statement made by one of them revealed the existence of even a social ostracism against certain musical artists of Teutonic birth. Invitations to houses where they were to be present have been flatly refused and the reason

Secondly a number of music lovers have said to this writer that they would not contribute one cent of their money to the support of any German musician. "They should all be deported," declared one of these men, whose catholicity of taste in art is beyond question.

In short there are evidences that since the latter part of last season the entire situation has changed. At that time there was apparently no question as to the acceptability of the offerings of Teutonic musicians or the enjoyment of Teutonic musical compositions.

At this writing there is incontestably a deep feeling about it in the hearts of a large number of American born people and it is impossible to foresee just how powerful the influence of this feeling may grow to be. But regrettable as it may be, there is ground for fear that sooner or later everything German in music will have to be temporarily retired and all the German interpreters or conductors permanently removed from the stage.

As to the fairness or justice of such a proceeding THE SUN'S musical recorder is not obliged to speak. It is most emphatically none of his business. But the indescribable folly of the supercilious Teutons who have fatuously fancied that they could batter down all American tendencies and add a vigorously pumped up enthusiasm for German music and musicians to the rest of the atrocious propaganda with which they have insanely supposed they could forever fool the American people is the real cause of the profound and stern enmity to Teutonic musical performers, which has so suddenly reached the boiling point.

It was not the blundering of the Boston Symphony Orchestra people that caused this hostility. It was there long before that glorious American city, whose indefatigable *Journal* did so much to expose the treacherous methods of the Germans, lifted up its voice in a demand that the former incumbent of a post in the Berlin opera should conduct the "Star Spangled Banner."

The explosion touched off by the Providence incident was of powder waiting for the touch of the match. Now the fire spreads. The situation is unfortunate in some of its aspects, for no lovers of music wish to be deprived of the pleasure of hearing such masters as Kreisler or of listening to the creations of perfectly innocent Germans long dead.

But on the other hand since there are altogether too many Americans who still need awakening to a realization of the tremendous meaning of the hour and too many Teutons who still believe that the nation is one monumental fool, let music lovers lay their precious aesthetic sensibilities away and bow to that expression of the popular will which seems now to be not far off.

n NORTH AMERICAN
ress: Philadelphia, Pa.

German Music

TO THE EDITOR—The Doctor Muck, with the Boston Symphony Orchestra, bowed to the will of the American public and played the nation's hymn at the concert here Monday night, he did it with the air of one who is forced to perform an act much against his will. His program also contained numbers by German—yes, even Prussian composers. Now, it is all right to say that art is not national. It isn't. But just now, when, in spite of all the government's watchfulness, there are spies found daily in our midst, when men in high places are making seditious utterances, I believe it would be well to limit musical programs to selections by Americans and composers of the allied countries. Much of German music, in spite of its beauty, is hectic and inflammatory. It is warlike and it is filled with pride of the German race and German deeds. It extols the glory of battle, the divine right of the conqueror. It has little of tenderness, nor does it stir emotions of tenderness or justice. We don't need German music while we are at war with Germany.

Philadelphia, Nov. 6. A. J.

PRESS
Philadelphia, Pa.

GABRILOWITSCH TALE GIVING CONTRADICTS HIM MUCK'S POST

Pianist Says Position of Conductor of the Boston Symphony Orchestra Has Not Been Offered Him — Four Men Named as Possible Successors to German Conductor.

The presence in Philadelphia yesterday of Ossip Gabrilowitsch, the New York pianist, who has been mentioned as a possible successor to Dr. Karl Muck as conductor of the Boston Symphony Orchestra, stirred renewed gossip. Mr. Garbrilowitsch told "The Press" that there was no truth in a report which came from Boston that he was to succeed Dr. Muck.

"I have not been offered the position and there is no truth in the rumor that I am to be conductor of the Boston Orchestra," Mr. Garbrilowitsch said.

Four men have been named as possible successors to Dr. Muck, if he is forced to resign. Leopold Stowkowski is one, but there is no indication that he is considering a move such as that indicated. It is well known that he has a long-time contract with the Philadelphia Orchestra. A French conductor and a New Yorker are the other two.

There is a well-defined possibility that if Dr. Muck is not allowed to continue to lead the orchestra, it may be disbanded. There are about thirty-five alien musicians in the aggregation. If these men are dismissed it may be impossible to replace them. The Boston orchestra is non-union, whereas the remainder of musical America is union. There is difficulty in procuring even union musicians, and no musicians are coming from abroad.

Colonel Higginson, backer of the Boston Orchestra, has said that it will not continue without Dr. Muck.

LIEUTENANT PETERSON

om CITIZEN
ldress: Brooklyn, N. Y.
te 1917

MUSICAL "ART" AND THE ANTHEM

Refusal to Play It Rouses a Tempest.

Dr. Karl Muck, the learned and cultured conductor of the celebrated Boston Symphony Orchestra, refuses to play "The Star-Spangled Banner" at his concerts. Not because he's a German subject, of course. It's because our national anthem is so dreadfully inartistic. He just couldn't think for a moment of incorporating it in a programme of German music. It would be so utterly incongruous, don't you know. It would be a crass insult to Art and Kultur.

"The Boston Symphony Orchestra," Dr. Muck explains, "is a purely artistic organization. We stand in the public mind for certain very definite musical attainments. The playing of merely national or political compositions is not our business. Art is greater than any national considerations."

Isn't it distressing? Here we've been going along, year after year, never realizing what a pitifully mediocre piece of music our "Star-Spangled Banner" tune really is. We've been so ignorant and uncultured as to like it. We've been especially appreciative of its swell and swing since we entered the war. We like to sing it and we like still better to hear it. It rouses the fire in our blood, it fans the patriotism in our souls. It may be " a poor thing," but it's our own. It's American. It's us. We love it nearly as much as we love the old flag that it celebrates.

And now, for the first time in our history, an orchestra leader refuses to play it in public concerts, when every other orchestra plays it as a matter of course. We can't have it because it's a "merly national or political composition," unworthy to be played from the same platform as the compositions of Herr Wagner and his fellow-Teutons.

Isn't it too bad! Here's that Boston orchestra starting to tour the country, and everywhere the public will expect its national anthem—just as a German audience would expect "Die Wacht am Rhein"—and won't get it.

However, if we know anything about this same American public, before Dr. Muck gets through with it he'll swallow his musical art and play the anthem, or have every instrument in his orchestra broken over his head. Americans will stand no such insolence from alien enemies. Oil City Blizzard.

Post Dec. 10, 1917

SYMPHONY TO PLAY FOR HALIFAX FUND

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, with Melba and Fritz Kreisler as soloists, is to give a concert at Symphony Hall next Sunday evening, the entire proceeds of which will be given to the relief of the sufferers at Halifax.

Only twice before has the Symphony Orchestra given a concert of this character, in 1906 for the benefit of the San Francisco fire sufferers and later for those of the Chelsea fire.

This concert will be particularly interesting because of the appearance of Kreisler, as he has cancelled all his professional engagements and appears as soloist only at performances for charity. The concert was proposed by members of the orchestra. Major Henry L. Higginson offered the hall free of charge and both Melba and Kreisler volunteered their services. It is expected that at least $8000 will be raised.

Monitor
Dec. 10, 1917.

Symphony to Give Concert for Fund

Arrangements have been made to give in Symphony Hall, next Sunday afternoon, a great concern, the entire proceeds from which, with the exception of the advertising expenses, will be given for relief of the sufferers in the great Halifax disaster. The concert will be given by the entire Boston Symphony Orchestra under Dr. Karl Muck, with Madame Melba and Fritz Kreisler as soloists. It is hoped and expected to raise by this concert a net sum considerably in excess of $7,000.

The concert was proposed by members of the orchestra and Dr. Muck while they were in New York Saturday. C. A. Ellis, the manager, gave his instant approval. Mr. Kreisler was at Carnegie Hall for the symphony concert and immediately offered to come to Boston to play at the concert. Mr. Ellis got into communication with Henry L. Higginson in Boston, who gave his warm approval to the plan and offered Symphony Hall free of charge for the concert. Mr. Ellis suggested that Mme. Melba would be glad to sing and when he asked her yesterday she was most enthusiastic about it.

Last January the Symphony Orchestra with Paderewski and Kreisler as soloists gave a concert for the benefit of the Vacation Fund, in the Metropolitan Opera House in New York, and realized over $24,000. It is certain that in Boston with the orchestra, Melba and Kreisler at least $8000 should be raised.

Globe
-Dec. 10, 1917-

PLAN SYMPHONY BENEFIT WITH KREISLER AND MELBA

Arrangements have been made to give in Symphony Hall, next Sunday afternoon, a great concert, the entire proceeds from which with the exception of the advertising expenses will be given to the relief of the sufferers of the great Halifax disaster. The concert will be given by the entire Boston Symphony Orchestra, under Dr Karl Muck, with Mme Melba and Fritz Kreisler as soloists. It is expected to raise by this concert a net sum considerably in excess of $7000.

The concert was proposed by members of the orchestra and Dr Muck, while they were in New York Saturday. C. A. Ellis, the manager, gave his instant approval.

Mr Kreisler was at Carnegie Hall for the Symphony concert and immediately offered to come to Boston to play at the concert.

Mr Ellis got into communication with Henry L. Higginson in Boston, who gave his warm approval to the plan and offered Symphony Hall, free of charge, for the concert. Mr Ellis suggested that Mme Melba would be glad to sing and, when he asked her yesterday, she was most enthusiastic about it.

It will be Kreisler's only appearance in Boston as a soloist while the war lasts. He has cancelled all his engagements and will not appear again as soloist except for charity. The prices will be $1, $2, $3, $5.

Herald
Dec. 10, 1917.

CONCERT FOR HALIFAX RELIEF

Symphony Orchestra Will Give Proceeds of Sunday's Entertainment

MELBA AND KREISLER TO AID

The Boston Symphony Orchestra, directed by Dr. Karl Muck, will give a concert in aid of the Halifax sufferers, in Symphony Hall, next Sunday afternoon. Mme. Melba and Fritz Kreisler will be the soloists.

The entire proceeds of the concert, expected to be considerably more than $7000, will be given, with the exception of the money paid for advertising, for the relief of residents of the Canadian city.

Gave Instant Approval.

Dr. Muck and members of the orchestra, while they were in New York last Saturday, proposed giving the concert and Manager C. A. Ellis gave his instant approval. Mr. Kreisler was at Carnegie Hall for the Symphony concert, and he immediately offered to come to Boston to play at the concert.

Mr. Ellis then communicated with Maj. Henry L. Higginson, who gave his heartiest approval of the project, and offered Symphony Hall free of charge for the concert. Later it occurred to Mr. Ellis that Mme. Melba would be glad to sing, and when he asked her yesterday she was enthusiastic about it.

The concert will be all the more interesting because it will be Mr. Kreisler's only appearance in this city while the war lasts. He has cancelled all his engagements and will not perform again except for charity.

This will be the first concert of this kind by the Boston Symphony Orchestra since it played for the benefit of the sufferers from the Chelsea fire. In the spring of 1906 it gave a most successful concert in aid of the relief of the sufferers in the San Francisco fire, and last January it gave a concert, with Paderewski and Kreisler as soloists, for the benefit of the vacation fund, in the Metropolitan Opera House in New York. The proceeds of the latter concert were more than $24,000. This city has never had a concert of the character planned for next Sunday. The prices will be $1, $2, $3 and $5.

Record
Dec. 8, 1917

182

DR. MUCK NO GERMAN, NEW SWISS FIND

Legation Discovers Director Is Switzer Through Naturalization

Dr. Karl Muck, director of the Boston Symphony Orchestra, though a native of Bavaria, is not a German subject, but a citizen of Switzerland, is declared at the Swiss Legation in Washington, according to a dispatch from the capital.

From other sources it is learned that Dr. Muck, born in Wurzburg, Bavaria, was eight years old when his father, a magistrate, took out naturalization papers in Switzerland, the son automatically taking the same status.

This was in 1867. Later, when Dr. Muck had become a man, he also took out papers that strengthened his Swiss citizenship. This he did of his own volition, it is declared.

About two years ago, Dr. Muck secured passports at the Swiss Legation for foreign travel, but it is not known whether he ever used these, or where he went abroad.

"Not a Prussian"

For a time Dr. Muck was director of the National Orchestra in Zurich and lived there at various intervals.

Manager Charles A. Ellis of the Symphony Orchestra, in a letter sent to friends of Dr. Muck in Washington, declares that Dr. Muck "is not a Prussian; is not an enemy alien of the United States; is not an official of the German Government; is not a citizen of Germany, but a citizen of Switzerland, as was his father."

Mr. Ellis says that the Federal authorities "have found nothing to incriminate Dr. Muck as a German agent or as having performed any act which is prejudicial to the interests of our country.

"During the more than seven years he has been in America," adds Mr. Ellis, "he has respected our laws and complied with them in letter and spirit."

Sunday Advertiser American Dec. 9, 1917.

McCormack to Be Symphony Soloist

JOHN McCormack, the popular tenor, will make his second appearance as soloist with the Symphony Orchestra at the eighth pair of concerts to be given next Friday afternoon and Saturday evening.

As Mr. McCormack did a year ago he has chosen unusual selections for his appearance with the orchestra. The first is Amanta's aria "Di ad Irene" from Handel's pastorale cantata, "Atalanta." This was one of the many pastorales that were so popular in the 18th century in which Watteau shepherds and shepherdesses disported themselves for the amusement of the Court.

The "Atalanta" was given as a part of the celebration of the marriage of the Prince of Wales, son of George II.

Mr. McCormack's second number will be "Jehovah, Hear Me" from Beethoven's oratorio, "The Mount of Olives."

The orchestral selections on the program are of more than usual interest. They contain an important novelty, the second suite from Ravel's Ballet, "Daphnis and Chloe." This ballet was written in 1912 for the Russians and played with much success in Paris. The first suite has been played in New York but it is doubtful if this particular "Fragment Symphonique," as it is called, has ever been heard in this country. The other numbers will be Mozart's Symphony in E-flat Major and Balakireff' gorgeous Symphonic Poem "Thamar.

Transcript
Dec 8, 1917.

CONCERTS NEXT WEEK

A New Piece by Ravel on Dr. Muck's Programme in Which Mr. McCormack Assists—The Cecilia in Two Interesting Cantatas—The Pleasurable Miss Torpadie—Mr. Copeland Once More and Two Recitals by Cherished Tenors

NOVEL pieces are still possible at the Symphony Concerts even in the fourth year of war and on Dr. Muck's programme for next Friday afternoon and Saturday evening stands for the first times, probably, in America, the "Symphonic Fragment" drawn by Ravel from his vivid and adroit ballet of "Daphnis and Chloe," as yet unadanced on this side of the seas. As already said in this place and as will be set forth more fully in the course of next week, the "fragment" begins with the music of the vision of Pan to the bereft Daphnis and proceeds with the contrasting music of the rude dances of the abducting pirates, each characteristic tone-picturing alive with Ravel's invention and resource. For other numbers purely orchestral, the programme begins with Mozart's symphony in E-flat and ends with Balakirev's tone-poem of the revels, the wiles and the fate into which the solitary Caucasian queen, Thamar, intrigued unwitting wanderers. The "assisting artist" for the two concerts is Mr. McCormack, the noted tenor, who will be heard in an air resurrected from "Atalanta," one of Händel's pastoral cantatas and in a number from Beethoven's usually neglected oratorio of the Crucifixion, "The Mount of Olives."

On Thursday evening, in Sanders Theatre at Harvard, Dr. Muck and the orchestra will undertake the third concert in the current series at Cambridge, with Mr. Howard Goding for assisting pianist. No programme for the occasion is yet at hand.

Monitor
- Dec. 10, 1917 -

The Boston Symphony Orchestra, Karl Muck, conductor, will give a concert for the benefit of the Halifax relief fund in Symphony Hall on the afternoon of Sunday, Dec. 16. Fritz Kreisler, violinist, and Mme. Nellie Melba, soprano, will be the soloists. This concert will replace that announced to be given by Miss Novaes and Mr. Thibaud.

The use of Symphony Hall has been donated for the concert by Maj. Henry L. Higginson, the sustainer of the Symphony Orchestra. The soloists have donated their services. This morning a check for $50 was received at the Symphony Hall box office from a citizen in payment for two $5 seats. Amounts received in excess of the price of tickets are to be acknowledged by the manager of the orchestra and credited to the Halifax relief fund.

Post Dec. 10, 1917

SYMPHONY TO PLAY FOR HALIFAX FUND

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, with Melba and Fritz Kreisler as soloists, is to give a concert at Symphony Hall next Sunday evening, the entire proceeds of which will be given to the relief of the sufferers at Halifax.

Only twice before has the Symphony Orchestra given a concert of this character, in 1906 for the benefit of the San Francisco fire sufferers and later for those of the Chelsea fire.

This concert will be particularly interesting because of the appearance of Kreisler, as he has cancelled all his professional engagements and appears as soloist only at performances for charity. The concert was proposed by members of the orchestra. Major Henry L. Higginson offered the hall free of charge and both Melba and Kreisler volunteered their services. It is expected that at least $8000 will be raised.

Monitor
Dec. 10, 1917.

Symphony to Give Concert for Fund

Arrangements have been made to give in Symphony Hall, next Sunday afternoon, a great concern, the entire proceeds from which, with the exception of the advertising expenses, will be given for relief of the sufferers in the great Halifax disaster. The concert will be given by the entire Boston Symphony Orchestra under Dr. Karl Muck, with Madame Melba and Fritz Kreisler as soloists. It is hoped and expected to raise by this concert a net sum considerably in excess of $7,000.

The concert was proposed by members of the orchestra and Dr. Muck while they were in New York Saturday. C. A. Ellis, the manager, gave his instant approval. Mr. Kreisler was at Carnegie Hall for the symphony concert and immediately offered to come to Boston to play at the concert. Mr. Ellis got into communication with Henry L. Higginson in Boston, who gave his warm approval to the plan and offered Symphony Hall free of charge for the concert. Mr. Ellis suggested that Mme. Melba would be glad to sing and when he asked her yesterday she was most enthusiastic about it.

Last January the Symphony Orchestra with Paderewski and Kreisler as soloists gave a concert for the benefit of the Vacation Fund, in the Metropolitan Opera House in New York, and realized over $24,000. It is certain that in Boston with the orchestra, Melba and Kreisler at least $8000 should be raised.

Globe
-Dec. 10, 1917-

PLAN SYMPHONY BENEFIT WITH KREISLER AND MELBA

Arrangements have been made to give in Symphony Hall, next Sunday afternoon, a great concert, the entire proceeds from which with the exception of the advertising expenses will be given to the relief of the sufferers of the great Halifax disaster. The concert will be given by the entire Boston Symphony Orchestra, under Dr Karl Muck, with Mme Melba and Fritz Kreisler as soloists. It is expected to raise by this concert a net sum considerably in excess of $7000.

The concert was proposed by members of the orchestra and Dr Muck, while they were in New York Saturday. C. A. Ellis, the manager, gave his instant approval.

Mr Kreisler was at Carnegie Hall for the Symphony concert and immediately offered to come to Boston to play at the concert.

Mr Ellis got into communication with Henry L. Higginson in Boston, who gave his warm approval to the plan and offered Symphony Hall, free of charge, for the concert. Mr Ellis suggested that Mme Melba would be glad to sing and, when he asked her yesterday, she was most enthusiastic about it.

It will be Kreisler's only appearance in Boston as a soloist while the war lasts. He has cancelled all his engagements and will not appear again as soloist except for charity. The prices will be $1, $2, $3, $5.

Herald
Dec. 10, 1917.

CONCERT FOR HALIFAX RELIEF

Symphony Orchestra Will Give Proceeds of Sunday's Entertainment

MELBA AND KREISLER TO AID

The Boston Symphony Orchestra, directed by Dr. Karl Muck, will give a concert in aid of the Halifax sufferers, in Symphony Hall, next Sunday afternoon. Mme. Melba and Fritz Kreisler will be the soloists.

The entire proceeds of the concert, expected to be considerably more than $7000, will be given, with the exception of the money paid for advertising, for the relief of residents of the Canadian city.

Gave Instant Approval.

Dr. Muck and members of the orchestra, while they were in New York last Saturday, proposed giving the concert and Manager C. A. Ellis gave his instant approval. Mr. Kreisler was at Carnegie Hall for the Symphony concert, and he immediately offered to come to Boston to play at the concert.

Mr. Ellis then communicated with Maj. Henry L. Higginson, who gave his heartiest approval of the project, and offered Symphony Hall free of charge for the concert. Later it occurred to Mr. Ellis that Mme. Melba would be glad to sing, and when he asked her yesterday she was enthusiastic about it.

The concert will be all the more interesting because it will be Mr. Kreisler's only appearance in this city while the war lasts. He has cancelled all his engagements and will not perform again except for charity.

This will be the first concert of this kind by the Boston Symphony Orchestra since it played for the benefit of the sufferers from the Chelsea fire. In the spring of 1906 it gave a most successful concert in aid of the relief of the sufferers in the San Francisco fire, and last January it gave a concert, with Paderewski and Kreisler as soloists, for the benefit of the vacation fund, in the Metropolitan Opera House in New York. The proceeds of the latter concert were more than $24,000. This city has never had a concert of the character planned for next Sunday. The prices will be $1, $2, $3 and $5.

Record
Dec. 8, 1917

182

DR. MUCK NO GERMAN, NEW SWISS FIND

Legation Discovers Director Is Switzer Through Naturalization

Dr. Karl Muck, director of the Boston Symphony Orchestra, though a native of Bavaria, is not a German subject, but a citizen of Switzerland, is declared at the Swiss Legation in Washington, according to a dispatch from the capital.

From other sources it is learned that Dr. Muck, born in Wurzburg, Bavaria, was eight years old when his father, a magistrate, took out naturalization papers in Switzerland, the son automatically taking the same status.

This was in 1867. Later, when Dr. Muck had become a man, he also took out papers that strengthened his Swiss citizenship. This he did of his own volition, it is declared.

About two years ago, Dr. Muck secured passports at the Swiss Legation for foreign travel, but it is not known whether he ever used these, or where he went abroad.

"Not a Prussian"

For a time Dr. Muck was director of the National Orchestra in Zurich and lived there at various intervals.

Manager Charles A. Ellis of the Symphony Orchestra, in a letter sent to friends of Dr. Muck in Washington, declares that Dr. Muck "is not a Prussian; is not an enemy alien of the United States; is not an official of the German Government; is not a citizen of Germany, but a citizen of Switzerland, as was his father."

Mr. Ellis says that the Federal authorities "have found nothing to incriminate Dr. Muck as a German agent or as having performed any act which is prejudicial to the interests of our country.

"During the more than seven years he has been in America," adds Mr. Ellis, "he has respected our laws and complied with them in letter and spirit."

Sunday Advertiser American Dec. 9, 1917.

McCormack to Be Symphony Soloist

JOHN McCormack, the popular tenor, will make his second appearance as soloist with the Symphony Orchestra at the eighth pair of concerts to be given next Friday afternoon and Saturday evening.

As Mr. McCormack did a year ago, he has chosen unusual selections for his appearance with the orchestra. The first is Amanta's aria "Di ad Irene" from Handel's pastorale cantata, "Atalanta." This was one of the many pastorales that were so popular in the 18th century in which Watteau shepherds and shepherdesses disported themselves for the amusement of the Court.

The "Atalanta" was given as a part of the celebration of the marriage of the Prince of Wales, son of George II.

Mr. McCormack's second number will be "Jehovah, Hear Me" from Beethoven's oratorio, "The Mount of Olives."

The orchestral selections on the program are of more than usual interest. They contain an important novelty, the second suite from Ravel's Ballet, "Daphnis and Chloe." This ballet was written in 1912 for the Russians and played with much success in Paris. The first suite has been played in New York but it is doubtful if this particular "Fragment Symphonique," as it is called, has ever been heard in this country. The other numbers will be Mozart's Symphony in E-flat Major and Balakireff' gorgeous Symphonic Poem "Thamar."

Transcript
Dec 8, 1917.

CONCERTS NEXT WEEK

A New Piece by Ravel on Dr. Muck's Programme in Which Mr. McCormack Assists—The Cecilia in Two Interesting Cantatas—The Pleasurable Miss Torpadie—Mr. Copeland Once More and Two Recitals by Cherished Tenors

NOVEL pieces are still possible at the Symphony Concerts even in the fourth year of war and on Dr. Muck's programme for next Friday afternoon and Saturday evening stands for the first times, probably, in America, the "Symphonic Fragment" drawn by Ravel from his vivid and adroit ballet of "Daphnis and Chloe," as yet danced on this side of the seas. As already said in this place and as will be set forth more fully in the course of next week, the "fragment" begins with the music of the vision of Pan to the bereft Daphnis and proceeds with the contrasting music of the rude dances of the abducting pirates, each characteristic tone-picturing alive with Ravel's invention and resource. For other numbers purely orchestral, the programme begins with Mozart's symphony in E-flat and ends with Balakirev's tone-poem of the revels, the wiles and the fate into which the solitary Caucasian queen, Thamar, intrigued unwitting wanderers. The "assisting artist" for the two concerts is Mr. McCormack, the noted tenor, who will be heard in an air resurrected from "Atalanta," one of Händel's pastoral cantatas and in a number from Beethoven's usually neglected oratorio of the Crucifixion, "The Mount of Olives."

On Thursday evening, in Sanders Theatre at Harvard, Dr. Muck and the orchestra will undertake the third concert in the current series at Cambridge, with Mr. Howard Goding for assisting pianist. No programme for the occasion is yet at hand.

Monitor
- Dec. 10, 1917 -

The Boston Symphony Orchestra, Karl Muck, conductor, will give a concert for the benefit of the Halifax relief fund in Symphony Hall on the afternoon of Sunday, Dec. 16. Fritz Kreisler, violinist, and Mme. Nellie Melba, soprano, will be the soloists. This concert will replace that announced to be given by Miss Novaes and Mr. Thibaud.

The use of Symphony Hall has been donated for the concert by Maj. Henry L. Higginson, the sustainer of the Symphony Orchestra. The soloists have donated their services. This morning a check for $50 was received at the Symphony Hall box office from a citizen in payment for two $5 seats. Amounts received in excess of the price of tickets are to be acknowledged by the manager of the orchestra and credited to the Halifax relief fund.

Post Dec. 10, 1917

SYMPHONY TO PLAY FOR HALIFAX FUND

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, with Melba and Fritz Kreisler as soloists, is to give a concert at Symphony Hall next Sunday evening, the entire proceeds of which will be given to the relief of the sufferers at Halifax.

Only twice before has the Symphony Orchestra given a concert of this character, in 1906 for the benefit of the San Francisco fire sufferers and later for those of the Chelsea fire.

This concert will be particularly interesting because of the appearance of Kreisler, as he has cancelled all his professional engagements and appears as soloist only at performances for charity. The concert was proposed by members of the orchestra. Major Henry L. Higginson offered the hall free of charge and both Melba and Kreisler volunteered their services. It is expected that at least $8000 will be raised.

Monitor
Dec. 10, 1917.

Symphony to Give Concert for Fund

Arrangements have been made to give in Symphony Hall, next Sunday afternoon, a great concern, the entire proceeds from which, with the exception of the advertising expenses, will be given for relief of the sufferers in the great Halifax disaster. The concert will be given by the entire Boston Symphony Orchestra under Dr. Karl Muck, with Madame Melba and Fritz Kreisler as soloists. It is hoped and expected to raise by this concert a net sum considerably in excess of $7,000.

The concert was proposed by members of the orchestra and Dr. Muck while they were in New York Saturday. C. A. Ellis, the manager, gave his instant approval. Mr. Kreisler was at Carnegie Hall for the symphony concert and immediately offered to come to Boston to play at the concert. Mr. Ellis got into communication with Henry L. Higginson in Boston, who gave his warm approval to the plan and offered Symphony Hall free of charge for the concert. Mr. Ellis suggested that Mme. Melba would be glad to sing and when he asked her yesterday she was most enthusiastic about it.

Last January the Symphony Orchestra with Paderewski and Kreisler as soloists gave a concert for the benefit of the Vacation Fund, in the Metropolitan Opera House in New York, and realized over $24,000. It is certain that in Boston with the orchestra, Melba and Kreisler at least $8000 should be raised.

Globe
-Dec. 10, 1917-

PLAN SYMPHONY BENEFIT WITH KREISLER AND MELBA

Arrangements have been made to give in Symphony Hall, next Sunday afternoon, a great concert, the entire proceeds from which with the exception of the advertising expenses will be given to the relief of the sufferers of the great Halifax disaster. The concert will be given by the entire Boston Symphony Orchestra, under Dr Karl Muck, with Mme Melba and Fritz Kreisler as soloists. It is expected to raise by this concert a net sum considerably in excess of $7000.

The concert was proposed by members of the orchestra and Dr Muck, while they were in New York Saturday. C. A. Ellis, the manager, gave his instant approval.

Mr Kreisler was at Carnegie Hall for the Symphony concert and immediately offered to come to Boston to play at the concert.

Mr Ellis got into communication with Henry L. Higginson in Boston, who gave his warm approval to the plan and offered Symphony Hall, free of charge, for the concert. Mr Ellis suggested that Mme Melba would be glad to sing and, when he asked her yesterday, she was most enthusiastic about it.

It will be Kreisler's only appearance in Boston as a soloist while the war lasts. He has cancelled all his engagements and will not appear again as soloist except for charity. The prices will be $1, $2, $3, $5.

Herald
Dec. 10, 1917.

CONCERT FOR HALIFAX RELIEF

Symphony Orchestra Will Give Proceeds of Sunday's Entertainment

MELBA AND KREISLER TO AID

The Boston Symphony Orchestra, directed by Dr. Karl Muck, will give a concert in aid of the Halifax sufferers, in Symphony Hall, next Sunday afternoon. Mme. Melba and Fritz Kreisler will be the soloists.

The entire proceeds of the concert, expected to be considerably more than $7000, will be given, with the exception of the money paid for advertising, for the relief of residents of the Canadian city.

Gave Instant Approval.

Dr. Muck and members of the orchestra, while they were in New York last Saturday, proposed giving the concert and Manager C. A. Ellis gave his instant approval. Mr. Kreisler was at Carnegie Hall for the Symphony concert, and he immediately offered to come to Boston to play at the concert.

Mr. Ellis then communicated with Maj. Henry L. Higginson, who gave his heartiest approval of the project, and offered Symphony Hall free of charge for the concert. Later it occurred to Mr. Ellis that Mme. Melba would be glad to sing, and when he asked her yesterday she was enthusiastic about it.

The concert will be all the more interesting because it will be Mr. Kreisler's only appearance in this city while the war lasts. He has cancelled all his engagements and will not perform again except for charity.

This will be the first concert of this kind by the Boston Symphony Orchestra since it played for the benefit of the sufferers from the Chelsea fire. In the spring of 1906 it gave a most successful concert in aid of the relief of the sufferers in the San Francisco fire, and last January it gave a concert, with Paderewski and Kreisler as soloists, for the benefit of the vacation fund, in the Metropolitan Opera House in New York. The proceeds of the latter concert were more than $21,000. This city has never had a concert of the character planned for next Sunday. The prices will be $1, $2, $3 and $5.

Record
Dec. 8, 1917

DR. MUCK NO GERMAN, NEW SWISS FIND

Legation Discovers Director Is Switzer Through Naturalization

Dr. Karl Muck, director of the Boston Symphony Orchestra, though a native of Bavaria, is not a German subject, but a citizen of Switzerland, is declared at the Swiss Legation in Washington, according to a dispatch from the capital.

From other sources it is learned that Dr. Muck, born in Wurzburg, Bavaria, was eight years old when his father, a magistrate, took out naturalization papers in Switzerland, the son automatically taking the same status.

This was in 1867. Later, when Dr. Muck had become a man, he also took out papers that strengthened his Swiss citizenship. This he did of his own volition, it is declared.

About two years ago, Dr. Muck secured passports at the Swiss Legation for foreign travel, but it is not known whether he ever used these, or where he went abroad.

"Not a Prussian"

For a time Dr. Muck was director of the National Orchestra in Zurich and lived there at various intervals.

Manager Charles A. Ellis of the Symphony Orchestra, in a letter sent to friends of Dr. Muck in Washington, declares that Dr. Muck "is not a Prussian; is not an enemy alien of the United States; is not an official of the German Government; is not a citizen of Germany, but a citizen of Switzerland, as was his father."

Mr. Ellis says that the Federal authorities "have found nothing to incriminate Dr. Muck as a German agent or as having performed any act which is prejudicial to the interests of our country.

"During the more than seven years he has been in America," adds Mr. Ellis, "he has respected our laws and complied with them in letter and spirit."

Sunday Advertiser American Dec. 9, 1917.

McCormack to Be Symphony Soloist

JOHN McCormack, the popular tenor, will make his second appearance as soloist with the Symphony Orchestra at the eighth pair of concerts to be given next Friday afternoon and Saturday evening.

As Mr. McCormack did a year ago he has chosen unusual selections for his appearance with the orchestra. The first is Amanta's aria "Di ad Irene" from Handel's pastorale cantata, "Atalanta." This was one of the many pastorales that were so popular in the 18th century in which Watteau shepherds and shepherdesses disported themselves for the amusement of the Court.

The "Atalanta" was given as a part of the celebration of the marriage of the Prince of Wales, son of George II.

Mr. McCormack's second number will be "Jehovah, Hear Me" from Beethoven's oratorio, "The Mount of Olives."

The orchestral selections on the program are of more than usual interest. They contain an important novelty, the second suite from Ravel's Ballet, "Daphnis and Chloe." This ballet was written in 1912 for the Russians and played with much success in Paris. The first suite has been played in New York but it is doubtful if this particular "Fragment Symphonique," as it is called, has ever been heard in this country. The other numbers will be Mozart's Symphony in E-flat Major and Balakireff's gorgeous Symphonic Poem "Thamar."

Transcript
Dec 8, 1917.

CONCERTS NEXT WEEK

A New Piece by Ravel on Dr. Muck's Programme in Which Mr. McCormack Assists—The Cecilia in Two Interesting Cantatas—The Pleasurable Miss Torpadie—Mr. Copeland Once More and Two Recitals by Cherished Tenors

NOVEL pieces are still possible at the Symphony Concerts even in the fourth year of war and on Dr. Muck's programme for next Friday afternoon and Saturday evening stands for the first times, probably, in America, the "Symphonic Fragment" drawn by Ravel from his vivid and adroit ballet of "Daphnis and Chloe," as yet undanced on this side of the seas. As already said in this place and as will be set forth more fully in the course of next week, the "fragment" begins with the music of the vision of Pan to the bereft Daphnis and proceeds with the contrasting music of the rude dances of the abducting pirates—each characteristic tone-picturing alive with Ravel's invention and resource. For other numbers purely orchestral, the programme begins with Mozart's symphony in E-flat and ends with Balakirev's tone-poem of the revels, the wiles and the fate into which the solitary Caucasian queen, Thamar, intrigued unwitting wanderers. The "assisting artist" for the two concerts is Mr. McCormack, the noted tenor, who will be heard in an air resurrected from "Atalanta," one of Händel's pastoral cantatas and in a number from Beethoven's usually neglected oratorio of the Crucifixion, "The Mount of Olives."

On Thursday evening, in Sanders Theatre at Harvard, Dr. Muck and the orchestra will undertake the third concert in the current series at Cambridge, with Mr. Howard Goding for assisting pianist. No programme for the occasion is yet at hand.

Monitor
- Dec. 10, 1917 -

The Boston Symphony Orchestra, Karl Muck, conductor, will give a concert for the benefit of the Halifax relief fund in Symphony Hall on the afternoon of Sunday, Dec. 16. Fritz Kreisler, violinist, and Mme. Nellie Melba, soprano, will be the soloists. This concert will replace that announced to be given by Miss Novaes and Mr. Thibaud.

The use of Symphony Hall has been donated for the concert by Maj. Henry L. Higginson, the sustainer of the Symphony Orchestra. The soloists have donated their services. This morning a check for $50 was received at the Symphony Hall box office from a citizen in payment for two $5 seats. Amounts received in excess of the price of tickets are to be acknowledged by the manager of the orchestra and credited to the Halifax relief fund.

HERALD
DEC. 8 1917

AMERICAN

New York City.

DR. MUCK NOT AN ENEMY ALIEN

Though Born in Bavaria He Became a Swiss Citizen by Naturalization.

ELLIS MAKES STATEMENT

[Special Dispatch to Herald and Journal.]

WASHINGTON, Dec. 7—In response to an inquiry at the Swiss legation it was said today that Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, and not a German subject.

In other informed circles it was said that Dr. Muck was born in Warzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Dr. Muck was eight years old, his father took out his naturalization papers in Switzerland and the status of the son followed that of the father.

Son Took Swiss Naturalization

Later when the son had become a man he, of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship. Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss legation and beyond that no discussion of the matter was to be had.

It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich and that he has lived there at various intervals.

Manager Ellis's Statement.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements which can be verified by any one who cares to make inquiry of the proper authorities:

"Dr. Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

Find Nothing Incriminating.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the federal authorities 'have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"Dr. Muck is a man of high attainments and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has compiled with them in letter and spirit.

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises 51 American citizens (17 native born), 22 Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians, two Bohemians.

"One subject which has caused much unkind and undeserved criticism of Dr. Muck has been a report emanating from Providence and sent broadcast over the country that he refused to conduct 'The Star Spangled Banner' in our concerts. He has never refused. On the contrary, when requested, he willingly complied, and he has since conducted our national anthem in every concert by our organization."

National Music and National Currency

As Discussed by "Abe" and "Mawruss"

Copyright, 1917, by the McClure Newspaper Syndicate.

By Montague Glass

"IT seems that this here Dr. Muck wouldn't play the national anthem, Mawruss, because he found it was inartistic," Abe Potash said, as he turned to the editorial page of his daily paper.

"Well, how did he find the national currency, Abe?" Morris Perlmutter inquired. "Also inartistic?"

"He didn't say," Abe replied, "but a statement was given out by Major Higginson that"——

"Who's Major Higginson?" Morris asked.

"He's the feller that owns the Boston Symphony Orchestra which this here Dr. Muck is the conductor of it," Abe replied.

"That must be an elegant orchestra, Abe," Morris commented. "A major is running it and a doctor is conducting it. I suppose they've got working for them as fiddlers a lot of attorneys and counsellors-at-law, and the chances is that if a feller was to come there looking for a job operating a trombone on account he had had experience as a practical tromboner with the New York Philharmonics, y'understand, they would probably turn him down unless he could show a diploma from a recognized school of pharmacy."

"For all I know they might insist on having a certified public accountant, Mawruss," Abe said, "but he would have to be a shark on the trombone anyway, because I understand this here Dr. Muck and Major Higginson run a high class orchestra."

"Well, it only goes to show that you don't got to got a whole lot of common sense to run a high grade orchestra, Abe," Morris retorted, "which if I would be a German doctor stranded in Boston, y'understand, and I had to *Gott soll huten* conduct an orchestra for a living, I would consider to myself that there ain't many Americans in or out of the medical profession conducting orchestras over in Germany just now which is refusing to play *Die Wacht am Rhein* or *Heil im der Siegerkranz* on artistic grounds and getting away with it. Furthermore, Abe, Dr. Muck should ought to figure that no matter if he was running the highest grade orchestra in existence or anyhow in the State of Massachusetts, y'understand, and if nobody pays for a ticket to hear it, what *is* it? Am I right or wrong."

"He probably thought there was enough Americans crazy about music to make his orchestra pay even if he did insult them, Mawruss," Abe said, "because you know as well as I do, Mawruss, there was a lot of sympathy shown by Americans to them German singers which got fired at the Metropolitan Opera House for insulting Americans or being pro-German. It seems that one of them made up a funny song about the sinking of the Lusitania and some of the Americans which heard him sing it said that the tone production was wonderful, and that such a really remarkable breath control, y'understand, they hadn't heard it since Adelina Patti in her palmiest days, and I bet yer if Dr. Muck was to take that song and set it to music so as the Boston Symphony Orchestra could play it, them same people and plenty like them would say that the wood wind was this, the strings was that, and something about the coda and the obligato, y'understand. In fact, Mawruss, they wouldn't care what they said, just so long as they could give the impression that they was regular sharks when it comes to music, but what kind of impression they gave when it come to patriotism and common sense, such people seemingly don't give a nickel.

"Why, you take this here lady singer at the Metropolitan Opera House," Abe continued, "which her husband was agent for the Krupp Manufacturing Company, and when she got fired, y'understand, it looked like some of these here breath control and tone production experts was going to hold a meeting and regularly move and second that a copy of the said resolutions suitably engrossed be transmitted to her care Krupp Manufacturing Company, 2042,4,6 and 8 Buelow Boulevard, Essen, on account she had been working for the Metropolitan Opera House for pretty near twenty years which the way some of them singers goes on singing year after year at the Metropolitan Opera House, Mawruss, sometimes you couldn't tell whether the Metropolitan Opera House was an Opera House or a Home, y'understand."

"That's neither here nor there, Abe," Morris said. "There ain't no reason to my mind why the Metropolitan Opera House shouldn't ought to hire ladies whose husbands is working for American concerns or is out of a job, y'understand, and also it wouldn't be a bad idea to see that some of them baritones and bassos which was formerly sending home every week from two to five hundred dollars apiece to the old folks in Charlottenburg and Wilmersdorf, y'understand, give up their places to a few native born fellers who contributed to the first and second Liberty loans, understand me, and ain't supporting a relation in the world."

"But the point which them coda and obligato fans make is that if a feller like this here Captain Kreisler of the Austrian army is the best fiddler in existence, y'understand, it's up to us Americans to pay two dollars and fifty cents a throw, not including war tax, to hear him fiddle, and that we shouldn't ought to got no *Rishus* against him even if he would be only over here on a leave of absence dating from January 1st, 1915, up to and including seven hundred and fifty thousand dollars," Abe said, "because it is claimed that the best fiddlers in the world and the best conductors in the world don't belong to any country. They are international."

"Maybe they are, Abe," Morris agreed, "but the money which they earn belongs to the country in which they spend it, understand me which my idea is that these are war times and if the ordinary people is willing to take their wheat bread with a little potato flour in it them big league music fans should ought to be willing to take their fiddle playing with a few sour notes in it, so if the best fiddler in the world is an Austrian who spends his money at home, y'understand, they should ought to be contented with the next best one, and if he is also an Austrian or a German let them work on right straight down the line till they find one who ain't, because trading with the enemy is trading with the enemy, whether you are trading with a German fiddler or a German fish dealer, and if you are going to hand over money to Germany, it don't make much difference if you do it in the name of art or in the name of fish."

"Well, you couldn't exactly feel the same way about an artist with his art as you could about a fish dealer with his fish," Abe protested.

"I didn't say you could," Morris said. "I've got every respect for this here Kreisler as a feller which plays something elegant on the fiddle, but at the same time he has had himself extensively advertised with pictures the same like King C. Gillette and William L. Douglas, and that's probably what made him, Abe, because it's pretty safe to say that if you could by any possibility induce and persuade them people which is hollering about art being international and Kreisler being the best fiddler in existence, y'understand, to go and hear Kreisler at a concert where under the name of Harris Fine and wearing false whiskers he was playing a programme consisting principally of Rabinowitz's Concerto in G, Opus No. 256 B, y'understand, they would come away saying it was awful rotten even for an amateur, and that you should ought to hear Kriesler play Rabinowitz's Concerto in G. Opus No. 256 B, and then you would know how that feller Harris Fine murdered it. So that's why I say, Abe, that advertised art comes under the head of merchandise, and I ain't so sure that the artist who advertises ain't just as much of a business man as we would say, for example, a fish dealer."

"Well, there's one thing about this here trouble with the Boston Symphony Orchestra, Mawruss," Abe said; "it has put Boston on the map for a few days, which the way New York people was acting about electing a mayor in New York City, y'understand, you would think that New York, England, France and Italy was fighting Germany and Austria, and that if the mayor of New York said so, the war would go on or stop as the case might be and otherwise not."

"You couldn't blame New York at that," Morris said. "People out in Seattle which has never been no nearer New York as Fall City, Wash., or Snoqualmie, goes round singing 'Take Me Back to New York Town, *oder* 'Give My Regards To Broadway,' and young ladies living in Saint Louis, which is a good sized city, y'understand, reads in a magazine printed in Chicago—*also* a good sized city—story after story which has got to do with a wealthy New York clubman, or a poor New York working girl, or a beautiful New York actress, while the advertising section has got pictures by the hundreds of automobiles, ready-made clothing, vacuum cleaners, beds and bedding, health underwear and cash registers, and all of them are fixed up with the Grand Central depot across the street, or the Public Library showing through a window, or anyhow the Flatiron Building and Madison Square Garden not half a column away, y'understand. Also there is a New York Store in every village, and a New York letter in every newspaper, and one way or another you would think that the whole United States was trying to prove to New York that it was as important as New York has for a long time already suspected."

"Well, ain't it?" Abe asked.

"It couldn't be," Morris replied. "Take for instance this here election for mayor, and the way the New York papers talked about it you would think the kaiser says to Hindenberg: 'Listen, Max, don't ship no more soldiers nowheres till we hear how things are breaking for Hillkowitz in New York,' or maybe he said Mitchel or Hylan—you couldn't tell, and Hindenberg says: 'But I understand Mitchel is pretty strong up in the 23rd Assembly District in certain parts of the Bronx, so I think, Chief, it might be a good idea to have a couple of dozen divisions of artillery sent to Dvinsk and Riga.' But the kaiser says: 'Now, do as I tell you, Max. I got a wireless from Mexico that Hilikowitz will carry 309 out of 413 election districts in the Borough of Richmond alone.' And Hindenberg says: 'Where did they get get *that* dope? I tell you they don't know nothing but Hylan down on Staten Island, and if you take *my* adivce, Chief, you'll phone Ludendorff to hold the Siegfried line, the Lohengrin line, the Trovatore line, the Travvyayter line, the Bohemian Girl line, and all the other lines from Aida to Zampa, because in my opinion Mitchel has a walk-over.'"

"That's where they both made a mistake," Abe commented, "because it was a landslide for Hylan."

"*Yow* they was mistaken?" Morris said. "Do you suppose for one moment that the kaiser had got so much as an inkling that they were going to elect a mayor in New York? *Oser!* And with this here Hindenberg, you could tell from the feller's face that for all he understands about the English language, Abe, the word *mayor* don't exist at all. As for the way they choose a mayor in America, that *grobe Kerl* couldn't tell you whether they *elect* a mayor, *appoint* a mayor or *cut* for a mayor—aces low. And that's the way it goes in New York, Abe. They think that the whole of Europe is watching with palpitations of the heart to see who is going to be elected mayor of New York, and they never stop to figure that there ain't six persons out of the six millions in New York which could tell you the name of the mayor of London, Paris, Berlin, Vienna, Petrograd or for that matter Yonkers or Jersey City."

"From the mayor which they finally chose in New York, Mawruss," Abe commented, "a feller needn't got to be so terribly ignorant as all that to suppose that not only did the people of New York instead of voting for mayor *cut* for him, aces low, y'understand, but that they also turned up the ace."

Next Sunday "Abe" and "Mawruss" Will Discuss "Revolutionizing the Revolution Business."

HERALD
DEC. 8 1917

AMERICAN

New York City.

DR. MUCK NOT AN ENEMY ALIEN

Though Born in Bavaria He Became a Swiss Citizen by Naturalization.

ELLIS MAKES STATEMENT

[Special Dispatch to Herald and Journal.]

WASHINGTON, Dec. 7—In response to an inquiry at the Swiss legation it was said today that Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, and not a German subject.

In other informed circles it was said that Dr. Muck was born in Warzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Dr. Muck was eight years old, his father took out his naturalization papers in Switzerland and the status of the son followed that of the father.

Son Took Swiss Naturalization

Later when the son had become a man he, of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship. Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss legation and beyond that no discussion of the matter was to be had.

It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich and that he has lived there at various intervals.

Manager Ellis's Statement.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements which can be verified by any one who cares to make inquiry of the proper authorities:

"Dr. Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

Find Nothing Incriminating.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the federal authorities 'have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"Dr. Muck is a man of high attainments and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has compiled with them in letter and spirit.

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises 51 American citizens (17 native born), 22 Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians, two Bohemians.

"One subject which has caused much unkind and undeserved criticism of Dr. Muck has been a report emanating from Providence and sent broadcast over the country that he refused to conduct 'The Star Spangled Banner' in our concerts. He has never refused. On the contrary, when requested, he willingly complied, and he has since conducted our national anthem in every concert by our organization."

National Music and National Currency

As Discussed by "Abe" and "Mawruss"

Copyright, 1917, by the McClure Newspaper Syndicate.

By Montague Glass

"IT seems that this here Dr. Muck wouldn't play the national anthem, Mawruss, because he found it was inartistic," Abe Potash said, as he turned to the editorial page of his daily paper.

"Well, how did he find the national currency, Abe?" Morris Perlmutter inquired. "Also inartistic?"

"He didn't say," Abe replied, "but a statement was given out by Major Higginson that"—

"Who's Major Higginson?" Morris asked.

"He's the feller that owns the Boston Symphony Orchestra which this here Dr. Muck is the conductor of it," Abe replied.

"That must be an elegant orchestra, Abe," Morris commented. "A major is running it and a doctor is conducting it. I suppose they've got working for them as fiddlers a lot of attorneys and counsellors-at-law, and the chances is that if a feller was to come there looking for a job operating a trombone on account he had had experience as a practical tromboner with the New York Philharmonics, y'understand, they would probably turn him down unless he could show a diploma from a recognized school of pharmacy."

"For all I know they might insist on having a certified public accountant, Mawruss," Abe said, "but he would have to be a shark on the trombone anyway, because I understand this here Dr. Muck and Major Higginson run a high class orchestra."

"Well, it only goes to show that you don't got to got a whole lot of common sense to run a high grade orchestra, Abe," Morris retorted, "which if I would be a German doctor stranded in Boston, y'understand, and I had to *Gott soll huten* conduct an orchestra for a living, I would consider to myself that there ain't many Americans in or out of the medical profession conducting orchestras over in Germany just now which is refusing to play *Die Wacht am Rhein* or *Heil im der Siegerkranz* on artistic grounds and getting away with it. Furthermore, Abe, Dr. Muck should ought to figure that no matter if he was running the highest grade orchestra in existence or anyhow in the State of Massachusetts, y'understand, and if nobody pays for a ticket to hear it, what *is* it? Am I right or wrong."

"He probably thought there was enough Americans crazy about music to make his orchestra pay even if he did insult them, Mawruss," Abe said, "because you know as well as I do, Mawruss, there was a lot of sympathy shown by Americans to them German singers which got fired at the Metropolitan Opera House for insulting Americans or being pro-German. It seems that one of them made up a funny song about the sinking of the Lusitania and some of the Americans which heard him sing it said that the tone production was wonderful, and that such a really remarkable breath control, y'understand, they hadn't heard it since Adelina Patti in her palmiest days, and I bet yer if Dr. Muck was to take that song and set it to music so as the Boston Symphony Orchestra could play it, them same people and plenty like them would say that the wood wind was this, the strings was that, and something about the coda and the obligato, y'understand. In fact, Mawruss, they wouldn't care what they said, just so long as they could give the impression that they was regular sharks when it comes to music, but what kind of impression they gave when it come to patriotism and common sense, such people seemingly don't give a nickel.

"Why, you take this here lady singer at the Metropolitan Opera House," Abe continued, "which her husband was agent for the Krupp Manufacturing Company, and when she got fired, y'understand, it looked like some of these here breath control and tone production experts was going to hold a meeting and regularly move and second that a copy of the said resolutions suitably engrossed be transmitted to her care Krupp Manufacturing Company, 2042,4,6 and 8 Buelow Boulevard, Essen, on account she had been working for the Metropolitan Opera House for pretty near twenty years which the way some of them singers goes on singing year after year at the Metropolitan Opera House, Mawruss, sometimes you couldn't tell whether the Metropolitan Opera House was an Opera House or a Home, y'understand."

"That's neither here nor there, Abe," Morris said. "There ain't no reason to my mind why the Metropolitan Opera House shouldn't ought to hire ladies whose husbands is working for American concerns or is out of a job, y'understand, and also it wouldn't be a bad idea to see that some of them baritones and bassos which was formerly sending home every week from two to five hundred dollars apiece to the old folks in Charlottenburg and Wilmersdorf, y'understand, give up their places to a few native born fellers who contributed to the first and second Liberty loans, understand me, and ain't supporting a relation in the world."

"But the point which them coda and obligato fans make is that if a feller like this here Captain Kreisler of the Austrian army is the best fiddler in existence, y'understand, it's up to us Americans to pay two dollars and fifty cents a throw, not including war tax, to hear him fiddle, and that we shouldn't ought to got no *Rishus* against him even if he would be only over here on a leave of absence dating from January 1st, 1915, up to and including seven hundred and fifty thousand dollars," Abe said, "because it is claimed that the best fiddlers in the world and the best conductors in the world don't belong to any country. They are international."

"Maybe they are, Abe," Morris agreed, "but the money which they earn belongs to the country in which they spend it, understand me which my idea is that these are war times and if the ordinary people is willing to take their wheat bread with a little potato flour in it them big league music fans should ought to be willing to take their fiddle playing with a few sour notes in it, so if the best fiddler in the world is an Austrian who spends his money at home, y'understand, they should ought to be contented with the next best one, and if he is also an Austrian or a German let them work on right straight down the line till they find one who ain't, because trading with the enemy is trading with the enemy, whether you are trading with a German fiddler or a German fish dealer, and if you are going to hand over money to Germany, it don't make much difference if you do it in the name of art or in the name of fish."

"Well, you couldn't exactly feel the same way about an artist with his art as you could about a fish dealer with his fish," Abe protested.

"I didn't say you could," Morris said. "I've got every respect for this here Kreisler as a feller which plays something elegant on the fiddle, but at the same time he has had himself extensively advertised with pictures the same like King C. Gillette and William L. Douglas, and that's probably what made him, Abe, because it's pretty safe to say that if you could by any possibility induce and persuade them people which is hollering about art being international and Kreisler being the best fiddler in existence, y'understand, to go and hear Kreisler at a concert where under the name of Harris Fine and wearing false whiskers he was playing a programme consisting principally of Rabinowitz's Concerto in G, Opus No. 256 B, y'understand, they would come away saying it was awful rotten even for an amateur, and that you should ought to hear Kriesler play Rabinowitz's Concerto in G. Opus No. 256 B, and then you would know how that feller Harris Fine murdered it. So that's why I say, Abe, that advertised art comes under the head of merchandise, and I ain't so sure that the artist who advertises ain't just as much of a business man as we would say, for example, a fish dealer."

"Well, there's one thing about this here trouble with the Boston Symphony Orchestra, Mawruss," Abe said; "it has put Boston on the map for a few days, which the way New York people was acting about electing a mayor in New York City, y'understand, you would think that New York, England, France and Italy was fighting Germany and Austria, and that if the mayor of New York said so, the war would go on or stop as the case might be and otherwise not."

"You couldn't blame New York at that," Morris said. "People out in Seattle which has never been no nearer New York as Fall City, Wash., or Snoqualmie, goes round singing 'Take Me Back to New York Town, *oder* 'Give My Regards To Broadway,' and young ladies living in Saint Louis, which is a good sized city, y'understand, reads in a magazine printed in Chicago—*also* a good sized city—story after story which has got to do with a wealthy New York clubman, or a poor New York working girl, or a beautiful New York actress, while the advertising section has got pictures by the hundreds of automobiles, ready-made clothing, vacuum cleaners, beds and bedding, health underwear and cash registers, and all of them are fixed up with the Grand Central depot across the street, or the Public Library showing through a window, or anyhow the Flatiron Building and Madison Square Garden not half a column away, y'understand. Also there is a New York Store in every village, and a New York letter in every newspaper, and one way or another you would think that the whole United States was trying to prove to New York that it was as important as New York has for a long time already suspected."

"Well, ain't it?" Abe asked.

"It couldn't be," Morris replied. "Take for instance this here election for mayor, and the way the New York papers talked about it you would think the kaiser says to Hindenberg: 'Listen, Max, don't ship no more soldiers nowheres till we hear how things are breaking for Hillkowitz in New York," or maybe he said Mitchel or Hylan—you couldn't tell, and Hindenberg says: 'But I understand Mitchel is pretty strong up in the 23rd Assembly District in certain parts of the Bronx, so I think, Chief, it might be a good idea to have a couple of dozen divisions of artillery sent to Dvinsk and Riga.' But the kaiser says: 'Now, do as I tell you, Max. I got a wireless from Mexico that Hilikowitz will carry 309 out of 413 election districts in the Borough of Richmond alone.' And Hindenberg says: 'Where did they get get *that* dope? I tell you they don't know nothing but Hylan down on Staten Island, and if you take *my* adivce, Chief, you'll phone Ludendorff to hold the Siegfried line, the Lohengrin line, the Trovatore line, the Travvyayter line, the Bohemian Girl line, and all the other lines from Aida to Zampa, because in my opinion Mitchel has a walk-over.'"

"That's where they both made a mistake," Abe commented, "because it was a landslide for Hylan."

"*Yow* they was mistaken?" Morris said. "Do you suppose for one moment that the kaiser had got so much as an inkling that they were going to elect a mayor in New York? *Oser!* And with this here Hindenberg, you could tell from the feller's face that for all he understands about the English language, Abe, the word *mayor* don't exist at all. As for the way they choose a mayor in America, that *grobe Kerl* couldn't tell you whether they *elect* a mayor, *appoint* a mayor or *cut* for a mayor—aces low. And that's the way it goes in New York, Abe. They think that the whole of Europe is watching with palpitations of the heart to see who is going to be elected mayor of New York, and they never stop to figure that there ain't six persons out of the six millions in New York which could tell you the name of the mayor of London, Paris, Berlin, Vienna, Petrograd or for that matter Yonkers or Jersey City."

"From the mayor which they finally chose in New York, Mawruss," Abe commented, "a feller needn't got to be so terribly ignorant as all that to suppose that not only did the people of New York instead of voting for mayor *cut* for him, aces low, y'understand, but that they also turned up the ace."

Next Sunday "Abe" and "Mawruss" Will Discuss "Revolutionizing the Revolution Business."

m Journal

dress Providence, R. I.

e DEC 3-1917

Commenting on a recent concert in this city when "The Star Spangled Banner" was not played as requested, the New Music Review has this to say: "There are rumors about the Boston Symphony Orchestra, that it may be disbanded at the end of the season. This would, indeed, be a national loss. A conductor, no matter how able he may be, should not be counted greater than an orchestra like that in Boston. If for years to come a German conductor will be persona non grata, are there no Frenchmen, Russians, Italians who could continue the triumphal course of this orchestra? Possibly an American could be caught. But let us not insist on this or that conductor simply because he is an American."

In another paragraph the same publication makes this suggestion:

"To go back to 'The Star Spangled Banner.' Is there not a use of the national anthem that will soon be an abuse, if it is not already one? We refer to the performance at theatres either

before the curtain is raised, or as the audience is dismissed. In the latter case, officers and soldiers present, stand at attention and salute. The others in the audience, 99 per cent. of them, rush out, regardless of any exhibition of patriotism. Played at every theatrical performance, the orchestra soon looks on the matter as a perfunctory task."

* * *

In view of

TRIBUNE

s: Providence, R. I.

DEC 2 - 1917

ALIEN ENEMY LAW PREVENTS CONCERTS

Three Boston Symphony Cancelled as Law Hits 23 Musicians.

Boston, Dec. 1.—On account of the enemy alien regulations which went into effect to-lay, the concerts which the Boston Symphony Orchestra was to have given next Monday, Tuesday and Wednesday of next week in Philadelphia, Washington and Baltimore, respectively, have been cancelled.

This was announced by the management of the orchestra in telegrams sent to those cities to-night. The telegrams said the regulations concerning aliens affected 23 members of the orchestra and made it impossible properly to give the concerts.

aper Cutting

Journal

Providence, R. I.

DEC 1917

BOSTON SYMPHONY FORCED TO CANCEL THREE CONCERTS

Orchestra's Action Due to Alien Enemy Regulations.

Boston, Dec. 1.—On account of the alien enemy regulations which went into effect to-day, the concerts which the Boston Symphony Orchestra was to have given Monday, Tuesday and Wednesday in Philadelphia, Washington and Baltimore, respectively, have been cancelled.

This was announced by the management of the orchestra in telegrams sent to those cities to-night. The telegrams said the regulations concerning aliens affected 23 members of the orchestra and made it impossible properly to give the concerts.

Teuton Musicians Dropped.

Philadelphia, Dec. 1.—The Philadelphia Orchestra Association announced to-day that it had dispensed with the services of eight alien German and Austrian players of the orchestra. The action was based, said the announcement, upon the President's recent proclamation, which, in effect, would have made it impossible to carry out the season's programme, particularly with respect to touring. The vacated positions will be filled by American musicians.

n PUBLIC Ledger

ess PHILADELPHIA, PA.

The automobile driver escaped. and is 290 feet

ALIEN ENEMY BAN CUTS BOSTON AND PHILADELPHIA ORCHESTRAS

Hub Organization Cancels Concert Scheduled Here for Tomorrow.

Special Telegram to Public Ledger

BOSTON, Dec. 1.

To the Editor of Public Ledger:

THE regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect twenty-three members of the Boston Symphony Orchestra and make it impossible properly to give the concert which has been announced for Monday evening at the Academy of Music, Philadelphia.

It will therefore not be given. The price of the tickets for this concert will be refunded at Heppe's. The management regrets that this notice could not have been published earlier, but owing to the holiday definite information concerning the effect of the regulation was not received until late Saturday afternoon.

C. A. ELLIS, Manager.

Local Body Drops Eight Unnaturalized German and Austrian Musicians.

THE Philadelphia Orchestra Association announces that it has dispensed with the services of eight German and Austrian players for the reason that they hold only first papers of citizenship. A statement last night added:

"The Philadelphia Orchestra Association is a patriotic institution, and it is felt that the adoption of the course indicated is the only one which can be regarded as being compatible with the spirit and obligation of the times.

"The foregoing action is based upon the President's recent proclamation, which, in effect, would have made it impossible to carry out the season's program, particularly with respect to touring. However, the vacated positions will be filled by American musicians, thus enabling the orchestra to maintain its standard of efficiency without prejudice to the remaining concerts, which will be given as originally planned."

HERALD

ss: Washington, D. C.

TIMES

s: Washington, D. C.

DEC 2 - 1917

BOSTON SYMPHONY ORCHESTRA CANCELS

Telegraphic word from C. A. Ellis, manager of the Boston Symphony Orchestra, is to the effect that the new enemy alien law will not permit the orchestra to play at the New National Theater Tuesday afternoon as scheduled.

Persons holding concert tickets may receive refunds at Droop's Music Store, Thirteenth and G streets northwest.

Mr. Ellis explained in a message last night that it was impossible for him to give proper notice through the newspapers, as required by law, as the management was not certain of the effect of the enemy alien regulations until Saturday afternoon.

GET YOUR MONEY BACK, SYMPHONY MGR. WIRES

Money will be refunded at Droop's music store to persons holding tickets for the canceled concert of the Boston Symphony Orchestra, which was to have been held here Tuesday, according to a telegram to The Times today from C. A. Ellis, manager of the orchestra, in Boston. The concert was canceled because twenty-three members of the orchestra are affected by the alien enemy regulations which bar them from the District.

From ENQUIRER

Address: Philadelphia, Pa.

Date DEC 3 - 1917

No Boston Symphony Concert Tonight

The announced abandonment of the concert which was to have been given by the Boston Symphony Orchestra at the Academy of Music this evening will be greatly regretted by the music lovers of Philadelphia, but they may be expected to accept it cheerfully as a sacrifice which patriotism entails. Circumstances rendered it unavoidable. Acting upon the authority with which he has been very properly invested with a view to the protection of the public welfare and to the most successful prosecution of the war, President Wilson lately issued a proclamation forbidding the residence in or entrance of enemy aliens into the District of Columbia. As there are twenty-three members of the Boston orchestra to which this proclamation applies, it could not be taken there in its entirety, and as these musicians who come under the ban could not be replaced, the tour in which this city and Washington were included had to be given up.

Whether this means that Colonel Higginson's organization will make no more visits to Philadelphia during the present season does not yet appear. It presumably will not do so unless the enemy aliens within its ranks shall be displaced by men who do not come within the prohibitions of the law, and there are two good reasons why it is not likely that such a substitution will be effected. One reason is that Colonel Higginson, by whom alone the orchestra is maintained, has indicated in his public utterances that he would not be willing to make so radical a change in its personnel. He takes a natural and legitimate pride in the unity and solidarity of its membership, whose continuance, with very little modification, from one year to another is regarded as an important if not essential factor in its efficiency.

There is another reason why a reorganization of the orchestra to the extent which the ban on alien enemies necessitates is highly improbable. It is that outside of the union, to which the Boston orchestra does not belong, musicians of the requisite ability could only be obtained if at all with the greatest difficulty. We may therefore assume that it will give no more concerts, at least for the present season if not as long as the war lasts, on the Washington circuit, and that our music lovers will have to make out as best they can without it. At one time its defection would have made a serious gap in our musical entertainment, but happily that time has passed. We are no longer dependent upon Boston for music of the symphony class. We have an orchestra of our own which compares with it very favorably in all respects, and as the Philadelphia Orchestra, which has been brought within the provisions of the law, will continue its admirable ministrations, the deprivation which circumstances have compelled is no great matter.

A community which used to get along quite comfortably with five symphony concerts in a season will not suffer with its own orchestra furnishing five times as many.

RECORD

ss: Philadelphia, Pa.

DEC 2 1917

SYMPHONY CONCERT OFF

Boston Organization Crippled by Loss of Alien Musicians.

The regulations concerning aliens, which have recently been promulgated by the Department of Justice at Washington, affect 23 members of the Boston Symphony Orchestra, and make it impossible properly to give the concert which has been announced for Monday evening in the Academy of Music. It will, therefore, not be given, and the price of the tickets for this concert will be refunded at Heppe's.

"The management regrets that this notice could not have been published earlier," said Manager C. A. Ellis last night, "but owing to the holiday definite information concerning the effect of the regulation was not received until late Saturday afternoon."

dress

e UEC

Current Topics of the Town

MANY Philadelphians who did not take note of the detailed provisions of the President's proclamation of November 16, with regard to enemy aliens, are asking how it affects the Boston Symphony Orchestra, which, dispensing with the services of twenty-three members, canceled its Academy concert last evening, and the Philadelphia Orchestra, which has reluctantly let eight German and Austrian players go.

Austrians, to be sure, are not yet enemy aliens, because we have not yet declared war on their country, but at any time they may become such, through the action of Congress.

One of the stipulations that hit at the touring orchestra is this:

"An alien enemy shall not enter or be found within the District of Columbia."

Both the Philadelphia and Boston Orchestras—to the manifest satisfaction of large audiences—visit Washington several times in the course of the season, and this they could not do with the unreformed personnel.

ANOTHER provision that interposes an insuperable obstacle to travel for the Germans who are members is the one that forbids an enemy alien to go within 100 yards of a wharf or pier used by "any vessel or vessels of more than 500 tons gross engaged in foreign or domestic trade other than fishing"; and again, "An alien enemy shall not, except on public ferries, be found on any ocean, bay, river or other waters within three miles of the shore line of the United States."

The exception in favor of ferries would technically permit the Philadelphia Orchestra, as at present manned, to go to Camden for talking-machine records—but in so doing Mr. Rahmig or Mr. Conrad or Mr. Pleier or Mr. Lindemann might find himself within 100 yards of a 500-ton ship engaged in trade, and thus the law would be contravened.

Monarchs are not the only ones whose heads have lain upon uneasy pillows since the war began. The orchestra manager and the operatic impresario can shake hands over a whole Pandora's box of troubles of their own.

SOLOISTS have their discomfitures, too, through no fault of theirs. Madame Melba was to have sung here last night with the Boston Symphony Orchestra. As it was, she dropped quietly into town, kept a breakfast engagement with her friend, Mrs. Scammon-Jones, and pursued the even soprano of her way to other cities that share Philadelphia's admiring approval of the great British prima donna.

Madame Melba, of course, is an Australian, taking her name from Melbourne. She has raised hundreds of thousands of dollars since the war began for Red Cross work. On a previous visit to Philadelphia Mrs. Scammon-Jones arranged a visit to the theatre for her guest. The play was "Daddy Long Legs." Madame Melba, who laughed and wept alternately, told me it was the first time since August, 1914, that she had been in the playhouse.

om ENQUIRER

dress: Philadelphia, Pa.

DEC 2 - 1

e DEC 2 -

RULING ON ALIENS HOLDS UP SYMPHONY CONCERT

Boston Orchestra Cancels Date at Academy of Music—23 Members Are Foreigners

The regulations concerning aliens recently issued by the Department of Justice at Washington affect twenty-three members of the Boston Symphony Orchestra and made it impossible properly to give the concert which has been announced for tomorrow, Monday evening, at the Academy of Music. It will, therefore, not be given. The price of the tickets for this concert will be refunded at Heppe's.

The management regrets that this notice could not have been published earlier, but owing to the holiday definite information concerning the effect of the regulation was not received until late Saturday afternoon.

BULLETIN
Philadelphia, Pa.

DEC 4 1917

QUERY STATUS OF 2 OUT OF ORCHESTRA

Department of Justice to Be Asked to Decide Problem

UNION TO VIEW CASES

Hardship on Men Regretted by Manager of Musical Organization

Arthur Judson, manager of the Philadelphia Orchestra, said yesterday he had invoked the aid of the Department of Justice to ascertain the real status of two of the eight alien musicians dismissed at the close of Saturday night's performance

One of these, so it is said, is in reality a Russian, although he has always deemed himself an Austrian The other, it is understood, had already declared his intention of becoming a British citizen when he came to this country.

Mr. Judson again emphasized the position of the orchestra in this and allied matters. He declared not only were these men never pro-German during the entrance of this country into the war, but he insisted they were always "pro-American." He said:

"It is a hardship on them, but our position is plain. Here is an orchestra that has 4000 or 5000 members, all of whom are intensely patriotic, and want to obey the President and do everything to help win the war. Not only do they want to conform to the Government orders, but they want to voluntarily do anything that will aid our cause.

"We want, so far as possible, to wed patriotism and art; but, if one thing must go, then it will be art. It is with a conception of the real feelings of the patriotic people who support the orchestra that we took this step, for you can see for yourself how this would appear to the public. We could have kept these eight men in our organization to play the concerts here, while we took others with us on our tour. But the effect of that we felt would be bad."

DR. MUCK NOT A PRUSSIAN, CONCERT PATRONS TOLD

Manager of Boston Orchestra Sends Letter to Subscribers

Subscribers to the concerts here of the Boston Symphony Orchestra have received the following letter, signed by C. A. Ellis, the manager:

For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Carl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

Doctor Muck is not a Prussian.

He is not an "enemy alien" of the United States.

He is not an official of the German Government.

He is not a citizen of Germany.

While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

After careful investigation of many fantastic and pernicious rumors about Doctor Muck that have been brought to their attention, the Federal authorities "have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country."

Doctor Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit.

From EVENING GLOBE
Address: New York City

Date

"A Successor for Muck."

Editor Globe:—Your recent editorial "A Successor for Muck," written, I suppose, by your always interesting Mr. Sanborn, calls attention to a phase of this notorious matter that, in so far as I know, has been completely ignored. Although Dr. Muck is not indispensable to the future welfare of the Boston Symphony, an impression has gone out from the interests in control of this organization to the effect that if the public would not accept him the orchestra would be disbanded. This attitude, although defensible on personal grounds, is absolutely indefensible from the standpoints of patriotism, philanthropy, and esthetics. The Muck incident is to be regretted, but now that we are face to face with it we should surely turn it to good account if the directors of the Boston Symphony secured in place of Dr. Muck one of the world's really great conductors. With the exception of Arthur Nikisch, the Boston Symphony has never possessed a conductor of a degree of greatness commensurate with its significance. In suggesting for consideration the incomparable Toscanini (to say nothing of the other names mentioned), The Globe has advanced the most interesting idea that we have seen contributed to this subject.

CHARLES L. BUCHANAN.

New York, Dec. 4.

BULLETIN
Philadelphia, Pa.

DEC 3 1917

ANTI-ALIEN PROCLAMATION WON'T WEAKEN ORCHESTRAS

Musicians Here Say Organizations Will Survive Forced Withdrawal of Certain Members

The growing influence and importance of the great symphony orchestras in the United States, as musicians here view the situation, will not be lessened by the forced dissolution of the organizations which, like the Philadelphia Orchestra, will be compelled to oust all so-called enemy aliens from among their players.

Eight German and Austrian musicians in Mr. Stokowski's organization were compelled to sever their connection with the Philadelphia Orchestra after the concert on Saturday night and now every member of the big band is an American citizen.

Under the terms of the recent Presidential proclamation which forbids an enemy alien to travel outside the bounds of the State in which he happens to reside, the various big orchestras of the country will be compelled to eliminate all unnaturalized Germans and Austrians or abandon their profitable concert tours.

Arthur Judson, manager of the Philadelphia Orchestra, made it plain in the formal announcement of the retirement of eight of the players that they were without exception alien enemies in a technical sense only, and that the orchestra management had had no reason to feel prejudiced against them personally. Mr. Judson called attention to the fact that these musicians no longer have the privilege of going from State to State. They will not be permitted hereafter to go even as far as Camden.

Newspaper Cutting Bureau, the

From NEW YORKER

Jou

Address: New York City.

Date

Dr. Karl Muck wird Symphonie-Konzert in Academy leiten.

Dr. Charles D. Atkins, der Leiter des „Brooklyn Institute", kündigte gestern an, daß das Konzert des Bostoner Symphonie-Orchesters unter der persönlichen Leitung seines Kapellmeisters Dr. Karl Muck bestimmt, wie auch ursprünglich angekündigt wurde, heute Abend in der Academy of Music stattfinden werde. Die Gerüchte, daß das Konzert aufgehoben worden sei, entsprächen nicht den Tatsachen.

HERALD
New York City

DEC 7 1917

BROOKLYN MAKES KARL MUCK LEAD NATIONAL ANTHEM TWICE

Audience in Academy of Music Demands Repetition—Huge Flags Draped Across Platform—Mme. Melba Sings Arias from Operas at Concert.

Dr. Karl Much conducted the Boston Symphony Orchestra in "The Star Spangled Banner" in the Brooklyn Academy of Music last night. He conducted it not once, but twice. Brooklyn's music lovers saw that he did a good job. As he led the national anthem two huge American flags formed a background for his men.

Just how the men of the orchestra were enabled to dodge the barred zones in Boston and New York and keep the date in Brooklyn could not be learned at the concert. Reports from Boston had been that most of the concerts in other cities were being cancelled because of the government's regulations regarding the movements of alien enemies. When W. H. Brennan, business manager of the orchestra, was asked about it he said:—

"The fact that the orchestra is here should be sufficient answer. I can say nothing more."

Every one in the big audience arose at the first strains of "The Star Spangled Banner," and the applause that rolled up at the end of the anthem fairly shook the chandelier. The demonstration was prolonged far beyond the limit of applause that usually greets the anthem. A few persons sat down. The handclapping swelled in volume.

Dr. Muck stood like a graven image, his back to the tumult, his arms at his sides. Two minutes of the applause provoked a few hisses. Whether they were for the German conductor and the aliens in the orchestra or from impatient music lovers who wanted the real concert performance to start could not be learned.

Finally, when it seemed as if the applause might last all night, Dr. Muck motioned to his men, and "The Star Spangled Banner" was done all over again, and well done, too. Then everybody sat down, as if a good night's work had been accomplished.

Mme. Nellie Melba was the soloist. It was her first public appearance in New York in a long time. She had a hearty welcome. She sang arias from "The Marriage of Figaro" and "Idoneneo" and "The Prodigal Son." The orchestra's big number was Beethoven's Fifth Symphony—that is, next to "The Star Spangled Banner."

It was announced that the orchestra would give its concert in Carnegie Hall to-night.

Department of Justice Permitted Orchestra to Leave Boston.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Thursday.—Permission to leave Massachusetts and go to New York was given to Dr. Karl Muck and the other twenty-two alien members of the Boston Orchestra by the Department of Justice in Washington, D. C. Permission to cross New York city to Brooklyn was granted by Francis J. Coffey, United States Attorney of New York.

DRY GOODS, &C.

QUERY STATUS OF 2 OUT OF ORCHESTRA

Department of Justice to Be Asked to Decide Problem

UNION TO VIEW CASES

Hardship on Men Regretted by Manager of Musical Organization

Arthur Judson, manager of the Philadelphia Orchestra, said yesterday he had invoked the aid of the Department of Justice to ascertain the real status of two of the eight alien musicians dismissed at the close of Saturday night's performance

One of these, so it is said, is in reality a Russian, although he has always deemed himself an Austrian The other, it is understood, had already declared his intention of becoming a British citizen when he came to this country.

Mr. Judson again emphasized the position of the orchestra in this and allied matters. He declared not only were these men never pro-German during the entrance of this country into the war, but he insisted they were always "pro-American." He said:

"It is a hardship on them, but our position is plain. Here is an orchestra that has 4000 or 5000 members, all of whom are intensely patriotic, and want to obey the President and do everything to help win the war. Not only do they want to conform to the Government orders, but they want to voluntarily do anything that will aid our cause.

"We want, so far as possible, to wed patriotism and art; but, if one thing must go, then it will be art. It is with a conception of the real feelings of the patriotic people who support the orchestra that we took this step, for you can see for yourself how this would appear to the public. We could have kept these eight men in our organization to play the concerts here, while we took others with us on our tour. But the effect of that we felt would be bad."

DR. MUCK NOT A PRUSSIAN, CONCERT PATRONS TOLD

Manager of Boston Orchestra Sends Letter to Subscribers

Subscribers to the concerts here of the Boston Symphony Orchestra have received the following letter, signed by C. A. Ellis, the manager:

For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Carl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

Doctor Muck is not a Prussian.

He is not an "enemy alien" of the United States.

He is not an official of the German Government.

He is not a citizen of Germany.

While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

After careful investigation of many fantastic and pernicious rumors about Doctor Muck that have been brought to their attention, the Federal authorities "have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country."

Doctor Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit.

From EVENING GLOBE

Address: New York City

Date .....

"A Successor for Muck."

Editor Globe:—Your recent editorial "A Successor for Muck," written, I suppose, by your always interesting Mr. Sanborn, calls attention to a phase of this notorious matter that, in so far as I know, has been completely ignored. Although Dr. Muck is not indispensable to the future welfare of the Boston Symphony, an impression has gone out from the interests in control of this organization to the effect that if the public would not accept him the orchestra would be disbanded. This attitude, although defensible on personal grounds, is absolutely indefensible from the standpoints of patriotism, philanthropy, and esthetics. The Muck incident is to be regretted, but now that we are face to face with it we should surely turn it to good account if the directors of the Boston Symphony secured in place of Dr. Muck one of the world's really great conductors. With the exception of Arthur Nikisch, the Boston Symphony has never possessed a conductor of a degree of greatness commensurate with its significance. In suggesting for consideration the incomparable Toscanini (to say nothing of the other names mentioned), The Globe has advanced the most interesting idea that we have seen contributed to this subject.

CHARLES L. BUCHANAN.

New York, Dec. 4.

BULLETIN

Philadelphia, Pa.

DEC 3 - 1917

ANTI-ALIEN PROCLAMATION WON'T WEAKEN ORCHESTRAS

Musicians Here Say Organizations Will Survive Forced Withdrawal of Certain Members

The growing influence and importance of the great symphony orchestras in the United States [illegible] the situation, will not be lessened by the [illegible] of the prejudice which, like the Philadelphia Orchestra, will be compelled to oust all so-called enemy aliens from among their players.

Eight German and Austrian musicians in Mr. Stokowski's organization were compelled to sever their connection with the Philadelphia Orchestra after the concert on Saturday night and now every member of the big band is an American citizen.

Under the terms of the recent Presidential proclamation which forbids an enemy alien to travel outside the bounds of the State in which he happens to reside, the various big orchestras of the country will be compelled to eliminate all unnaturalized Germans and Austrians or abandon their profitable concert tours.

Arthur Judson, manager of the Philadelphia Orchestra, made it plain in the formal announcement of the retirement of eight of the players that they were without exception alien enemies in a technical sense only, and that the orchestra management had had no reason to feel prejudiced against them personally. Mr. Judson called attention to the fact that these musicians no longer have the privilege of going from State to State. They will not be permitted hereafter to go even as far as Camden.

Newspaper Cutting Bureau, the

From NEW YORKER.

Address: New York City.

Date .....

Dr. Karl Muck wird Symphonie-Konzert in Academy leiten.

Dr. Charles D. Atkins, der Leiter des „Brooklyn Institute", kündigte gestern an, daß das Konzert des Bostoner Symphonie-Orchesters unter der persönlichen Leitung seines Kapellmeisters Dr. Karl Muck bestimmt, wie auch ursprünglich angekündigt wurde, heute Abend in der Academy of Music stattfinden werde. Die Gerüchte, daß das Konzert aufgehoben worden sei, entsprächen nicht den Tatsachen.

HERALD

New York City

DEC 7 1917

BROOKLYN MAKES KARL MUCK LEAD NATIONAL ANTHEM TWICE

Audience in Academy of Music Demands Repetition—Huge Flags Draped Across Platform—Mme. Melba Sings Arias from Operas at Concert.

Dr. Karl Much conducted the Boston Symphony Orchestra in "The Star Spangled Banner" in the Brooklyn Academy of Music last night. He conducted it not once, but twice. Brooklyn's music lovers saw that he did a good job. As he led the national anthem two huge American flags formed a background for his men.

Just how the men of the orchestra were enabled to dodge the barred zones in Boston and New York and keep the date in Brooklyn could not be learned at the concert. Reports from Boston had been that most of the concerts in other cities were being cancelled because of the government's regulations regarding the movements of alien enemies. When W. H. Brennan, business manager of the orchestra, was asked about it he said:—

"The fact that the orchestra is here should be sufficient answer. I can say nothing more."

Every one in the big audience arose at the first strains of "The Star Spangled Banner," and the applause that rolled up at the end of the anthem fairly shook the chandelier. The demonstration was prolonged far beyond the limit of applause that usually greets the anthem. A few persons sat down. The handclapping swelled in volume.

Dr. Muck stood like a graven image, his back to the tumult, his arms at his sides. Two minutes of the applause provoked a few hisses. Whether they were for the German conductor and the aliens in the orchestra or from impatient music lovers who wanted the real concert performance to start could not be learned.

Finally, when it seemed as if the applause might last all night, Dr. Muck motioned to his men, and "The Star Spangled Banner" was done all over again, and well done, too. Then everybody sat down, as if a good night's work had been accomplished.

Mme. Nellie Melba was the soloist. It was her first public appearance in New York in a long time. She had a hearty welcome. She sang arias from "The Marriage of Figaro" and "Idoneneo" and "The Prodigal Son." The orchestra's big number was Beethoven's Fifth Symphony—that is, next to "The Star Spangled Banner."

It was announced that the orchestra would give its concert in Carnegie Hall to-night.

Department of Justice Permitted Orchestra to Leave Boston.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Thursday.—Permission to leave Massachusetts and go to New York was given to Dr. Karl Muck and the other twenty-two alien members of the Boston Orchestra by the Department of Justice in Washington, D. C. Permission to cross New York city to Brooklyn was granted by Francis J. Coffey, United States Attorney of New York.

DRY GOODS, &C.

POST, DEC. 15, 1917

M'CORMACK SOLOIST AT SYMPHONY

Tenor's Great Virtuosity Creates a Deep Impression

BY OLIN DOWNES

John McCormack was the soloist at the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The orchestra played Mozart's symphony in E flat; orchestral fragments from Ravel's ballet "Daphnis et Cloe," and Balakireff's "Thamar." The music of Ravel was heard for the first time here.

Mr. McCormack sang the air, "Di ad Irene" from Handel's opera, "Atlantis"; the recitative, "Jehovah, Oh Hear Me," and air, "Oh, My Heart Is Sore Within Me," from Beethoven's oratorio, "Christ on the Mount of Olives."

M'CORMACK'S VIRTUOSITY

Again the art of Mr. McCormack made a deep impression. Not only is he master of vocal difficulties, but his mastery includes the clear enunciation of the English language, and the making of this tongue beautiful in song. For vocal virtuosity alone his performance of the air of Handel would have been memorable for the control of the breath, the ease and finish with which he executed the most taxing vocal passages. At the same time, Mr. McCormack never forgot the expressive import of the music. He sang the delicious pastoral music with astonishing virtuosity, yet he always subordinated the music to the text. To give this aria, in addition to the vocal finish of its performance, the meaning and the coherency, the length of line, the fineness and logic of proportion shown yesterday by Mr. McCormack is to deserve far more than the tribute instinctively paid to a talented singer.

Schindler said that Beethoven, years after writing "The Mount of Olives," wished to revise the music of Jesus, for it seemed to him too dramatic. Perhaps he was right. It is drama rather than oratorio that one hears in the supplicating air sung by Mr. McCormack, and the orchestra as well as the voice suggests a situation in the opera house. The musical declamation of the recitative, however, is admirable, and the simplicity of the air, not one of Beethoven's most individual inspirations, nevertheless commends itself because of its directness and sincerity.

Needs Stage Action

Ravel's ballet was performed by the Russian Ballet in Paris in 1912. Originally there were choral as well as orchestral parts. With this version Mr. Diaghileff dispensed as soon as possible, and the recriminations of Ravel when the later version was presented in London make entertaining reading in the programme book. Appropriately to its subject, the music is simple and pastorale, albeit ultra-modern in texture when it accompanies pantomime. The opening piece, "Day-Break," is all of the cooing of doves, the whispering of breezes, the burbling of brooks. It is simplicity itself, and a charming effect of color.

The music for the Pantomime is valueless in the concert hall; it should be heard as the accompaniment of action on the stage. The "Danse General," which makes the last piece heard yesterday, is effective but conventional and ordinary in its material. In fact, there seems to be very little material in this music, which must depend almost wholly for its existence on the stage spectacle.

Early Russian Music

Balakireff's "Thamar" is another matter. Despite its orchestration, which is old fashioned indeed by the side of Ravel's, and despite its rather unsatisfactory form, it is music of genuine fantasy and strikingly representative of an element in music that was new when "Thomas" was produced. In that day the Russians were only just evolving their own style of composing and orchestrating, and fighting free of the customs of the German school. The stockiness, the solidity, the "keep-something-sounding-all-the time" of so much German orchestral music is dispensed with. Percussion instruments with Balakireff contribute not merely rhythm, but fascinating color. There are old-fashioned instrumental combinations for which Balakireff's thorough training in the music of the classic school is largely to be blamed, but there is also a freedom and variety of coloring that were extremely modern in his day.

Compared with a Russian composition that came a little later—Rimsky-Korsakoff's Scheherazade"—this orchestra is tame, for Rimsky carried out in a much finer and more artistic manner the principles Balakireff was struggling with. But where would any of these men have been without him, their leader, and how many composers of Russia have profited by Balakireff's example—even by

HERALD
DEC. 15, 1917

SYMPHONY GIVES EIGHTH CONCERT

Music for Ballet, "Daphnis and Chloe," Splendidly Presented.

JOHN McCORMACK SINGS

By PHILIP HALE.

The program of the eighth concert of the Boston Symphony Orchestra, Dr. Muck conductor, which took place yesterday afternoon in Symphony Hall, was as follows: Mozart, Symphony in E flat; Handel, Air, "Di ad Irene," from "Atalanta"; Ravel, second suite from the ballet music of "Daphnis and Chloe" (first time in Boston); Beethoven, Recitative and Air from "Christ on the Mount of Olives"; Balakireff, "Thamar," symphony poem. John McCormack was the singer.

The concert was a brilliant one. Mozart's Symphony may not be the equal of its two companions, but its purity of outline, its artistic simplicity, the tenderness with the tinge of melancholy peculiar to Mozart that characterizes the Andante—these keep it ever fresh and beautiful.

Two suites were made by Ravel from his music for "Daphnis and Chloe," a ballet produced in Paris by the Russian visitors in 1912. The first suite was played in Paris in 1911, for the music was written in 1910; it has been played in New York. The performance of the second suite yesterday was probably the first in this country. The music is taken from the latter half of the ballet, which is in one act. The day dawns. Daphnis is distracted by the absence of Chloe, who had been borne away by pirates. She returns, having been rescued through the intervention of Pan. Daphnis is told that the god did this, remembering his adventure with the nymph Syrinx, who, running away from his hot pursuit, was changed into a reed, out of which Pan fashioned his pipe. Daphnis and Chloe then relate in pantomime this adventure to shepherds and shepherdesses. He swears fidelity to Chloe on the altar. There is then a joyous, tumultuous dance, in which all join.

As a rule, music for a ballet suffers when it is played on a concert stage. It may be said, on the other hand, that when it is performed in the theatre the eyes are more occupied, more receptive, than the ears. In this instance the music, even without the little explanatory argument that accompanies the score, would be engrossing, if the only clue were "Music for a Ballet, 'Daphnis and Chloe,'" or only "Music for a Ballet." Not everyone in these days is acquainted with the pretty romance written by Longus, but any hearer with imagination would know from the music that it was for pastoral scenes and for delirious dancing.

Nor is this music effective only by reason of pronounced rhythms and ingeniously gorgeous instrumentation. There are entrancing melodic phrases; there are seductive harmonies; there is beauty, spirit, passion. The picture of daybreak is an admirable example of true program music; it is not photographic; it is not like unto an interlinear translation; it is something more than a sketch by a musical impressionist, while there is no undue fidelity to nature. The scene is pictured vividly with an artist's restraint.

The instrumentation is astonishingly brilliant; dazzling is the word for certain pages; but the composer never loses his sense of beauty. He charms the musician and every lover of the beautiful, but not for a moment does he strive to make the bourgeois sit up. While there are countless exquisite details, there is a breadth, there is a sweep, a swing to the whole, that we have missed in other works by this rarely gifted composer, who at times seemed a miniaturist, a cameo-cutter.

Appreciation of the music and the performance was immediate. The applause was spontaneous, hearty, prolonged.

Bostonians have heard Balakireff's "Thamar" in concert halls and as music for a ballet. As a symphonic poem it does not in imaginative qualities come up to the sensuous and cruel subject. Here is a case where music not designed for a ballet is glorified by scenery, costumes, mimes and dancers. Balakireff thus fares better than Rimsky-Korsakoff, whose "Scheherazade" suite was sadly perverted by the employment of it for incongruous stage scenes and adventures.

Mr. McCormack sang an air from an Italian opera by Handel, the great melodist, and a Recitative and Aria from Beethoven's early and forgotten oratorio. He sang neither in Italian nor in German, but in English. By his distinct enunciation and fine diction he made us all realize that English is after all a noble and eloquent tongue when it is not clipped, smeared, snuffed, barked. Mr. McCormack sang with a breadth, a fervor, a differentiation in emotions, that surprised even his warmest admirers. Very seldom do we hear singing of so marked excellence at Symphony concerts or in opera.

The concert will be repeated this evening. The program of the concerts next week will be as follows: Cherubini, overture to "Anacreon"; Chausson "Poeme" for violin and orchestra; Saint-Saens, Havanaise for violin and orchestra (Mr. Noack, violinist); Beethoven, "Pastoral" Symphony.

ADVERTISER
DEC. 15, 1917

186

M'CORMACK SINGS WITH SYMPHONY

Balakireff's "Thamar" and Ravel's "Daphnis and Chloe" Are Played

By LOUIS C. ELSON.

PROGRAM.
Mozart, Symphony in E flat.
Handel, Aria from "Atalanta."
Vocalist, John McCormack.
Ravel, "Daphnis and Chloe." Orchestral fragments from suite.
Beethoven, "Jehovah, Hear Me."
Mr. McCormack.
Balakireff, "Thamar," Poeme Symphonique.

Of course, on this occasion the tail wagged the dog; of course, the singer was the great attraction, and the Symphony Orchestra was merely the background to his appearance. It was not to hear Mozart's E flat symphony that a line of ticket-seekers stretched from the Symphony Hall doors into the blue distance in the morning. It was "Vox McCormack, Vox Populi," to make bad Latin out of the old proverb.

Nevertheless even the crabbed critic can here acquiesce with the popular verdict. Mr. McCormack is the only tenor that we know of who can give a folk-song without spoiling it by exaggeration, and can also phrase a Handelian aria, or sing a difficult operatic role, in the most perfect technical manner. He is the most versatile of artists and his scope extends from the simplest to the most difficult in vocal art. His dramatic action is not on a par with his vocalism, but that does not count in the concert-room.

UNFAMILIAR ARIA.

The "Atlanta" aria was an unfamiliar selection, but it had all the familiar roulades, long phrases and melodic contrapuntal touches of the old master. It was received with favor by the audience, and its shading, pure intonation, and general delivery deserved the recognition.

Mr. McCormack's second number, from Beethoven's one oratorio, "The Mount of Olives," was also an unfamiliar one. Beethoven's oratorio is almost never performed and is not one of his most successful works. Beethoven's vocal solos are never entirely vocal in effect. Even his "Adelaide" is overrated. The number which Mr. McCormack sang, the opening number in the "Mount of Olives," has some striking recitative, which was very dramatically done, and in the aria the orchestral accompaniment plays an important part. The ensemble was creditable, both to Dr. Muck and the vocalist. If the singer did not arouse the frenzy of enthusiasm that he usually does (he won very much applause, however) it was because he chose unusual numbers, preferring on this occasion to reveal John McCormack, the splendid vocal technician, the thorough musician, and the classiciest, rather than the popular singer.

FIRST USE OF CLARINET.

The Mozart symphony in E-flat is the one in which the clarinet was first introduced into the symphonic orchestra, in 1788.

Ravel is one of the moderns for whom (with Rachmaninoff) we have a good deal of respect. He is not a dealer in mere eccentricities, but has something to say, a new message to bear. The so-called "Symphonic Fragments" are from a ballet, but they are much more dramatic than the music which we usually associate with this short-skirted side of art. The work begins by picturing dawn. We have had dawn all the way from Grieg to Mascagni, and Ravel had no new day-breaking thoughts. But the subsequent dances of Daphnis and Chloe were tremendously effective, the best orchestral work of the concert and superbly played. It is a work for the large modern orchestra, and is full of caprice and sharp contrasts.

ORIENTAL BALLET.

Balakinreff's "Thamar" has also reached the ballet stage, although in this case it was against the wishes of the composer's family, and Balakireff had no thought of ballet when composing it. This is also a modern work which does not run to extremes and to puzzles. Yet the story of the legend is but vaguely told. The tale is not unlike Gautier's "Une Nuit de Cleopatra," for the attractive Thamar has a fashion of being most loving in the evening and very deadly the next morning, when her lover finds his career suddenly cut short.

The work begins with growls in the depths, a la Tschaikowski, and there were passages that were portentous enough to scare away the lady's suitors. The rush of the river was easy to identify. There were Oriental dance suggestions, with tambourine and triangle. There were also the reiterated taps of the drum and repetitions of figures, which any visitor to a Midway Plaisance recognizes as Eastern. There was also much of passionate utterance and some mysterious passages which suited to the picture. But the end was so ecstatic and blissful that it suggested that the murdered lovers did not greatly mind their sudden taking off, but rather liked it. Altogether "Thamar" made a spicy dessert to a musical banquet that was not heavy enough to be indigestible; but why follow French dance themes with Russian ones? Why follow Love a la Grecque with Love a la Russe? One could criticize with Solomon's outburst—"Stay me with flagone, comfort me with apples, for I am sick of Love"!

om HERALD
ldress: New York City

te DEC 8 1917

BOSTON ORCHESTRA HEARD.

At its second Saturday concert of the season in Carnegie Hall yesterday afternoon the Boston Symphony Orchestra presented a programme composed chiefly of American and French music.

Dr. Karl Muck directed his men through an admirable performance of MacDowell's "Indian" suite, opus 48, which followed the national anthem, now a fixture at the Boston Symphony concerts. The suite is based upon Indian themes. Rather harsh and barbaric at times, it is nevertheless one of the most intersting native works for orchestra. Next came Debussy's beautiful "La Mer," composed of three atmospheric, mysterious sea pictures. They are full of whole tone intervals and of Debussy's characteristic harmonies and colorful orchestration. They were played exceptionaly well. The programme closed with Beethoven's Overture "Leonore," No. 3.

n TELEGRAM

ress: New York City.

DEC 11 1917

DR. MUCK TO LEAD HALIFAX AID CONCERT

BOSTON, Mass., Tuesday.—With Dr. Karl Muck leading and Fritz Kreisler on the programme, the Boston Symphony Orchestra, twenty-three of whose members, including Dr. Muck, are alien enemies, will give a concert in Symphony Hall next Sunday afternoon for the aid of the Halifax explosion sufferers.

Major Henry L. Higginson will give the use of the hall, and the entire gross receipts of the performance, less the advertising bills, will be given to the stricken inhabitants of Halifax.

1 AMERICAN

ess: New York City.

DEC 8 1917

Varied Program Given by Boston Symphony

By MAX SMITH.

DEPARTING from a custom of many years' standing, the Boston Symphony Orchestra gave its second Manhattan concert of the season on Friday, instead of Thursday. But in spite of this change and the inconvenience it must have caused to those subscribers who had seats for that evening in the Metropolitan Opera House or were bound by other engagements, few empty chairs could be seen last night in Carnegie Hall when Dr. Muck and his musicians had played the "Star Spangled Banner" as a patriotic introduction to the programme.

There was much applause after the national anthem, which the visiting organization presented this time in a simple version, discarding the violently assailed, though by no means ineffective, orchestration borrowed from Victor Herbert's "American Fantasy." But the demonstration did not continue long enough to bring an encore as in the Brooklyn Academy of Music twenty-four hours earlier.

In his Siymphony in E minor, No. 2, which took up most of the evening, Rachmaninoff has written a work of Bruckneresque proportions, though hardly equal in originality and inspiration to the great Anton's stupendous creations. No wonder, then, if some listeners were rather satiated after feasting for an hour and a quarter on the luscious and highly flavored banquet provided by the Russian composer and had a distinct sense of relief when Dr. Muck was offered as a post-prandial tonic the Overture, Nocturne and Scherzo of Mendelssohn's "Midsummer Night's Dream" music.

Nothing, however, could have served to set forth more strikinly the extraordinary qualities of what now unquestionably is the finest orchestra in the world than the richly colored tonal tapestries of Rachmaninoff and the delicately spun tone-poetry of Mendelssohn thus placed in juxtaposition. Rarely indeed have the men from the Hub given a more impressive demonstration of their powers than they did last night.

n EVENING GLOBE

ress: New York City

BOSTON SYMPHONY.

MacDowell, Debussy, and Beethoven—in that order—were Dr. Karl Muck's selections for the second matinée of the Boston Symphony Orchestra at Carnegie Hall on Saturday. "The Star-Spangled Banner," selected for the eminent conductor by the American people, opened the concert. MacDowell's "Indian" orchestral suite in E minor, full of interest and variety and beautifully set forth, was followed by "La Mer" of Debussy, whose delicate charm Dr. Muck did not fail to communicate. The final number was Beethoven's "Leonore" Overture, which the Boston orchestra always plays superbly.

rom TIMES
Address: New York City

DR. MUCK, CITIZEN OF SWITZERLAND

Boston Symphony Director Is Not a German Subject, Swiss Legation Declares.

BAVARIA IS HIS BIRTHPLACE

But, Following Father, He Took Out His Papers in Switzerland—Manager Ellis's Statement.

Special to The New York Times.

WASHINGTON, Dec. 7.—Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, and not a German subject, was the statement made at the Swiss Legation today in response to an inquiry.

In other informed circles it was said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Dr. Muck was 8 years old his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss Legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich, and that he has lived there at various intervals.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"Doctor Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German Government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"Dr. Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit.

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises 54 American citizens, (17 native-born,) 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians, 2 Bohemians."

REVIEW
ss: New York City.
DEC 8 - 1917

ALIEN ENEMIES BARRED FROM CITY OF WASHINGTON

Theatrical Companies Must Halt in Order to Replace German Members.

(Special to The New York Review.)

Washington, D. C., Sept. 7.—As a result of President Wilson's order barring all alien enemies from the District of Columbia, many theatrical attractions headed for Washington may be halted en route, long enough at least to enable them to replace actors, musicians or stage employes who are subjects of enemy countries, and a number of vaudeville acts booked here cannot play.

The executive order issued this week positively forbids all alien enemies from entering Washington. There are many companies which carry German musicians, and if war is declared against Austria-Hungary this week the number barred will be materially increased. None of the big orchestras, such as the Boston Symphony and the Philharmonic of New York will be able to play in the capital. Already theatrical companies are reported to be seriously embarrassed by the order.

STAATSZEITUNG
New York City.

Boston Symphonie-Konzerte.

Die Bostoner hatten sich anläßlich des zweiten diesjährigen Konzertpaars des glänzenden Erfolgs zu erfreuen, der dieser Meisterschaar unter der großen Leitung von Dr. Muck jederzeit blüht. Gestern nachmittag war MeDowells schöne „Indian"-Suite, das reifste Werk des allzu früh dahingeschiedenen bedeutenden amerikanischen Komponisten, die Hauptdarbietung. Muck brachte das großangelegte Werk, in dem Original-Indianermelodien mit so viel Geschick verwendet sind, zu starker Höhe und entfesselte den wärmsten Beifall des ausverkauften Saales in Carnegie Hall.

Alle Mac Dowellschen Besonderheiten treten in diesem Werk ganz besonders scharf in die Erscheinung: der Adel des thematischen Materials, straffe Rhytmik, eine gelegentliche, etwas überwürzte Harmonik, Eigenwilligkeit der Modulationen neben ausgesprochen liebenswürdigen Zügen. Dies Alles hat Mac Dowell in diesem Werk zu etwas wirklich Bedeutendem verschmolzen, wodurch der Vorwurf entkräftet wird, daß der Amerikaner nur in kleinen Formen Hervorragendes geleistet habe. In kleinen Formen à la Chopin und Grieg etwa, denn wer, wie Mac Dowell zwei große Pianokonzerte, vier bedeutende Pianosonaten und die „Indian Suite" geschaffen hat, obwohl die ihm vergönnte Spanne Zeit keine allzureichliche war, der hat auch im großen fein gut Teil geleistet.

Debussys drei symphonische Skizzen „La Mer" brachten wahre Wunder an aparter Klangpracht, und die dritte „Leonoren"-Ouverture rauschte wie flüssiges Feuer durch den Saal. Alle diese Darbietungen wurden vom Publikum begeistert anerkannt.

Am vorangegangenen Abend hatte Dr. Muck mit Rachmaninoffs Zweiter Symphonie in E Moll seinen Haupttrumpf ausgespielt. Ich möchte Rachmaninoff den Mann der kleinen Formen nennen, denn alle großen Arbeiten dieses liebenswürdigen und kenntnisreichen russischen Komponisten befriedigen mich nicht. Ganz abgesehen von der übermäßigen Redseligkeit des Werks, das eine Dauer von über einer Stunde bedingt, ist das an sich bedeutende Material zumteil flüchtig, zumteil breit und pedantisch ausgearbeitet. Als ob dem Komponisten bei großen Linien der Atem ausginge! Muck dirigierte das Werk ragend schön und seine Mannen spielten es tadellos. Der Beifall war namentlich am Schluß sehr warm. Ganz anders aber wirkten auf das Publikum die drei Excerpte aus Mendelssohns „Sommernachtstraummusik" ein. Die Ouverture, das Nocturne und das Scherzo kamen erquickend und poetisch. Das Orchester hob diesen holden Elfenspuck in unnachahmlicher Weise. H.

rom EVENING GLOBE
ddress: New York City

ate DEC 8

BOSTON SYMPHONY.

There was a capacity audience at Carnegie Hall last evening to hear the concert of the Boston Symphony Orchestra.

The recent controversy concerning Dr. Muck and the national anthem seems to be settled, and after the anthem the audience settled itself to enjoy the Rachmaninoff symphony in E minor, number two, which has been eagerly awaited by music lovers of discrimination.

Especially beautiful was the adagio movement, which was read by Dr. Muck with much appreciation for the finer shadings and a distinctive sense for lyric values. The final movement, the allegro vivace, won enthusiastic approval for its perfect rhythm and precision.

The second number, Mendelssohn's music to Shakespeare's "Mid-Summer Night's Dream," was happily chosen and gave much joy to those familiar with its singing melodies. The overture, nocturne, and scherzo were played with finish, and Dr. Muck was called to acknowledge the appreciation of his hearers many times.

STAATSZEITUNG
ess: New York City.

Dr. Muck, läßt die „Times" sich aus Washington melden, ist, einer Erklärung der Schweizer Gesandtschaft nach, gar kein Reichsdeutscher, kein „feindlicher Ausländer", kein „Preuße". Sondern ein in Würzburg (Darmstadt wäre richtiger) geborener, als Kind schon naturalisierter Schweizer... Wie wird nun der Körnel, der den großen Künstler gleich auf dem Scheiterhaufen verbrennen wollte, sich wieder herausreden? Und wie die tobenden „Patrioten" von Boston und Baltimore und Providence.

TRIBUNE DEC 11 1917
ess: New York City

Fritz Kreisler Not a Martyr, Says Vigilante

Member of Society Declares Sympathy Is Wasted on Violinist

Too much sympathy has been wasted upon Fritz Kreisler, the Austrian violinist, because he feels that the United States has treated him badly since the war began, in the opinion of Charles J. Rosebault of the Vigilantes.

"Press agents, friends and admirers," said Mr. Rosebault yesterday, "have united to make him appear a martyr to art and American chauvinism."

He then went on to say that if Kreisler has been persecuted in the United States, Germany has dealt out far more bitter punishment upon musicians of enemy nations caught inside her borders when war began.

"Germany Does Same Thing"

Yet, Mr. Rosebault continued, people have pointed the finger of scorn at Americans who objected to the appearance of an enemy alien in the limelight, no matter how great an artist he might be. He says:

"Perhaps these are justified. Possibly art should be judged solely as an impersonal thing of beauty and the artist held superior to decisions affecting common folk. When all the world agrees upon this America will surely not be found to lag behind. But what is the record of Mr. Kreisler's own country and what is the record of Germany in respect to art and artists?

"There is in this country to-day a very wonderful Russian violinist by the name of Heifetz. This artist, who has been acclaimed by all critics and music lovers, was playing in Berlin when the war broke out. He was highly regarded by the music lovers there. Did the Prussians uphold the exemption of the artist? Mr. Heifetz spent two years—two long, valuable years—in an internment camp.

"Joseph Joachim was almost a musical god in Germany. When he died his place at the head of the Hochschule was given to Henri Marteau, a Frenchman. This placing of a foreigner upon Joachim's musical throne created a furor. But Marteau had caught the Kaiser's good will. Moreover, he had been a pupil—and the ablest—of Joachim. So the storm of Prussian chauvinism broke against him in vain. But what happened when the war came? Marteau lost his place and was interned as an enemy.

Gabrilowitch Arrested

"Gabrilowitch, the great pianist, was a resident of Munich and strongly pro-German in his sympathies. So was his wife, daughter of our Mark Twain. He was arrested, and obtained his release only with great difficulty.

"Adolph Brodsky, the distinguished Russian violinist, who had been a favorite of the music lovers of Vienna, was there on a holiday visit when the war came. He was placed in an internment camp in Hungary.

"He was past sixty, had spent the greater part of his life in Vienna and was known to be attached to the people; moreover, the Viennese were proud to acclaim him as a product of their schools.

"And it remained for certain musicians resident in this country (a lot of the pro-German musicians refused to sign the petition) to secure Dr. Brodsky's release. At that time Austria was desirous of continuing friendly relations with Americans.

"In the light of these various instances, America's narrowness of spirit is not so clear. Nor is this all that is to be said. Some of these distinguished musical artists who are posing as martyrs are not altogether what they seem. Protest as much as they wish, it is difficult to accept their assertions of detachment from the German cause. They have been too outspoken heretofore.

"Dr. Muck Admits Sympathies"

"There has been a great to-do about the opposition to Mr. Muck, the very able conductor of the Boston Symphony Orchestra. Here again American chauvinism was held up to scorn. But reverse the case. Imagine an American conductor at Berlin or Vienna! Where would he be now? We must allow Mr. Muck credit for having made no secret of his sympathies. Nor has he concealed the fact that he still holds a place under the Prussian government and is looking forward to a Prussian pension for his old age.

"Of late, many of our visiting musicians have been more than zealous in performing 'The Star Spangled Banner.' Even pianists have pounded out the national anthem. But this has not succeeded in breaking down all the opposition. Some suspicious Americans talk of camouflage. And they add that they see no reason why American dollars should go into enemy pockets when American musicians like Albert Spaulding, Roderick White and many others are sacrificing their careers and risking their lives for America."

MORNING TELEGRAPH
ss: New York City

DEC 9 1917

DR. MUCK PLAYS NATIONAL ANTHEM

Boston Symphony Orchestra in Second Concert Satisfied Record Audience With Fine Progam.

PHILHARMONIC PLEASES ALL

A thought of the possibility of waning popularity may have entered into the choosing of yesterday's second matinee program of the Boston Symphony Orchestra, for it commenced with "The Star Spangled Banner" and was largely devoted to the well-belored aboriginal and nature descriptives of MacDowell and Debussy. The national anthem was played and received with about the same degree of indifference, Dr. Muck and his men performing with automatic precision and the audience responding "in spots."

MacDowell's orchestral suite in E minor will challenge any orchestra's box of tricks, and Dr. Muck read it for all it was worth in this direction yesterday, the surpassing efficiency of every division of his band commanding fresh admiration if not enthusiasm. In spite of the storm the audience at Carnegie Hall yesterday was one of the largest of the season's symphony concerts, but it was not a demonstrative gathering. Probably the third part of the Indian suite was most impressively played for the reason that it came closer to the vigorous and declarative temperament of the orchestra. The Dirge, too, was done with the unsurpassed finesse, if not feeling, which marks the precise method of Dr. Muck.

"La Mer," treasured for its lyrical descriptiveness rather than for any epical majesty, was played faultlessly, unless the Muck emanation of a kind of inevitability in expression may be considered a fault, the dialogue of the wind and the water in the third movement fully displaying the divisional balance and individual proficiency of the organization. The Beethoven overture for "Leonore," however, concluded the program with the finest performance of the afternoon, and the audience was aroused almost to the point of enthusiasm.

EVENING SUN
ss: New York City

DEC 8 - 1917

Music

The Boston Symphony Orchestra, led by the widely advertised Dr. Muck, made its second appearance of the season at Carnegie Hall last night. There was a very large and what is known as a distinguished audience present to hear the symphonic offerings of this accomplished band of musicians. That the orchestra played brilliantly and with flawless finish almost goes without saying, and this was very well evidenced by the spellbound attention of the auditors during the concert.

It appears that Dr. Muck's attitude toward the American national anthem has changed very much since the recent Boston incident. He now seems to regard the "Star Spangled Banner" as coming well within the realms of Boston orchestral art and now begins every concert with this much discussed hymn, although he did not take part in its standardization, according to the latest lists.

Two compositions made up last night's programme — Rachmaninoff's symphony in E minor, No. 2, and Mendelssohn's beautiful music to Shakespeare's "Midsummer Night's Dream," consisting of the overture, nocturne and scherzo. The latter is a most interesting composition, from a historic as well as musical point of view. The overture was written in the summer of 1826, when the Hamburg master was but 17 years old. "The music was composed in Mendelssohn's garden near the Potsdam gate, Berlin," says a footnote. "It was written in the summer in the open air."

It is truly a song of summer, of trees and flowers. Long and lovely passages are written into it for the violins and wood-winds. The three movements are almost uninterrupted melodic poetry, with a minimum of brass and drumfire. The orchestra's rendition of it was rich in harmonic artistry.

The Rachmaninoff symphony was also played with faultless effect. In this there is a recurrence of a martial theme, where the rhythmic drums and brass suggest that the Cossacks may be coming—or any one of half a dozen other clans, which Russia seems to possess in such unlimited quantities. This symphony was composed in Dresden and first played in 1908 by the Imperial Music Society of Moscow, with the composer conducting.

om HERALD
ldress: New York City

ite

BOSTON ORCHESTRA HEARD.

At its second Saturday concert of the season in Carnegie Hall yesterday afternoon the Boston Symphony Orchestra presented a programme composed chiefly of American and French music.

Dr. Karl Muck directed his men through an admirable performance of MacDowell's "Indian" suite, opus 48, which followed the national anthem, now a fixture at the Boston Symphony concerts. The suite is based upon Indian themes. Rather harsh and barbaric at times, it is nevertheless one of the most intersting native works for orchestra. Next came Debussy's beautiful "La Mer," composed of three atmospheric, mysterious sea pictures. They are full of whole tone intervals and of Debussy's characteristic harmonies and colorful orchestration. They were played exceptionaly well. The programme closed with Beethoven's Overture "Leonore," No. 3.

a TELEGRAM
ress: New York City.

DEC 1 1 19

DR. MUCK TO LEAD HALIFAX AID CONCERT

BOSTON, Mass., Tuesday.—With Dr. Karl Muck leading and Fritz Kreisler on the programme, the Boston Symphony Orchestra, twenty-three of whose members, including Dr. Muck, are alien enemies, will give a concert in Symphony Hall next Sunday afternoon for the aid of the Halifax explosion sufferers.

Major Henry L. Higginson will give the use of the hall, and the entire gross receipts of the performance, less the advertising bills, will be given to the stricken inhabitants of Halifax.

1 AMERICAN
ess: New York City.

Varied Program Given by Boston Symphony

By MAX SMITH.

DEPARTING from a custom of many years' standing, the Boston Symphony Orchestra gave its second Manhattan concert of the season on Friday, instead of Thursday. But in spite of this change and the inconvenience it must have caused to those subscribers who had seats for that evening in the Metropolitan Opera House or were bound by other engagements, few empty chairs could be seen last night in Carnegie Hall when Dr. Muck and his musicians had played the "Star Spangled Banner" as a patriotic introduction to the programme.

There was much applause after the national anthem, which the visiting organization presented this time in a simple version, discarding the violently assailed, though by no means ineffective, orchestration borrowed from Victor Herbert's "American Fantasy." But the demonstration did not continue long enough to bring an encore as in the Brooklyn Academy of Music twenty-four hours earlier.

In his Siymphony in E minor, No. 2, which took up most of the evening, Rachmaninoff has written a work of Bruckneresque proportions, though hardly equal in originality and inspiration to the great Anton's stupendous creations. No wonder, then, if some listeners were rather satiated after feasting for an hour and a quarter on the luscious and highly flavored banquet provided by the Russian composer and had a distinct sense of relief when Dr. Muck was offered as a post-prandial tonic the Overture, Nocturne and Scherzo of Mendelssohn's "Midsummer Night's Dream" music.

Nothing, however, could have served to set forth more strikinly the extraordinary qualities of what now unquestionably is the finest orchestra in the world than the richly colored tonal tapestries of Rachmaninoff and the delicately spun tone-poetry of Mendelssohn thus placed in juxtaposition. Rarely indeed have the men from the Hub given a more impressive demonstration of their powers than they did last night.

n EVENING GLOBE
ress: New York City

BOSTON SYMPHONY.

MacDowell, Debussy, and Beethoven—in that order—were Dr. Karl Muck's selections for the second matinée of the Boston Symphony Orchestra at Carnegie Hall on Saturday. "The Star-Spangled Banner," selected for the eminent conductor by the American people, opened the concert. MacDowell's "Indian" orchestral suite in E minor, full of interest and variety and beautifully set forth, was followed by "La Mer" of Debussy, whose delicate charm Dr. Muck did not fail to communicate. The final number was Beethoven's "Leonore" Overture, which the Boston orchestra plays superbly.

From TIMES
Address: New York City

DR. MUCK, CITIZEN OF SWITZERLAND

Boston Symphony Director Is Not a German Subject, Swiss Legation Declares.

BAVARIA IS HIS BIRTHPLACE

But, Following Father, He Took Out His Papers in Switzerland—Manager Ellis's Statement.

Special to The New York Times.

WASHINGTON, Dec. 7.—Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, and not a German subject, was the statement made at the Swiss Legation today in response to an inquiry.

In other informed circles it was said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Dr. Muck was 8 years old his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss Legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich, and that he has lived there at various intervals.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"Doctor Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German Government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.

"Dr. Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit.

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises 54 American citizens, (17 native-born,) 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians, 2 Bohemians."

ss: New York City.

DEC 8 - 1917

ALIEN ENEMIES BARRED FROM CITY OF WASHINGTON

Theatrical Companies Must Halt in Order to Replace German Members.

(Special to The New York Review.)

Washington, D. C., Sept. 7.—As a result of President Wilson's order barring all alien enemies from the District of Columbia, many theatrical attractions headed for Washington may be halted en route, long enough at least to enable them to replace actors, musicians or stage employes who are subjects of enemy countries, and a number of vaudeville acts booked here cannot play.

The executive order issued this week positively forbids all alien enemies from entering Washington. There are many companies which carry German musicians, and if war is declared against Austria-Hungary this week the number barred will be materially increased. None of the big orchestras, such as the Boston Symphony and the Philharmonic of New York will be able to play in the capital. Already theatrical companies are reported to be seriously embarrassed by the order.

STAATSZEITUNG
New York

Boston Symphonie-Konzerte.

Die Bostoner hatten sich anläßlich des zweiten diesjährigen Konzertpaars des glänzenden Erfolgs zu erfreuen, der dieser Meisterschaar unter der großen Leitung von Dr. Muck jederzeit blüht. Gestern nachmittag war MeDowells wundeschöne „Indian"-Suite, das reifste Werk des allzu früh dahingeschiedenen bedeutenden amerikanischen Komponisten, die Hauptdarbietung. Muck brachte das großangelegte Werk, in dem Original-Indianermelodien mit so viel Geschick verwendet sind, zu starker Höhe und entfesselte den wärmsten Beifall des ausverkauften Saales in Carnegie Hall.

Alle Mac Dowellschen Besonderheiten treten in diesem Werk ganz besonders scharf in die Erscheinung: der Adel des thematischen Materials, straffe Rhytmik, eine gelegentliche, etwas überwürzte Harmonik, Eigenwilligkeit der Modulationen neben ausgesprochen liebenswürdigen Zügen. Dies Alles hat Mac Dowell in diesem Werk zu etwas wirklich Bedeutendem verschmolzen, wodurch der Vorwurf entkräftet wird, daß der Amerikaner nur in kleinen Formen Hervorragendes geleistet habe. In kleinen Formen à la Chopin und Grieg etwa, denn wer, wie Mac Dowell zwei große Pianokonzerte, vier bedeutende Pianosonaten und die „Indian Suite" geschaffen hat, obwohl die ihm vergönnte Spanne Zeit keine allzureichliche war, der hat auch im großen sein gut Teil geleistet.

Debussys drei symphonische Skizzen „La Mer" brachten wahre Wunder an aparter Klangpracht, und die dritte „Leonoren"-Ouverture rauschte wie flüssiges Feuer durch den Saal. Alle diese Darbietungen wurden vom Publikum begeistert anerkannt.

Am vorangegangenen Abend hatte Dr. Muck mit Rachmaninoffs Zweiter Symphonie in E Moll seinen Haupttrumpf ausgespielt. Ich möchte Rachmaninoff den Mann der kleinen Formen nennen, denn alle großen Arbeiten dieses liebenswürdigen und kenntnisreichen russischen Komponisten befriedigen mich nicht. Ganz abgesehen von der übermäßigen Redseligkeit des Werks, das eine Dauer von über einer Stunde bedingt, ist das an sich bedeutende Material zumteil flüchtig, zumteil breit und pedantisch ausgearbeitet. Als ob dem Komponisten bei großen Linien der Atem ausginge! Muck dirigierte das Werk ragend schön und seine Mannen spielten es tadellos. Der Beifall war namentlich am Schluß sehr warm. Ganz anders aber wirkten auf das Publikum die drei Excerpte aus Mendelssohns „Sommernachtstraummusik" ein. Die Ouverture, das Nocturne und das Scherzo kamen erquickend und poetisch. Das Orchester hob diesen holden Elfenspuck in unnachahmlicher Weise. H.

rom EVENING GLOBE
ddress: New York City

ate

BOSTON SYMPHONY.

There was a capacity audience at Carnegie Hall last evening to hear the concert of the Boston Symphony Orchestra.

The recent controversy concerning Dr. Muck and the national anthem seems to be settled, and after the anthem the audience settled itself to enjoy the Rachmaninoff symphony in E minor, number two, which has been eagerly awaited by music lovers of discrimination.

Especially beautiful was the adagio movement, which was read by Dr. Muck with much appreciation for the finer shadings and a distinctive sense for lyric values. The final movement, the allegro vivace, won enthusiastic approval for its perfect rhythm and precision.

The second number, Mendelssohn's music to Shakespeare's "Mid-Summer Night's Dream," was happily chosen and gave much joy to those familiar with its singing melodies. The overture, nocturne, and scherzo were played with finish, and Dr. Muck was called to acknowledge the appreciation of his hearers many times.

STAATSZEITUNG
ess: New York City.

Dr. Muck, läßt die „Times" sich aus Washington melden, ist, einer Erklärung der Schweizer Gesandtschaft nach, gar kein Reichsdeutscher, kein „feindlicher Ausländer", kein „Preuße". Sondern ein in Würzburg (Darmstadt wäre richtiger) geborener, als Kind schon naturalisierter Schweizer... Wie wird nun der Körnel, der den großen Künstler gleich auf dem Scheiterhaufen verbrennen wollte, sich wieder herausreden? Und wie die tobenden „Patrioten" von Boston und Baltimore und Providence.

TRIBUNE
ess: New York City

Fritz Kreisler Not a Martyr, Says Vigilante

Member of Society Declares Sympathy Is Wasted on Violinist

Too much sympathy has been wasted upon Fritz Kreisler, the Austrian violinist, because he feels that the United States has treated him badly since the war began, in the opinion of Charles J. Rosebault of the Vigilantes.

"Press agents, friends and admirers," said Mr. Rosebault yesterday, "have united to make him appear a martyr to art and American chauvinism."

He then went on to say that if Kreisler has been persecuted in the United States, Germany has dealt out far more bitter punishment upon musicians of enemy nations caught inside her borders when war began.

"Germany Does Same Thing"

Yet, Mr. Rosebault continued, people have pointed the finger of scorn at Americans who objected to the appearance of an enemy alien in the limelight, no matter how great an artist he might be. He says:

"Perhaps these are justified. Possibly art should be judged solely as an impersonal thing of beauty and the artist held superior to decisions affecting common folk. When all the world agrees upon this America will surely not be found to lag behind. But what is the record of Mr. Kreisler's own country and what is the record of Germany in respect to art and artists?

"There is in this country to-day a very wonderful Russian violinist by the name of Heifetz. This artist, who has been acclaimed by all critics and music lovers, was playing in Berlin when the war broke out. He was highly regarded by the music lovers there. Did the Prussians uphold the exemption of the artist? Mr. Heifetz spent two years—two long, valuable years—in an internment camp.

"Joseph Joachim was almost a musical god in Germany. When he died his place at the head of the Hochschule was given to Henri Marteau, a Frenchman. This placing of a foreigner upon Joachim's musical throne created a furor. But Marteau had caught the Kaiser's good will. Moreover, he had been a pupil—and the ablest—of Joachim. So the storm of Prussian chauvinism broke against him in vain. But what happened when the war came? Marteau lost his place and was interned as an enemy.

Gabrilowitch Arrested

"Gabrilowitch, the great pianist, was a resident of Munich and strongly pro-German in his sympathies. So was his wife, daughter of our Mark Twain. He was arrested, and obtained his release only with great difficulty.

"Adolph Brodsky, the distinguished Russian violinist, who had been a favorite of the music lovers of Vienna, was there on a holiday visit when the war came. He was placed in an internment camp in Hungary.

"He was past sixty, had spent the greater part of his life in Vienna and was known to be attached to the people; moreover, the Viennese were proud to acclaim him as a product of their schools.

"And it remained for certain musicians resident in this country (a lot of the pro-German musicians refused to sign the petition) to secure Dr. Brodsky's release. At that time Austria was desirous of continuing friendly relations with Americans.

"In the light of these various instances, America's narrowness of spirit is not so clear. Nor is this all that is to be said. Some of these distinguished musical artists who are posing as martyrs are not altogether what they seem. Protest as much as they wish, it is difficult to accept their assertions of detachment from the German cause. They have been too outspoken heretofore.

"Dr. Muck Admits Sympathies"

"There has been a great to-do about the opposition to Mr. Muck, the very able conductor of the Boston Symphony Orchestra. Here again American chauvinism was held up to scorn. But reverse the case. Imagine an American conductor at Berlin or Vienna! Where would he be now? We must allow Mr. Muck credit for having made no secret of his sympathies. Nor has he concealed the fact that he still holds a place under the Prussian government and is looking forward to a Prussian pension for his old age.

"Of late, many of our visiting musicians have been more than zealous in performing 'The Star Spangled Banner.' Even pianists have pounded out the national anthem. But this has not succeeded in breaking down all the opposition. Some suspicious Americans talk of camouflage. And they add that they see no reason why American dollars should go into enemy pockets when American musicians like Albert Spaulding, Roderick White and many others are sacrificing their careers and risking their lives for America."

MORNING TELEGRAPH
is: New York City

DR. MUCK PLAYS NATIONAL ANTHEM

Boston Symphony Orchestra in Second Concert Satisfied Record Audience With Fine Progam.

PHILHARMONIC PLEASES ALL

A thought of the possibility of waning popularity may have entered into the choosing of yesterday's second matinee program of the Boston Symphony Orchestra, for it commenced with "The Star Spangled Banner" and was largely devoted to the well-beloved aboriginal and nature descriptives of MacDowell and Debussy. The national anthem was played and received with about the same degree of indifference. Dr. Muck and his men performing with automatic precision and the audience responding "in spots."

MacDowell's orchestral suite in E minor will challenge any orchestra's box of tricks, and Dr. Muck read it for all it was worth in this direction yesterday, the surpassing efficiency of every division of his band commanding fresh admiration if not enthusiasm. In spite of the storm the audience at Carnegie Hall yesterday was one of the largest of the season's symphony concerts, but it was not a demonstrative gathering. Probably the third part of the Indian suite was most impressively played for the reason that it came closer to the vigorous and declarative temperament of the orchestra. The Dirge, too, was done with the unsurpassed finesse, if not feeling, which marks the precise method of Dr. Muck.

"La Mer," treasured for its lyrical descriptiveness rather than for any epical majesty, was played faultlessly, unless the Muck emanation of a kind of inevitability in expression may be considered a fault, the dialogue of the wind and the water in the third movement fully displaying the divisional balance and individual proficiency of the organization. The Beethoven overture for "Leonore," however, concluded the program with the finest performance of the afternoon, and the audience was aroused almost to the point of enthusiasm.

EVENING SUN
ss: New York City

DEC 8 - 19

Music

The Boston Symphony Orchestra, led by the widely advertised Dr. Muck, made its second appearance of the season at Carnegie Hall last night. There was a very large and what is known as a distinguished audience present to hear the symphonic offerings of this accomplished band of musicians. That the orchestra played brilliantly and with flawless finish almost goes without saying, and this was very well evidenced by the spellbound attention of the auditors during the concert.

It appears that Dr. Muck's attitude toward the American national anthem has changed very much since the recent Boston incident. He now seems to regard the "Star Spangled Banner" as coming well within the realms of Boston orchestral art and now begins every concert with this much discussed hymn, although he did not take part in its standardization, according to the latest lists.

Two compositions made up last night's programme — Rachmaninoff's symphony in E minor, No. 2, and Mendelssohn's beautiful music to Shakespeare's "Midsummer Night's Dream," consisting of the overture, nocturne and scherzo. The latter is a most interesting composition, from a historic as well as musical point of view. The overture was written in the summer of 1826, when the Hamburg master was but 17 years old. "The music was composed in Mendelssohn's garden near the Potsdam gate, Berlin," says a footnote. "It was written in the summer in the open air."

It is truly a song of summer, of trees and flowers. Long and lovely passages are written into it for the violins and wood-winds. The three movements are almost uninterrupted melodic poetry, with a minimum of brass and drumfire. The orchestra's rendition of it was rich in harmonic artistry.

The Rachmaninoff symphony was also played with faultless effect. In this there is a recurrence of a martial theme, where the rhythmic drums and brass suggest that the Cossacks may be coming—or any one of half a dozen other clans, which Russia seems to possess in such unlimited quantities. This symphony was composed in Dresden and first played in 1908 by the Imperial Music Society of Moscow, with the composer conducting.

From HERALD
Address: New York City
Date DEC 8

SAYS DR. MUCK MAY BE SWISS

Member of Boston Orchestra Asserts Conductor Never Became German Citizen.

The controversy about Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who aroused country wide criticism because he did not conduct "The Star Spangled Banner" at the first concert of the orchestra in Boston or at a concert in Providence, R. I., acquired a new phase yesterday when doubt was cast on the nationality of Dr. Muck, it being said he might be not a German, but a Swiss. Dr. Muck has refused to be interviewed on any subject and he refused yesterday to discuss his ancestors.

A man in the orchestra who is in a position to know the facts said to friends in the intermission last night at the concert of the orchestra in Carnegie Hall:—

"No one seems to be quite sure just what nationality Dr. Muck is. His father was a Swiss professor. He happened to be teaching in Bavaria when his son was born. Dr. Muck has not taken any German citizenship papers. But he has lived most of his life in Germany and he is a court official—court conductor, I believe. Whether that makes him a German subject or not I cannot tell. But I am sure that his parents were Swiss."

Because Dr. Muck was considered a German the concerts of the Boston Symphony Orchestra were cancelled in Providence and in Baltimore. Other difficulties arose when barred zones were extended so that enemy aliens could not leave Boston.

There are twenty-three aliens in the orchestra. All of them have taken out their first United States citizenship papers, but that does not change their nationality. Their status is certain, but Dr. Muck now appears to be a man without a country.

Last night's concert, as usual, was opened with "The Star Spangled Banner." The audience applauded as if it wanted a repetition, but Dr. Muck stood quietly facing his men until the applause stopped. The orchestra was heard in a stirring performance of Rachmaninoff's second symphony and in three numbers from Mendelssohn's "A Midsummer Night's Dream" music, all played with superlative skill.

TELEGRAM
ss: New York City.
DEC 7 - 1917

DR. MUCK, GIVEN PERMIT, IS HERE WITH ORCHESTRA

Department of Justice Allows Boston Symphony Leader to Pass Through Barred Zones.

PLAYS NATIONAL ANTHEM TWICE IN BROOKLYN.

Passing through barred zones with special permits readily granted to him by the Department of Justice at Washington, Dr. Karl Muck and the Boston Symphony Orchestra, of which twenty-two members are aliens, is in New York city, where to-night that organization will give a concert in Carnegie Hall.

On the trip from Boston, in order to avoid as many of the barred zones as possible, the orchestra used the Boston and Albany Railroad as far as the New York State capital and then it took the New York Central to this city.

Dr. Muck's first engagement in this city was in Brooklyn, where he gave a concert at the Academy of Music. He obtained permission to go from New York to Brooklyn from Francis J. Coffey, United States Attorney of New York, when he presented his credentials from the Department of Justice.

The Brooklyn audience went wild with enthusiasm when the orchestra played "The Star Spangled Banner," and, either because of the masterful way in which the orchestra rendered the National Anthem or because of recent stories of alleged refusals on the part of Dr. Muck to lead the piece, the orchestra was obliged to play it twice in succession.

At the end of the first rendition, when the dignified applause which usually greets the playing of "The Star Spangled Banner" had about run its course, the audience became wild with enthusiasm, rose to its feet, and the Academy fairly shook with handclapping and cheers. Finally some of those present sat down and a few hisses were heard, but the demonstration kept up, and, after a few minutes, Dr. Muck motioned to his men, and the anthem was repeated.

From WORLD
Address: New York City
Date

BIG AUDIENCE ENJOYS BOSTON SYMPHONY'S ART.

Orchestra Begins Programme of Two Numbers With "The Star Spangled Banner."

The second concert of the Boston Symphony Orchestra this season was given in Carnegie Hall last evening before the customary large and appreciative audience.

The programme offered by Carl Muck, director, comprised two numbers only, Rachmaninoff's E minor symphony—first played here in 1909 by the Russian Symphony Society—and three selections from Mendelssohn's music to "A Midsummer Night's Dream." This was a fine contrast and one the audience apparently enjoyed.

The Russian's symphony—although somewhat lengthy, especially the adagio movement—is a noble, stirring and brilliant work replete with attractive rhythmic figures, lovely melodies, suggestions of dance tunes, quiet passages that induce a reflective mood, snatches of marches of primitive type and rousing climaxes.

The concert was opened with "The Star Spangled Banner." It had a different orchestration from that offered by the Boston men on their appearance here last month.

As an item of interest, it may be added that, according to report in the lobby, Dr. Muck was born in Bavaria, but his father was a citizen of Switzerland.

rom EVENING POST
ddress: New York City
ate

MUSIC AND DRAMA

Boston Symphony Orchestra.

Once upon a time the Russian composer Rachmaninoff wrote a prelude which made him famous. It was short—too short; but being too short is infinitely better than being too long—in pieces of music as in women. The same composer's symphony in his second symphony is too long—much too long; it lasted last night at the Boston Symphony Orchestra's concert in Carnegie Hall exactly an hour and nine minutes, a deplorable thing which shows that the German composers like Bruckner and Mahler, who wrote symphonies longer than a dachshund, worked their peace propaganda in Russia long before the war began.

In spite of its undue length it is a minor work (this does not refer to its being in E minor). There is a great deal of clever craftsmanship in it, and lots of beautiful orchestration, some of which is very effective—so effective that it blinds, or rather deafens, many listeners into the belief that it is great music. But it isn't; it is mediocre, and for the most part purely professorial—reminding one of what Schopenhauer used to say about German "Professorenphilosophie."

The orchestra played it superbly from beginning to end, and there was tremendous applause for the admirable players and their most efficient leader, Dr. Muck, who, as is now made known, is a Swiss citizen. He conducted also some pleasing excerpts from Mendelsohn's "Midsummer Night's Dream" music, which never gets stale.

From HERALD
Address: New York City
Date DEC

DR. MUCK AND ALIENS IN HALIFAX BENEFIT

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Monday.—With Dr. Karl Muck leading and Fritz Kreisler on the programme, the Boston Symphony Orchestra, twenty-three of whose members, including Dr. Muck, are alien enemies, will give a concert in Symphony Hall next Sunday afternoon for the aid of the Halifax explosion sufferers.

Major Henry L. Higginson will give the use of the hall, and the entire gross receipts of the performance, less the advertising bills, will be given to the stricken inhabitants of Halifax.

m TRIBUNE
iress: New York City
e 1917

Music

Boston Symphony Orchestra Gives Two Concerts in Carnegie Hall

It is customary to say that Mr. Gericke "stored up" the Boston Symphony Orchestra and Mr. Fiedler "used it up"—that the one imparted discipline without evoking eloquence, while the other secured eloquence without maintaining discipline. But Dr. Muck, who conducted the second pair of the orchestra's New York concerts at Carnegie Hall Friday night and yesterday afternoon, has admirably maintained the balance. He used his orchestra to the utmost of its expressive possibilities, and at the same time fostered the mechanical virtues to an ever increasing degree. Perfect ensemble execution has become second nature to these men, who have worked together year after year, with scarcely a change of personnel. What is a tour de force to other orchestras is habit to them.

Dr. Muck's strings have all the eloquence of massed instruments, with the purity of one. His brass has the smoothness of a flute and an amazing virtuosity in the pianissimo. Even the bourgeois kettledrum becomes under his baton an instrument of fine art.

With such a band, Dr. Muck was able to give readings of the familiar "Leonore" overture and the "Midsummer Night's Dream" music of flawless purity and delicacy. The Rachmaninoff Second Symphony held the unfaltering attention of the audience, in spite of its prodigious length and the insufficiency of its subject matter. Debussy's "The Sea" became an exquisite work of pointillage impressionism, whereas it is usually a cubistic smudge. And MacDowell's "Indian Suite" took on a profound beauty that should warm the heart of the American musical patriot. Yet, even one who is not a patriot in matters of art will admit how richly this work deserves to remain in the concert repertory. It has traces of old-fashioned conventionalism, especially in the "love song." It is by no means faithful to the primitive spirit of Indian music. But MacDowell worked so much closer to his materials than his contemporaries that he produced music with the genuine ring which has rarely been captured by the American composer.

Mr. Stransky, at Carnegie Hall, last night, conducted an "all-French" programme, with Louis Graveure as soloist. It is a second-rate France which this music represents, especially in Godard's exotic suite. Mr. Stransky put abundant color into it all. Yet how rough and many-voiced his string section sounds after that of Dr. Muck!

There is more, probably, than the disciplinary genius of a great conductor to explain the perfection of the musicians from Boston. Such a material factor as Major Higginson's admirable pension system, with its resultant sense of security to the players and ardent esprit de corps, must have been highly potent.

NEW YORKER
s: New York City. HERALD

Dr. Muck ist ein Schweizer Bürger.

Obgleich in Würzburg geboren, erwarb er das Bürgerrecht der Eidgenossenschaft.

Washington, 8. Dez. Die Schweizer Gesandtschaft machte infolge einer Anfrage bekannt, daß Dr. Karl Muck, Direktor des Bostoner Symphonieorchesters, ein schweizer Bürger sei. Er wurde in Würzburg, Bayern, geboren, doch wurde sein Vater schweizer Bürger, als Dr. Muck acht Jahre alt war. Später erwarb auch Dr. Muck das Bürgerrecht in der Schweiz; er leitete auch eine Zeitlang das Nationalorchester in Zürich, wo er auch in Zwischenräumen verschiedentlich wohnte.

Charles A. Ellis, Geschäftsführer des Bostoner Orchesters, erklärte in einem Brief an Washingtoner Freunde des bekannten Dirigenten, daß Dr. Muck ein Schweizer und kein deutscher Unterian sei. Eine Untersuchung der vielfachen verdächtigenden Gerüchte habe nichts ergeben, was Dr. Muck als deutschen Agenten im geringsten belasten könne. Dieser habe es verstanden, während der sieben Jahre seiner Dirigentenschaft das Orchester zur höchsten Blüte zu bringen. Er sei stets ein gesetzliebender Mann gewesen, solange er in Amerika sei. Während der drei Kriegsjahre habe sein Einfluß genügt, volle Harmonie unter dem kosmopolitisch zusammengesetzten Orchester zu bewahren. Dieses bestehe aus 54 Amerikanern (17 hier geborenen), 22 Deutschen, 8 Oesterreichern, 2 Italienern, 2 Engländern, 6 Holländern, 2 Russen, 3 Franzosen, 2 Belgiern und 2 Böhmen.

STAATSZEITUNG
ess: New York City.
9

Dr. Muck angeblich Schweizer Bürger.

Sein Vater soll schon das Bürgerrecht jener Republik erlangt haben.

Herr Charles A. Ellis, der Geschäftsleiter des Bostoner Symphonie-Orchesters, hat an Freunde Dr. Karl Mucks, Kapellmeister des Orchesters, folgenden Brief gerichtet: „Zur Information von Subskribenten der Konzerte des Bostoner Symphonie-Orchesters und um falschen Eindrücken zu begegnen, welche durch Behauptungen über Dr. Karl Muck gemacht wurden, Behauptungen, die teils durch die Zeitungen, teils anderweitig verbreitet worden sind, gestatte ich mir, die folgende Erklärung abzugeben, welche durch Anfragen bei den zuständigen Behörden leicht bestätigt werden kann:

„Doktor Muck ist kein Preuße.

„Er ist kein feindlicher Ausländer in den Ver. Staaten.

„Er ist kein Beamter der deutschen Regierung.

„Er ist kein deutscher Bürger.

„Obgleich in Bayern geboren, ist er doch ein Schweizer Bürger, wie auch sein Vater es war.

„Nach sorgfältiger Untersuchung zahlreicher phantastischer und malitiöser Gerüchte über Dr. Muck, welche zu ihrer Kenntnis gebracht wurden, haben die Bundesbehörden nichts gefunden, das ihn als deutschen Agenten inkriminieren könnte, auch habe sie ihm keine Handlung nachgewiesen, durch welche die Interessen dieses Landes geschädigt worden wären".

„Dr. Muck ist ein Mann von hoher Bildung und seine ungewöhnliche Begabung als Musik-Direktor ist allgemein bekannt. Während der sieben Jahre, welche er in Amerika zugebracht, hat er unsere Gesetze hochgeachtet und sie nach Buchstaben und Geist befolgt.

„Seit den drei Jahren des Krieges hat er unser kosmopolitisches Orchester mit seltenem Takt in täglichen Proben und Konzerten geleitet. Er hat keine Diskussion politischer Angelegenheiten aufkommen lassen und unter unseren, so vielen Nationen entstammenden Musikern ist es nicht zu der geringsten Reibung gekommen. Wir zählen in unserem Orchester 51 Amerikaner (darunter 17 hier Geborene), 22 Deutsche, 8 Oesterreicher, 2 Italiener, 2 Briten, 6 Holländer, 2 Russen, 3 Franzosen, 2 Belgier und 2 Böhmen".

(Nach Hugo Riemanns Musik-Lexikon ist Dr. Karl Muck am 22. Oktober 1859 als der Sohn eines bayrischen Ministerialrats in Darmstadt geboren. Anm. der Redaktion.)

AMERICAN
ess: New York City.
DEC 9 1917

Boston Symphony in Splendid Programme

IT may be doubted whether MacDowell's Indian suite in E minor, dedicated to the Boston Symphony Orchestra and its former conductor, Emil Paur, ever received a finer performance than yesterday afternoon in Carnegie Hall under the direction of Dr. Muck.

This work of America's most distinguished composer is sufficiently familiar to the public. Yet on this occasion it seemed as if new beauties, hitherto concealed, emerged from the score. Never, surely, had the mournful measures of the fourth movement, depicting an Indian woman's lament over the departure of her son, assumed such breadth and nobility of expression.

In Debussy's three symphonic sketches, "La Mer," which came as the second number of the Boston Orchestra's matinee programme, Dr. Muck brought to a hearing once more a work he had introduced to New Yorkers in 1907. This marvellous composition is not as much of a riddle now as it was ten years ago. But no public performance in this city has more than skimmed over the surface of the music; yesterday's was not an exception.

The shimmering instrumental shell, to be sure, was presented brilliantly. But it must be confessed that Dr. Muck failed to penetrate to the marrow of the music.

These three little masterpieces are not merely impressionist tone-paintings. They are charged with the burning intensity of white heat.

The programme closed with an inspiring interpretation of Beethoven's "Leonore" No. 3 overture.

128

EVENING JOURNAL

New York. DEC 10 1917

3 ORCHESTRAS IN WEEK-END CONCERTS

Three Pianists Also Add Their Bit to Saturday and Sunday Music.

The music of Edward MacDowell is still subject of as stubborn controversy as though it were "music of the future," instead of quite the day before yesterday. Its embattled defenders come forward with flourish of lance ready to pin to the ground any who differ with them. But the dust they stir always settles once more where it rose, and their fierce belligerency becomes warmed-over apologetics. Meanwhile the music itself remains quiescent, opening its eyes wearily now and again only when an orchestral conductor, at his wits' end for material, prods it into an unwilling wakefulness.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, appears nowadays to be frequently in the state of mind of the man with the divining rod waiting for it to turn. Some of his programs sound as though they had been the result of the crooked stick being passed over the Boston Symphony library and the scores hauled out as the rod wavered. And one of these programs was assuredly that of Saturday. MacDowell yielded to the fillip of the stick, and also did Debussy, and the third of the "Leonore" overtures filled out the gap in time at the end.

It was MacDowell's "Indian" suite that Dr. Muck chose for resuscitation, but it did not breathe the breath of life, much as he and the men from Boston labored over it. MacDowell sentimentalized the several aboriginal moods in the accustomed fashion, in especial the theme of the Indian's lovemaking. The music, in itself, is merely second-hand Liszt.

Debussy's sketches comprised in his three moods, superinduced by rather impersonal contemplation and meditation at sea, are a sort of atmospheric suite of perhaps superficial, but, nevertheless, rare charm. In them the master of novel orchestral utterance seems to have been dallying with the light task of a Summer's afternoon, knowing full well what he was at, playing brilliantly with his instrumentation and smilingly evolving three delightful sea pictures—Toulousse-Lautrec in a mist.

EVENING NEW YORKER

ress: New York City.

Dr. Muck ein Schweizer

Obgleich in Würzburg geboren, erwarb er das schweizer Bürgerrecht.

Washington, 8. Dez. Die Schweizer Gesandtschaft machte infolge einer Anfrage bekannt, daß Dr. Karl Muck, Direktor des Boston Symphonie-Orchesters, ein schweizer Bürger sei. Er wurde in Würzburg, Bayern, geboren, doch wurde sein Vater schweizer Bürger, als Dr. Muck acht Jahre alt war. Später erwarb auch Dr. Muck das Bürgerrecht in der Schweiz. Er leitete auch ein zeitlang das Nationalorchester in Zürich, wo er auch in Zwischenräumen verschiedentlich wohnte.

Charles A. Ellis, Geschäftsführer des Bostoner Orchesters, erklärte in einem Brief an Washingtoner Freunde des bekannten Dirigenten, daß Dr. Muck ein Schweizer und kein deutscher Unterian sei. Eine Untersuchung der vielfachen verdächtigenden Gerüchte habe nichts ergeben, was Dr. Muck als deutschen Agenten im geringsten belasten könne. Dieser habe es verstanden, während der sieben Jahre seiner Dirigentenschaft das Orchester zur höchsten Blüte zu bringen. Er sei stets ein gesetzliebender Mann gewesen, solange er in Amerika sei. Während der drei Kriegsjahre habe sein Einfluß genügt, volle Harmonie unter dem kosmopolitisch zusammengesetzten Orchester zu bewahren. Dieses würde aus 54 Amerikanern (17 hier geborenen), 22 Deutschen, 8 Oesterreichern, 2 Italienern, 2 Engländern, 6 Gallän-

SUN

: New York City.

DEC 8 - 1917

APPLAUSE FOR DR. MUCK.

"Star Spangled Banner" Feature of Symphony Concert.

The evening concert of the second pair given by the Boston Symphony Orchestra, Dr. Carl Muck, conductor, took place in Carnegie Hall last night, the change made from the visiting organization's customary evening of Thursday having been due to certain complications in bookings.

At the beginning of the concert Dr. Muck led his orchestra in the playing of "The Star Spangled Banner," and with an arrangement more simple than the one he had before.

The programme which followed consisted of but two numbers and of these neither one was a novelty. Rachmaninoff's second symphony in E minor took up the first half and more of the time allotted to the hearing of the evening's music. The other part was devoted to Mendelssohn and the selections were the overture, nocturne and scherzo from his "A Midsummer Night's Dream."

The Rachmaninoff symphony had its first New York hearing in January, 1909, at a concert of the Russian Symphony Society. In performance it makes elaborate demands upon the skill of the orchestra. That it received a superb reading last night from Dr. Muck and his men it is almost needless to note. There was much applause throughout the evening, and following the playing of the national anthem it was prolonged.

EVENING GLOBE

ess: New York City

DEC 8 191

American Conductors.

Editor Globe:—Your editorial anent Dr. Muck and the Boston Symphony Orchestra touched a subject in which I am deeply interested. Your suggestion as to the availability of such a man as Mr. Monteux is eminently germane. He undoubtedly would give a fine account of himself. Nevertheless, I am sorry to disagree with you when you say that "an American conductor of the calibre to head the Boston orchestra is probably out of the question at present."

To me it has always seemed little short of an outrage that practically all the conductors of our leading opera houses and orchestras (with the exception of the New York Symphony) are foreigners. Surely the absence of the native American betokens the fact that he has not been given the proper opportunity to develop along this line. Personally I can say that I never had an opportunity to conduct an orchestra of any reasonable size and pretensions until I had to face an audience of 5,000 people conducting one of my own compositions after a fifteen-minute rehearsal. As an American composer I have ever cherished the belief that if we are ever to find the musical Messiah who will lead us out of the slough of neglect he will be found in the person of the American conductor. Just so long as the American singer, instrumentalist, and composer have to humbly kiss the hand of the foreign conductor just so long will they be denied the recognition which is the just meed of their actual achievement.

Now, to take up the point of my disagreement with you, may I say that there are several Americans who could conduct the Boston Symphony Orchestra with credit to themselves and to that institution? To mention only one of several let me name Mr. Franz X. Arens. For over fifteen years this gentleman has been giving concerts in New York City, which have been of the highest artistic and educational value, and this with what is called in musical slang "a picked-up orchestra," wthout the multiplicity of rehearsals enjoyed by permanent bodies. During this time he has produced the works of a large number of American composers and in general achieved a record which on its face entitles him to consideration for even so high a post as conductor of the Boston Symphony Orchestra. He is only one of several who might be mentioned. Why not give such gentlemen an opportunity? Let us put aside the foreigner. America first!

JAMES P. DUNN.

Jersey City, Dec. 3.

EVENING POST

ss: New York City

DEC 1 - 2 /

MUSIC AND DRAMA

Saturday and Sunday Concerts.

Dr. Karl Muck, who, everybody is relieved to hear, is a citizen of Switzerland, began Saturday afternoon's Carnegie Hall concert of the Boston Symphony Orchestra in patriotic American fashion by conducting "The Star-Spangled Banner," this time without any contrapuntal stunts by the violins, and following it up with the best orchestral piece by America's foremost composer, Edward MacDowell's Indian Suite, which was played with ingratiating tenderness and melancholy in the love song and the dirge, and in the movement marked "In War Time," with the rough, savage vigor which to Mr. Apthorp suggested an Indian scalp dance, and which on Saturday greatly delighted the audience. Debussy's three orchestra pieces, entitled "La Mer," which followed, called for little of this vigor, except at the end, for this modern Frenchman, who excluded the rude brass from most of his "Pelléas" score, delights chiefly in the gentler frolics of wind and waves.

From EVENING GLOBE

Address: New York City

Date DEC 8 1917

ONE SERVICE OF DR. MUCK.

(Samuel Carr in the Boston Herald.)

Dr. Muck is doing one important piece of work for this community and wherever he appears with his orchestra throughout the country and plays "The Star-Spangled Banner" in showing the American people how it ought to be played and sung.

Those of us who have been accustomed all our lives to hear the liberties taken with the tempo by some of the so-called great singers and the almost interminable hold some of them make on the final note of the last line but one are very thankful to Dr. Muck for enabling us to hear the fine rhythm in which the music ought to be rendered, in contrast to the usual pauses, which are ineffective and unmusical. As he plays the anthem we are getting to feel a much greater respect and love for the music than ever before.

TELEGRAM

: New York City.

DEC 9 - 1917

Dr. Muck Again Leads U. S. Anthem.—Headline. That's all right. He'll get to like it directly.

om WORLD

dress: New York City

te DEC 9 - 1917

BOSTON SYMPHONY GIVES VARIED MUSIC EXQUISITELY.

A programme of splendid proportion and of utmost interest to the large audience was given in Carnegie Hall yesterday afternoon by the Boston Symphony Orchestra. It consisted of MacDowell's "Indian" suite, the Debussy Trois Symphoniques "La Mer" and Beethoven's "Leonore" overture No. 3.

Offering abundant contrast and containing sufficient weight, it was received with manifest approbation—as it should have been, because Dr. Muck showed an admirable degree of sympathy for each of the compositions, which were wholly dissimilar.

The charming MacDowell work, with its color and American characteristics, never had a finer interpretation. The smoothness of the strings, their impeccable unanimity and the cohesiveness of the remaining choirs in the orchestra made for an achievement that will not soon be forgotten.

Equally finished was the playing of the Debussy work, and more sympathetic tonal quality has not been heard here in orchestral playing in a long time. The three sketches, which represent Debussy at his best, had all the delightful dissonance and unique orchestration which are a part of the gifted Frenchman. The concluding number, the "Leonore" overture, was almost perfectly performed.

From WORLD

Address: New York City

Date DEC 10 1917

After all, it seems Dr. Muck of the Boston Orchestra is not a Prussian but a Swiss. Will the musical tempest in a teapot now subside?

EVENING STAATSZEITU

ss: New York City.

* * *

Man muß nach Brooklyn gehen, zu sehen, wie die wirklich Gebildeten es machen. In Brooklyn wurde Dr. Karl Muck an der Spitze seines berühmten Orchesters, in dem 23 „Alien Enemies" fidbeln, aber künstlerisch, von einer großen Zuhörerschaft, in der man viel Uniformen sah, jubelnd begrüßt, weil er Künstler, dann erst Alien Enemy ist. In Brooklyn gab's sogar ein Encore zum „Star Spangleb Banner", und Muck dirigierte das „Encore". In Brooklyn hob und senkte sich der Taktstock des Doktor Karl auf Wagner und Mozart auf Debussy, Berlioz und Beethoven, in der einzigen Internationalität, die es heute noch gibt — der Macht der Musik.

EVENING WORLD

ress: New York City.

DEC 8 1917

New York subscribers to the Boston Symphony concerts gave to Dr. Karl Muck and his orchestra at Carnegie Hall last night an exceptionally warm greeting. Upon his entrance there was what might be termed without exaggeration an ovation. He directed the playing of "The Star Spangled Banner" and discarded the flipperies with which he had embellished it at his last visit. This gave opportunity for a demonstration of loyalty that was loud and prolonged. Dr. Muck, as before, kept his back turned to the audience until it was over. Never has this world-famous orchestra played so superlatively. The programme consisted of Rachmaninoff's second symphony and some of Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream." The former, too long drawn out, in its half barbaric construction, was gripping as Dr. Muck and his musicians played it, and although Mendelsohn's music seemed somewhat thin after it, the old time measures were made fresh and delightful by contrast.

Newspaper Cutting Bureau in the World PUBLIC Ledger

From

Address Philadelphia, Pa.

Date DEC 7 - 1917

KREISLER VERSUS MUCK

Contrasting Attitude of Aliens Shown by Their Actions

To the Editor of Public Ledger:

Sir—Fritz Kreisler, like the great character he is, has wisely canceled all musical engagements. My admiration for him as a musician and as a character is unbounded, and is confirmed by this act. Being an enemy alien, he immediately adopts a dignified attitude worthy of respect.

Dr. Karl Muck, on the contrary, sneers openly at our thrilling national anthem (which John C. Freund, editor of Musical America, calls "a fine expression of the democratic soul of the American people") and when forced to play it or lose an outrageously large salary of good, if much scorned, American dollars, gratuitously insults the American people by dressing up its dignified and inspiring measures in the frills and furbelows of musical trimming till its own composer would not know it and completely destroying, as he insultingly intended to do, its dignity and power.

I feel thoroughly and forever shamed to think that an audience of my townspeople should have sat meekly through such an impertinence of musical kultur, i. e., vandalism, with true Quaker nonresistance, perhaps characteristic of Philadelphia as evidenced in our city politics, but none the less contemptible. If this supine attitude is not giving traitorous "comfort to the enemy," I do not know how to characterize it.

ELLA DAY BLAIR.

Philadelphia, December 5, 1917.

Germany as Tartuffe

EVENING JOURNAL

New York. DEC 1917

3 ORCHESTRAS IN WEEK-END CONCERTS

Three Pianists Also Add Their Bit to Saturday and Sunday Music.

The music of Edward MacDowell is still subject of as stubborn controversy as though it were "music of the future," instead of quite the day before yesterday. Its embattled defenders come forward with flourish of lance ready to pin to the ground any who differ with them. But the dust they stir always settles once more where it rose, and their fierce belligerency becomes warmed-over apologetics. Meanwhile the music itself remains quiescent, opening its eyes wearily now and again only when an orchestral conductor, at his wits' end for material, prods it into an unwilling wakefulness.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, appears nowadays to be frequently in the state of mind of the man with the divining rod waiting for it to turn. Some of his programs sound as though they had been the result of the crooked stick being passed over the Boston Symphony library and the scores hauled out as the rod wavered. And one of these programs was assuredly that of Saturday. MacDowell yielded to the fillip of the stick, and also did Debussy, and the third of the "Leonore" overtures filled out the gap in time at the end.

It was MacDowell's "Indian" suite that Dr. Muck chose for resuscitation, but it did not breathe the breath of life, much as he and the men from Boston labored over it. MacDowell sentimentalized the several aboriginal moods in the accustomed fashion, in especial the theme of the Indian's lovemaking. The music, in itself, is merely second-hand Liszt.

Debussy's sketches comprised in his three moods, superinduced by rather impersonal contemplation and meditation at sea, are a sort of atmospheric suite of perhaps superficial, but, nevertheless, rare charm. In them the master of novel orchestral utterance seems to have been dallying with the light task of a Summer's afternoon, knowing full well what he was at, playing brilliantly with his instrumentation and smilingly evolving three delightful sea pictures—Toulousse-Lautrec in a mist.

EVENING NEW YORKER

ress: New York City.

Dr. Muck ein Schweizer

Obgleich in Würzburg geboren, erwarb er das schweizer Bürgerrecht.

Washington, 8. Dez. Die Schweizer Gesandtschaft machte infolge einer Anfrage bekannt, daß Dr. Karl Muck, Direktor des Boston Symphonie-Orchesters, ein schweizer Bürger sei. Er wurde in Würzburg, Bayern, geboren, doch wurde sein Vater schweizer Bürger, als Dr. Muck acht Jahre alt war. Später erwarb auch Dr. Muck das Bürgerrecht in der Schweiz. Er leitete auch ein zeitlang das Nationalorchester in Zürich, wo er auch in Zwischenräumen verschiedentlich wohnte.

Charles A. Ellis, Geschäftsführer des Bostoner Orchesters, erklärte in einem Brief an Washingtoner Freunde des bekannten Dirigenten, daß Dr. Muck ein Schweizer und kein deutscher Unterian sei. Eine Untersuchung der vielfachen verdächtigenden Gerüchte habe nichts ergeben, was Dr. Muck als deutschen Agenten im geringsten belasten könne. Dieser habe es verstanden, während der sieben Jahre seiner Dirigentenschaft das Orchester zur höchsten Blüte zu bringen. Er sei stets ein gesetzliebender Mann gewesen, solange er in Amerika sei. Während der drei Kriegsjahre habe sein Einfluß genügt, volle Harmonie unter dem kosmopolitisch zusammengesetzten Orchester zu bewahren. Dieses würde aus 54 Amerikanern (17 hier geborenen), 22 Deutschen, 8 Oesterreichern, 2 Italienern, 2 Engländern, 6 Schwe-

SUN

: New York City.

DEC 8 - 1917

APPLAUSE FOR DR. MUCK.

"Star Spangled Banner" Feature of Symphony Concert.

The evening concert of the second pair given by the Boston Symphony Orchestra, Dr. Carl Muck, conductor, took place in Carnegie Hall last night, the change made from the visiting organization's customary evening of Thursday having been due to certain complications in bookings.

At the beginning of the concert Dr. Muck led his orchestra in the playing of "The Star Spangled Banner," and with an arrangement more simple than the one he had before.

The programme which followed consisted of but two numbers and of these neither one was a novelty. Rachmaninoff's second symphony in E minor took up the first half and more of the time allotted to the hearing of the evening's music. The other part was devoted to Mendelssohn and the selections were the overture, nocturne and scherzo from his "A Midsummer Night's Dream."

The Rachmaninoff symphony had its first New York hearing in January, 1909, at a concert of the Russian Symphony Society. In performance it makes elaborate demands upon the skill of the orchestra. That it received a superb reading last night from Dr. Muck and his men it is almost needless to note. There was much applause throughout the evening, and following the playing of the national anthem it was prolonged.

EVENING GLOBE

ess: New York City

DEC 8 - 1917

American Conductors.

Editor Globe:—Your editorial anent Dr. Muck and the Boston Symphony Orchestra touched a subject in which I am deeply interested. Your suggestion as to the availability of such a man as Mr. Monteux is eminently germane. He undoubtedly would give a fine account of himself. Nevertheless, I am sorry to disagree with you when you say that "an American conductor of the calibre to head the Boston orchestra is probably out of the question at present."

To me it has always seemed little short of an outrage that practically all the conductors of our leading opera houses and orchestras (with the exception of the New York Symphony) are foreigners. Surely the absence of the native American betokens the fact that he has not been given the proper opportunity to develop along this line. Personally I can say that I never had an opportunity to conduct an orchestra of any reasonable size and pretensions until I had to face an audience of 5,000 people conducting one of my own compositions after a fifteen-minute rehearsal. As an American composer I have ever cherished the belief that if we are ever to find the musical Messiah who will lead us out of the slough of neglect he will be found in the person of the American conductor. Just so long as the American singer, instrumentalist, and composer have to humbly kiss the hand of the foreign conductor just so long will they be denied the recognition which is the just meed of their actual achievement.

Now, to take up the point of my disagreement with you, may I say that there are several Americans who could conduct the Boston Symphony Orchestra with credit to themselves and to that institution? To mention only one of several let me name Mr. Franz X. Arens. For over fifteen years this gentleman has been giving concerts in New York City, which have been of the highest artistic and educational value, and this with what is called in musical slang "a picked-up orchestra," wthout the multiplicity of rehearsals enjoyed by permanent bodies. During this time he has produced the works of a large number of American composers and in general achieved a record which on its face entitles him to consideration for even so high a post as conductor of the Boston Symphony Orchestra. He is only one of several who might be mentioned. Why not give such gentlemen an opportunity? Let us put aside the foreigner. America first!

JAMES P. DUNN.

Jersey City, Dec. 3.

EVENING POST

ss: New York City

MUSIC AND DRAMA

Saturday and Sunday Concerts.

Dr. Karl Muck, who, everybody is relieved to hear, is a citizen of Switzerland, began Saturday afternoon's Carnegie Hall concert of the Boston Symphony Orchestra in patriotic American fashion by conducting "The Star-Spangled Banner," this time without any contrapuntal stunts by the violins, and following it up with the best orchestral piece by America's foremost composer, Edward MacDowell's Indian Suite, which was played with ingratiating tenderness and melancholy in the love song and the dirge, and in the movement marked "In War Time," with the rough, savage vigor which to Mr. Apthorp suggested an Indian scalp dance, and which on Saturday greatly delighted the audience. Debussy's three orchestra pieces, entitled "La Mer," which followed, called for little of this vigor, except at the end, for this modern Frenchman, who excluded the rude brass from most of his "Pelléas" score, delights chiefly in the gentler frolics of wind and waves.

From EVENING GLOBE

Address: New York City

Date DEC

ONE SERVICE OF DR. MUCK.

(Samuel Carr in the Boston Herald.)

Dr. Muck is doing one important piece of work for this community and wherever he appears with his orchestra throughout the country and plays "The Star-Spangled Banner" in showing the American people how it ought to be played and sung.

Those of us who have been accustomed all our lives to hear the liberties taken with the tempo by some of the so-called great singers and the almost interminable hold some of them make on the final note of the last line but one are very thankful to Dr. Muck for enabling us to hear the fine rhythm in which the music ought to be rendered, in contrast to the usual pauses, which are ineffective and unmusical. As he plays the anthem we are getting to feel a much greater respect and love for the music than ever before.

TELEGRAM

: New York City.

DEC 9 - 1917

Dr. Muck Again Leads U. S. Anthem.—Headline. That's all right. He'll get to like it directly.

om WORLD

dress: New York City

te DEC 9 - 1917

BOSTON SYMPHONY GIVES VARIED MUSIC EXQUISITELY.

A programme of splendid proportions and of utmost interest to the large audience was given in Carnegie Hall yesterday afternoon by the Boston Symphony Orchestra. It consisted of MacDowell's "Indian" suite, the Debussy Trois Symphoniques "La Mer" and Beethoven's "Leonore" overture No. 3.

Offering abundant contrast and containing sufficient weight, it was received with manifest approbation—as it should have been, because Dr. Muck showed an admirable degree of sympathy for each of the compositions, which were wholly dissimilar.

The charming MacDowell work, with its color and American characteristics, never had a finer interpretation. The smoothness of the strings, their impeccable unanimity and the cohesiveness of the remaining choirs in the orchestra made for an achievement that will not soon be forgotten.

Equally finished was the playing of the Debussy work, and more sympathetic tonal quality has not been heard here in orchestral playing in a long time. The three sketches, which represent Debussy at his best, had all the delightful dissonance and unique orchestration which are a part of the gifted Frenchman. The concluding number, the "Leonore" overture, was almost perfectly performed.

From WORLD

Address: New York City

Date DEC 10 1917

After all, it seems Dr. Muck of the Boston Orchestra is not a Prussian but a Swiss. Will the musical tempest in a teapot now subside?

EVENING STAATSZEITUNG

ss: New York City.

* * *

Man muß nach Brooklyn gehen, zu sehen, wie die wirklich Gebildeten es machen. In Brooklyn wurde Dr. Karl Muck an der Spitze seines berühmten Orchesters, in dem 23 „Alien Enemies" fiddeln, aber künstlerisch, von einer großen Zuhörerschaft, in der man viel Uniformen sah, jubelnd begrüßt, weil er Künstler, dann erst Alien Enemy ist. In Brooklyn gab's sogar ein Encore zum „Star Spangleb Banner", und Muck dirigierte das „Encore". In Brooklyn hob und senkte sich der Taktstock des Doktor Karl auf Wagner und Mozart auf Debussy, Berlioz und Beethoven, in der einzigen Internationalität, die es heute noch gibt — der Macht der Musik.

EVENING WORLD

ress: New York City.

New York subscribers to the Boston Symphony concerts gave to Dr. Karl Muck and his orchestra at Carnegie Hall last night an exceptionally warm greeting. Upon his entrance there was what might be described without exaggeration an ovation. He directed the playing of "The Star Spangled Banner" and discarded the flipperies with which he had embellished it at his last visit. This gave opportunity for a demonstration of loyalty that was loud and prolonged. Dr. Muck, as before, kept his back turned to the audience until it was over. Never has this world-famous orchestra played so superlatively. The programme consisted of Rachmaninoff's second symphony and some of Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream." The former, too long drawn out, in its half barbaric construction, was gripping as Dr. Muck and his musicians played it, and although Mendelsohn's music seemed somewhat thin after it, the old time measures were made fresh and delightful by contrast.

Newspaper Cutting Bureau in the World PUBLIC Ledger

From

Address Phila. Pa.

Date DEC - 9

KREISLER VERSUS MUCK

Contrasting Attitude of Aliens Shown by Their Actions

To the Editor of Public Ledger:

Sir—Fritz Kreisler, like the great character he is, has wisely canceled all musical engagements. My admiration for him as a musician and as a character is unbounded, and is confirmed by this act. Being an enemy alien, he immediately adopts a dignified attitude worthy of respect.

Dr. Karl Muck, on the contrary, sneers openly at our thrilling national anthem (which John C. Freund, editor of Musical America, calls "a fine expression of the democratic soul of the American people") and when forced to play it or lose an outrageously large salary of good, if much scorned, American dollars, gratuitously insults the American people by dressing up its dignified and inspiring measures in the frills and furbelows of musical trimming till its own composer would not know it and completely destroying, as he insultingly intended to do, its dignity and power.

I feel thoroughly and forever shamed to think that an audience of my townspeople should have sat meekly through such an impertinence of musical kultur, i. e., vandalism, with true Quaker nonresistance, perhaps characteristic of Philadelphia as evidenced in our city politics, but none the less contemptible. If this supine attitude is not giving traitorous "comfort to the enemy," I do not know how to characterize it.

ELLA DAY BLAIR.

Philadelphia, December 5, 1917.

Germany as Tartuffe

STANDARD UNION

Brooklyn, N. Y.

DEC 7 - 1917

ARL MUCK LEADS U. S. HYMN TWICE

Again Declines to Acknowledge Applause, But Repeats "Star-Spangled Banner."

NELLIE MELBA WELCOMED.

Boston Orchestra Plays Beethoven's Fifth Symphony.

Karl Muck, of Boston, late of Berlin, has a stubborn disposition. So, it proved last night, has that portion of Brooklyn which forms the audiences for the Boston Symphony Orchestra concerts which Dr. Muck conducts at the Academy of Music.

The result of this conflict of wills and purposes was curious. It will be recalled that a month ago, when the first of the season's series of Boston Symphony concerts was given here, Dr. Muck opened it, more or less under protest, with "The Star Spangled Banner," and that when the audience applauded noisily and at length he remained rigidly oblivious of the patriotic tumult. Last night the situation was duplicated, and again the applause was loud and persistent when the national anthem in its Boston-Berlin setting, with all the string instruments playing an unfamiliar obligato, was finished.

Again Dr. Muck kept his back militantly rigid and ignored the tribute. But the audience was as determined as he to fight the issue out. The applause became louder and seemed to be spreading. After several minutes of this the conductor's arm was raised, the auditors quieted down expectantly and, to everybody's astonishment, the patriotic tune was started and was played all over again.

It was the first time within memory that "The Star Spangled Banner" has been repeated in response to a popular and patriotic clamor. It was the first Boston Symphony encore since Paderewski's last appearance here with that orchestra about three years ago. It had last night the effect of proving a most amusing outcome of a tense situation, and it undoubtedly made both the German conductor and his Brooklyn hearers feel they had not been worsted in this test of stubborn dispositions.

The exciting moment passed, the orchestra went on with its scheduled programme, which was one of unusual interest and enjoyment. Mme. Nellie Melba, of immortal operatic memory, was the incidental soloist, singing two Mozart arias and one from Debussy. Her glorious voice seemingly as fresh and surely as powerful as ever, she was an impressive figure in her gown of Nile green, with long tra[illegible] wearing at her throat a single gem that seemed to illumine the auditorium. She won a record reception from the big audience.

The orchestra opened the programme with the most famous of all symphonies—the C minor, Beethoven's Fifth. It served to exploit the inimitable tonal excellence and instrumental balance of the Bostonians. At times there seemed an inclination toward over-emphasizing the accenting and making the reading vigorous rather than graceful, but the total effect was more than satisfying. The strings were particularly noteworthy in the trio of the famous third movement. Dr. Muck led the third and fourth without a break. The other orchestral numbers were the Berlioz "Ball at the Capulets'" from "Romeo and Juliet," which proved more technically brilliant than intrinsically interesting, and that fine old standby, "Tannhauser" overture.

Insult, Says Subscriber.

To the Editor of The Standard Union:

Dr. Muck's contemptuous insult to America and her national anthem at the Academy last evening should be resented with scorn and indignation by every citizen, no matter of what nationality. If the Institute cannot be prevailed on by appeal and protest to spare us the indignity of sitting silently under the taunts and insults of this alien enemy it will be necessary to save our self-respect by absent treatment, i. e., to staying away and leaving to the Institute and its disloyal followers and supporters a "beggarly array of empty boxes." Compared with Muck, he should use the complete description, "muck-

er," ler's fro[illegible] ly se[illegible] ar[illegible] b[illegible] th[illegible] a[illegible]

TIMES

Brooklyn, N. Y.

DEC 7 - 1917

MUCK FORCED TO REPEAT ANTHEM

German Conductor Impassive at Academy Demonstration.

The audience which filled the opera house of the Academy of Music last night to hear the second concert of the Boston Symphony Orchestra, compelled Dr. Karl Muck to play "The Star Spangled Banner" twice before the program commenced. A storm of applause which went on for many minutes with no diminution in volume, caused the repetition. During the outburst, Dr. Muck remained standing with his back to the audience, impassive. If the spectators intended to break down his immobile attitude, they failed, but at length he signalled the orchestra to rise and, lifting his baton, launched a second time into the National anthem, which was magnificently rendered.

The elaborate filigree work for the strings which marked its performance at the memorable first concert was eliminated, and a dignified, hymn-like renditions, of rich and splendid tonal qualities took its place.

With Mme. Melba as soloist, the orchestra gave a program of outstanding merit. There was not a mediocre moment from the first bars of Beethoven's matchless symphony No. 5 in C minor to the last glorious measures of the "Tannhauser" overture.

Mme. Melba sang with accustomed brilliancy and was repeatedly recalled. Particularly appealing was the canzona, "Voi, che sapete," from Mozart's "Marriage of Figaro." She preceded that well-known aria with another selection from a less familiar opera by the same composer, the "Zefferetti lusinghieri" aria from "Idomeneo, Re di Creta." Her final number was the recitative and aria of Lia from Debussy's "The Prodigal Son."

The consistently fine tonal qualities of the orchestral ensemble were shown at their best in the symphony. The first movement, with its passionate rhythms and burning chords, the andante con moto, with its melancholy soberness and touching grace, the sombre mystery of the scherzo and the final triumphal march were all interpreted with classic clarity, breadth and restraint.

The orchestra played, beside the symphony and the "Tannhauser" overture, Hector Berlioz's "Ball at the Caulets," from the "Romeo and Juliet" symphony.

Just how the orchestra were enabled to dodge the barred zones in Boston and New York and keep the date in Brooklyn could not be learned at the concert. Reports from Boston had been that most of the concerts in other cities were being cancelled because of the Government's regulations regarding the movements of alien enemies. When W. H. Brennan, business manager of the orchestra, was asked about it, he said:

"The fact that the orchestra is here should be sufficient answer. I can say nothing more."

from EAGLE

Address: Brooklyn, N. Y.

DEC 6 -

BOSTON SYMPHONY PROGRAM

The program to be played by the Boston Symphony Orchestra tonight in the Academy of Music was considered, yesterday afternoon, in a lecture-recital at the Institute by Professor Hamilton C. Macdougal of Wellesley College. He first played the melodies of the two Mozart airs that Mme. Melba is to sing tonight, a recitative and aria from "Idomeneo, Re di Creta," and the canzona, "Voi, che sapete," from "Le Nozze di Figaro."

The lecturer then turned to Beethoven's beautiful Fifth Symphony, in C minor, playing the distinctive themes of each of the four movements. The symphony was epoch-making as regards its musical form, said the professor, for the great thing that Beethoven did was to unite the fourth movement to the third by employing similar material, making the music coherent. The symphony has come to be regarded as a landmark and wonderfully helpful in the art of music that later composers followed.

The work is also remarkable for stoutness of construction, said Professor Macdougal, especially in the first movement. In the "andante," the familiar and favorite second movement, which is a theme with variations, he called attention to the 'cello melodies. Beethoven's basses, he said, always have virility and power and contain great melodic interest. He also commented on the note of C of the kettledrums in the third movement, the connecting of two movements requiring courage on the part of the composer. The final numbers on the program, those by Berlioz, Debussy and Wagner, were not discussed.

STANDARD UNION

ess: Brooklyn, N. Y.

- 1917

KAHL MUCK A SWISS CITIZEN, IT IS LEARNED

Musical circles were not surprised to-day at the report from Washington that Dr. Karl Muck, leader of the Boston Symphony Orchestra, is a Swiss citizen and not a Prussian. Dr. Muck was born in Bavaria, and when eight years old his father took out his Swiss citizenship papers. The status of the son followed that of the father, and later, it is said, when the musical director reached his majority, he took out his own papers.

Charles A. Ellis, manager of the Boston Symphony Orchestra, in a statement sent to friends of Dr. Muck, calls attention to his neutral citizenship and adds:

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises 54 American citizens (17 native born), 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians, 2 Bohemians."

CITIZEN

ess: Brooklyn, N. Y.

DEC. 7 - 19

MME. MELBA AT ACADEMY.

oston Symphony Gives Fine Program[illegible].

Mme. Melba receiv[illegible] come when Brooklyn that had in fact grown into an appreciative friendship when she appeared at the Academy of Music last evening. The Boston Symphony Orchestra has always occupied a warm spot in the heart of local lovers of music, and last night's performance contributed largely to deepening and widening of the appreciative feeling and love for this distinguished exponent of musical culture.

The concert was the second of the season, given under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences. The house was filled to its capacity, and when the notes of the national anthem resounded there was a natural and instinctive movement forward to discover which of the conductors was officiating. Dr. Karl Muck was in his place and not a ripple of discord was to be observed in orchestra or house.

Mme. Melba, the soloist of the evening, was in splendid voice. The wide range and extensive sweep of her performance taxed her somewhat, but the singer never faltered, and the performance was musically popular and artistically perfect.

The programme was as follows:

Symphony in C Minor, No. 5, Op. 67 ..... Beethoven
- Allegro con ario.
- Andante con mato.
- Allegro, trio.
- Allegro.

a. Aria from "Idomeneo," "Zefferetti lusinghieri" ..... Mozart

b. Aria from "The Marriage of Figaro," "Voi che sapete" ..... Mozart
Madame Melba.

"Ball at the Capulets," from the Symphony, "Romeo and Juliett" ..... Berlioz

Recitative and aria of Lia, from "The Prodigal Son" ..... Debussy
Madame Melba.

Overture, "Tannhauser" ..... Wagner

EAGLE

: Brooklyn, N. Y.

DEC -7 1917

BOSTON SYMPHONY PLAYS AT ACADEMY

Through Permission of Department of Justice and of State Authorities.

NATIONAL ANTHEM TWICE.

Program Goes Smoothly, With Nellie Melba Singing in Fine Style and Excellent Orchestral Playing.

The Boston Symphony Orchestra gave its second concert of the Brooklyn series at the Academy of Music last evening. Apparently the reports of the past few days were without foundation, for all the members of the band were present, including the twenty-three Germans and Austrians, and Dr. Muck conducted. That all the members of the orchestra might make the trip from Boston to New York, permission was secured from the Department of Justice, and, that they might journey to Brooklyn, from Francis J. Coffey, United States Attorney of New York.

There was no manifestation of disapproval on the part of the audience. A silent protest against supporting Dr. Muck was undoubtedly the cause of the few empty seats in two of the boxes and on the floor of the house, but they were subscribers' seats, and paid for, so they could not be sold to the public, which, to the number of fifty or so,, were refused seats at the box office and had to stand during the performance.

National Anthem Is Played Twice.

Before the regular program Dr. Muck conducted "The Star-Spangled Banner," not once, but twice, due to the insistent applause. This time a new arrangement was substituted for that by Victor Herbert, which, when played here before, was severely criticised as undignified. The new version is a straightforward one without any embellishment in the strings and cannot be objected to on either artistic or patriotic grounds.

Melba Sings in Glorious Style.

Madame Nellie Melba was the soloist singing with the orchestra the air "Zeffiretti Lusinghiari" from Mozart's "Idameneo," the canzona "Voi, che sapete" from the same composer's "Le Nozzedi Figaro," and Lia's recitative and air from Debussy's Cantata-opera "L'Enfant Prodigue." The passing years have left their impress upon Welba's glorious voice primarily in a lessening of its lovely flexibility and in an uncertainty in the upper register, but the glory of it is still compelling in its beautiful purity of tone, its fluency of utterance, and the simplicity of her style of singing. Last evening she experienced greater difficulty with her first selection, but as the voice warmed to its work she delivered the two last with a loveliness of design and content that would put to shame most of the younger singers of the day. Dr. Muck, as always, furnished the perfect accompaniment.

The orchestral numbers included the Fifth Beethoven Symphony, the Grand Fete music from Berlioz's stupendous symphony "Romeo and Juliet" and the overture to Wagner's "Tannhaeuser." Dr. Muck's reading of the symphony is familiar and one that in its incisiveness of rhythm, glory of tone, balance of choir, regard for the Beethoven convention is preeminent. Last evening's performance was no exception, for if anything the band played better than ever.

Berlioz has his enthusiasts, Romain Rolland among them, and he would have more if more could hear his music played as it was, last evening, with a finesse that revealed the composer's masterly handling of the resources of the orchestra. Certainly he deserves a higher place than is usually accorded him; his contribution to modern music was great, his influence upon Wagner and all who came after incalculable.

The "Tannhaeuser" March Splendidly Played.

What need is there of speaking again of Dr. Muck's conducting of the "Tannhaeuser" overture? He makes it a genuine overture and not as so many others do a triumphal march, especially in the middle portion. It embodies the subject matter of the entire opera, revealing the two contending forces of good and evil, and as such was proclaimed by Dr. Muck.

STANDARD UNION

Brooklyn, N. Y.

DEC 7 - 1917

ARL MUCK LEADS U. S. HYMN TWICE

Again Declines to Acknowledge Applause, But Repeats "Star-Spangled Banner."

NELLIE MELBA WELCOMED.

Boston Orchestra Plays Beethoven's Fifth Symphony.

Karl Muck, of Boston, late of Berlin, has a stubborn disposition. So, it proved last night, has that portion of Brooklyn which forms the audiences for the Boston Symphony Orchestra concerts which Dr. Muck conducts at the Academy of Music.

The result of this conflict of wills and purposes was curious. It will be recalled that a month ago, when the first of the season's series of Boston Symphony concerts was given here, Dr. Muck opened it, more or less under protest, with "The Star Spangled Banner," and that when the audience applauded noisily and at length he remained rigidly oblivious of the patriotic tumult. Last night the situation was duplicated, and again the applause was loud and persistent when the national anthem in its Boston-Berlin setting, with all the string instruments playing an unfamiliar obligato, was finished.

Again Dr. Muck kept his back militantly rigid and ignored the tribute. But the audience was as determined as he to fight the issue out. The applause became louder and seemed to be spreading. After several minutes of this the conductor's arm was raised, the auditors quieted down expectantly and, to everybody's astonishment, the patriotic tune was started and was played all over again.

It was the first time within memory that "The Star Spangled Banner" has been repeated in response to a popular and patriotic clamor. It was the first Boston Symphony encore since Paderewski's last appearance here with that orchestra about three years ago. It had last night the effect of proving a most amusing outcome of a tense situation, and it undoubtedly made both the German conductor and his Brooklyn hearers feel they had not been worsted in this test of stubborn dispositions.

The exciting moment passed, the orchestra went on with its scheduled programme, which was one of unusual interest and enjoyment. Mme. Nellie Melba, of immortal operatic memory, was the incidental soloist, singing two Mozart arias and one from Debussy. Her glorious voice seemingly as fresh and surely as powerful as ever, she was an impressive figure in a gown of Nile green, with long train, wearing at her throat a single gem that seemed to illumine the auditorium. She won a record reception from the big audience.

The orchestra opened the programme with the most famous of all symphonies—the C minor, Beethoven's Fifth. It served to exploit the inimitable tonal excellence and instrumental balance of the Bostonians. At times there seemed an inclination toward over-emphasizing the accenting and making the reading vigorous rather than graceful, but the total effect was more than satisfying. The strings were particularly noteworthy in the trio of the famous third movement. Dr. Muck led the third and fourth without a break. The other orchestral numbers were the Berlioz "Ball at the Capulets'" from "Romeo and Juliet," which proved more technically brilliant than intrinsically interesting, and that fine old standby, "Tannhauser" overture.

Insult, Says Subscriber.

To the Editor of The Standard Union:

Dr. Muck's contemptuous insult to America and her national anthem at the Academy last evening should be resented with scorn and indignation by every citizen, no matter of what nationality. If the Institute cannot be prevailed on by appeal and protest to spare us the indignity of sitting silently under the taunts and insults of this alien enemy it will be necessary to save our self-respect by absent treatment, i. e., to staying away and leaving to the Institute and its disloyal followers and supporters a "beggarly array of empty boxes." Compared with Muck, he should use the complete description, "muck-

TIMES

Brooklyn, N. Y.

DEC 7 - 1917

MUCK FORCED TO REPEAT ANTHEM

German Conductor Impassive at Academy Demonstration.

The audience which filled the opera house of the Academy of Music last night to hear the second concert of the Boston Symphony Orchestra, compelled Dr. Karl Muck to play "The Star Spangled Banner" twice before the program commenced. A storm of applause which went on for many minutes with no diminution in volume, caused the repetition. During the outburst, Dr. Muck remained standing with his back to the audience, impassive. If the spectators intended to break down his immobile attitude, they failed, but at length he signalled the orchestra to rise and, lifting his baton, launched a second time into the National anthem, which was magnificently rendered.

The elaborate filigree work for the strings which marked its performance at the memorable first concert was eliminated, and a dignified, hymn-like renditions, of rich and splendid tonal qualities took its place.

With Mme. Melba as soloist, the orchestra gave a program of outstanding merit. There was not a mediocre moment from the first bars of Beethoven's matchless symphony No. 5 in C minor to the last glorious measures of the "Tannhauser" overture.

Mme. Melba sang with accustomed brilliancy and was repeatedly recalled. Particularly appealing was the canzona, "Voi, che sapete," from Mozart's "Marriage of Figaro." She preceded that well-known aria with another selection from a less familiar opera by the same composer, the "Zefferetti lusinghieri" aria from "Idomeneo, Re di Creta." Her final number was the recitative and aria of Lia from Debussy's "The Prodigal Son."

The consistently fine tonal qualities of the orchestral ensemble were shown at their best in the symphony. The first movement, with its passionate rhythms and burning chords, the andante con moto, with its melancholy soberness and touching grace, the sombre mystery of the scherzo and the final triumphal march were all interpreted with classic clarity, breadth and restraint.

The orchestra played, beside the symphony and the "Tannhauser" overture, Hector Berlioz's "Ball at the Cauplets," from the "Romeo and Juliet" symphony.

Just how the orchestra were enabled to dodge the barred zones in Boston and New York and keep the date in Brooklyn could not be learned at the concert. Reports from Boston had been that most of the concerts in other cities were being cancelled because of the Government's regulations regarding the movements of alien enemies. When W. H. Brennan, business manager of the orchestra, was asked about it, he said:

"The fact that the orchestra is here should be sufficient answer. I can say nothing more."

From EAGLE

Address: Brooklyn, N. Y.

DEC 6 -

BOSTON SYMPHONY PROGRAM

The program to be played by the Boston Symphony Orchestra tonight in the Academy of Music was considered, yesterday afternoon, in a lecture-recital at the Institute by Professor Hamilton C. Macdougal of Wellesley College. He first played the melodies of the two Mozart airs that Mme. Melba is to sing tonight, a recitative and aria from "Idomeneo, Re di Creta," and the canzona, "Voi, che sapete," from "Le Nozze di Figaro."

The lecturer then turned to Beethoven's beautiful Fifth Symphony, in C minor, playing the distinctive themes of each of the four movements. The symphony was epoch-making as regards its musical form, said the professor, for the great thing that Beethoven did was to unite the fourth movement to the third by employing similar material, making the music coherent. The symphony has come to be regarded as a landmark and wonderfully helpful in the art of music that later composers followed.

The work is also remarkable for stoutness of construction, said Professor Macdougal, especially in the first movement. In the "andante," the familiar and favorite second movement, which is a theme with variations, he called attention to the 'cello melodies. Beethoven's basses, he said, always have virility and power and contain great melodic interest. He also commented on the note of C of the kettledrums in the third movement, the connecting of two movements requiring courage on the part of the composer. The final numbers on the program, those by Berlioz, Debussy and Wagner, were not discussed.

STANDARD UNION

ess: Brooklyn, N. Y.

KARL MUCK A SWISS CITIZEN, IT IS LEARNED

Musical circles were not surprised to-day at the report from Washington that Dr. Karl Muck, leader of the Boston Symphony Orchestra, is a Swiss citizen and not a Prussian. Dr. Muck was born in Bavaria, and when eight years old his father took out his Swiss citizenship papers. The status of the son followed that of the father, and later, it is said, when the musical director reached his majority, he took out his own papers.

Charles A. Ellis, manager of the Boston Symphony Orchestra, in a statement sent to friends of Dr. Muck, calls attention to his neutral citizenship and adds:

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises 54 American citizens (17 native born), 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians, 2 Bohemians."

CITIZEN

ess: Brooklyn, N. Y.

DEC 7 - 19

MME. MELBA AT ACADEMY.

Boston Symphony Gives Fine Program

Mme. Melba repeats

come when Brooklyn that had in fact grown into an appreciative [illegible] when she appeared at the Academy of Music last evening. The Boston Symphony Orchestra has always occupied a warm spot in the heart of local lovers of music, and last night's performance contributed largely to deepening and widening of the appreciative feeling and love for this distinguished exponent of musical culture.

The concert was the second of the season, given under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences. The house was filled to its capacity, and when the notes of the national anthem resounded there was a natural and instinctive movement forward to discover which of the conductors was officiating. Dr. Karl Muck was in his place and not a ripple of discord was to be observed in orchestra or house.

Mme. Melba, the soloist of the evening, was in splendid voice. The wide range and extensive sweep of her performance taxed her somewhat, but the singer never faltered, and the performance was musically popular and artistically perfect.

The programme was as follows:

Symphony in C Minor, No. 5, Op. 67.....Beethoven
Allegro con ario.
Andante con mato.
Allegro trio.
Allegro.

a. Aria from "Idomeneo," "Zefferetti lusinghieri".....Mozart

b. Aria from "The Marriage of Figaro," "Voi che sapete".....Mozart
Madame Melba.

"Ball at the Capulets," from the Symphony, "Romeo and Juliett".....Berlioz

Recitative and aria of Lia, from "The Prodigal Son".....Debussy
Madame Melba.

Overture, "Tannhauser".....Wagner

EAGLE

: Brooklyn, N. Y.

DEC - 7 1917

BOSTON SYMPHONY PLAYS AT ACADEMY

Through Permission of Department of Justice and of State Authorities.

NATIONAL ANTHEM TWICE.

Program Goes Smoothly, With Nellie Melba Singing in Fine Style and Excellent Orchestral Playing.

The Boston Symphony Orchestra gave its second concert of the Brooklyn series at the Academy of Music last evening. Apparently the reports of the past few days were without foundation, for all the members of the band were present, including the twenty-three Germans and Austrians, and Dr. Muck conducted. That all the members of the orchestra might make the trip from Boston to New York, permission was secured from the Department of Justice, and, that they might journey to Brooklyn, from Francis J. Coffey, United States Attorney of New York.

There was no manifestation of disapproval on the part of the audience. A silent protest against supporting Dr. Muck was undoubtedly the cause of the few empty seats in two of the boxes and on the floor of the house, but they were subscribers' seats, and paid for, so they could not be sold to the public, which, to the number of fifty or so,, were refused seats at the box office and had to stand during the performance.

National Anthem Is Played Twice.

Before the regular program Dr. Muck conducted "The Star-Spangled Banner," not once, but twice, due to the insistent applause. This time a new arrangement was substituted for that by Victor Herbert, which, when played here before, was severely criticised as undignified. The new version is a straightforward one without any embellishment in the strings and cannot be objected to on either artistic or patriotic grounds.

Melba Sings in Glorious Style.

Madame Nellie Melba was the soloist singing with the orchestra the air "Zeffiretti Lusinghiari" from Mozart's "Idameneo," the canzona "Voi, che sapete" from the same composer's "Le Nozzedi Figaro," and Lia's recitative and air from Debussy's Cantata-opera "L'Enfant Prodigue." The passing years have left their impress upon Welba's glorious voice primarily in a lessening of its lovely flexibility and in an uncertainty in the upper register, but the glory of it is still compelling in its beautiful purity of tone, its fluency of utterance, and the simplicity of her style of singing. Last evening she experienced greater difficulty with her first selection, but as the voice warmed to its work she delivered the two last with a loveliness of design and content that would put to shame most of the younger singers of the day. Dr. Muck, as always, furnished the perfect accompaniment.

The orchestral numbers included the Fifth Beethoven Symphony, the Grand Fete music from Berlioz's stupendous symphony "Romeo and Juliet" and the overture to Wagner's "Tannhaeuser." Dr. Muck's reading of the symphony is familiar and one that in its incisiveness of rhythm, glory of tone, balance of choir, regard for the Beethoven convention is pre-eminent. Last evening's performance was no exception, for if anything the band played better than ever.

Berlioz has his enthusiasts, Romain Rolland among them, and he would have more if more could hear his music played as it was, last evening, with a finesse that revealed the composer's masterly handling of the resources of the orchestra. Certainly he deserves a higher place than is usually accorded him; his contribution to modern music was great, his influence upon Wagner and all who came after incalculable.

The "Tannhaeuser" March Splendidly Played.

What need is there of speaking again of Dr. Muck's conducting of the "Tannhaeuser" overture? He makes it a genuine overture and not as so many others do a triumphal march, especially in the middle portion. It embodies the subject matter of the entire opera, revealing the two contending forces of good and evil, and as such was proclaimed by Dr. Muck.

m BULLETIN
lress: Philadelphia, Pa.
DEC 7 - 1917
e

Wants No More of Muck

To the Editor of The Bulletin.

Sir: I read in The Bulletin the salve that C. A. Ellis, of the Boston Symphony Orchestra, put out about Dr. Muck.

It does not make any difference who the leader of the orchestra may be or where he was born. After the way our National Anthem was played by an organization that could play it perfectly, they and their leader should have been kicked out of Philadelphia and kept out forever.

WM. CURTIS.

From PUBLIC Ledger Philadelphia, Pa.

Address

Date DEC 6 - 1917

Music as an Exotic

THE war inevitably brings certain things to a head which might have taken years to reach their culmination, though long before the inevitable end every one could see the trend and the direction. What is going on in the musical world, therefore, through the more or less searching issue of alienism in the interpretation of opera and symphony is nothing new save that with startling swiftness things are being done which would perhaps have taken another generation to accomplish. The issue, indeed, raised by the troubles of the Boston Symphony Orchestra, for instance, is one that has been discussed by the musical papers for the last twenty years. And there have not been wanting warning voices in the shape of competent American musicians, composers, conductors, interpreters and educators, who have urged that so far as possible all musical organizations in America should be built up with the view of making them as thoroughly American as the circumstances called for. They also urged that the time had come when great art institutions, such as permanent orchestras, could only be considered as on a firm foundation when they were so essentially American as not to be disturbed in any of their relationships whenever the foreign supply of conductors or performers or virtuosi happened to be cut off.

In a way it is a credit to the Philadelphia Orchestra Association's advisers that they had this ideal state of things for America in their mind for years. They were not ignorant of century-old conditions abroad which turned out annually a larger number of expert musicians, conductors and impresarios than was the case in America. But they did realize that unless an orchestra sank its roots deep into the local life and aimed at becoming an orchestra of Americans, even if a certain percentage inevitably would be American by adoption, at best it would be an exotic and not have the educational and spiritual value which such an organization should possess. And the result is that the war test finds the Philadelphia Orchestra virtually untouched and intact, while the Boston Orchestra, which for thirty-six years has avowedly been maintained by one man, remains an exotic. It is the nature of exotics only to flourish under specially prepared conditions, protected from the ordinary stress of competition that the ordinary plant must meet.

Naturally, at the start the ideals of the Maecenas who instituted the Boston Orchestra were admirable; but the mere fact that Boston itself has had nothing to do except to sit in the hothouse atmosphere and enjoy the perfectitude, which through nonunionism and other influences did not reach out for an indigenous existence, has made for this exoticism which finds the war hostile to its extended development. The real worth of the orchestra remains, as before, a great local asset for Boston; but the issue is one that is full of suggestion for musical America as a whole, for we must get over the purely exotic in music whose inspiration is almost wholly derived from abroad.

m EVENING Ledger
lress PHILADELPHIA, P.

MUST BOSTON BAND BE SCRAPPED?

ARTISTIC ideals and energies of a full generation are summed up in the Boston Symphony Orchestra. Must the time, labor, money and devotion expended in perfecting this musical mechanism with a soul be wasted on account of the war? Must this band, one of the world's greatest, be scrapped?

For the first time in more than thirty years the Boston Orchestra passed its Philadelphia program last night. Twenty-three out of the personnel of 100 players come under the classification of enemy aliens. They are prohibited entrance into the nation's capital and passage across water fronts. The band cannot maintain its artistic integrity without these players.

The law is clear in defining their privileges and restrictions. But cannot the law, even of military expediency, be tempered with discretion? The Boston Symphony Orchestra as a body cannot be held responsible for the stubbornness of its leader in the "Star Spangled Banner" complication. Americans have tolerantly forgotten that teapot tempest. Members of the Boston band join it for life—it is their career.

Art in America will suffer from the forced disintegration of the Boston Symphony Orchestra, if this must come. There is a simple way of salvaging this artistic asset. National interests may be fully conserved by assigning Government agents to the organization's tours and concerts. If the public thinks the preservation of the Boston Orchestra is worth this much trouble, managers and men could not justly take offense at such surveillance. It would be a war measure for American safety. It would be no reflection on art.

PUBLIC Ledger
Philadelphia, Pa.
DEC 6 - 1917

BOSTON SYMPHONY'S PAPER DEFENDS DR. MUCK

One Who Received It Thinks He Has Not Demonstrated Loyalty

To the Editor of Public Ledger:

Sir—Having for the last three years attended every concert given in Philadelphia by the Boston Symphony Orchestra, I feel privileged to criticize the circular now issued by the organization through its manager, A. C. Ellis, in defense of its conductor, Dr. Karl Muck.

Many statements concerning Doctor Muck's birth, citizenship and personal affairs are made in this circular. Among them are these:

"Doctor Muck is not a Prussian. He is not an enemy alien. He is not a citizen of Germany."

The circular failed to add this statement: Doctor Muck is not loyal to America, the country which for the last seven years has given him protection and most generous financial support.

The circular also states that he never refused to conduct the "Star Spangled Banner" when asked to do so. It would have been better had he refused at the opening concert given in Philadelphia. For, while no one could doubt Doctor Muck's ability to interpret most artistically the finest musical composition, every true American should now regard Doctor Muck with the greatest disfavor, as well as with a shade at least of suspicion for having dared to conduct so indifferently our national anthem. His lukewarmness on that occasion was an insult, not to the anthem, but to every loyal American who holds this anthem sacred.

Next the circular states that the Federal Government has made careful investigation and has found nothing done by Doctor Muck prejudicial to the interests of our country. Whether the Government has or has not made such investigation, it remains for it to go one step further and forbid Doctor Muck ever again to attempt the conducting of our national anthem. For he showed himself, on the opening night in Philadelphia, either too indifferent to the high honor accorded him or too small a man in every respect to interpret rightly the beautiful sentiments and lofty principles contained in our "Star Spangled Banner."

Doctor Muck's attitude at this time has shaken to a very great degree the confidence of the public. A proper degree of loyalty is more to be desired and commended than the very highest and greatest of musical attainments. That proper degree of loyalty has not yet been expressed in any form by Doctor Muck.

L. H. KILLEN.

Philadelphia, December 5, 1917.

n PUBLIC Ledger
ress Phila., Pa.
DEC 7 - 1917

SWITZERLAND DEFRAUDED

Biographies Point to Darmstadt as Doctor Muck's Birthplace

To the Editor of Public Ledger:

Sir—One often hears of the romance of biographies, and many an innocent piece of fiction has passed current as a true story of the lives of the great. And I have been pondering over this after reading the beautiful tribute of C. A. Ellis, manager of the Boston Symphony Orchestra, to Doctor Muck's shining record of origin in gemuthlich Bavaria and citizenship in dear old neutral Switzerland. For, suspecting a possible blurred memory on the part of Doctor Muck and his manager, I looked up the biographical references, all written and printed years before the derivation of Doctor Muck was in question, and I find the thing stated thusly: In "Wer Ist's," the German "Who's Who," "Grove's Dictionary of Music and Musicians," the great standard work in English, and in two other standard biographical dictionaries, it is calmly stated that Doctor Muck was born at Darmstadt, and poor Switzerland is never even referred to in the returns. Moreover, to make assurance doubly sure, I looked up the history of the Boston Symphony Orchestra, by M. A. De Wolf Howe, published in 1914, and on page 209 I find the following:

"Of all the men who have directed the orchestra, Doctor Muck came to his work with the most firmly established reputation as a conductor. Born in Darmstadt, October 22, 1859, broadly educated at the Universities of Leipzig and Heidelberg," etc., etc.

Of course this was in 1914, but it seems, according to Mr. Ellis, that all the biographers were mistaken, even his own, and that Switzerland is now the happy country that can claim Doctor Muck; which raises the question again as to what is truth and whether the question of Muck's native land is to remain in controversy or be settled by the fiat of the Kaiser, who released him for service over here, for, as all know, Darmstadt is the capital of the grand duchy of Hesse.

PUZZLED.

Philadelphia, December 5, 1917.

WILL SEND A SOLDIER?

rom STAR
ddress: Baltimore, Md.

DECLARES DR. MUCK IS NOT A PRUSSIAN

Boston Symphony Manager Says Instead He Is Citizen of Switzerland.

"NEVER REFUSED" HYMN

Saying that Dr. Karl Muck "is not a Prussian," and that "he is a citizen of Switzerland," and repeating that Dr. Muck "has never refused" to conduct The Star-spangled Banner, etc., C. A. Ellis, Symphony Hall, Boston, manager of the Boston Symphony Orchestra, has sent out the following letter under date of December 4:

"Dear Sir or Madam:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by anyone who cares to make inquiries of the proper authorities.

"Dr. Muck is not a Prussian.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the federal authorities 'have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"Dr. Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit.

"For the first three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises: Fifty-one American citizens (17 native born), 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians, 2 Bohemians.

"One subject which has caused much unkind and undeserved criticism of Dr. Muck has been a report emanating from Providence and sent broadcast over the country that he refused to conduct The Star-spangled Banner in our concerts. He has never refused. On the contrary, when requested, he willingly complied, and he has since conducted our national anthem in every concert by our organization."

om STAR
dress: Baltimore, Md.

NO BOSTON SYMPHONY CONCERT

Regulations Concerning Aliens Prevent Orchestra Appearing Here.

"Game called on account of rain," or words to that effect, is the statement made by advertisement today concerning the second scheduled concert of the season's series of five in Baltimore of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, which was to have been given in the Lyric tonight.

C. A. Ellis, the orchestra's manager, does not use the sporting man's vernacular, of course, but explains the circumstances this way:

"The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect 23 members of the Boston Symphony Orchestra and make it impossible properly to give the concert which has been announced for this evening at the Lyric Theater. It will, therefore, not be given."

Mr. Ellis then says the price of the tickets for this concert will be refunded, and regrets that certain circumstances prevented publication of earlier notice.

From the fact that no statement has been made as yet concerning the remaining projected concerts in Baltimore by the orchestra, it is inferred that the idea of holding them in some manner is being considered. The dates of these are January 9, February 13 and March 1[illegible]

m BULLETIN

lress: Philadelphia, Pa.

e

Wants No More of Muck

To the Editor of The Bulletin.

Sir: I read in The Bulletin the salve that C. A. Ellis, of the Boston Symphony Orchestra, put out about Dr. Muck.

It does not make any difference who the leader of the orchestra may be or where he was born. After the way our National Anthem was played by an organization that could play it perfectly, they and their leader should have been kicked out of Philadelphia and kept out forever.

WM. CURTIS.

From

Address

Date

Music as an Exotic

THE war inevitably brings certain things to a head which might have taken years to reach their culmination, though long before the inevitable end every one could see the trend and the direction. What is going on in the musical world, therefore, through the more or less searching issue of alienism in the interpretation of opera and symphony is nothing new save that with startling swiftness things are being done which would perhaps have taken another generation to accomplish. The issue, indeed, raised by the troubles of the Boston Symphony Orchestra, for instance, is one that has been discussed by the musical papers for the last twenty years. And there have not been wanting warning voices in the shape of competent American musicians, composers, conductors, interpreters and educators, who have urged that so far as possible all musical organizations in America should be built up with the view of making them as thoroughly American as the circumstances called for. They also urged that the time had come when great art institutions, such as permanent orchestras, could only be considered as on a firm foundation when they were so essentially American as not to be disturbed in any of their relationships whenever the foreign supply of conductors or performers or virtuosi happened to be cut off.

In a way it is a credit to the Philadelphia Orchestra Association's advisers that they had this ideal state of things for America in their mind for years. They were not ignorant of century-old conditions abroad which turned out annually a larger number of expert musicians, conductors and impresarios than was the case in America. But they did realize that unless an orchestra sank its roots deep into the local life and aimed at becoming an orchestra of Americans, even if a certain percentage inevitably would be American by adoption, at best it would be an exotic and not have the educational and spiritual value which such an organization should possess. And the result is that the war test finds the Philadelphia Orchestra virtually untouched and intact, while the Boston Orchestra, which for thirty-six years has avowedly been maintained by one man, remains an exotic. It is the nature of exotics only to flourish under specially prepared conditions, protected from the ordinary stress of competition that the ordinary plant must meet.

Naturally, at the start the ideals of the Maecenas who instituted the Boston Orchestra were admirable; but the mere fact that Boston itself has had nothing to do except to sit in the hothouse atmosphere and enjoy the perfectitude, which through nonunionism and other influences did not reach out for an indigenous existence, has made for this exoticism which finds the war hostile to its extended development. The real worth of the orchestra remains, as before, a great local asset for Boston; but the issue is one that is full of suggestion for musical America as a whole, for we must get over the purely exotic in music whose inspiration is almost wholly derived from abroad.

m EVENING Ledger

PHILADELPHIA, P

lress

MUST BOSTON BAND BE SCRAPPED?

ARTISTIC ideals and energies of a full generation are summed up in the Boston Symphony Orchestra. Must the time, labor, money and devotion expended in perfecting this musical mechanism with a soul be wasted on account of the war? Must this band, one of the world's greatest, be scrapped?

For the first time in more than thirty years the Boston Orchestra passed its Philadelphia program last night. Twenty-three out of the personnel of 100 players come under the classification of enemy aliens. They are prohibited entrance into the nation's capital and passage across water fronts. The band cannot maintain its artistic integrity without these players.

The law is clear in defining their privileges and restrictions. But cannot the law, even of military expediency, be tempered with discretion? The Boston Symphony Orchestra as a body cannot be held responsible for the stubbornness of its leader in the "Star Spangled Banner" complication. Americans have tolerantly forgotten that teapot tempest. Members of the Boston band join it for life—it is their career.

Art in America will suffer from the forced disintegration of the Boston Symphony Orchestra, if this must come. There is a simple way of salvaging this artistic asset. National interests may be fully conserved by assigning Government agents to the organization's tours and concerts. If the public thinks the preservation of the Boston Orchestra is worth this much trouble, managers and men could not justly take offense at such surveillance. It would be a war measure for American safety. It would be no reflection on art.

PUBLIC

BOSTON SYMPHONY'S PAPER DEFENDS DR. MUCK

One Who Received It Thinks He Has Not Demonstrated Loyalty

To the Editor of Public Ledger:

Sir—Having for the last three years attended every concert given in Philadelphia by the Boston Symphony Orchestra, I feel privileged to criticize the circular now issued by the organization through its manager, A. C. Ellis, in defense of its conductor, Dr. Karl Muck.

Many statements concerning Doctor Muck's birth, citizenship and personal affairs are made in this circular. Among them are these:

"Doctor Muck is not a Prussian. He is not an enemy alien. He is not a citizen of Germany."

The circular failed to add this statement: Doctor Muck is not loyal to America, the country which for the last seven years has given him protection and most generous financial support.

The circular also states that he never refused to conduct the "Star Spangled Banner" when asked to do so. It would have been better had he refused at the opening concert given in Philadelphia. For, while no one could doubt Doctor Muck's ability to interpret most artistically the finest musical composition, every true American should now regard Doctor Muck with the greatest disfavor, as well as with a shade at least of suspicion for having dared to conduct so indifferently our national anthem. His lukewarmness on that occasion was an insult, not to the anthem, but to every loyal American who holds this anthem sacred.

Next the circular states that the Federal Government has made careful investigation and has found nothing done by Doctor Muck prejudicial to the interests of our country. Whether the Government has or has not made such investigation, it remains for it to go one step further and forbid Doctor Muck ever again to attempt the conducting of our national anthem. For he showed himself, on the opening night in Philadelphia, either too indifferent to the high honor accorded him or too small a man in every respect to interpret rightly the beautiful sentiments and lofty principles contained in our "Star Spangled Banner."

Doctor Muck's attitude at this time has shaken to a very great degree the confidence of the public. A proper degree of loyalty is more to be desired and commended than the very highest and greatest of musical attainments. That proper degree of loyalty has not yet been expressed in any form by Doctor Muck.

L. H. KILLEN.

Philadelphia, December 5, 1917.

n

ress

SWITZERLAND DEFRAUDED

Biographies Point to Darmstadt as Doctor Muck's Birthplace

To the Editor of Public Ledger:

Sir—One often hears of the romance of biographies, and many an innocent piece of fiction has passed current as a true story of the lives of the great. And I have been pondering over this after reading the beautiful tribute of C. A. Ellis, manager of the Boston Symphony Orchestra, to Doctor Muck's shining record of origin in gemuthlich Bavaria and citizenship in dear old neutral Switzerland. For, suspecting a possible blurred memory on the part of Doctor Muck and his manager, I looked up the biographical references, all written and printed years before the derivation of Doctor Muck was in question, and I find the thing stated thusly: In "Wer Ist's," the German "Who's Who," "Grove's Dictionary of Music and Musicians," the great standard work in English, and in two other standard biographical dictionaries, it is calmly stated that Doctor Muck was born at Darmstadt, and poor Switzerland is never even referred to in the returns. Moreover, to make assurance doubly sure, I looked up the history of the Boston Symphony Orchestra, by M. A. De Wolf Howe, published in 1914, and on page 209 I find the following:

"Of all the men who have directed the orchestra, Doctor Muck came to his work with the most firmly established reputation as a conductor. Born in Darmstadt, October 22, 1859, broadly educated at the Universities of Leipzig and Heidelberg," etc., etc.

Of course this was in 1914, but it seems, according to Mr. Ellis, that all the biographers were mistaken, even his own, and that Switzerland is now the happy country that can claim Doctor Muck; which raises the question again as to what is truth and whether the question of Muck's native land is to remain in controversy or be settled by the fiat of the Kaiser, who released him for service over here, for, as all know, Darmstadt is the capital of the grand duchy of Hesse.

PUZZLED.

Philadelphia, December 5, 1917.

WILL SEND A SOLDIER?

rom STAR

ddress: Baltimore, Md.

DECLARES DR. MUCK IS NOT A PRUSSIAN

Boston Symphony Manager Says Instead He Is Citizen of Switzerland.

"NEVER REFUSED" HYMN

Saying that Dr. Karl Muck "is not a Prussian," and that "he is a citizen of Switzerland," and repeating that Dr. Muck "has never refused" to conduct The Star-spangled Banner, etc., C. A. Ellis, Symphony Hall, Boston, manager of the Boston Symphony Orchestra, has sent out the following letter under date of December 4:

"Dear Sir or Madam:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by anyone who cares to make inquiries of the proper authorities.

"Dr. Muck is not a Prussian.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the federal authorities 'have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"Dr. Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit.

"For the first three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises: Fifty-one American citizens (17 native born), 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians, 2 Bohemians.

"One subject which has caused much unkind and undeserved criticism of Dr. Muck has been a report emanating from Providence and sent broadcast over the country that he refused to conduct The Star-spangled Banner in our concerts. He has never refused. On the contrary, when requested, he willingly complied, and he has since conducted our national anthem in every concert by our organization."

m STAR

dress: Baltimore, Md.

NO BOSTON SYMPHONY CONCERT

Regulations Concerning Aliens Prevent Orchestra Appearing Here.

"Game called on account of 'rain,'" or words to that effect, is the statement made by advertisement today concerning the second scheduled concert of the season's series of five in Baltimore of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, which was to have been given in the Lyric tonight.

C. A. Ellis, the orchestra's manager, does not use the sporting man's vernacular, of course, but explains the circumstances this way:

"The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect 23 members of the Boston Symphony Orchestra and make it impossible properly to give the concert which has been announced for this evening at the Lyric Theater. It will, therefore, not be given."

Mr. Ellis then says the price of the tickets for this concert will be refunded, and regrets that certain circumstances prevented publication of earlier notice.

From the fact that no statement has been made as yet concerning the remaining projected concerts in Baltimore by the orchestra, it is inferred that the idea of holding them in some manner is being considered. The dates of these are January 9, February 13 and March 13.

GLOBE
DEC 17, 1917

RAISE $10,000 AT HALIFAX BENEFIT

The concert in Symphony Hall yesterday afternoon given for the benefit of the Halifax sufferers by the Boston Symphony Orchestra, under Dr Karl Muck, and by Mme Melba and Fritz Kreisler, who gave their services, brought in more money than any concert that has ever been given in that hall.

The actual sale of tickets on the $5 scale amounted to $9034. The sale of seats opened at 8:30 Tuesday morning at the box office and at 3 o'clock the house had been sold out. At least $5000 in mail orders had to be returned and the money refused at the box office for lack of seats must have amounted to at least as much more.

In addition to the actual sale of tickets there were gifts amounting to $485 from Mrs Elizabeth S. Cheney, Mrs E. C. Kaufmann, Mrs C. G. Weld, Charlotte L. Bullens, G. J. Fowkes, A. M. Wright, Philip Hale, Edward R. Warren and Mrs Hall McAllister, thus making the total receipts from tickets $9513.

In addition to this there was a souvenir program, the sales of which, with the advertising contained therein, will run to several hundred dollars. As Maj Henry L. Higginson gave the use of Symphony Hall, and all the attaches of the hall gave their services, the only expenditures were in newspaper advertising and a few minor items. Altogether the concert will net to the Halifax Fund more than $10,000.

The souvenir programs were sold by Mme Melba, Lady Susan Fitzclarence and some young women from Radcliffe. Mme Melba took in $200 and Lady Susan Fitzclarence $100.

ADVERTISER
DEC. 17, 1917

RECORD SUM FOR HALIFAX VICTIMS

Concert at Symphony Hall Nets More Than $10,000 for the Fund

The concert in Symphony Hall yesterday afternoon, given for the benefit of the Halifax sufferers by the Boston Symphony Orchestra, Mme. Melba and Fritz Kreisler, brought in more money than any concert that has ever been given in that hall. The actual sale amounted to $9,034. The sale began Tuesday at 8:30 a. m., and at 3 p. m. the house had been sold out. Fully $5,000 in mail orders had to be returned. Money refused at the box office for lack of seats must have amounted to as much more.

In addition to the actual sale of tickets there were donations amounting to $485 from Mrs. Elizabeth S. Cheney, Mrs. E. C. Kaufmann, Mrs. Hale McAllister, Mrs. C. G. Weld, Mrs. Charlotte L. Bullens, G. J. Fowkes, A. M. Wright, Philip Hale and Edward R. Warren.

There was also a souvenir program, the sales of which, with the advertising contained therein, will add several hundred dollars to the fund. As Major Henry L. Higginson gave the use of Symphony Hall and all the attaches gave their services, the concert will net to the Halifax fund well over $10,000.

HERALD
DEC. 17. 1917

SYMPHONY CONCERT ADDS $10,000 TO HALIFAX FUND

Largest Sum Ever Received for One Performance in Hall.

More than $10,000 will be added to the Halifax relief fund, it is estimated as a result of the benefit concert given in Symphony Hall yesterday afternoon by the Boston Symphony orchestra, under Dr. Karl Muck, with Mme. Melba and Fritz Kreisler as soloists. In amount it was the largest sum ever brought in by a single performance at that hall.

The actual sale of tickets amounted to $9034. This sale began on last Tuesday morning, at the box office at 8:30 o'clock and at 3 o'clock the house had been sold out. At least $5000 in mail orders had to be returned and the money refunded at the box office for lack of seats must have totalled as much more at least.

In addition to the actual sale of seats there were donations amounting to $485 from Mrs. Elizabeth S. Cheney, Mrs. E. C. Haufmann, Mrs. C. G. Weld, Charlotte L. Bulens, G. J. Fowkes, A. M. Wright, Philip Hale, Edward R. Warren and Mrs. Hall McAllister.

Prior to the concert Mme. Melba and Lady Susan FitzClarence, assisted by girls from Radcliffe College sold souvenir programs in the lobby. Mme. Melba in this way obtained an additional $200 and Lady FitzClarence $100. The advertisements in the souvenin program also accounted for an additional several hundred dollars.

As Maj. Higginson gave the use of Symphony Hall and all the attaches of the hall gave their services, the only actual expenditures were in advertising and a few minor items.

POST
DEC. 17, 1917

GREAT TRIO IN CONCERT FOR HALIFAX

Kreisler, Melba and the Symphony at One Hearing

12/17

BY OLIN DOWNES

Mme. Nellie Melba, Fritz Kreisler and the Boston Symphony Orchestra gave their services in aid of the Halifax sufferers at the concert of yesterday afternoon in Symphony Hall. For this concert the hall had been sold out almost before the tickets were on public sale. All available standing room was taken. Fortunate was the public which could contribute so effectively to an urgent need and at the same time benefit by such a concert.

KREISLER AT HIS BEST

The concert opened with a performance of the Star Spangled Banner, followed by the imposing overture of Sullivan, "In Memoriam." The names of celebrated soloists do not invariably presuppose worthy performances, but yesterday Mr. Kreisler excelled himself in the Mendelssohn concerto, and his performance set the pitch for what was to follow. Possibly because of his recent decision only to play for charity and engagements made at the beginning of the season which could not be cancelled, during the duration of the war, Mr. Kreisler played with a freshness and enthusiasm and felicity rare, even, with him.

He made no attempt to give a new interpretation of the suave and poetically colored Mendelssohn concerto, but played the music as it was written, without undue sentimentality, without unnecessary speed in the pyrotechnics of the finale, and with incomparable tone, sentiment, and taste.

Melba's Great Art

The difference between a talented young person in a first season of success and a past master of an art may be slight, according to the letter, but profoundly significant in its actual artistic results. Both Mr. Kreisler and Mme. Melba showed this distinguishing quality in a wonderful way yesterday—a quality which cannot be gained by mere talent, or voice, or enthusiasm, or callow youth, but must be earned and paid for by years of thinking and living.

Mme. Melba surprised her oldest admirers by the beauty, finish and proportion of her singing of Duparc's exquisite song "Phidyle" to which Dr. Muck conducted an exquisite accompaniment. It lay in the best register of her voice. In her perfect control of her breath, her sculpturing of a long melodic line, her treatment of the phrase, Mme. Melba was thrice admirable.

The Great Soloist

Thus these celebrated soloists gave their audience as much and more than it had anticipated. But the greatest soloist of all was to come: the Boston Symphony Orchestra. Even for such a conductor as Dr. Muck, even for such a renowned body of instrumentalists, the performance of Rimsky-Kordakoff's symphonic suite after the Arabian Nights, "Scheherazade," was memorable.

It has never been played with such spirit, such imagination, such inimitable and fascinating mastery of detail, within the memory of the writer, at any concert in this city. It thrilled the most hardened concertgoer. It made the most sophisticated dream again of glowing sands and shining mosques, and the tales told by those of whom it was Henely who said that they would "contract immensity to the limits of desire."

With the breath of a genius you could have whiffed away the sober hall where this incomparable band of musical manikins performs from time to time its sacred rites, and found yourself on the magical carpet, suspended somewhere in mid-air, over the Golden Horn—a performance that made strange and incredible the sober realities of Huntington avenue and Boylston street.

A Master Orchestra

With due respect to Mr. Kreisler and Mme. Melba, violinists may come and singers may go, but one such impression of the magic of a great orchestra with a master of the baton at its head will outlast the memory of them all. It was good that the outside public which has yet to be aware of the fascinating of the most wonderful musical instrument in the world—the modern orchestra, should have had this example of its powers, on such an occasion. Enthusiasm ran high.

Solos by Mme. Melba and Mr. Kreisler brought the programme to an end. The artists were recalled again and again, and responded generously to the tribute. It was long before the audience was willing to leave the hall.

Herald
Dec. 17, 1917

CONCERT FOR HALIFAX RELIEF

Symphony Orchestra, Assisted by Mme. Melba and Fritz Kreisler.

14/17

MEMORABLE PERFORMANCE

By PHILIP HALE

A relief concert for the benefit of sufferers by the catastrophe at Halifax was given in Symphony Hall yesterday afternoon. The hall was crowded. The Boston Symphony Orchestra, Dr. Muck conductor, Mme. Melba and Fritz Kreisler, all gave their services. Maj. Henry L. Higginson gave the use of Symphony Hall.

The program was as follows: Sullivan, overture, "In Memoriam"; Mendelssohn, Violin Concerto (Mr. Kreisler); Dupare, "Phidyle," song with orchestra (Mme. Melba); Rimsky-Korsakoff, "Scheherazade," Symphonic Suite; songs with piano: Chausson, "Le Temps des Lilacs," "Les Papillons"; Bemberg, "Les Anges Pleurent" (Mme. Melba); violin pieces with piano: Pugnani, Prelude and Allegro; Mozart, Rondo in G major. Frank St. Leger accompanied Mme. Melba; Carl Lamson, Mr. Kreisler.

Sullivan's overture was played, not on account of its intrinsic worth, which is very slight—although an enthusiastic biographer, H. Saxe Wyndham, characterizes it as "glorious" also "a work of genius," but because a memorial composition by an Irish-Englishman seemed appropriate to the occasion. Sullivan wrote the overture in memory of his father, Thomas Sullivan, a bandmaster at Sandhurst, and professor of the Brass Bass Instruments at Kneller Hall, who died in 1866. It was performed at the Norwich Festival of that year. In 1879 Sullivan came to Boston and conducted his "Prodigal Son," at a Handel and Haydn concert (Nov. 23). The overture was then played under his direction. This was the first appearance in the United States of a composer whose fame will rest on a number of delightful operettas. Rimsky-Korsakoff's suite is familiar to all through performances in concert halls and by its perversion for the ballet first made known to us by Gertrude Hoffmann at the Shubert Theatre in February, 1912, and later by Diaghileff's Ballet Russe at the Boston Opera House in January, February and November, 1916. Frequent repetitions do not tarnish the gorgeousness of this music or break its spell. It is as rhapsodic in the spirit of the Vast as are the wondrous tales themselves. Nor is there an attempt at literal portrayal of any particular tale except in the music that paints the seas through which Sinbad sailed and the shipwreck off the magnetic mountain. A Kalandar tells his story, but which one of the three that met with strange and perilous adventures? Who were the young prince and the young princess that the composer had in mind? Were they Kamar al-Zaman and Budur? Rimsky-Korsakoff smiles and answers: "They are in the book of tales and in my music. There are so many princes and princesses in 'The Thousand Nights and a Night.'"

Mme. Melba sang "Phidyle," a song by Henri Duparc, music to Leconte de Lisle's poem. Duparc, asked when it was composed, answered that he could not give the exact date; that all his songs were written before 1885, for since then his poor health has forbidden composition. Surely Duparc is to be reckoned among the greatest of modern song writers, although his songs are few in number. This may account in measure for their excellence. Duparc orchestraed the accompaniment of "Phidyle," "Chanson triste," "Invitation au Voyage," "La Vague et la Cloche." Do they gain by the transference of the accompaniment from the piano to the orchestra? Composers have not always been fortunate with this experiment. Hugo Wolf's "Er ist's" is more effective when it is sung with piano accompaniment. It is an open question whether songs of Shubert have been improved by the labors of Liszt, Mottl and others. But there can be only one answer to the question in the case of "Phidyle": the instrumentation is exquisite in its delicate support and embroidery of the melody, its fine poetic feeling. There is no superfluity of invention. The various instruments in their allotted say speak significantly.

Singer, violinist and orchestra vied in art. Mme. Melba sang charmingly. Mr. Kreisler played the hackneyed concerto as though it were a new and fresh work, not turning the Andante into sentimentalism; playing the Finale with rare vivacity and in the spirit of Mendelssohnion lightness and grace. The orchestra gave a magnificent performance of Rimsky-Korsakoff's Suite. Long as the program was there were additions to it by the soloists.

The Boston Symphony Orchestra has given several concerts for the benefit of the city or a fellow-member. The two conspicuous concerts of this nature were the one for the benefit of the San Francisco fund, April 29, 1906, when Mr. Gericke conducted and Mme. Samaroff was the pianist; the other for the Chelsea relief fund, April 27, 1908, when Dr. Muck conducted and Harold Bauer was the pianist.

These concerts were in time of peace. The concert of yesterday will be still more memorable in the history of the orchestra, not only because of its extraordinary nature and its pecuniary success, but because it showed that the highest humanity knows no national boundaries, no political differences. They that volunteered their services gave generously to a sorely afflicted town. They

Herald
Dec. 20, 1917

182

CAPITAL STILL BARRED TO MUCK

Washington Police Refuse to Lift Ban on Director and Musicians.

SWISS LEGATION SILENT

[Special Dispatch to Herald and Journal.]

WASHINGTON, Dec. 19—Agents of the department of justice and the local police have refused to lift the ban on Dr. Karl Muck and 22 members of the Boston Symphony Orchestra who are scheduled to give a series of concerts here. They are listed as German citizens and shall remain as such until better proof is given to the contrary, the officials say.

Meantime, the subscribers have received a letter from C. A. Ellis, manager of the orchestra, stating that Dr. Muck is not a citizen of Germany," that "he is a citizen of Switzerland, as was his father."

Must Be Special Ruling.

A copy of this letter has been placed in the hands of Maj. Pullman, police superintendent. Maj. Pullman today stated that neither Dr. Muck nor his orchestra members may come to Washington unless the police department receives a special ruling from the department of justice ordering their admission.

John Lord O'Brien, special assistant to the attorney general in charge of the enforcement of the alien enemy proclamation, reiterated today:

"Dr. Muck is a German subject, and as such would be placed under arrest if he entered the district."

The Swiss legation declined to stand sponsor for the claim that Dr. Muck is a Swiss subject. Dr. Hubscher, secretary of legation, stated:

"No official statement has been made by the legation concerning the citizenship of Dr. Muck. We are now investigating the matter. At present we are not prepared to answer questions regarding Dr. Muck's status."

Persons who sought to have their money refunded for the three remaining concerts of the series of the Boston Symphony have had their requests declined by the local agent of the orchestra. They were told, they stated, that the remaining concerts would be given.

One subscriber sought to press the matter on the ground that he did not wish to hear the orchestra play without its conductor and 22 of its best musicians, and neither did he desire to contribute to the support of German subjects, should Dr. Muck and his fellow Germans be admitted to the district. Refund of his money for the remaining three concerts was declined.

Hdld adverlise Dec. 22, 1917

SYMPHONY POINTS FOR NON-MUSICIAN

Beethoven's Pastoral to Be Given Today and Tomorrow Night

21

By LOUIS C. ELSON.

Program music is instrumental music which, by means of its title, or by notes printed upon the program or on the music, is intended to give a definite picture. The "Pastoral Symphony," to be given in Symphony Hall this afternoon and tomorrow night, was the first great classical work in this school. The meaning of the different movements will be sufficiently explained by the notes upon the program, but the non-musician may also note the following points in the music:

At the very beginning a very short and strikingly rustic phrase (four measures long) is played, with a pause at its end. In this phrase there are contained seven little figures which are used afterward in many combinations. Almost immediately after, the horns give a figure, which will reappear in the middle of the movement and be transformed in many ways. In the middle and near the end of the movement the first phrase will be changed into many new combinations. Note part of it on the flute quite alone, at the very end.

In the second movement, the "Brook," the murmuring figure of the rippling waves is constant, but the warbling of the yellow hammer is often heard upon the clarinette, and at the end the calls of cuckoo, quail and nightingale are blended together.

The third movement, "Jolly Gathering of the Country People," is a picture of a regular country fair. They are alike all over Europe—some drinking, some dancing and some fighting. All these can be found in the music, but note especially the little country band which plays for dancing; it is about like a hastily gathered street band, and its bassoon player has a battered old instrument with only three notes left upon it. These three notes (F-C-F) he gives as often as they can be brought into the harmony, but it makes the bass part comically intermittent. When the mountaineers come stamping into the festival there is a little scrimmage, but it is soon over and the dance is resumed.

Now comes a thunderstorm. Notice the anxious hush of nature before the elements break loose. The thunder and lightning are easily recognized, even if the lightning does frequently come after the thunder. The rumble and roar of the tempest is given by a simple device upon contrabasses and cellos, the playing of four notes against five, an intentional confusion. There are two extra large (five-stringed) contrabasses used in our orchestra in this part of the work. Trombones are used here (very unusual in symphony in Beethoven's day) to add to the tumult, and the piccolo pictures the rising wind at the height of the storm. When the clouds begin to break note the strip of blue sky upon the flute; it is very graphic.

After the storm clears off we hear the herdsmen calling their cattle. All modern composers use the English horn (a large oboe) to picture the shepherd's pipe, but Beethoven practically never used this instrument, and we hear the shepherds and herdsmen upon clarinette and French horn. Much of the succeeding music is grown out of the herdsman's call, and it comes back even at the very end of the symphony on the horn.

Then comes a hymn of thanksgiving for safety during the tempest and the work ends with joy and happiness. Musician and non-musician may unite in loving such a symphony, but the latter must avoid the idea that the chief mission of instrumental music is picture-painting, which Richard Strauss and some of the moderns would have us believe.

Advertiser Dec. 22

SYLVAIN NOACK IS SYMPHONY SOLOIST

Plays Works by Chausson and Saint-Saens on Light Classic Program

By LOUIS C. ELSON.

PROGRAM.

Cherubini, "Anacreon" Overture.
Chausson, St. Saens, two violin pieces.
Soloist, Sylvain Noack.
Beethoven, Pastoral Symphony.

Cherubini's overtures are always a serene delight. Clear in form, perfect in the leading of the voices, sufficiently contrapuntal yet never straining after a display of learning, such works are an antidote to the neurotic style of the latter-day composers. Dr. Muck gave a powerful dramatic effect to the overture which made it sound like anything but ancient music—it was composed in 1803. Naturally there were no technical difficulties in an orchestral work of that epoch for our brilliant orchestra, but the powerful contrasts, the crashing chords, the distant horn calls and the final climax were well read and executed, and the work seemed heartily appreciated.

Then came one of our orchestral players in two solos. It ought to show that our volin band is the foremost of the present, when we remember that there are a half dozen soloists of first rank in this department, and Mr. Sylvain Noack is one of the most sterling of these. He is to be congratulated upon taking two numbers which have not been done to death in these concerts. There are very few effective violin works with orchestra. Many play at the concerto of Beethoven or of Brahms, both great works, but only for the giants of the violin world. Then we get the concerto of Mendelssohn or those of Brush "ad nauseam."

WELL-CONTRASTED SOLOS.

On this occasion we had two interesting pieces by Chausson and Saint-Saens, new, well contrasted and not too long. Both were played in the proper spirit, and, of course, one does not need to speak of Mr. Noack's intonation, or of his points of technique, his double-stopping, harmonics, his broad bowing, or phrasing, for he is a well equipped artist in these points.

The Havanaise (Saint-Saens) was full of the striking rhythms with which Bizet has made us familiar in his "Carmen," and it had much work in the high positions, which was excellently done. The "Poeme" (Chausson) was in thorough contrast with this sharply defined composition, being tender and dreamy, elegiac at first, more fiery later, ending quietly. The "Poeme" gave good display of temperament and emotion, the "Havanaise" of technique, and both were successful. It was wise to have the technical display come last, for violin fireworks, when brilliantly given, always arouse an audience to enthusiasm. They certainly did in this case, for Mr. Noack was recalled with very much enthusiasm.

MUSICAL TABLESPOON.

Beethoven's Pastoral Symphony was the first great piece of that program—music, which has now become such a graphic school that Richard Strauss says that the composer can today picture a definite tablespoon in a dinner service and be sure of having it identified. No wonder that Mendelssohn said, "When Beethoven has opened the door any one may enter in." The pictures were strongly drawn. The figure development of the first movement was very clearly delfneated. The second movement ("By the Brook") always seems like Tennyson's waterscape;

"Men may come and men may go,
But I go on forever,"

for it is too long drawn out. But the rollicking Scherzo, with its dancers and village band, and especially the storm, with its thunder ('cellos and contrabasses) and its rising wind (piccolo) was gloriously read and performed. The Finale always seems in the nature of an anti-climax. Horns and clarinets deserve especial mention for clear work and the strings always.

Herald Dec. 22

ANACREON GIVEN BY SYMPHONY

Cherubini Overture and the Beethoven "Pastoral" Feature the Program.

REPEAT CONCERT TONIGHT

By PHILIP HALE.

The ninth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The orchestral pieces were Cherubini's overture to "Anacreon" and Beethoven's "Pastoral" symphony. Mr. Noack, the second concert-master of the orchestra, played Chausson's "Poeme" and Saint-Saens's "Havanaise."

The names of Cherubini and Beethoven go well together on a program. Beethoven held the Italian at Paris in great respect. Not only did he declare him to be the greatest composer living—probably with a mental reservation in his own favor—but he once wrote to him about his own great Mass in terms almost obsequious. This overture to "Anacreon," is over 100 years old, but it is still heard with pleasure; not only on account of its classic workmanship, but by reason of its inherent grace and nobility. The word "nobility" is loosely used, too frequently applied, no doubt; but here it is no out of place; for the music of Cherubini, even when it is less important than his better overtures, his requiem in C minor, his Coronation Mass, is written in the grand style and with the cunning simplicity of the artist. It is said that as a man he was cold, austere, forbidding; but his music does not show it. This generation might not listen patiently to his operas, "The Water Carrier" and "Medea," yet there are dramatic strokes in them worthy of Gluck.

The musical season is so arranged that overtures entitled "Spring" are played when the ground is covered with snow and the wind bites furiously. This, too, may be said of the "Pastoral" Symphony with its murmuring brook, jovial country folk, thunder storm and thankful peasants. But the music is welcome at any time when it is played by the Boston Symphony Orchestra.

The violin pieces chosen by Mr. Noack were played at these concerts for the first time. Chausson's "Poeme" has been heard in Boston several times, but with piano accompaniment. Even when thus performed by Mr. Ysaye or by Mr. Thibaud the music suffers i na way, for the "Poeme" is really an orchestral piece with a solo violin. Chausson was rich, happy in his family, a man of fine tastes, which he could gratify, respected by all, blessed with warm friends. Why is much of his music so sombre, so profoundly sad? Had he a premonition of his untimely and tragic ending? This "Poeme" is steeped in melancholy. Beautiful in its sadness, it needs a contrasting piece, if the violinist is anxious for popular success. Mr. Noack chose the "Havanaise" of Saint-Saens, constructed on the rhythm of the Habanera. The charming music has been played here with piano, also at Pop concerts. Yesterday it might have been more effective if Mr. Noack had taken the habanera measures at a little faster pace, and not played the episodes so quickly that at times some of the notes were hardly audible. Mr. Noack has a pure, fine tone. Technical difficulties do not daunt him. There is, however, a greater depth of feeling in Chausson's "Poeme" than was disclosed yesterday, and the "Havanaise" admits of more dash and brilliance in the performance.

The word "Anacreon" on the program reminded us that the old English tune "To Anacreon in Heaven" was borrowed or lifted, in this country to fit the words of "The Star Spangled Banner."

The concert will be repeated this evening. The orchestral pieces to be played next week are Brahms's "Tragic" overture, Siberlius's "Swan of Tuenda" and Tschaikowsky's Fourth Symphony, Mme. Melba will sing a recitative and aria from Mozart's "Idomeneo"; Voi che Sapte" from "Nozze di Figaro" and Lia's air from Debussy's "L'Enfant Prodigue."

Post 12/22/17

NOACK SOLOIST AT SYMPHONY

Concert Master Is Warmly Welcomed

22

Sylvain Noack, concert master of the Boston Symphony Orchestra, was the soliost at the Symphony concert given yesterday afternoon in Symphony Hall. Mr. Noack, a most accomplished musician, played Chausson's "Poeme" and Saint-Saens' "Havanaise." He has conspicuously the refinement and finish of style that the latter work demands, and he met successfully the bigger requirements of Chausson's "Poeme." A musician as well as a technician of parts, a man of sensitive taste and feeling, Mr. Noack was warmly welcomed by the audience.

The orchestral pieces of a rather conventional programme were Cherubini's overture to "Anacreon" and Beethoven's "Pastoral" Symphony. This symphony is very effectively played by Dr. Muck. It is more than a mere piece of programme music of "nature-faking." the peace of the country-side, the fury of the elments, are felt as well as the mere sounds that these things convey.

The orchestra, long familiar with this amiable music, played it as admirably as usual.

Globe 12/22/17

SYMPHONY CONCERT

GLOBE—— 12/22

The Symphony concert yesterday began with Cherubini and ended with Beethoven—a fitting juxtaposition. Beethoven esteemed above all his contemporaries this visiting Italian, born in Florence, abiding in London, then in Paris, finally in July, 1805, came to Vienna with an opera for the Imperial Theatre, Napoleon having disprized him in favor of the soothing tones of Paisello. Cherubini was honest enough to say Beethoven did not write sympathetically for the voice and that in person he was "toujours brusque."

The introduction to Cherubini's overture to his opera-ballet "Anacreon," whom his succeeding directors of the Conservatoire—Auber, Ambroise Thomas or Dubois—hardly could have equalled, might have been written by Beethoven. But the lightness, the recurring winged and delicately rhythmed passages reflecting the spirit of the ballet cannot conceal either the Italian limpidity nor the French grace. There is, too, the grand manner in the vein of Gluck, whose foundations for a noble musical art had been buried under the latter fripperies of a frivolous Parisian taste.

Chausson's genius for poignant, intimate, intensely personal expression in tone wed to a text to be sung is almost that of a man who in all writes autobiography, who transcribes in every bar from his heart's blood. His "Poeme" for violin and orchestra yesterday, by curious previous omission, heard for the first time at these concerts, is as vital, as instinct with sensibility, as reflective of a poetic mind and noble spirit as his songs. Some have said that his idiom drips with melancholy. But it is not merely lachrymose nor repining. It is the speech of a soul for whom all images take on oftenest a somber beauty, whether reflective, tender or nobly impassioned.

Mr Noack of the orchestra played as one caught under its spell, with sensitive regard for the long, winged lines of the composer's thought, emotional in every bar, weaving among the strands of a score which makes orchestra vie with soloist and permits the conductor to become the recreator of all, as Dr Muck did yesterday. Saint-Saens' superficial music for the salon, the "Havanaise," followed, also a first time at these concerts. Mr Noack properly made no attempt to read beneath its polished surface, playing with taste, facility and the characteristic elegance Saint-Saens requires. The performance of Beethoven's pastoral symphony in all the unctious flavor of its bucolic moods was a superb one, both in tribute to the joys of men and of nature.

Hera adverlise Dec. 23, 1917

SYMPHONY POINTS FOR NON-MUSICIAN

Beethoven's Pastoral to Be Given Today and Tomorrow Night

21

By LOUIS C. ELSON.

Program music is instrumental music which, by means of its title, or by notes printed upon the program or on the music, is intended to give a definite picture. The "Pastoral Symphony," to be given in Symphony Hall this afternoon and tomorrow night, was the first great classical work in this school. The meaning of the different movements will be sufficiently explained by the notes upon the program, but the non-musician may also note the following points in the music:

At the very beginning a very short and strikingly rustic phrase (four measures long) is played, with a pause at its end. In this phrase there are contained seven little figures which are used afterward in many combinations. Almost immediately after, the horns give a figure, which will reappear in the middle of the movement and be transformed in many ways. In the middle and near the end of the movement the first phrase will be changed into many new combinations. Note part of it on the flute quite alone, at the very end.

In the second movement, the "Brook," the murmuring figure of the rippling waves is constant, but the warbling of the yellow hammer is often heard upon the clarinette, and at the end the calls of cuckoo, quail and nightingale are blended together.

The third movement, "Jolly Gathering of the Country People," is a picture of a regular country fair. They are alike all over Europe—some drinking, some dancing and some fighting. All these can be found in the music, but note especially the little country band which plays for dancing; it is about like a hastily gathered street band, and its bassoon player has a battered old instrument with only three notes left upon it. These three notes (F-C-F) he gives as often as they can be brought into the harmony, but it makes the bass part comically intermittent. When the mountaineers come stamping into the festival there is a little scrimmage, but it is soon over and the dance is resumed.

Now comes a thunderstorm. Notice the anxious hush of nature before the elements break loose. The thunder and lightning are easily recognized, even if the lightning does frequently come after the thunder. The rumble and roar of the tempest is given by a simple device upon contrabasses and cellos, the playing of four notes against five, an intentional confusion. There are two extra large (five-stringed) contrabasses used in our orchestra in this part of the work. Trombones are used here (very unusual in symphony in Beethoven's day) to add to the tumult, and the piccolo pictures the rising wind at the height of the storm. When the clouds begin to break note the strip of blue sky upon the flute; it is very graphic.

After the storm clears off we hear the herdsmen calling their cattle. All modern composers use the English horn (a large oboe) to picture the shepherd's pipe, but Beethoven practically never used this instrument, and we hear the shepherds and herdsmen upon clarinette and French horn. Much of the succeeding music is grown out of the herdsman's call, and it comes back even at the very end of the symphony on the horn.

Then comes a hymn of thanksgiving for safety during the tempest and the work ends with joy and happiness. Musician and non-musician may unite in loving such a symphony, but the latter must avoid the idea that the chief mission of instrumental music is picture-painting, which Richard Strauss and some of the moderns would have us believe.

Advertiser Dec. 22

SYLVAIN NOACK IS SYMPHONY SOLOIST

Plays Works by Chausson and Saint-Saens on Light Classic Program

By LOUIS C. ELSON.

PROGRAM.

Cherubini, "Anacreon" Overture.
Chausson, St. Saens, two violin pieces.
Soloist, Sylvain Noack.
Beethoven. Pastoral Symphony.

Cherubini's overtures are always a serene delight. Clear in form, perfect in the leading of the voices, sufficiently contrapuntal yet never straining after a display of learning, such works are an antidote to the neurotic style of the latter-day composers. Dr. Muck gave a powerful dramatic effect to the overture which made it sound like anything but ancient music—it was composed in 1803. Naturally there were no technical difficulties in an orchestral work of that epoch for our brilliant orchestra, but the powerful contrasts, the crashing chords, the distant horn calls and the final climax were well read and executed, and the work seemed heartily appreciated.

Then came one of our orchestral players in two solos. It ought to show that our volin band is the foremost of the present, when we remember that there are a half dozen soloists of first rank in this department, and Mr. Sylvain Noack is one of the most sterling of these. He is to be congratulated upon taking two numbers which have not been done to death in these concerts. There are very few effective violin works with orchestra. Many play at the concerto of Beethoven or of Brahms, both great works, but only for the giants of the violin world. Then we get the concerto of Mendelssohn or those of Brush "ad nauseam."

WELL-CONTRASTED SOLOS.

On this occasion we had two interesting pieces by Chausson and Saint-Saens, new, well contrasted and not too long. Both were played in the proper spirit, and, of course, one does not need to speak of Mr. Noack's intonation, or of his points of technique, his double-stopping, harmonics, his broad bowing, or phrasing, for he is a well equipped artist in these points.

The Havanaise (Saint-Saens) was full of the striking rhythms with which Bizet has made us familiar in his "Carmen," and it had much work in the high positions, which was excellently done. The "Poeme" (Chausson) was in thorough contrast with this sharply defined composition, being tender and dreamy, elegiac at first, more fiery later, ending quietly. The "Poeme" gave good display of temperament and emotion, the "Havanaise" of technique, and both were successful. It was wise to have the technical display come last, for violin fireworks, when brilliantly given, always arouse an audience to enthusiasm. They certainly did in this case, for Mr. Noack was recalled with very much enthusiasm.

MUSICAL TABLESPOON.

Beethoven's Pastoral Symphony was the first great piece of that program—music, which has now become such a graphic school that Richard Strauss says that the composer can today picture a definite tablespoon in a dinner service and be sure of having it identified. No wonder that Mendelssohn said, "When Beethoven has opened the door any one may enter in." The pictures were strongly drawn. The figure development of the first movement was very clearly delineated. The second movement ("By the Brook") always seems like Tennyson's waterscape:

"Men may come and men may go,
But I go on forever,"

for it is too long drawn out. But the rollicking Scherzo, with its dancers and village band, and especially the storm, with its thunder ('cellos and contrabasses) and its rising wind (piccolo) was gloriously read and performed. The Finale always seems in the nature of an anti-climax. Horns and clarinets deserve especial mention for clear work and the strings always.

Herald Dec. 22

ANACREON GIVEN BY SYMPHONY

Cherubini Overture and the Beethoven "Pastoral" Feature the Program.

REPEAT CONCERT TONIGHT

By PHILIP HALE.

The ninth concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The orchestral pieces were Cherubini's overture to "Anacreon" and Beethoven's "Pastoral" symphony. Mr. Noack, the second concert-master of the orchestra, played Chausson's "Poeme" and Saint-Saens's "Havanaise."

The names of Cherubini and Beethoven go well together on a program. Beethoven held the Italian at Paris in great respect. Not only did he declare him to be the greatest composer living—probably with a mental reservation in his own favor—but he once wrote to him about his own great Mass in terms almost obsequious. This overture to "Anacreon," is over 100 years old, but it is still heard with pleasure; not only on account of its classic workmanship, but by reason of its inherent grace and no bility. The word "nobility" is loosely used, too frequently applied, no doubt: but here it is no out of place; for the music of Cherubini, even when it is less important than his better overtures, his requiem in C minor, his Coronation Mass, is written in the grand style and with the cunning simplicity of the artist. It is said that as a man he was cold, austere, forbidding; but his music does not show it. This generation might not listen patiently to his operas, "The Water Carrier" and "Medea," yet there are dramatic strokes in them worthy of Gluck.

The musical season is so arranged that overtures entitled "Spring" are played when the ground is covered with snow and the wind bites furiously. This, too, may be said of the "Pastoral" Symphony with its murmuring brook, jovial country folk, thunder storm and thankful peasants. But the music is welcome at any time when it is played by the Boston Symphony Orchestra.

The violin pieces chosen by Mr. Noack were played at these concerts for the first time. Chausson's "Poeme" has been heard in Boston several times, but with piano accompaniment. Even when thus performed by Mr. Ysaye or by Mr. Thibaud the music suffers i na way, for the "Poeme" is really an orchestral piece with a solo violin. Chausson was rich, happy in his family, a man of fine tastes, which he could gratify, respected by all, blessed with warm friends. Why is much of his music so sombre, so profoundly sad? Had he a premonition of his untimely and tragic ending? This "Poeme" is steeped in melancholy. Beautiful in its sadness, it needs a contrasting piece, if the violinist is anxious for popular success. Mr. Noack chose the "Havanaise" of Saint-Saens, constructed on the rhythm of the Habanera. The charming music has been played here with piano, also at Pop concerts. Yesterday it might have been more effective if Mr. Noack had taken the habanera measures at a little faster pace, and not played the episodes so quickly that at times some of the notes were hardly audible. Mr. Noack has a pure, fine tone. Technical difficulties do not daunt him. There is, however, a greater depth of feeling in Chausson's "Poeme" than was disclosed yesterday, and the "Havanaise" admits of more dash and brilliance in the performance.

The word "Anacreon" on the program reminded us that the old English tune "To Anacreon in Heaven" was borrowed or lifted, in this country to fit the words of "The Star Spangled Banner."

The concert will be repeated this evening. The orchestral pieces to be played next week are Brahms's "Tragic" overture, Siberlius's "Swan of Tuenda" and Tschaikowsky's Fourth Symphony, Mme. Melba will sing a recitative and aria from Mozart's "Idomeneo"; Voi che Sapte" from "Nozze di Figaro" and Lia's air from Debussy's "L'Enfant Prodigue."

Post 12/22/17

NOACK SOLOIST AT SYMPHONY

Concert Master Is Warmly Welcomed

22

Sylvain Noack, concert master of the Boston Symphony Orchestra, was the soliost at the Symphony concert given yesterday afternoon in Symphony Hall. Mr. Noack, a most accomplished musician, played Chausson's "Poeme" and Saint-Saens' "Havanaise." He has conspicuously the refinement and finish of style that the latter work demands, and he met successfully the bigger requirements of Chausson's "Poeme." A musician as well as a technician of parts, a man of sensitive taste and feeling, Mr. Noack was warmly welcomed by the audience.

The orchestral pieces of a rather conventional programme were Cherubini's overture to "Anacreon" and Beethoven's "Pastoral" Symphony. This symphony is very effectively played by Dr. Muck. It is more than a mere piece of programme music of "nature-faking." the peace of the country-side, the fury of the elments, are felt as well as the mere sounds that these things convey.

The orchestra, long familiar with this amiable music, played it as admirably as usual.

Globe 12/22/17

SYMPHONY CONCERT

GLOBE—— 12/22

The Symphony concert yesterday began with Cherubini and ended with Beethoven—a fitting juxtaposition. Beethoven esteemed above all his contemporaries this visiting Italian, born in Florence, abiding in London, then in Paris, finally in July, 1805, came to Vienna with an opera for the Imperial Theatre, Napoleon having disprized him in favor of the soothing tones of Paisello. Cherubini was honest enough to say Beethoven did not write sympathetically for the voice and that in person he was "toujours brusque."

The introduction to Cherubini's overture to his opera-ballet "Anacreon," whom his succeeding directors of the Conservatoire—Auber, Ambroise Thomas or Dubois—hardly could have equalled, might have been written by Beethoven. But the lightness, the recurring winged and delicately rhythmed passages reflecting the spirit of the ballet cannot conceal either the Italian limpidity nor the French grace. There is, too, the grand manner in the vein of Gluck, whose foundations for a noble musical art had been buried under the latter fripperies of a frivolous Parisian taste.

Chausson's genius for poignant, intimate, intensely personal expression in tone wed to a text to be sung is almost that of a man who in all writes autobiography, who transcribes in every bar from his heart's blood. His "Poeme" for violin and orchestra yesterday, by curious previous omission, heard for the first time at these concerts, is as vital, as instinct with sensibility, as reflective of a poetic mind and noble spirit as his songs. Some have said that his idiom drips with melancholy. But it is not merely lachrymose nor repining. It is the speech of a soul for whom all images take on oftenest a somber beauty, whether reflective, tender or nobly impassioned.

Mr Noack of the orchestra played as one caught under its spell, with sensitive regard for the long, winged lines of the composer's thought, emotional in every bar, weaving among the strands of a score which makes orchestra vie with soloist and permits the conductor to become the recreator of all, as Dr Muck did yesterday. Saint-Saens' superficial music for the salon, the "Havanaise," followed, also a first time at these concerts. Mr Noack properly made no attempt to read beneath its polished surface, playing with taste, facility and the characteristic elegance Saint-Saens requires. The performance of Beethoven's pastoral symphony in all the unctious flavor of its bucolic moods was a superb one, both in tribute to the joys of men and of nature.

From SUN

Address: Baltimore, Md.

Da

But, As We Said Editorially, There Is All The Difference In The World Between Muck And Kreisler—Muck Played The National Anthem Under Compulsion—Kreisler Did It Graciously And Voluntarily.

Es

TO THE EDITOR OF THE SUN—*Sir:* With your kind permission I would like to recall a few of the facts printed about the Dr. Muck controversy while the excitement was at its height. Now and then a belated shot is fired reminding us that the hot fusillade directed at the Boston Symphony conductor early in the month is not entirely at an end even now; still it may be that certain statements already published stand a better chance for a calm, judicial hearing at the present time than when they first appeared in print.

Please note that I quote exclusively from THE SUN. Major Higginson, whose standing is above dispute, the managers of the orchestra and the individual members of the organization, all, as one man, deny that Dr. Muck ever refused to play "The Star-Spangled Banner." In your morning issue for November 3 Major Higginson is quoted as saying: "They (*i. e.*, both conductor and orchestra) have never refused to play it. Last spring it was my earnest request of Dr. Muck that he remain in charge, as I considered it essential to the continued success of these concerts. He has placed his resignation in my hands that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be a disaster. The matter rests with me."

Again, on Tuesday, 6th, THE SUN'S correspondent (special) tells us that Mr. Ellis and Mr. Brennan, the two managers already mentioned, "both of whom declare themselves to be as good Americans as any of those who have criticized Dr. Muck, say that the Doctor has never refused to play the national anthem and has never said anything critical of it, except that, because of the character of the music, it is not fitted for performance by an orchestra." In this opinion, it may be added, most scientific musicians concur. Dr. Muck knew nothing before the concert of the request that he would conduct the anthem in Providence, so say the witnesses; when he was told of it the concert was over. "The Doctor's resignation?" continues Mr. Ellis. "He offered his resignation because he did not wish to embarrass the organization. No; it has not been accepted. It has not been determined whether it will be accepted or not. If Dr. Muck resigned the organization would disband at once and 100 men, Frenchmen, Russians, Germans and Americans, would be robbed of their means of earning their living." Is it more manly to withdraw to a peaceful retirement, and by so doing bring hardship on 100 men and their families, or to remain and, for the men's sake, endure and bravely face bitter attack?

Your special correspondent sums up the results of his interviews with nearly every one concerned thus: "One gets the impression that the dispute over Dr. Muck's attitude toward 'The Star-Spangled Banner' is the inevitable result of the fact that his country and the United States are at war—and not the result of any special or studied insult to the national anthem by Dr. Muck." Such is the evidence and such the verdict in the case as found in THE SUN.

THE SUN'S generous tribute to Kreisler's nobility of character which was printed in the November 27 issue was duly appreciated. But what of Kreisler's fellow-musician!

FIAT JUSTITIA, RUAT CAELUM.

Baltimore, Nov. 30.

NORTH AMERICAN

ss: Philadelphia, Pa.

DR. MUCK IS A SWISS, NOT GERMAN, CITIZEN

Boston Symphony Director Took Papers in Switzerland, Washington Legation Says

WAS BORN IN BAVARIA

WASHINGTON, Dec. 8.—Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, not a German subject, was the statement made at the Swiss legation today in response to an inquiry.

In other informed circles it was said that Doctor Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Doctor Muck was 8 years old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father, later, when the son had become a man, he of his own notion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Doctor Muck could be obtained at the Swiss legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Doctor Muck obtained passports at the Swiss legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad.

HERALD

Washington, D. C.

DEC 10 19

DR. KARL MUCK SWISS SUBJECT, SAYS LEGATION

Boston Symphony Director, Born in Bavaria, Naturalized in Republic.

Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, not a German subject, was the statement made at the Swiss Legation yesterday in response to an inquiry.

In other informed circles it was said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant when Dr. Muck was 8-years-old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss Legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich, and that he has lived there at various intervals.

Defines Muck's Status.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"Dr. Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudical to the interests of our country.'

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs, and there has not been the slightest friction among our musicans of many nationalities—51 American citizens (17 native born), 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians and 2 Bohemians."

From TRIBUNE

Address: New York City

Date Dec. 7, 1917

Dr. Muck and Kreisler Raise $10,000 for Halifax Fund

BOSTON, Dec. 16.—The Boston Symphony Orchestra, under Dr. Karl Muck, Mme. Melba and Fritz Kreisler, united this afternoon in the biggest concert that Boston has had for years for the benefit of the sufferers from the Halifax disaster.

Over five thousand dollars in mail orders were returned and at least that amount was turned away from the box office. There were no expenses, except nominal ones, Major H. L. Higginson having contributed Symphony Hall. The concert netted considerably over $10,000.

HERALD

Washington, D. C.

DEC 10 1917

DR. KARL MUCK SWISS SUBJECT, SAYS LEGATION

Boston Symphony Director, Born in Bavaria, Naturalized in Republic.

Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, not a German subject, was the statement made at the Swiss Legation yesterday in response to an inquiry.

In other informed circles it was said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant when Dr. Muck was 8-years-old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss Legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich, and that he has lived there at various intervals.

Defines Muck's Status.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"Dr. Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudical to the interests of our country.'

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs, and there has not been the slightest friction among our musicans of many nationalities—51 American citizens (17 native born), 22 Germans, 8 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians and 2 Bohemians."

Newspaper Cutting Bureau in the World

REPUBLICAN

om

dress Springfield, Mass.

e

GERMANS MUST KEEP OUT

Attorney-General Refuses Special Permission for Alien Enemy Members of Boston Symphony to Visit Washington

Musical and theatrical organizations going to Washington during the war must leave alien enemy members behind. Attorney General Gregory refused at Washington yesterday to relax in favor of 22 members of the Boston symphony orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

TELEGRAM

ess: New York City

DEC 17 1917

BOSTON, Mass., Monday.—The Boston Symphony Orchestra, with Dr. Karl Muck, the conductor; Mme. Melba and Fritz Kreisler, the violinist, contributing their services, gave a concert for the benefit of the Halifax relief fund Sunday.—Ten thousand dollars was raised, all of which was given to the fund.

n PUBLIC

ress

e

THE American Defense Society, with its headquarters in New York, wishes to behold the Boston Symphony Orchestra put out of business entirely. It would have the Department of Justice forbid it to give concerts anywhere in the country. Here is its declaration, upon which Major Henry L. Higginson, whose patriotism any man is rash to question, declined to comment:

"Having learned that the Boston Symphony Orchestra has been denied entrance to the District of Columbia, the American Defense Society urges the Department of Justice to take immediate action to prohibit this organization from giving concerts in other cities of the United States.

"Dr. Karl Muck, an enemy alien, is its conductor. He acknowledges that his sympathies are with the Kaiser. He is said to be traveling on a Swiss passport the genuineness of which has been subject to some discussion. The American Defense Society urges that Doctor Muck be interned and the symphony concerts be suspended for the duration of the war. We do not believe that Doctor Muck should be permitted to convey the information he has secured in this country to the German War Office or be permitted to learn of our military operations while he travels with immunity. Other men, perhaps some of them far less dangerous than he, are in detention camps.

"It is an insult to our national anthem to have it played by men who are secretly hoping for our destruction and advancing the cause of the enemy with treacherous propaganda.

"American soldiers have given their lives before German cannon, peaceful citizens have been killed and murdered by German agents within our boundaries. The American public is in no mood to listen to music played by these men, no matter how wonderful that music may be.

"Baltimore, Providence and Springfield have voiced their opinions on this matter. The District of Columbia forbade them, and, with due respect to its venerable patron, Major Henry L. Higginson, we know that loyal Americans are with us in this appeal."

TIMES

ess: Washington, D. C.

DEC 3 1917

DR. KARL MUCK NOT ALIEN ENEMY, IS CLAIM

lished

C. A. Ellis, manager of the Boston Symphony Orchestra has sent letters to the subscribers to the Washington concerts in which he states that Dr. Karl Muck, director of the orchestra, is not a Prussian citizens, that he is not an alien enemy of the United States. that his father was a Swiss, and that, therefore, Dr. Muck might claim that citizenship and thus make himself still possible as the leader of the orchestra.

om TIMES

ldress: New York City

te

Boston Symphony Helps Halifax.

Special to The New York Times.

BOSTON, Mass., Dec. 16.—The Boston Symphony Orchestra, under Dr. Karl Muck, Mme. Melba, and Fritz Kreisler, united this afternoon in the biggest concert that Boston has had for years for the benefit of the sufferers from the Halifax disaster. More than $5,000 in mail orders were returned, and at least that amount was turned away from the box office. Major H. L. Higginson contributed Symphony Hall and its attaches. The concert netted considerably more than $10,000.

From SUN

Address: Baltimore, Md.

Da

But, As We Said Editorially, There Is All The Difference In The World Between Muck And Kreisler—Muck Played The National Anthem Under Compulsion—Kreisler Did It Graciously And Voluntarily.

Es

TO THE EDITOR OF THE SUN—*Sir:* With your kind permission I would like to recall a few of the facts printed about the Dr. Muck controversy while the excitement was at its height. Now and then a belated shot is fired reminding us that the hot fusillade directed at the Boston Symphony conductor early in the month is not entirely at an end even now; still it may be that certain statements already published stand a better chance for a calm, judicial hearing at the present time than when they first appeared in print.

Please note that I quote exclusively from THE SUN. Major Higginson, whose standing is above dispute, the managers of the orchestra and the individual members of the organization, all, as one man, deny that Dr. Muck ever refused to play "The Star-Spangled Banner." In your morning issue for November 3 Major Higginson is quoted as saying: "They (*i. e.*, both conductor and orchestra) have never refused to play it. Last spring it was my earnest request of Dr. Muck that he remain in charge, as I considered it essential to the continued success of these concerts. He has placed his resignation in my hands that no personal feeling against him may prejudice the welfare of the orchestra. To lose him would be a disaster. The matter rests with me."

Again, on Tuesday, 6th, THE SUN'S correspondent (special) tells us that Mr. Ellis and Mr. Brennan, the two managers already mentioned, "both of whom declare themselves to be as good Americans as any of those who have criticized Dr. Muck, say that the Doctor has never refused to play the national anthem and has never said anything critical of it, except that, because of the character of the music, it is not fitted for performance by an orchestra." In this opinion, it may be added, most scientific musicians concur. Dr. Muck knew nothing before the concert of the request that he would conduct the anthem in Providence, so say the witnesses; when he was told of it the concert was over. "The Doctor's resignation?" continues Mr. Ellis. "He offered his resignation because he did not wish to embarrass the organization. No; it has not been accepted. It has not been determined whether it will be accepted or not. If Dr. Muck resigned the organization would disband at once and 100 men, Frenchmen, Russians, Germans and Americans, would be robbed of their means of earning their living." Is it more manly to withdraw to a peaceful retirement, and by so doing bring hardship on 100 men and their families, or to remain and, for the men's sake, endure and bravely face bitter attack?

Your special correspondent sums up the results of his interviews with nearly every one concerned thus: "One gets the impression that the dispute over Dr. Muck's attitude toward 'The Star-Spangled Banner' is the inevitable result of the fact that his country and the United States are at war—and not the result of any special or studied insult to the national anthem by Dr. Muck." Such is the evidence and such the verdict in the case as found in THE SUN.

THE SUN'S generous tribute to Kreisler's nobility of character which was printed in the November 27 issue was duly appreciated. But what of Kreisler's fellow-musician!

FIAT JUSTITIA, RUAT CAELUM.

Baltimore, Nov. 30.

NORTH AMERICAN

ss: Philadelphia, Pa.

DR. MUCK IS A SWISS, NOT GERMAN, CITIZEN

Boston Symphony Director Took Papers in Switzerland, Washington Legation Says

WAS BORN IN BAVARIA

WASHINGTON, Dec. 8.—Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, not a German subject, was the statement made at the Swiss legation today in response to an inquiry.

In other informed circles it was said that Doctor Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Doctor Muck was 8 years old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father, later, when the son had become a man, he of his own notion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Doctor Muck could be obtained at the Swiss legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Doctor Muck obtained passports at the Swiss legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad.

HERALD

Washington, D. C.

DR. KARL MUCK SWISS SUBJECT, SAYS LEGATION

Boston Symphony Director, Born in Bavaria, Naturalized in Republic.

Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, not a German subject, was the statement made at the Swiss Legation yesterday in response to an inquiry.

In other informed circles it was said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant when Dr. Muck was 8-years-old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss Legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich, and that he has lived there at various intervals.

Defines Muck's Status.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"Dr. Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudical to the interests of our country.'

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs, and there has not been the slightest friction among our musicans of many nationalities—51 American citizens (17 native born), 22 Germans, 6 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians and 2 Bohemians."

From TRIBUNE

Address: New York City

Date Dec. 7, 1917

Dr. Muck and Kreisler Raise $10,000 for Halifax Fund

BOSTON, Dec. 16.—The Boston Symphony Orchestra, under Dr. Karl Muck, Mme. Melba and Fritz Kreisler, united this afternoon in the biggest concert that Boston has had for years for the benefit of the sufferers from the Halifax disaster.

Over five thousand dollars in mail orders were returned and at least that amount was turned away from the box office. There were no expenses except nominal ones, Major H. L. Higginson having contributed Symphony Hall. The concert netted considerably over $10,000.

HERALD

Washington, D. C.

Date DEC 17 1917

DR. KARL MUCK SWISS SUBJECT, SAYS LEGATION

Boston Symphony Director, Born in Bavaria, Naturalized in Republic.

Dr. Karl Muck, director of the Boston Symphony Orchestra, is a citizen of Switzerland, not a German subject, was the statement made at the Swiss Legation yesterday in response to an inquiry.

In other informed circles it was said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant when Dr. Muck was 8-years-old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of the Swiss citizenship of Dr. Muck could be obtained at the Swiss Legation and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used the passports or where he went abroad. It is known that he was for a time director of the National Orchestra at Zurich, and that he has lived there at various intervals.

Defines Muck's Status.

In line with the disclosure of Dr. Muck's Swiss citizenship, Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent to friends of Dr. Muck in Washington the following letter:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"Dr. Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudical to the interests of our country.'

"For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs, and there has not been the slightest friction among our musicans of many nationalities—51 American citizens (17 native born), 22 Germans, 6 Austrians, 2 Italians, 2 British, 6 Dutch, 2 Russians, 3 French, 2 Belgians and 2 Bohemians."

Newspaper Cutting Bureau in the World

om

REPUBLICAN

dress

Springfield, Mass.

e

GERMANS MUST KEEP OUT

Attorney-General Refuses Special Permission for Alien Enemy Members of Boston Symphony to Visit Washington

Musical and theatrical organizations going to Washington during the war must leave alien enemy members behind. Attorney General Gregory refused at Washington yesterday to relax in favor of 22 members of the Boston symphony orchestra the regulations under President Wilson's proclamation barring enemy aliens from the District of Columbia, and gave notice that similar action might be expected in all other such cases.

TELEGRAM

ess: New York City

DEC 17 1917

BOSTON, Mass., Monday.—The Boston Symphony Orchestra, with Dr. Karl Muck, the conductor; Mme. Melba and Fritz Kreisler, the violinist, contributing their services, gave a concert for the benefit of the Halifax relief fund Sunday.—Ten thousand dollars was raised, all of which was given to the fund.

n

ress

e

THE American Defense Society, with its headquarters in New York, wishes to behold the Boston Symphony Orchestra put out of business entirely. It would have the Department of Justice forbid it to give concerts anywhere in the country. Here is its declaration, upon which Major Henry L. Higginson, whose patriotism any man is rash to question, declined to comment:

"Having learned that the Boston Symphony Orchestra has been denied entrance to the District of Columbia, the American Defense Society urges the Department of Justice to take immediate action to prohibit this organization from giving concerts in other cities of the United States.

"Dr. Karl Muck, an enemy alien, is its conductor. He acknowledges that his sympathies are with the Kaiser. He is said to be traveling on a Swiss passport the genuineness of which has been subject to some discussion. The American Defense Society urges that Doctor Muck be interned and the symphony concerts be suspended for the duration of the war. We do not believe that Doctor Muck should be permitted to convey the information he has secured in this country to the German War Office or be permitted to learn of our military operations while he travels with immunity. Other men, perhaps some of them far less dangerous than he, are in detention camps.

"It is an insult to our national anthem to have it played by men who are secretly hoping for our destruction and advancing the cause of the enemy with treacherous propaganda.

"American soldiers have given their lives before German cannon, peaceful citizens have been killed and murdered by German agents within our boundaries. The American public is in no mood to listen to music played by these men, no matter how wonderful that music may be.

"Baltimore, Providence and Springfield have voiced their opinions on this matter. The District of Columbia forbade them, and, with due respect to its venerable patron, Major Henry L. Higginson, we know that loyal Americans are with us in this appeal."

TIMES

ess: Washington, D. C.

DR. KARL MUCK NOT ALIEN ENEMY, IS CLAIM

lished

C. A. Ellis, manager of the Boston Symphony Orchestra has sent letters to the subscribers to the Washington concerts in which he states that Dr. Karl Muck, director of the orchestra, is not a Prussian citizens, that he is not an alien enemy of the United States, that his father was a Swiss, and that, therefore, Dr. Muck might claim that citizenship and thus make himself still possible as the leader of the orchestra.

om TIMES

dress: New York City

te

Boston Symphony Helps Halifax.

Special to The New York Times.

BOSTON, Mass., Dec. 16.—The Boston Symphony Orchestra, under Dr. Karl Muck, Mme. Melba, and Fritz Kreisler, united this afternoon in the biggest concert that Boston has had for years for the benefit of the sufferers from the Halifax disaster. More than $5,000 in mail orders were returned, and at least that amount was turned away from the box office. Major H. L. Higginson contributed Symphony Hall and its attaches. The concert netted considerably more than $10,000.

1915

CHURCHMAN

Address: New York City.

Date DEC 8 1917

Nervous Patriotism

MOST of the people who are making so noisy a demonstration just now against Dr. Muck and Mr. Kreisler have never in all probability lent a dollar or an ear to good music. Mr. Higginson, one of America's most honorable patriots, who in spite of his four score years has gone about the country urging preparation for the War and has devoted an ample fortune to the encouragement and upbuilding of a great orchestra for the benefit of his fellow countrymen, was satisfied with the deportment of his conductor; but a clamorous public opinion says that Karl Muck must go. Even Springfield, Massachusetts, always so restrained in its decorum, has spoken in strident tones. Mr. Kreisler, the world's greatest living violinist, must never again affront the patriotism of Pittsburgh.

Mr. Kreisler has given his word that accumulations of his earnings are being used for the assistance of needy artists and their families—artists in France, Italy and Russia, as well as in his native Austria. It is a pity that America is giving way to this hysteria. By all means let us hunt down the spies in our midst; but let us not waste our energy over destroying the one permanent bond of internationalism—the fellowship of art. Mr. Wilson has spoken a fine and inspiring word on this matter.

TELEGRAM

New York City DEC 17 1917

Metropolitan Solving Question of Collection of Opera Ticket War Tax

Persons Subscribing or Purchasing Seats Before Federal Levy Went Into Effect, to Whom Money was Refunded, Will Be Sent Bills for Re-Collection.

Subscribers to seats at the Metropolitan Opera House, to whom war tax payments have been refunded, but who by a new government ruling will have to pay the tax again, will not be held up at the door of the Opera House for the ten per cent tax. Instead bills will be sent to all those who procured seats before the war tax went into effect.

This statement has just been made by a person conversant with the affairs of the Metropolitan Opera Company, who declared the Bureau of Internal Revenue and the opera company's officials are now trying to determine the best way of straightening out the tangle caused by a reversal of the original order on the subject. Nearly $250,000 is said to be involved.

For the present all tickets for theatres, operas and concerts will be taxed regardless of when they were sold. A previous ruling of Daniel C. Roper, Commissioner of Internal Revenue, had made all tickets purchased prior to November 1 exempt from taxation, but last Thursday the ruling was reversed.

The man who discussed the subject said:—

"While we understand that the ruling exempting subscribers from taxation has been reversed, subscribers will not be held up at the door for the tax when they come to the opera to-morrow night. If the tickets are taxable we will send bills to the subscribers for ten per cent of the value of their seats. This money was collected before the law went into effect, and was returned later when the tickets were held to be free from taxation. The Metropolitan Opera Company, I believe, will question the right of the Commissioner of Internal Revenue in the matter of the date from which the collection of the theatre tax should be operated."

It was stated that the Metropolitan still holds that the law went into effect on November 1.

Mark Eisner, Collector of Internal Revenue for the Third District, has a different view. He said:—

"The report which appeared in the papers on last Friday was correct. The action is final, and beginning now there will be a tax on all admissions. It is not the intention of the department to inflict trouble upon patrons of opera or the drama. The opera house may collect in its own way, as returns to the government are made monthly."

A similar condition exists with the Philharmonic and Symphony societies and the subscribers to the Boston Symphony Orchestra. Felix Leifels, manager of the Philharmonic Society, said he had not been notified officially of the new ruling. He added:—

"It will be almost impossible to sort out the tickets of subscribers from those of purchasers of single admissions. We will admit all who have seats without requiring that they buy separate war tax tickets for each performance. We will, however, send a bill covering the tax to all subscribers notifying them of the action of the Commissioner of Internal Revenue, which makes us liable for the tax. We will pay the tax until the question is adjusted, so that no one will be inconvenienced at the door."

REPUBLICAN

Springfield, Mass.

New York City DEC 9 - 1917

The latest—and, one hopes, the last—chapter in the terrible disclosures regarding Dr Muck is that he is not a German subject and is therefore not an alien enemy. A few weeks ago the public learned that Dr Muck was not a Prussian, but a Bavarian. Now the public learns, on the authority of the Swiss embassy, that Dr Muck is not a German subject but a citizen of Switzerland. He was born in Bavaria, it is true, but his father moved to Switzerland, and Dr Muck himself, when he became a young man, further strengthened his Swiss citizenship by taking out papers. Another recent disclosure regarding this eminent musicidn, whom Boston will probably retain at the head of its symphony orchestra in spite of some silly public clamor, comes from the federal authorities themselves. They affirm that they "have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country." Compared with this statement, the aspersions of the Providence Journal will appear to have been made out of whole cloth.

PRESS

Philadelphia, Pa

New York City

DEC 13 1917

THE BOSTON SYMPHONY HUBBUB.

To the Editor of "The Press."

Sir:—It seems to me that sentiment has run mad in America, to judge by the ridiculous attitude that many of our citizens are taking against music and musicians made in Germany. There is one thing in being patriotic, and quite another in being foolish. Of course, it is only fair to say that we have not had a war in this country for so many years, and we had hoped that we never would have again, so that, being forced into it, we have, in a measure, lost our heads. We ridicule Germany and her pretences at Kulture. Are we going to make the same mistake?

Several years ago, when the Boston Symphony Orchestra was in need of a new director, they looked over the available material and found that Dr. Karl Muck most nearly represented their ideal, and the man who would carry out their ideals. He was prevailed upon to come to this country to conduct the Boston Orchestra. He did not force himself upon us, and therefore is entitled to fair treatment.

When the announcement was made that Dr. Muck was to direct the Boston Symphony, only words of praise were showered upon Mr. Higginson and others connected with that orchestra, for having secured such a great musician for America. He was applauded all over the country and in nowhere more heartily than in Philadelphia. Why this change of spirit? Simply because we are at war with Germany, are we willing to drive out of existence the greatest art organization in our country?

If Dr. Muck has done aught against us it is for the Federal authorities to handle him. That they have not done so would seem to me as proof that they do not look upon him as an alien enemy. Great orchestra leaders are a rarity, and instead of criticising Mr. Higginson we should have patience, hoping that everything will come out all right in the end.

I notice in another paper in this city that Ella Day Blair, who is known in musical circles here, has a scathing article against Dr. Muck, and only high praise for Fritz Kreisler. Why is there any difference? Fritz Kreisler has been refused permission to play in many cities by a lot of petty, would-be patriots, and in consequence canceled his engagements. Miss Blair tries to shame Dr. Muck for not having done the same. It is an entirely different condition. Dr. Muck is merely at the head of an organization and under contract. Like Fritz Kreisler, he also has resigned, but Mr. Higginson, not being able, it is assumed, to find some one to take his place, thus far has not accepted his resignation.

Does not Miss Blair know that by putting the Boston Symphony Orchestra out of business she is not only taking a livelihood from Dr. Muck and the small number of alien musicians in the orchestra, but also the opportunity to make a living out of the hands of fourscore good American musicians, who are members of the orchestra. Do persons of her type not consider the full side of such a misfortune? Music will go on forever, and the war will be of short duration. Are we to drive out of existence the only one great American orchestra, and throw art in this country back several decades, merely because certain people have suddenly acquired a patriotic mania, which, like all other mania, should place those acquiring them out of harm's way.

ERNEST D. SOUTHARD.

Philadelphia, December 7, 1917.

HERALD

ss: New York City

DEC 17 1917

$10,000 RAISED FOR HALIFAX SUFFERERS

BOSTON, Mass., Sunday.—The Boston Symphony Orchestra, with Dr. Karl Muck, the conductor; Mme. Melba and Fritz Kreisler, the violinist, contributing their services, gave a concert for the benefit of the Halifax relief fund to-day. Ten thousand dollars was raised, all of which was given to the fund.

EVENING PUBLIC Ledger

From Philadelphia, Pa.

Address

Date DEC 10 1917

FOR MUSICAL AMERICANISM

To the Editor of the Evening Public Ledger:

Sir—In reference to your editorial, "Must Boston Band Be Scrapped?" as a general thing, your patriotism is at fever heat, but why make fish of one and fowl of the other? Doctor Muck and his twenty-three musicians are alien enemies and must be treated as such. If these members join for life and it is their career, then they ought to wake up, and as soon as they get a job with the orchestra they should get busy and declare their intentions of becoming citizens.

Doctor Muck can do more injury to our country in the circles he moves than all of the poor enemy aliens who are forced to give up their positions and homes because they happen to live in a restricted zone created by the Government. The Government has other things to do than chaperon them around the country.

Regarding Mr. Kreisler, he has not been fiddling in these dear old United States for the last eighteen years, not because he loves us so, but for the reason that the American dollars roll quicker into his pockets than those of any other country. If they were more plentiful in the Fiji Islands he would soon kick the dust of this country off his feet and fiddle like dear life for the dear old cannibals, because they have the artistic temperament.

Mr. McCormack had the right idea. After traveling around the world for a half dozen years on concert tours, he no doubt found out this was the land of golden opportunities, and then immediately took out his first papers.

We are told that music is elevating, brings out the esthetic soul, etc., but it seems that our German and Austrian friends, who have so much of it, have taken an overdose from the way they are acting now. No doubt "kultur" covers it all.

CHARLES F. EISELE.

Camden, December 8

n AMERICAN

ress: New York City DEC 14 1

ENEMY ARTISTS CRITICIZED BY DAMROSCH

Symphony Conductor at Concert Attacks Those Who Disguise Their Nationality for Money, but Praises Kreisler's Stand

By MAX SMITH.

BOTH of New York's leading concert orchestras played in Carnegie Hall yesterday—the New York Symphony Society, Walter Damrosch, conductor, in the afternoon; the Philharmonic Society, Joseph Stransky, conductor, in the evening.

The programme of the former organization dove-tailed into that of last Sunday, with Miss Mabel Garrison once more as soloist. The numbers already heard were the recitative and aria, "Crudele! Ah, no! mio bene!" from Mozart's "Don Giovanni," and the Bacchanale from Saint-Saens's "Samson et Dalila." The American soprano gave as her second offering, however, the Queen of Night's fireworks from the first act of "Die Zauberfloete," instead of Zerbinetta's sky-rocketing music from Strauss's "Ariadne auf Naxos," and the principal symphonic selections this time were Schubert's Unfinished Symphony and Edward Elgar's symphonic poem, "Falstaff."

In order to facilitate the understanding of the distinguished English composer's Shakespearean portraiture, Mr. Damrosch gave a brief exposition at the piano of the thematic material employed by him. But before entering into a discussion of the work he delivered an extempore address, in which he intimated strongly that not all "alien enemies" among musicians residing in this country had taken as noble a stand as Fritz Kreisler.

"I believe in internationalism in art," said Mr. Damrosch. "But I do not believe in internationalism among artists. They should share the responsibilities of their citizenship with others.

"I have no sympathy," the conductor continued, after the applause evoked by his first remarks had subsided, "for those artists who try to disguise their nationality for the sake of the American dollar. A shining example of one who does not is Fritz Kreisler. (Loud applause.) He was man enough and gentleman enough to withdraw from the concert stage when America had gone to war with his country. The American people are nothing if not chivalrous. He will not be the loser in the end."

The Philharmonic Society's programme embraced Rachmaninoff's symphony in E minor, No. 2, performed last week by the Boston Orchestra under Dr. Muck, and five excerpts from Wagner's music dramas—the preludes to "Lohengrin" and the third acts of "Tristan" and "Meistersinger," the bacchanale from "Tannhaeuser" and the "Ride of the Valkyries" from "Die Walkuere."

Perhaps the management had fears that some persons might object to the performance of the German master's music. At any rate W. H. Humiston's programme notes

CHRONICLE

Address: New York City.

Date

Nervous Patriotism

MOST of the people who are making so noisy a demonstration just now against Dr. Muck and Mr. Kreisler have never in all probability lent a dollar or an ear to good music. Mr. Higginson, one of America's most honorable patriots, who in spite of his four score years has gone about the country urging preparation for the War and has devoted an ample fortune to the encouragement and upbuilding of a great orchestra for the benefit of his fellow countrymen, was satisfied with the deportment of his conductor; but a clamorous public opinion says that Karl Muck must go. Even Springfield, Massachusetts, always so restrained in its decorum, has spoken in strident tones. Mr. Kreisler, the world's greatest living violinist, must never again affront the patriotism of Pittsburgh.

Mr. Kreisler has given his word that accumulations of his earnings are being used for the assistance of needy artists and their families—artists in France, Italy and Russia, as well as in his native Austria. It is a pity that America is giving way to this hysteria. By all means let us hunt down the spies in our midst; but let us not waste our energy over destroying the one permanent bond of internationalism—the fellowship of art. Mr. Wilson has spoken a fine and inspiring word on this matter.

TELEGRAM

New York City DEC 1 - 1917

Metropolitan Solving Question of Collection of Opera Ticket War Tax

Persons Subscribing or Purchasing Seats Before Federal Levy Went Into Effect, to Whom Money was Refunded, Will Be Sent Bills for Re-Collection.

Subscribers to seats at the Metropolitan Opera House, to whom war tax payments have been refunded, but who by a new government ruling will have to pay the tax again, will not be held up at the door of the Opera House for the ten per cent tax. Instead bills will be sent to all those who procured seats before the war tax went into effect.

This statement has just been made by a person conversant with the affairs of the Metropolitan Opera Company, who declared the Bureau of Internal Revenue and the opera company's officials are now trying to determine the best way of straightening out the tangle caused by a reversal of the original order on the subject. Nearly $250,000 is said to be involved.

For the present all tickets for theatres, operas and concerts will be taxed regardless of when they were sold. A previous ruling of Daniel C. Roper, Commissioner of Internal Revenue, had made all tickets purchased prior to November 1 exempt from taxation, but last Thursday the ruling was reversed.

The man who discussed the subject said:—

"While we understand that the ruling exempting subscribers from taxation has been reversed, subscribers will not be held up at the door for the tax when they come to the opera to-morrow night. If the tickets are taxable we will send bills to the subscribers for ten per cent of the value of their seats. This money was collected before the law went into effect, and was returned later when the tickets were held to be free from taxation. The Metropolitan Opera Company, I believe, will question the right of the Commissioner of Internal Revenue in the matter of the date from which the collection of the theatre tax should be operated."

It was stated that the Metropolitan still holds that the law went into effect on November 1.

Mark Eisner, Collector of Internal Revenue for the Third District, has a different view. He said:—

"The report which appeared in the papers on last Friday was correct. The action is final, and beginning now there will be a tax on all admissions. It is not the intention of the department to inflict trouble upon patrons of opera or the drama. The opera house may collect in its own way, as returns to the government are made monthly."

A similar condition exists with the Philharmonic and Symphony societies and the subscribers to the Boston Symphony Orchestra. Felix Leifels, manager of the Philharmonic Society, said he had not been notified officially of the new ruling. He added:—

"It will be almost impossible to sort out the tickets of subscribers from those of purchasers of single admissions. We will admit all who have seats without requiring that they buy separate war tax tickets for each performance. We will, however, send a bill covering the tax to all subscribers notifying them of the action of the Commissioner of Internal Revenue, which makes us liable for the tax. We will pay the tax until the question is adjusted, so that no one will be inconvenienced at the door."

REPUBLICAN

Springfield, Mass.

New York City.

The latest, and one hopes, the last chapter in the terrible disclosures regarding Dr Muck is that he is not a German subject and is therefore not an alien enemy. A few weeks ago the public learned that Dr Muck was not a Prussian, but a Bavarian. Now the public learns, on the authority of the Swiss embassy, that Dr Muck is not a German subject but a citizen of Switzerland. He was born in Bavaria, it is true, but his father moved to Switzerland, and Dr Muck himself, when he became a young man, further strengthened his Swiss citizenship by taking out papers. Another recent disclosure regarding this eminent musician, whom Boston will probably retain at the head of its symphony orchestra in spite of some silly public clamor, comes from the federal authorities themselves. They affirm that they "have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country." Compared with this statement, the aspersions of the Providence Journal will appear to have been made out of whole cloth.

PRESS

Philadelphia, Pa

New York City

THE BOSTON SYMPHONY BUBBUB.

To the Editor of "The Press."

Sir:—It seems to me that sentiment has run mad in America, to judge by the ridiculous attitude that many of our citizens are taking against music and musicians made in Germany. There is one thing in being patriotic, and quite another in being foolish. Of course, it is only fair to say that we have not had a war in this country for so many years, and we had hoped that we never would have again, so that, being forced into it, we have, in a measure, lost our heads. We ridicule Germany and her pretences at Kulture. Are we going to make the same mistake?

Several years ago, when the Boston Symphony Orchestra was in need of a new director, they looked over the available material and found that Dr. Karl Muck most nearly represented their ideal, and the man who would carry out their ideals. He was prevailed upon to come to this country to conduct the Boston Orchestra. He did not force himself upon us, and therefore is entitled to fair treatment.

When the announcement was made that Dr. Muck was to direct the Boston Symphony, only words of praise were showered upon Mr. Higginson and others connected with that orchestra, for having secured such a great musician for America. He was applauded all over the country and in nowhere more heartily than in Philadelphia. Why this change of spirit? Simply because we are at war with Germany, are we willing to drive out of existence the greatest art organization in our country?

If Dr. Muck has done aught against us it is for the Federal authorities to handle him. That they have not done so would seem to me as proof that they do not look upon him as an alien enemy. Great orchestra leaders are a rarity, and instead of criticising Mr. Higginson we should have patience, hoping that everything will come out all right in the end.

I notice in another paper in this city that Ella Day Blair, who is known in musical circles here, has a scathing article against Dr. Muck, and only high praise for Fritz Kreisler. Why is there any difference?—Fritz Kreisler has been refused permission to play in many cities by a lot of petty, would-be patriots, and in consequence canceled his engagements. Miss Blair tries to shame Dr. Muck for not having done the same. It is an entirely different condition. Dr. Muck is merely at the head of an organization and under contract. Like Fritz Kreisler, he also has resigned, but Mr. Higginson, not being able, it is assumed ,to find some one to take his place, thus far has not accepted his resignation.

Does not Miss Blair know that by putting the Boston Symphony Orchestra out of business she is not only taking a livelihood from Dr. Muck and the small number of alien musicians in the orchestra, but also the opportunity to make a living out of the hands of fourscore good American musicians, who are members of the orchestra. Do persons of her type not consider the full side of such a misfortune? Music will go on forever, and the war will be of short duration. Are we to drive out of existence the only one great American orchestra, and throw art in this country back several decades, merely because certain people have suddenly acquired a patriotic mania, which, like all other mania, should place those acquiring them out of harm's way.

ERNEST D. SOUTHARD.

Philadelphia, December 7, 1917.

HERALD

ss: New York City

$10,000 RAISED FOR HALIFAX SUFFERERS

BOSTON, Mass., Sunday.—The Boston Symphony Orchestra, with Dr. Karl Muck, the conductor; Mme. Melba and Fritz Kreisler, the violinist, contributing their services, gave a concert for the benefit of the Halifax relief fund to-day. Ten thousand dollars was raised, all of which was given to the fund.

From RLJ

Address

Date

FOR MUSICAL AMERICANISM

To the Editor of the Evening Public Ledger:

Sir—In reference to your editorial, "Must Boston Band Be Scrapped?" as a general thing, your patriotism is at fever heat, but why make fish of one and fowl of the other? Doctor Muck and his twenty-three musicians are alien enemies and must be treated as such. If these members join for life and it is their career, then they ought to wake up, and as soon as they get a job with the orchestra they should get busy and declare their intentions of becoming citizens.

Doctor Muck can do more injury to our country in the circles he moves than all of the poor enemy aliens who are forced to give up their positions and homes because they happen to live in a restricted zone created by the Government. The Government has other things to do than chaperon them around the country.

Regarding Mr. Kreisler, he has not been fiddling in these dear old United States for the last eighteen years, not because he loves us so, but for the reason that the American dollars roll quicker into his pockets than those of any other country. If they were more plentiful in the Fiji Islands he would soon kick the dust of this country off his feet and fiddle like dear life for the dear old cannibals, because they have the artistic temperament.

Mr. McCormack had the right idea. After traveling around the world for a half dozen years on concert tours, he no doubt found out this was the land of golden opportunities, and then immediately took out his first papers.

We are told that music is elevating, brings out the esthetic soul, etc., but it seems that our German and Austrian friends, who have so much of it, have taken an overdose from the way they are acting now. No doubt "kultur" covers it all.

CHARLES F. EISELE.

Camden, December 8

n AMERICAN

ress: New York City.

ENEMY ARTISTS CRITICIZED BY DAMROSCH

Symphony Conductor at Concert Attacks Those Who Disguise Their Nationality for Money, but Praises Kreisler's Stand

By MAX SMITH.

BOTH of New York's leading concert orchestras played in Carnegie Hall yesterday—the New York Symphony Society, Walter Damrosch, conductor, in the afternoon; the Philharmonic Society, Joseph Stransky, conductor, in the evening.

The programme of the former organization dove-tailed into that of last Sunday, with Miss Mabel Garrison once more as soloist. The numbers already heard were the recitative and aria, "Crudele! Ah, no! mio bene!" from Mozart's "Don Giovanni," and the Bacchanale from Saint-Saens's "Samson et Dalila." The American soprano gave as her second offering, however, the Queen of Night's fireworks from the first act of "Die Zauberfloete," instead of Zerbinetta's sky-rocketing music from Strauss's "Ariadne auf Naxos," and the principal symphonic selections this time were Schubert's Unfinished Symphony and Edward Elgar's symphonic poem, "Falstaff."

In order to facilitate the understanding of the distinguished English composer's Shakespearean portraiture, Mr. Damrosch gave a brief exposition at the piano of the thematic material employed by him. But before entering into a discussion of the work he delivered an extempore address, in which he intimated strongly that not all "alien enemies" among musicians residing in this country had taken as noble a stand as Fritz Kreisler.

"I believe in internationalism in art," said Mr. Damrosch. "But I do not believe in internationalism among artists. They should share the responsibilities of their citizenship with others.

"I have no sympathy," the conductor continued, after the applause evoked by his first remarks had subsided, "for those artists who try to disguise their nationality for the sake of the American dollar. A shining example of one who does not is Fritz Kreisler. (Loud applause.) He was man enough and gentleman enough to withdraw from the concert stage when America had gone to war with his country. The American people are nothing if not chivalrous. He will not be the loser in the end."

The Philharmonic Society's programme embraced Rachmaninoff's symphony in E minor, No. 2, performed last week by the Boston Orchestra under Dr. Muck, and five excerpts from Wagner's music dramas—the preludes to "Lohengrin" and the third acts of "Tristan" and "Meistersinger," the bacchanale from "Tannhaeuser" and the "Ride of the Valkyries" from "Die Walkuere."

Perhaps the management had fears that some persons might object to the performance of the German master's music. At any rate W. H. Humiston's programme notes

HERALD
New York City

Will Send Bills for War Taxes to Subscribers

With about a quarter of a million dollars in the balance the Bureau of Internal Revenue and the Metropolitan Opera Company are trying to straighten out the problem of the war taxes on seats sold before the war tax went into effect.

For the present all tickets for theatres, operas and concerts will be taxed regardless of when they were sold. A previous ruling of Daniel C. Roper, Commissioner of Internal Revenue, had made all tickets purchased prior to November 1 exempt from taxation, but on last Thursday the ruling was reversed.

A man conversant with things at the Metropolitan Opera House last night said:—

"While we understand that the ruling exempting subscribers from taxation has been reversed, subscribers will not be held up at the door for the tax when they come to the opera to-morrow night. If the tickets are taxable we will send bills to the subscribers for ten per cent of the value of their seats. This money was collected before the law went into effect, and was returned later when the tickets were held to be free from taxation. The Metropolitan Opera Company, I believe, will question the right of the Commissioner of Internal Revenue in the matter of the date from which the collection of the theatre tax should be operated."

It was stated that the Metropolitan still holds that the law went into effect on November 1.

Mark Eisner, Collector of Internal Revenue for the Third District, has a different view. He said:—

"The report which appeared in the HERALD on last Friday was correct. The action is final, and beginning now there will be a tax on all admissions. It is not the intention of the department to inflict trouble upon patrons of opera or the drama. The opera house may collect in its own way, as returns to the government are made monthly."

A similar condition exists with the Philharmonic and Symphony societies and the subscribers to the Boston Symphony Orchestra. Felix Leifels, manager of the Philharmonic Society, said last night that he had not been notified officially of the new ruling. He added:—

"It will be almost impossible to sort out the tickets of subscribers from those of purchasers of single admissions. We will admit all who have seats without requiring that they buy separate war tax tickets for each performance. We will, however, send a bill covering the tax to all subscribers notifying them of the action of the Commissioner of Internal Revenue, which makes us liable for the tax. We will pay the tax until the question is adjusted, so that no one will be inconvenienced at the door."

Globe
12/29/17

MELBA IN FINE VOICE AS SYMPHONY SOLOIST

Globe — 12/29

The orchestra concert yesterday was a brilliant one. Dr Muck surpassed himself in Tschaikowsky's fourth symphony. He read Brahms' tragic overture as a noble piece of dramatic literature. The sad song of "The Swan of Tuonela" had superlative, haunting qualities. Added to these, Mme Melba sang as she has not sung within recent years.

In his symphony of "fate," particularly in the first movement, also in the last, Tschaikowsky is the Slav, morbid, passionate, at times banal, but an individual. It is rare to hear as yesterday the barbaric fury, gorgeous, untrammeled, of the final movement set off in appropriate contrast with the Latin graces, the limpidity and folk snatches of the two middle movements, which are of Italy and autobiographical of the composer's sojourns. The scherzo, of which he wrote with eager enthusiasm from Venice to the friend and patroness whom he had not seen, the widow von Meck, to whom the symphony was dedicated, yesterday won a tribute of applause, deferring the last movement until Dr Muck had brought the string players to their feet.

Mme Melba kept in the recitative and aria from Mozart's "Idomeneo" and in the familiar "Vol, che sapete," the fine line of a stradivarius. It is not necessary to inquire into her age. The dictionaries gave it as that of Mme Nordica within a few months. It is enough to pay tribute to this remarkable woman, who first took time to build the voice upon native principles and has adhered to them during the years. While others shrieked and shouted, she has not forgotten the secrets of vocal beauty and therefore of endurance. The purity of her singing of Mozart yesterday becomes a reasonable miracle. Lia's air from Debussy's "Prodigal Son" was a second number.

Boston Symphony Orchestra
NOTICE

The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect twenty-three members of the Boston Symphony Orchestra and make it impossible properly to give the concert which has been announced for this evening at the Academy of Music. It will therefore not be given. The price of the tickets for this concert will be refunded at Heppe's.

The management regrets that this notice could not have been published earlier, but owing to the holiday, definite information concerning the effect of the regulation was not received until late Saturday afternoon.

C. A. ELLIS, Manager.

PROOF FROM
"THE PHILADELPHIA PRESS" and
"THE EVENING TELEGRAPH"
SUNDAY, DECEMBER 2, 1917.

TRANSCRIPT
12/24/1917

Because of the restrictions laid by the Government upon the movements of German and Austrian subjects in this country in war time the management of the Symphony Orchestra has cancelled the concerts in Rochester, Buffalo, Pittsburgh, Cleveland, Chicago and Detroit which it had arranged for the week of Jan. 28. Justly it decided that to give them with less than the full forces of the band was not to keep faith with an expectant public.

Traveler
12/29/17

Mme. Melba Charms Audience at Symphony

Traveler 12/29

Mme. Melba's appearance as soloist at the weekly symphony concert proved quite a magnet, drawing a good sized audience. The great singer may not be any longer in her prime, but still can give many an ambitious singer several points regarding phrasing and interpretation. There are few who can equal her today in her best points. There are still some wonderful places in her voice and her exceptional artistry goes a long way toward minimizing the weaker points.

Mme. Melba sang the aria, "Zeffiretti Lusinghiere" from Mozart's "Idomeneo"; "Voi che Sapete," from Mozart's "Marriage of Figaro," and Lia's air from Debussy's "Prodigal Son."

The orchestral pieces were these: Brahms, "Tragic" overture; Sibelius, "The Swan of Tuonela"; Tschaikowsky, Sympony No. 4, F minor.

Dr. Muck and his players won well deserved recognition of the artistry displayed throughout the concert.

The program of the concerts next week is as follows: Shumann, overture to "Genoveva"; Dohnayni, concert-piece for orchestra with violoncello obligato (Mr. Warnke, violoncellist); Handel, concerto Grosso in D minor, No. 10, op. 6; Ropartz, Symphony No. 4, C bajor; Ravel, "Daybreak, Pantomime, General Dance" from the ballet, "Daphnis and Chloe."

Monitor
- Dec. 27, 1917 -

ORCHESTRA MAY GO TO AYER

The manager of the Boston Symphony Orchestra has been requested by those in charge of musical arrangements at Camp Devens to send men to Ayer, Mass., next Sunday to give a concert in the camp auditorium, using such a number of his artists as can be accommodated on the stage.

It is not certain that the players will be disengaged from regular duties at the time indicated, inasmuch as next week is the time when they go on their monthly tour. It is understood, nevertheless, that on some Sunday before long a selected group of Symphony musicians will visit the camp.

Post
12/29/17

MELBA THE SOLOIST AT SYMPHONY

Brahms, Tschaikowsky and Sibelius Pieces Played

Post 12/29

BY OLIN DOWNES

Mme. Melba was soloist at the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The orchestral compositions were Brahms' tragic overture, Silbelius' "Swan of Tuonela" and Tschaikowsky's fourth symphony.

Mme. Melba sang the aria "Zeffiretti Lusinghieri" from Mozart's "Idomeneo," the "Voi che Sapete" from "Nozze di Fiagro" and the recitative and aria of Lia from Debussy's cantata "L'Enfant Prodigue."

MELBA'S ADMIRABLE ART

She sang with compelling art, chiselling her phrases like a master sculptor, sustaining a melodic line with a control of her vocal means that was thrice admirable; giving a dramatic interpretati by her of text as well as music, and bestowing on Debussy's air a significance which it seldom has, since the Debussy of the canata, "L'Enfant Prodigue" is the Debussy of Massenet, and not of the "L'Apres midi d' un Faun" or the "Iberia" for orchestra. The occasional physical shortcoming in Mme. Melba's performance was more than made up for by the finish, intelligence and vitality of her art.

Brahm's overture has the impersonal, Greek spirit which he more than once achieved in his music. This is the more astonishing, when one recalls the ultra-romanticism that reigned in Brahm's time, the modern and exotic quality of Wagner, the glowing, subjective emotion that was then carrying composers farther and farther from the classic Greek ideal. It was something to so stem the torrent and quietly attain mastery in one's own chosen field.

There were very sympathetic performances of the music of Sibelius and Tschaikowsky. The mystical spirit of "The Swan of Tuonela," the dark and mysterious color cast about the melody played by the English horn, are essentially of the north, and the mood haunts one long after the music has sounded. As for Tschaikowsky's symphony, it seems made of material often cheap and even vulgar, yet it keeps its place in the repertory year after year. It must, then, say something. It does. The best audience for this symphony might be a crowd of moujiks thoroughly saturated with vodka, drunken and in Russian despair. Yet there is a broader note in the work. There is a message heard and felt by everybody, whether born in the Caucasus or Kalamazoo. First of all Tschaikowsky was a human being, and then a composer, even at his poorest of enormous gifts. Yesterday Dr. Muck helped this supremely subjective composer to give reign to his emotions.

Record
Dec. 15, 1917

JOHN McCORMACK SYMPHONY SOLOIST

John McCormack, the tenor, is the soloist at the Symphony concerts this week. He sang at the first yesterday "Di ad Irene" from Handel's "Atlantis" and the recitative, "Jehovah, Oh Hear Me," and the air, "Oh My Heart Is Sore Within Me," from Beethoven's oratorio, "Christ on the Mount of Olives."

Mr. McCormack yesterday made even a happier impression than when he first appeared with the Symphony last year. His delightful diction, he sang in English, his breath control, his mastery of technical difficulties and his keen appreciation of the import of text, were those of the real artist.

The orchestra played Mozart's flat symphony fragments of Ravel's ballet, "Daphnie and Chloe," and Belakireff's "Thamar."

Transcript
12/29/17

MUCK NOT TO LEAD CAMP DEVENS CONCERT

NO ALIEN ENEMIES IN SYMPHONY ORCHESTRA TO GO TO AYER TOMORROW

Forty-six members of the Boston Symphony Orchestra will go to Camp Devens tomorrow afternoon to give the concert under the auspices of the Y. M. C. A. Dr. Muck will not conduct on this occasion and "alien enemies" who are members of the orchestra will not go to Ayer. The conductor will be Mr. Clement Lenom, who in years past has been one of the best-liked conductors of the "Pop" Concerts. It was originally intended that this concert should be given on Dec. 16, but the Halifax Concert intervened and so it was postponed until tomorrow. The programme which has been arranged is one of popular character.

It is as follows:

Star Spangled Banner
Battle Hymn of the Republic
1—Overture, "Zampa".....Herold
2—Suite, "Peer Gynt".....Grieg
(a) Morning Mood
(b) Anitra's Dance
(c) In the Hall of the Mountain King
3—Solo for trumpet, "The Rosary".....Nevin
4—March, "Damnation of Faust".....Berlioz
5—Grand Fantasia, "Aida".....Verdi
6—Adagietto and Farandole, from the Suite, "L'Arlésienne".....Bizet
7—Overture, "William Tell".....Rossini

TRANSCRIPT
DEC. 31, 1917

WEEK-END CONCERTS

An Ancient Delusion About the Symphony Orchestra Once More Refuted—Mr. McCormack at the Top of His Powers—Programmes in Prospect

From 12/31

FROM the years in the nineties of the nineteenth century, when Mr. Gericke as conductor was refining the Symphony Orchestra into sensibility to quality of tone, to euphony, to finesse of accent and shading, dates the tradition—or better the superstition—that it is incapable of power. To this day the delusion persists especially in cities, like New York, where there are rival orchestras and musical partisanship runs high, or like Chicago whither the band in present estate seldom journeys. The audience in these instances may have heard by unmistakable evidence of ear, might of tone, fire of progress, clash of rhythm, magnitude of climax. Mr. Paur and Mr. Fiedler often sought and gained these qualities, though, sometimes at the cost of others as essential; Dr. Muck has maintained all alike in equal balance. Yet still do hearers depart repeating the ancient shibboleth: "The Boston Orchestra is over-refined. It sacrifices everything to finesse."

Those that harbor this nearly imperishable delusion should have heard conductor and band as on Saturday evening they played Brahms's "Tragic Overture" and Chaikovsky's symphony in F minor, here in Boston, and as they will play them next week in New York. For stark power of tone, it would be hard to surpass the epic force that they give to the beginning and the end of Brahms's impassioned music. raining the blows of fate upon the troubled world of the overture, summoning for close a very catastrophe upon hero and tumult. Again, those that deny fire and wildness to Dr. Muck and the orchestra should have heard them sweep through the rushes and the languors of the first movement of Chaikovsky's symphony, heating his fervors, roughening his harshness, speeding his frenzies and then, as vividly, lapping the music in the contrast of soft sensuousness. Again, in the finale, the leaping rhythms might hardly have beat higher; the transitions sprung with a fiercer energy. There was not merely the mass of tone that a doubled wind-choir and vehement "fortes" and "fortissimi" may swell, there were the fire of march and the flame and force of climax that only enkindled imagination and a veritable passion for full transmission of the spirit no less than the sound of the music, may bring. After such performances to deny power to conductor and orchestra—power grave and grim as with the overture and power wild and whirling as with the symphony—is merely to shut ears and lock them with an absurd tradition.

HERALD
New York City

Will Send Bills for War Taxes to Subscribers

With about a quarter of a million dollars in the balance the Bureau of Internal Revenue and the Metropolitan Opera Company are trying to straighten out the problem of the war taxes on seats sold before the war tax went into effect.

For the present all tickets for theatres, operas and concerts will be taxed regardless of when they were sold. A previous ruling of Daniel C. Roper, Commissioner of Internal Revenue, had made all tickets purchased prior to November 1 exempt from taxation, but on last Thursday the ruling was reversed.

A man conversant with things at the Metropolitan Opera House last night said:—

"While we understand that the ruling exempting subscribers from taxation has been reversed, subscribers will not be held up at the door for the tax when they come to the opera to-morrow night. If the tickets are taxable we will send bills to the subscribers for ten per cent of the value of their seats. This money was collected before the law went into effect, and was returned later when the tickets were held to be free from taxation. The Metropolitan Opera Company, I believe, will question the right of the Commissioner of Internal Revenue in the matter of the date from which the collection of the theatre tax should be operated."

It was stated that the Metropolitan still holds that the law went into effect on November 1.

Mark Eisner, Collector of Internal Revenue for the Third District, has a different view. He said:—

"The report which appeared in the HERALD on last Friday was correct. The action is final, and beginning now there will be a tax on all admissions. It is not the intention of the department to inflict trouble upon patrons of opera or the drama. The opera house may collect in its own way, as returns to the government are made monthly."

A similar condition exists with the Philharmonic and Symphony societies and the subscribers to the Boston Symphony Orchestra. Felix Leifels, manager of the Philharmonic Society, said last night that he had not been notified officially of the new ruling. He added:—

"It will be almost impossible to sort out the tickets of subscribers from those of purchasers of single admissions. We will admit all who have seats without requiring that they buy separate war tax tickets for each performance. We will, however, send a bill covering the tax to all subscribers notifying them of the action of the Commissioner of Internal Revenue, which makes us liable for the tax. We will pay the tax until the question is adjusted, so that no one will be inconvenienced at the door."

Globe
12/29/17

MELBA IN FINE VOICE AS SYMPHONY SOLOIST

Globe — 12/29

The orchestra concert yesterday was a brilliant one. Dr Muck surpassed himself in Tschaikowsky's fourth symphony. He read Brahms' tragic overture as a noble piece of dramatic literature. The sad song of "The Swan of Tuonela" had superlative, haunting qualities. Added to these, Mme Melba sang as she has not sung within recent years.

In his symphony of "fate," particularly in the first movement, also in the last, Tschaikowsky is the Slav, morbid, passionate, at times banal, but an individual. It is rare to hear as yesterday the barbaric fury, gorgeous, untrammeled, of the final movement set off in appropriate contrast with the Latin graces, the limpidity and folk snatches of the two middle movements, which are of Italy and autobiographical of the composer's sojourns. The scherzo, of which he wrote with eager enthusiasm from Venice to the friend and patroness whom he had not seen, the widow von Meck, to whom the symphony was dedicated, yesterday won a tribute of applause, deferring the last movement until Dr Muck had brought the string players to their feet.

Mme Melba kept in the recitative and aria from Mozart's "Idomeneo" and in the familiar "Voi, che sapete," the fine line of a stradivarius. It is not necessary to inquire into her age. The dictionaries gave it as that of Mme Nordica within a few months. It is enough to pay tribute to this remarkable woman, who first took time to build the voice upon native principles and has adhered to them during the years. While others shrieked and shouted, she has not forgotten the secrets of vocal beauty and therefore of endurance. The purity of her singing of Mozart yesterday becomes a reasonable miracle. Lia's air from Debussy's "Prodigal Son" was a second number.

Boston Symphony Orchestra
NOTICE

The regulations concerning aliens which have recently been promulgated by the Department of Justice at Washington affect twenty-three members of the Boston Symphony Orchestra and make it impossible properly to give the concert which has been announced for this evening at the Academy of Music. It will therefore not be given. The price of the tickets for this concert will be refunded at Heppe's.

The management regrets that this notice could not have been published earlier, but owing to the holiday, definite information concerning the effect of the regulation was not received until late Saturday afternoon.

C. A. ELLIS, Manager.

PROOF FROM
"THE PHILADELPHIA PRESS" and
"THE EVENING TELEGRAPH"
SUNDAY, DECEMBER 2, 1917.

TRANSCRIPT
12/24/1917

Because of the restrictions laid by the Government upon the movements of German and Austrian subjects in this country in war time the management of the Symphony Orchestra has cancelled the concerts in Rochester, Buffalo, Pittsburgh, Cleveland, Chicago and Detroit which it had arranged for the week of Jan. 28. Justly it decided that to give them with less than the full forces of the band was not to keep faith with an expectant public.

Traveler
12/29/17

Mme. Melba Charms Audience at Symphony

12/29

Mme. Melba's appearance as soloist at the weekly symphony concert proved quite a magnet, drawing a good sized audience. The great singer may not be any longer in her prime, but still can give many an ambitious singer several points regarding phrasing and interpretation. There are few who can equal her today in her best points. There are still some wonderful places in her voice and her exceptional artistry goes a long way toward minimizing the weaker points.

Mme. Melba sang the aria, "Zeffiretti Lusinghiere" from Mozart's "Idomeneo"; "Voi che Sapete," from Mozart's "Marriage of Figaro," and Lia's air from Debussy's "Prodigal Son."

The orchestral pieces were these: Brahms, "Tragic" overture; Sibelius, "The Swan of Tuonela"; Tschaikowsky, Sympony No. 4, F minor.

Dr. Muck and his players won well deserved recognition of the artistry displayed throughout the concert.

The program of the concerts next week is as follows: Shumann, overture to "Genoveva"; Dohnayni, concert-piece for orchestra with violoncello obligato (Mr. Warnke, violoncellist); Handel, concerto Grosso in D minor, No. 10, op. 6; Ropartz, Symphony No. 4, C bajor; Ravel, "Daybreak, Pantomime, General Dance" from the ballet, "Daphnis and Chloe."

Monitor
Dec. 27, 1917

ORCHESTRA MAY GO TO AYER

The manager of the Boston Symphony Orchestra has been requested by those in charge of musical arrangements at Camp Devens to send men to Ayer, Mass., next Sunday to give a concert in the camp auditorium, using such a number of his artists as can be accommodated on the stage.

It is not certain that the players will be disengaged from regular duties at the time indicated, inasmuch as next week is the time when they go on their monthly tour. It is understood, nevertheless, that on some Sunday before long a selected group of Symphony musicians will visit the camp.

Post
12/29/17

MELBA THE SOLOIST AT SYMPHONY

Brahms, Tschaikowsky and Sibelius Pieces Played

BY OLIN DOWNES

Mme. Melba was soloist at the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The orchestral compositions were Brahms' tragic overture, Silbelius' "Swan of Tuonela" and Tschaikowsky's fourth symphony.

Mme. Melba sang the aria "Zeffiretti Lusinghieri" from Mozart's "Idomeneo," the "Voi che Sapete" from "Nozze di Fiagro" and the recitative and aria of Lia from Debussy's cantata "L'Enfant Prodigue."

MELBA'S ADMIRABLE ART

She sang with compelling art, chiselling her phrases like a master sculptor, sustaining a melodic line with a control of her vocal means that was thrice admirable; giving a dramatic interpretati by her of text as well as music, and bestowing on Debussy's air a significance which it seldom has, since the Debussy of the canata, "L'Enfant Prodigue" is the Debussy of Massenet, and not of the "L'Apres midi d' un Faun" or the "Iberia" for orchestra. The occasional physical shortcoming in Mme. Melba's performance was more than made up for by the finish, intelligence and vitality of her art.

Brahm's overture has the impersonal, Greek spirit which he more than once achieved in his music. This is the more astonishing, when one recalls the ultra-romanticism that reigned in Brahm's time, the modern and exotic quality of Wagner, the glowing, subjective emotion that was then carrying composers farther and farther from the classic Greek ideal. It was something to so stem the torrent and quietly attain mastery in one's own chosen field.

There were very sympathetic performances of the music of Sibelius and Tschaikowsky. The mystical spirit of "The Swan of Tuonela," the dark and mysterious color cast about the melody played by the English horn, are essentially of the north, and the mood haunts one long after the music has sounded. As for Tschaikowsky's symphony, it seems made of material often cheap and even vulgar, yet it keeps its place in the repertory year after year. It must, then, say something. It does. The best audience for this symphony might be a crowd of moujiks thoroughly saturated with vodka, drunken and in Russian despair. Yet there is a broader note in the work. There is a message heard and felt by everybody, whether born in the Caucasus or Kalamazoo. First of all Tschaikowsky was a human being, and then a composer, even at his poorest of enormous gifts. Yesterday Dr. Muck helped this supremely subjective composer to give reign to his emotions.

Record
Dec. 15, 1917

JOHN McCORMACK SYMPHONY SOLOIST

John McCormack, the tenor, is the soloist at the Symphony concerts this week. He sang at the first yesterday "Di ad Irene" from Handel's "Atlantis" and the recitative, "Jehovah, Oh Hear Me," and the air, "Oh My Heart Is Sore Within Me," from Beethoven's oratorio, "Christ on the Mount of Olives."

Mr. McCormack yesterday made even a happier impression than when he first appeared with the Symphony last year. His delightful diction, he sang in English, his breath control, his mastery of technical difficulties and his keen appreciation of the import of text, were those of the real artist.

The orchestra played Mozart's flat symphony fragments of Ravel's ballet, "Daphnie and Chloe," and Belakireff's "Thamar."

Transcript
12/29/17

96

MUCK NOT TO LEAD CAMP DEVENS CONCERT

NO ALIEN ENEMIES IN SYMPHONY ORCHESTRA TO GO TO AYER TOMORROW

Forty-six members of the Boston Symphony Orchestra will go to Camp Devens tomorrow afternoon to give the concert under the auspices of the Y. M. C. A. Dr. Muck will not conduct on this occasion and "alien enemies" who are members of the orchestra will not go to Ayer. The conductor will be Mr. Clement Lenom, who in years past has been one of the best-liked conductors of the "Pop" Concerts. It was originally intended that this concert should be given on Dec. 16, but the Halifax Concert intervened and so it was postponed until tomorrow. The programme which has been arranged is one of popular character.

It is as follows:

Star Spangled Banner
Battle Hymn of the Republic
1—Overture, "Zampa".....Herold
2—Suite, "Peer Gynt".....Grieg
(a) Morning Mood
(b) Anitra's Dance
(c) In the Hall of the Mountain King
3—Solo for trumpet, "The Rosary".....Nevin
4—March, "Damnation of Faust".....Berlioz
5—Grand Fantasia, "Aida".....Verdi
6—Adagietto and Farandole, from the Suite, "L'Arlésienne".....Bizet
7—Overture, "William Tell".....Rossini

TRANSCRIPT
DEC. 31, 1917

WEEK-END CONCERTS

An Ancient Delusion About the Symphony Orchestra Once More Refuted—Mr. McCormack at the Top of His Powers—Programmes in Prospect

12/31

FROM the years in the nineties of the nineteenth century, when Mr. Gericke as conductor was refining the Symphony Orchestra into sensibility to quality of tone, to euphony, to finesse of accent and shading, dates the tradition—or better the superstition—that it is incapable of power. To this day the delusion persists especially in cities, like New York, where there are rival orchestras and musical partisanship runs high, or like Chicago whither the band in present estate seldom journeys. The audience in these instances may have heard by unmistakable evidence of ear, might of tone, fire of progress, clash of rhythm, magnitude of climax. Mr. Paur and Mr. Fiedler often sought and gained these qualities, though, sometimes at the cost of others as essential; Dr. Muck has maintained all alike in equal balance. Yet still do hearers depart repeating the ancient shibboleth: "The Boston Orchestra is over-refined. It sacrifices everything to finesse."

Those that harbor this nearly imperishable delusion should have heard conductor and band as on Saturday evening they played Brahms's "Tragic Overture" and Chaikovsky's symphony in F minor, here in Boston, and as they will play them next week in New York. For stark power of tone, it would be hard to surpass the epic force that they give to the beginning and the end of Brahms's impassioned music raining the blows of fate upon the troubled world of the overture, summoning for close a very catastrophe upon hero and tumult. Again, those that deny fire and wildness to Dr. Muck and the orchestra should have heard them sweep through the rushes and the languors of the first movement of Chaikovsky's symphony, heating his fervors, roughening his harshness, speeding his frenzies and then, as vividly, lapping the music in the contrast of soft sensuousness. Again, in the finale, the leaping rhythms might hardly have beat higher; the transitions sprung with a fiercer energy. There was not merely the mass of tone that a doubled wind-choir and vehement "fortes" and "fortissimi" may swell, there were the fire of march and the flame and force of climax that only enkindled imagination and a veritable passion for full transmission of the spirit no less than the sound of the music, may bring. After such performances to deny power to conductor and orchestra—power grave and grim as with the overture and power wild and whirling as with the symphony—is merely to shut ears and lock them with an absurd tradition.

191

TRANSCRIPT
DEC. 15, 1917

THE SYMPHONY CONCERT

VIVID MUSIC IN THRILLING PERFORMANCE

12/15

Conductor and Orchestra Outstrip Themselves—Even a "Star-Spangled Banner" Glorified—The Perfections of Mozart in a Symphony, the Grim Concentration of Balakirev in "Thamar," and the Beauty and Power of Ravel's "Daphnis and Chloe" — Mr. McCormack's Singing in Full Complement to the Rest

TO begin at the very beginning of the Symphony Concert yesterday afternoon, how many in the audience, to which the weekly repetition of "The Star Spangled Banner" has already become routine, note how well Dr. Muck and the orchestra now play the hymn? According to his custom with whatever music he undertakes, the conductor has not spared pains upon performance. He has emended the orchestral version of the piece to the exclusion of all extraneous ornament; he gives the melody large, deep, songful voice; he points the rhythm so that the anthem moves amply, vigorously; he ends in truly upswelling climax. From the first measure to the last Dr. Muck and his men glamor the music with an eloquence and an exaltation by no means intrinsic. In the hearing of few has "The Star Spangled Banner" been played as it is now played at Symphony Hall. The contrast between the performance there and the fashion in which our "co-belligerents," the conductors of the Metropolitan Opera House, orchestras in theatres or bands at "patriotic" meetings rattle or skimp through the hymn speaks for itself. No wonder that once upon a time, President Roosevelt invited Dr. Muck to join a committee about to revise the anthem.

This same mingling in the conductor of the imagination that perceives and designs performance in the revealing and characteristic voice of the music, and of the executive faculties that then order the accomplishment shone—and in a far more exacting mirror—out of Mozart's symphony in E-flat. Precedent prescribes that this music of the eighteenth century, if played in the twentieth within a large hall and before a numerous audience, shall be played by an orchestra twice and thrice as many as the comparatively little bands for which the composer wrote it. Balance his amplified choirs as the conductor may, lighten his tone to the utmost of which the virtuosi of Symphony Hall are capable, tint his shadings with the most adroit of fingers, not a little of the figuration and arabesque will still sound more thickly, move more heavily than was Mozart's or Haydn's intent in composition or performance. The Mozartean pattern when it is lightest, as for example in the Minuet of yesterday; the Mozartean shimmer when it is most glinting as, again, in the Finale of this symphony in E-flat; the Mozartean shading when as in the Andante it is as the very tremors of fancy, inevitably under present conditions of performance lose a measure of lace-like and transparent quality. Once again, even though the resonance that ears of 1917 expect would be missing, it does seem worth while to try for once even in the acoustics, by no means ideal, of Symphony Hall, the performance of eighteenth-century music by a diminutive but expertly proportioned orchestra. After all did not Strauss's twenty-two instruments, eighteenth-century wise, sound the other day when in that same room Miss Garrison sang the ornate air from "Ariadne on Naxos?"

Within this reservation—doubtless one of those chimerical counsels of perfection which most of us like to nurse—the performance of Mozart's symphony was well-nigh flawless in imagination and execution. The graceful flow, the light beat of the Minuet was a superlative feat of tonal and technical eloquence. The limpid fleetness, the springy precision of the Finale—familiar qualities of conductor and orchestra with these ancient pieces—less pleasured the ear than yielded a new sensation as of the dancing and sporting of the music into the prescribed pattern upon the ear as leaves and flowers sometimes make pattern to the eye in the play of breeze and sunshine. Pattern, again, like all ancient music, like all music, indeed, until the great emancipation of Beethoven and the romantics began, were the slow introduction and the quicker Allegro beginning the symphony. But how rich and warm the sheer fertility in tonal invention that filled the design, and how glowing the tonal beauty in which the mingled virtuosity and verve of the orchestra imparted it. The Andante is music of another quality—the quality that set Mozart above all the composers of his time and manner. By intuition and practice he wove his pattern almost as though it were second nature, while he shot it through with the wistful beauty of melody, the tender musing upon modulation and ornament that make this instrumental song the melancholy of music incarnate. As Virgil wrote "the tears of things," so here Mozart put to everlasting music-paper the tears of tones.

Akin to this perfection of Dr. Muck and the orchestra in the performance of the symphony was Mr. McCormack's felicity in the designing, the imagining and the accomplishment of his song. From the neglected treasure-house of Händel's half-forgotten operas the tenor had resurrected an air in "Atalanta" and from Beethoven's oratorio of the Mount of Olives nearly as unknown an air for Jesus. The first piece—a lover's plaint to insignificant verse, whether in the original Italian or in the English which Mr. McCormack used—teems with the method and the ornaments of eighteenth century song—repetitions, roulades, "shakes" and nearly all the rest; while sustaining them and keeping them in motion are serenely flowing periods of broad melody. Scarcely a tenor of opera house, or concert-hall except Mr. McCormack, is now capable of this florid song—alike in the ease and sparkle of the decorative measures, the deftness with which he makes them ripple upon the main current of melody, the smooth spinning of transitions and modulations, the maintenance of the opulent flow of the whole music. Only a slight nasality here and there marred his tones; while always they mingled the poised eloquence and elegance, the mastery of music, method and the singer's self—the ideals of eighteenth-century song. In it Mr. McCormack, studious still and now in the flower of his powers, recalls a subtle virtuosity believed to have vanished from the earth.

The air of Jesus gave the tenor different opportunity. Long, largely phrased recitative of impassioned and mounting entreaty, between the periods of which Beethoven's orchestra makes not a few dramatic strokes, precedes a soliloquy of woe and fear that in intensity of voice falls little short of some more celebrated and familiar passages in "Fidelio." Both in the declamation and in the sustained song, Mr. McCormack was dramatic singer in a degree that he has hardly disclosed hitherto in Boston. His tones were his means to project upon his hearers the graphic power of Beethoven's music and his own puissant response to it in the voice alike of entreaty and of agony. Give Mr. McCormack the impetus of such a music and he can evoke passion—and the more surely because therein he uses his voice and his artistry only the more discriminatingly, expertly, masterfully. Seldom nowadays do the distinctions of florid and of dramatic song and the vocal wisdom and skill which are the means to both meet in a single singer as they met on Friday in Mr. McCormack. Idol of the popular audience, if you will, but on the way, also, to be idol of the connoisseurs of song.

So was the way cleared for what seemed the two pieces of ballet music upon the programme. True, Balakirev wrote his tone-poem of "Thamar," with never a thought that a quarter of a century later other Russians would mime and dance to it. In those that admire the music, admiration has already risen into an irascible devotion. If the piece fails to impress others as it impressed them, they will have it that the performance is at fault. Clearly, yesterday, Dr. Muck and the orchestra had ripened their original version of "Thamar" first heard a year ago. The prologue that sets the scene sounded more grim and ominous; the epilogue that ends the legend more sinister and fateful. The dances and revelry between moved with more tonal freedom, rhythmic elasticity and sensual bite. More vivid were the sharp-edged foreboding harmonic strokes that once and again cut balefully through them. By all the tests of memory Dr. Muck's version of the tone-poem falls hardly a whit short of Mr. Monteux's, for example, in graphic and penetrating eloquence. Yet still the impression prevails that the besetting dryness of Balakirev, theorist, propagandist, apostle, rather than imaginative and eloquent composer haunts the music.

The prologue does work the illusion of grim, gray, sombre and boding solitude and with no little reflective skill in the delineative manipulation of tones. The epilogue conveys and concentrates with like skill a malignant, a dismal fate. Steely vivid the music begins; in death and bane, as the old ballads put it, the music ends But between, in spite of all the impinging folk-melodies and harmonies that Balakirev discovered or imagined out of the Caucasus is only a music of a willed wantonness, a meditated sensuality, a contrived foreboding. It will not rise into vital image from the engraved page or even from such a performance as Dr. Muck and the orchestra may give it in the concert hall. It needs to do so, Bakst's tower of flaming reds; Mr. Bolm to mime the fated, frenzied wayfarer; Miss Karsavina for the insatiate, sinister, tricking queen, the exotic spectacle, the wiling and tingling dances of the Russians. With them remembered, long pages of "Thamar" in the concert-room or the library are but mute.

In sharp contrast, Ravel's music of "Daphnis and Chloe," written for the stage with constant thought of pictorial background, play of lights, dresses and other scenic accessories, mimed action and narrative or decorative dance, lost little in the "Symphonic Fragments" played for the first time in a Bostonian (and probably an American) concert-room. Those that know the ballet in the theatre—the Russians, unfortunately did not venture it in the United States—could hardly have felt the music depleted unless it was in the miming of the pursuit of Syrinx by Pan. Yet even there the music held its own in nervous and sinuous progress, in fleeting, amorous suggestion, in melancholy whisper of old, forgotten, far-off things when the present and ardent loves of swain and shepherdess creep within it, flood and hush it. Enough has already been said in this place of Ravel's mastery of his means—of his fertility of matter and method in the interweaving of motives, of his inexhaustible and adroit invention of harmonic background and sggestion of his command of old capacities and his divination of new, not only in the choirs, but in the single instruments of his orchestra. Enough also has been written of the unique blending throughout the ballet, of so to say, symphonic sense of music as such and scenic sense of music primarily designed for the theatre. To the students of music from the printed page "in their closets" as well as from the impressions of stage and concert-hall may be left to determine the springs of the technical and tonal inventions, imagination and resource that fill the ballet. At the end of their inquiries, the fountain thereof will still remain the genius and the cultivation, at once musical and poetical of Maurice Ravel.

Moreover, these rare possessions and distinctions would be unavailing did they not impress and illude the answering imagination, vision and emotion of listening men. Dull-eared and dull-fancied, indeed, was he in the audience of yesterday who did not feel the beauty, the imagery, the illusion of the mysterious shiverings, the mounting tremors, the brightening tonal colors, the quickening rhythms in which the day dawns and life stirs anew in Ravel's music. Not merely his birds, his shepherds but a whole quivering and gladdening world piped in his tones the morning miracle of renewed life and light. And then the instrumental song that in deepening, broadening, more and more glowing voice sings the ecstasy of the lovers. The sweep, the passion, the climax of the music is of Wagnerian exaltation. So may the poetry of tones transfigure the amours even of shepherd folk. Next to open way for fancy, the music thins that with the skill, the elegance, the piquancy and the subtlety of Ravel it may mirror the pursuit of Pan, amorous but regretful god, upon the nymph, Syrinx, whom, evasive, he transformed into reeds to whisper his song of disillusion. But again, the triumphant melody of the lovers in presence and desire, who did but so do him honor; and out of it, through leading, pricking figures, the dance, which is as a shower of crackling timbres, of flashing harmonies, of ever-renewed and sharply beating rhythms.

A kaleidoscopic music, if ever man wrote it, yet a music that perpetually springs from itself; a prismatic music in which each flashing color of harmony or timbre falls on the instant into jewelled place; music that marvels of rhythm whip into sharper and more vivid frenzies, changeable as the moment, yet insistent as time itself; music that moves in sweeps of dynamic power as the music of the lovers moved in as deep and glowing periods of beauty. And through it all the dart of a sudden detail that stings to fresh pace the listening imagination. The performance, with conductor and orchestra fired as they have hardly been this autumn, matched the music. An audience, lifted at the end from illusion to reward, applauded a masterpiece—even of genius.

H. T. P.

GLOBE. DEC. 16, 1917.

Halifax Concert Today in Symphony Hall

A most unusual concert, having been prompted by an unusual and tragic event, will occur this afternoon at 3:30, when Mme Melba and Mr Kreisler, both giving their services, will appear as soloists on a program at Symphony Hall, which the Boston Symphony Orchestra, with Dr Muck conducting, will share for the relief of the Halifax sufferers. All seats were sold before the end of the first day of the announcement and standing room alone remained.

The program will be as follows: Overture, "In Memoriam," Sir Arthur Sullivan; Mendelssohn's concerto for violin and orchestra in E minor; Phidyle song with orchestra, Duparc; Schererzade, symphonic suite, Rimsky-Korsakoff; songs with piano: "Le Tempo des Lilacs" and "Les Papillons," Chausson; "Les Anges Pleurent," Bember; soli for violin, Prelude and Allegro, Pugnani, Rondo in G major, Mozart.

HERALD
DEC. 15, 1917

SYMPHONY GIVES EIGHTH CONCERT

Music for Ballet, "Daphnis and Chloe," Splendidly Presented.

JOHN McCORMACK SINGS

By PHILIP HALE.

The program of the eighth concert of the Boston Symphony Orchestra, Dr. Muck conductor, which took place yesterday afternoon in Symphony Hall, was as follows: Mozart, Symphony in E flat; Handel, Air, "Di ad Irene," from "Atalanta"; Ravel, second suite from the ballet music of "Daphnis and Chloe" (first time in Boston); Beethoven, Recitative and Air from "Christ on the Mount of Olives"; Balakireff, "Thamar," symphony poem. John McCormack was the singer.

The concert was a brilliant one. Mozart's Symphony may not be the equal of its two companions, but its purity of outline, its artistic simplicity, the tenderness with the tinge of melancholy peculiar to Mozart that characterizes the Andante—these keep it ever fresh and beautiful.

Two suites were made by Ravel from his music for "Daphnis and Chloe," a ballet produced in Paris by the Russian visitors in 1912. The first suite was played in Paris in 1911, for the music was written in 1910; it has been played in New York. The performance of the second suite yesterday was probably the first in this country. The music is taken from the latter half of the ballet, which is in one act. The day dawns, Daphnis is distracted by the absence of Chloe, who had been borne away by pirates. She returns having been rescued through the intervention of Pan. Daphnis is told that the god did this, remembering his adventure with the nymph Syrinx, who, running away from his hot pursuit, was changed into a reed, out of which Pan fashioned his pipe. Daphnis and Chloe then relate in pantomime this adventure to shepherds and shepherdesses. He swears fidelity to Chloe on the altar. There is then a joyous, tumultuous dance, in which all join.

As a rule, music for a ballet suffers when it is played on a concert stage. It may be said, on the other hand, that when it is performed in the theatre the eyes are more occupied, more receptive, than the ears. In this instance the music, even without the little explanatory argument that accompanies the score, would be engrossing, if the only clue were "Music for a Ballet, 'Daphnis and Chloe;'" or only "Music for a Ballet." Not everyone in these days is acquainted with the pretty romance written by Longus, but any hearer with imagination would know from the music that it was for pastoral scenes and for delirious dancing.

Nor is this music effective only by reason of pronounced rhythms and ingeniously gorgeous instrumentation. There are entrancing melodic phrases; there are seductive harmonies; there is beauty, spirit, passion. The picture of daybreak is an admirable example of true program music; it is not photographic; it is not like unto an interlinear translation; it is something more than a sketch by a musical impressionist, while there is no undue fidelity to nature. The scene is pictured vividly with an artist's restraint.

The instrumentation is astonishingly brilliant; dazzling is the word for certain pages; but the composer never loses his sense of beauty. He charms the musician and every lover of the beautiful, but not for a moment does he strive to make the bourgeois sit up. While there are countless exquisite details, there is a breadth, there is a sweep, a swing to the whole, that we have missed in other works by this rarely gifted composer, who at times seemed a miniaturist, a cameo-cutter.

Appreciation of the music and the performance was immediate. The applause was spontaneous, hearty, prolonged.

Bostonians have heard Balakireff's "Thamar" in concert halls and as music for a ballet. As a symphonic poem it does not in imaginative qualities come up to the sensuous and cruel subject. Here is a case where music not designed for a ballet is glorified by scenery, costumes, mimes and dancers. Balakireff thus fares better than Rimsky-Korsakoff, whose "Scheherazade" suite was sadly perverted by the employment of it for incongruous stage scenes and adventures.

Mr. McCormack sang an air from an Italian opera by Handel, the great melodist, and a Recitative and Aria from Beethoven's early and forgotten oratorio. He sang neither in Italian nor in German, but in English. By his distinct enunciation and fine diction he made us all realize that English is after all a noble and eloquent tongue when it is not clipped, smeared, snuffed, barked. Mr. McCormack sang with a breadth, a fervor, a differentiation in emotions that surprised even his warmest admirers. Very seldom do we hear singing of so marked excellence at Symphony concerts or in opera.

The concert will be repeated this evening. The program of the concerts next week will be as follows: Cherubini,

9-1

TRANSCRIPT
DEC. 15, 1917

THE SYMPHONY CONCERT

VIVID MUSIC IN THRILLING PERFORMANCE

12/15

Conductor and Orchestra Outstrip Themselves—Even a "Star-Spangled Banner" Glorified—The Perfections of Mozart in a Symphony, the Grim Concentration of Balakirev in "Thamar," and the Beauty and Power of Ravel's "Daphnis and Chloe" — Mr. McCormack's Singing in Full Complement to the Rest

TO begin at the very beginning of the Symphony Concert yesterday afternoon, how many in the audience, to which the weekly repetition of "The Star Spangled Banner" has already become routine, note how well Dr. Muck and the orchestra now play the hymn? According to his custom with whatever music he undertakes, the conductor has not spared pains upon performance. He has emended the orchestral version of the piece to the exclusion of all extraneous ornament; he gives the melody large, deep, songful voice; he points the rhythm so that the anthem moves amply, vigorously; he ends in truly upswelling climax. From the first measure to the last Dr. Muck and his men glamor the music with an eloquence and an exaltation by no means intrinsic. In the hearing of few has "The Star Spangled Banner" been played as it is now played at Symphony Hall. The contrast between the performance there and the fashion in which our "co-belligerents," the conductors of the Metropolitan Opera House, orchestras in theatres or bands at "patriotic" meetings rattle or skimp through the hymn speaks for itself. No wonder that once upon a time, President Roosevelt invited Dr. Muck to join a committee about to revise the anthem.

This same mingling in the conductor of the imagination that perceives and designs performance in the revealing and characteristic voice of the music, and of the executive faculties that then order the accomplishment shone—and in a far more exacting mirror—out of Mozart's symphony in E-flat. Precedent prescribes that this music of the eighteenth century, if played in the twentieth within a large hall and before a numerous audience, shall be played by an orchestra twice and thrice as many as the comparatively little bands for which the composer wrote it. Balance his amplified choirs as the conductor may, lighten his tone to the utmost of which the virtuosi of Symphony Hall are capable, tint his shadings with the most adroit of fingers, not a little of the figuration and arabesque will still sound more thickly, move more heavily than was Mozart's or Haydn's intent in composition or performance. The Mozartean pattern when it is lightest, as for example in the Minuet of yesterday; the Mozartean shimmer when it is most glinting as, again, in the Finale of this symphony in E-flat; the Mozartean shading when as in the Andante it is as the very tremors of fancy, inevitably under present conditions of performance lose a measure of lace-like and transparent quality. Once again, even though the resonance that ears of 1917 expect would be missing, it does seem worth while to try for once even in the acoustics, by no means ideal, of Symphony Hall, the performance of eighteenth-century music by a diminutive but expertly proportioned orchestra. After all did not Strauss's twenty-two instruments, eighteenth-century wise, sound the other day when in that same room Miss Garrison sang the ornate air from "Ariadne on Naxos?"

Within this reservation—doubtless one of those chimerical counsels of perfection which most of us like to nurse—the performance of Mozart's symphony was well-nigh flawless in imagination and execution. The graceful flow, the light beat of the Minuet was a superlative feat of tonal and technical eloquence. The limpid fleetness, the springy precision of the Finale—familiar qualities of conductor and orchestra with these ancient pieces—less pleasured the ear than yielded a new sensation as of the dancing and sporting of the music into the prescribed pattern upon the ear as leaves and flowers sometimes make pattern to the eye in the play of breeze and sunshine. Pattern, again, like all ancient music, like all music, indeed, until the great emancipation of Beethoven and the romantics began, were the slow introduction and the quicker Allegro beginning the symphony. But how rich and warm the sheer fertility in tonal invention that filled the design, and how glowing the tonal beauty in which the mingled virtuosity and verve of the orchestra imparted it. The Andante is music of another quality—the quality that set Mozart above all the composers of his time and manner. By intuition and practice he wove his pattern almost as though it were second nature, while he shot it through with the wistful beauty of melody, the tender musing upon modulation and ornament that make this instrumental song the melancholy of music incarnate. As Virgil wrote "the tears of things," so here Mozart put to everlasting music-paper the tears of tones.

Akin to this perfection of Dr. Muck and the orchestra in the performance of the symphony was Mr. McCormack's felicity in the designing, the imagining and the accomplishment of his song. From the neglected treasure-house of Händel's half-forgotten operas the tenor had resurrected an air in "Atalanta" and from Beethoven's oratorio of the Mount of Olives nearly as unknown an air for Jesus. The first piece—a lover's plaint to insignificant verse, whether in the original Italian or in the English which Mr. McCormack used—teems with the method and the ornaments of eighteenth century song—repetitions, roulades, "shakes" and nearly all the rest; while sustaining them and keeping them in motion are serenely flowing periods of broad melody. Scarcely a tenor of opera house or concert-hall except Mr. McCormack, is now capable of this florid song—alike in the ease and sparkle of the decorative measures, the deftness with which he makes them ripple upon the main current of melody, the smooth spinning of transitions and modulations, the maintenance of the opulent flow of the whole music. Only a slight nasality here and there marred his tones; while always they mingled the poised eloquence and elegance, the mastery of music, method and the singer's self—the ideals of eighteenth-century song. In it Mr. McCormack, studious still and now in the flower of his powers, recalls a subtle virtuosity believed to have vanished from the earth.

The air of Jesus gave the tenor different opportunity. Long, largely phrased recitative of impassioned and mounting entreaty, between the periods of which Beethoven's orchestra makes not a few dramatic strokes, precedes a soliloquy of woe and fear that in intensity of voice falls little short of some more celebrated and familiar passages in "Fidelio." Both in the declamation and in the sustained song, Mr. McCormack was dramatic singer in a degree that he has hardly disclosed hitherto in Boston. His tones were his means to project upon his hearers the graphic power of Beethoven's music and his own puissant response to it in the voice alike of entreaty and of agony. Give Mr. McCormack the impetus of such a music and he can evoke passion—and the more surely because therein he uses his voice and his artistry only the more discriminatingly, expertly, masterfully. Seldom nowadays do the distinctions of florid and of dramatic song and the vocal wisdom and skill which are the means to both meet in a single singer as they met on Friday in Mr. McCormack. Idol of the popular audience, if you will, but on the way, also, to be idol of the connoisseurs of song.

So was the way cleared for what seemed the two pieces of ballet music upon the programme. True, Balakirev wrote his tone-poem of "Thamar," with never a thought that a quarter of a century later other Russians would mime and dance to it. In those that admire the music, admiration has already risen into an irascible devotion. If the piece fails to impress others as it impressed them, they will have it that the performance is at fault. Clearly, yesterday, Dr. Muck and the orchestra had ripened their original version of "Thamar" first heard a year ago. The prologue that sets the scene sounded more grim and ominous; the epilogue that ends the legend more sinister and fateful. The dances and revelry between moved with more tonal freedom, rhythmic elasticity and sensual bite. More vivid were the sharp-edged foreboding harmonic strokes that once and again cut balefully through them. By all the tests of memory Dr. Muck's version of the tone-poem falls hardly a whit short of Mr. Monteux's, for example, in graphic and penetrating eloquence. Yet still the impression prevails that the besetting dryness of Balakirev, theorist, propagandist, apostle, rather than imaginative and eloquent composer haunts the music.

The prologue does work the illusion of grim, gray, sombre and boding solitude and with no little reflective skill in the delineative manipulation of tones. The epilogue conveys and concentrates with like skill a malignant, a dismal fate. Steely vivid the music begins; in death and bane, as the old ballads put it, the music ends But between, in spite of all the impinging folk-melodies and harmonies that Balakirev discovered or imagined out of the Caucasus is only a music of a willed wantonness, a meditated sensuality, a contrived foreboding. It will not rise into vital image from the engraved page or even from such a performance as Dr. Muck and the orchestra may give it in the concert hall. It needs to do so, Bakst's tower of flaming reds: Mr. Bolm to mime the fated, frenzied wayfarer; Miss Karsavina for the insatiate, sinister, tricking queen, the exotic spectacle, the wiling and tingling dances of the Russians. With them remembered, long pages of "Thamar" in the concert-room or the library are but mute.

In sharp contrast, Ravel's music of "Daphnis and Chloe," written for the stage with constant thought of pictorial background, play of lights, dresses and other scenic accessories, mimed action and narrative or decorative dance, lost little in the "Symphonic Fragments" played for the first time in a Bostonian (and probably an American) concert-room. Those that know the ballet in the theatre—the Russians, unfortunately did not venture it in the United States—could hardly have felt the music depleted unless it was in the miming of the pursuit of Syrinx by Pan. Yet even there the music held its own in nervous and sinuous progress, in fleeting, amorous suggestion, in melancholy whisper of old, forgotten, far-off things when the present and ardent loves of swain and shepherdess creep within it, flood and hush it. Enough has already been said in this place of Ravel's mastery of his means—of his fertility of matter and method in the interweaving of motives, of his inexhaustible and adroit invention of harmonic background and sggestion of his command of old capacities and his divination of new, not only in the choirs, but in the single instruments of his orchestra. Enough also has been written of the unique blending throughout the ballet, of so to say, symphonic sense of music as such and scenic sense of music primarily designed for the theatre. To the students of music from the printed page "in their closets" as well as from the impressions of stage and concert-hall may be left to determine the springs of the technical and tonal inventions, imagination and resource that fill the ballet. At the end of their inquiries, the fountain thereof will still remain the genius and the cultivation, at once musical and poetical of Maurice Ravel.

Moreover, these rare possessions and distinctions would be unavailing did they not impress and illude the answering imagination, vision and emotion of listening men. Dull-eared and dull-fancied, indeed, was he in the audience of yesterday who did not feel the beauty, the imagery, the illusion of the mysterious shiverings, the mounting tremors, the brightening tonal colors, the quickening rhythms in which the day dawns and life stirs anew in Ravel's music. Not merely his birds, his shepherds but a whole quivering and gladdening world piped in his tones the morning miracle of renewed life and light. And then the instrumental song that in deepening, broadening, more and more glowing voice sings the ecstasy of the lovers. The sweep, the passion, the climax of the music is of Wagnerian exaltation. So may the poetry of tones transfigure the amours even of shepherd folk. Next to open way for fancy, the music thins that with the skill, the elegance, the piquancy and the subtlety of Ravel it may mirror the pursuit of Pan, amorous but regretful god, upon the nymph, Syrinx, whom, evasive, he transformed into reeds to whisper his song of disillusion. But again, the triumphant melody of the lovers in presence and desire, who did but so do him honor; and out of it, through leading, pricking figures, the dance, which is as a shower of crackling timbres, of flashing harmonies, of ever-renewed and sharply beating rhythms.

A lyrical symphonic music, if ever man wrote it, yet a music that perpetually springs from itself; a prismatic music in which each flashing color of harmony or timbre fails on the instant into jewelled place; music that marvels of rhythm whip into sharper and more vivid frenzies, changeable as the moment, yet insistent as time itself; music that moves in sweeps of dynamic power as the music of the lovers moved in as deep and glowing periods of beauty. And through it all the dart of a sudden detail that stings to fresh pace the listening imagination. The performance, with conductor and orchestra fired as they have hardly been this autumn, matched the music. An audience, lifted at the end from illusion to reward, applauded a masterpiece—even of genius.

H. T. P.

GLOBE. DEC. 16
1917.

Halifax Concert Today in Symphony Hall

A most unusual concert, having been prompted by an unusual and tragic event, will occur this afternoon at 3:30, when Mme Melba and Mr Kreisler, both giving their services, will appear as soloists on a program at Symphony Hall, which the Boston Symphony Orchestra, with Dr Muck conducting, will share for the relief of the Halifax sufferers. All seats were sold before the end of the first day of the announcement and standing room alone remained.

The program will be as follows: Overture, "In Memoriam," Sir Arthur Sullivan; Mendelssohn's concerto for violin and orchestra in E minor; Phidyle song with orchestra, Duparc; Schererzade, symphonic suite, Rimsky-Korsakoff; songs with piano: "Le Tempo des Lilacs" and "Les Papillons," Chausson: "Les Anges Pleurent," Bember; soli for violin, Prelude and Allegro, Pugnani, Rondo in G major, Mozart.

HERALD
DEC. 15, 1917

SYMPHONY GIVES EIGHTH CONCERT

Music for Ballet, "Daphnis and Chloe," Splendidly Presented.

JOHN McCORMACK SINGS

By PHILIP HALE.

The program of the eighth concert of the Boston Symphony Orchestra, Dr. Muck conductor, which took place yesterday afternoon in Symphony Hall, was as follows: Mozart, Symphony in E flat; Handel, Air, "Di ad Irene," from "Atalanta"; Ravel, second suite from the ballet music of "Daphnis and Chloe" (first time in Boston); Beethoven, Recitative and Air from "Christ on the Mount of Olives"; Balakireff, "Thamar," symphony poem. John McCormack was the singer.

The concert was a brilliant one. Mozart's Symphony may not be the equal of its two companions, but its purity of outline, its artistic simplicity, the tenderness with the tinge of melancholy peculiar to Mozart that characterizes the Andante—these keep it ever fresh and beautiful.

Two suites were made by Ravel from his music for "Daphnis and Chloe," a ballet produced in Paris by the Russian visitors in 1912. The first suite was played in Paris in 1911, for the music was written in 1910; it has been played in New York. The performance of the second suite yesterday was probably the first in this country. The music is taken from the latter half of the ballet, which is in one act. The day dawns, Daphnis is distracted by the absence of Chloe, who had been borne away by pirates. She returns having been rescued through the intervention of Pan. Daphnis is told that the god did this, remembering his adventure with the nymph Syrinx, who, running away from his hot pursuit, was changed into a reed, out of which Pan fashioned his pipe. Daphnis and Chloe then relate in pantomime this adventure to shepherds and shepherdesses. He swears fidelity to Chloe on the altar. There is then a joyous, tumultuous dance, in which all join.

As a rule, music for a ballet suffers when it is played on a concert stage. It may be said, on the other hand, that when it is performed in the theatre the eyes are more occupied, more receptive, than the ears. In this instance the music, even without the little explanatory argument that accompanies the score, would be engrossing, if the only clue were "Music for a Ballet, 'Daphnis and Chloe,'" or only "Music for a Ballet." Not everyone in these days is acquainted with the pretty romance written by Longus, but any hearer with imagination would know from the music that it was for pastoral scenes and for delirious dancing.

Nor is this music effective only by reason of pronounced rhythms and ingeniously gorgeous instrumentation. There are entrancing melodic phrases; there are seductive harmonies; there is beauty, spirit, passion. The picture of daybreak is an admirable example of true program music; it is not photographic; it is not like unto an interlinear translation; it is something more than a sketch by a musical impressionist, while there is no undue fidelity to nature. The scene is pictured vividly with an artist's restraint.

The instrumentation is astonishingly brilliant; dazzling is the word for certain pages; but the composer never loses his sense of beauty. He charms the musician and every lover of the beautiful, but not for a moment does he strive to make the bourgeois sit up. While there are countless exquisite details, there is a breadth, there is a sweep, a swing to the whole, that we have missed in other works by this rarely gifted composer, who at times seemed a miniaturist, a cameo-cutter.

Appreciation of the music and the performance was immediate. The applause was spontaneous, hearty, prolonged.

Bostonians have heard Balakireff's "Thamar" in concert halls and as music for a ballet. As a symphonic poem it does not in imaginative qualities come up to the sensuous and cruel subject. Here is a case where music not designed for a ballet is glorified by scenery, costumes, mimes and dancers. Balakireff thus fares better than Rimsky-Korsakoff, whose "Scheherazade" suite was sadly perverted by the employment of it for incongruous stage scenes and adventures.

Mr. McCormack sang an air from an Italian opera by Handel, the great melodist, and a Recitative and Aria from Beethoven's early and forgotten oratorio. He sang neither in Italian nor in German, but in English. By his distinct enunciation and fine diction he made us all realize that English is after all a noble and eloquent tongue when it is not clipped, smeared, snuffed, barked. Mr. McCormack sang with a breadth, a fervor, a differentiation in emotions that surprised even his warmest admirers. Very seldom do we hear singing of so marked excellence at Symphony concerts or in opera.

The concert will be repeated this evening. The program of the concerts next week will be as follows: Cherubini,

TRANSCRIPT
DEC. 12, 1917.

Better Late Than Never

The belated and little emphasized announcement of Dr. Muck's Swiss citizenship does not lessen the validity of the fact which the most sceptical Vigilante may verify to the letter at the Legation of Switzerland in Washington. The conductor is neither a Prussian nor a Bavarian subject, either by birth or residence, but a citizen of Switzerland in which country his father was naturalized when the son was a child of six. Thereby the boy became automatically of like nationality with his parents, attaining and acknowledging at his majority full Swiss citizenship. The predisposing cause to the action of both father and son was their preference for the Swiss city of Zurich as a place of residence. Until the confusions and the exactions of the war began, Dr. Muck, like most of us engrossed in exacting work, gave little heed to his own or to any one's else nationality. Then long process was necessary to validate his Swiss citizenship and to secure Swiss passports, permitting him such freedom of travel as neutrals may enjoy during a widespread war.

It was quite possible for Dr. Muck to make known his legal standing as a naturalized Swiss when he was most bitterly assailed as a Prussian and an "enemy alien," but it was not in his temperament or in his code of conduct, as is easy to understand, to take such cover in such stress. Accordingly, he hid his neutral citizenship and, even now, would hardly have disclosed it had not the management of the Symphony Orchestra wished to include the fact in a circular sent to the subscribers to its interrupted concerts in Baltimore, Washington and Philadelphia. That circular, however, falls into one error. Dr. Muck was not born, as is commonly reported, at Wurzburg in Bavaria, but at Darmstadt in the Grand Duchy of Hesse, as it was in 1859, where his parents happened to be travelling. On the other hand, the circular justly reminds the recipients and many another more in need of such prompting, that because the conductor ha received the "courtesy title" of "Genera Music-Director in Prussia," he is no mor a member of the Prussian official hierar chy than are the American holders o German orders bestowed in time past b the Imperial or the Royal Government. I fact, Dr. Muck's connection with the Roya Opera in Berlin ended summarily and i some irritation on the part of the Inten dant and the court when he quit it defini tively at the expiration of his contract i the summer of 1912. The informed in suc matters will also recall that the Parisian Meyerbeer and the Franco-Italian Spontin was each in his day and by title a "Genera Music-Director in Prussia." The circular which might advisedly have been sent t the subscribers to the concerts of the or chestra in New York and in Boston as wel as to those elsewhere, runs:

> For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck, widely circulated by publication in newspapers and in other ways, the management submits the following statements, which can be verified by anyone who cares to make inquiries of the proper authorities: Dr. Muck is not a Prussian; he is not an enemy alien of the United States; he is not an official of the German Government; he is not a citizen of Germany; while he was born in Bavaria, he is a citizen of Switzerland, as was his father. After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities "have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country."

Dr. Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit. For three years of the war he has directed our cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permited no discussion of political affairs and there has not been the slightest friction among our musicians of many nationalities—fifty-one American citizens (seventeen native-born), twenty-two Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians and two Bohemians.

One subject which has caused much unkind and undeserved criticism of Dr. Muck has been a report that he refused to conduct "The Star-Spangled Banner" in our concerts. He has never refused. On the contrary, when requested he willingly complied, and he has since conducted our national anthem in every concert by our organization.

Here in Boston

Every seat for the concert at Symphony Hall next Sunday afternoon to increase the Halifax Relief Funds has now been sold and further application for places either by letter or in person to the box office is useless. The programme for the concert awaits Mr. Kreisler's and Mme. Melba's choice of pieces; but the principal orchestral number has already been determined—Rimsky-Korsakov's suite, "Scheherazade," a pictorial and readily comprehensible music suggested by The Arabian Nights, and giving much room for individual skill among the players.

POST
DEC. 16, 1917.

CONCERTS

For Halifax Fund

The concert in Symphony Hall this (Sunday) afternoon, at 3:30, in aid of the Halifax sufferers, will begin promptly at 3:30 and will run in the neighborhood of two hours. All the seats were sold before the end of the first day of the sale and only standing room remains. The programme in its entirety is as follows:

"THE STAR SPANGLED BANNER."
Overture—"In Memoriam". Sir Arthur Sullivan
Concerto for violin and orchestra in E-minor. Opus 64.....Mendelssohn
Mr. Kreisler.
"Phidyle"—Song with orchestra
Henri Duparc
Mme. Melba.
Intermission of 10 Minutes.
"Scheherazade"—Symphonic Suite (after "The Thousand Nights and a Night"). Opus 35.....Rimsky-Korsakoff
Songs with piano:
Le Temps des Lilacs.....Chaussen
Les Papillons .....Chausson
Les Anges Pleurent.....Bemberg
Mme. Melba.
Soli for violin:
Prelude and Allegro .....Pugnani
Rondo in G-major .....Mozart
Mr. Kreisler.

Guiomar Novaes, the Brazilian pianist, and Jacques Thibaud, the brilliant French violinist, were to have given the concert in Symphony Hall this afternoon, but have graciously postponed their appearance in order that the Halifax concert might be given. On account of other engagements in the West they cannot give their concert in Boston until Sunday afternoon, March 24.

Next Tuesday evening, in Steinert Hall, song recital by Laura Littlefield, soprano. Mrs. Dudley Fitts will accompany. The programme:

Pastourelle (from "La Basoce")..Messenger
La Route, Sous Bois.....Ropartz
Chanson des Moisettes.....Dupont
Effit de Neige, Serenade, Colombine.Poldowski
The Cave.....Schneider
Come hither, lyttel childe.....Spalding
The Bairnies Cuddle Doon.....Homer
The Bird, Reve du Midi.....Fiske
Her Songs, To a Dancer.....Endicott
Chanson d'Avignon (from "Griselidis")
Massenet
Villanelles des Petits Canards.....Chabrier
Voici des Fruits.....Ebell
Le The .....Koechlin
Jardin d'Amour.....Vuillermoz
Hymne d'Amour.....Pierne

Next Wednesday, Dec. 19, at 8:15, in the John Knowles Paine Concert Hall of the Harvard Music building, Ralph Lawton, who has been recently making some experiments at the new Greenwich Village Theatre in New York, in combination of colored settings and sympathetic lighting with pianoforte music, will demonstrate his theories.

Next Tuesday afternoon in Steinert Hall: Piano recital by Yolanda Mero. The proceeds will be devoted to the relief of Halifax sufferers. Programme:

Stradal's arrangement of Bach's concerto for the organ; Schumann's "Davidsbundlertanze"; Debussy's "Jardin sous la pluie" and "Clair de lune"; Rachmaninoff's "Serenade"; Dohnanyi's "Rhapsodie in C minor"; Liszt's "Liebestraum" and "Polonaise in E-flat major"; and the pianist's own arrangement of Merkler's "Valse Intermezzo."

It has become necessary to postpone the first of the chamber music concerts announced for next Thursday afternoon, Dec. 20, in Jordan Hall by the former Kneisel players and Mr. Kreisler, to a date which will be announced later. The postponement is due to the delay caused in securing special permits for some of the members of the organization to travel.

Friday afternoon and Saturday evening in Symphony Hall—Concerts by the Boston Symphony Orchestra, Sylvain Noack, violinist, who shares the first desk of the Symphony Orchestra with Mr. Witck, will be soloist. The programme:

Overture, "Anacreon" .....Cherubini
Two solo pieces for violin:
Poeme .....Chausson
Havanaise .....Saint-Saens
Symphony No. 6, in F major, "Pastorale" .....Beethoven

TRANSCRIPT
DEC. 14, 1917

CONCERT-CHRONICLE

The Symphony Orchestra at Cambridge with Mr. Goding, Pianist, for MacDowell's Second Concerto—For the Coming of Miss Torpadie—Mme. Melba's and Mr. Kreisler's Pieces Next Sunday

THE programme of the Symphony Orchestra in Cambridge last evening took a pleasing and somewhat shallow turn, innocent alike of deep emotion and large vigor. Debussy's "The Sea" loomed almost imposing and forceful, as it stood beside the light and pretty conceits of Mendelssohn's overture to "A Midsummer Night's Dream," and the slight and almost insipid substance of MacDowell's Concerto in D minor. With such environment, the climaxes of the first and the last sections of the "symphonic sketches" sounded unwontedly powerful and positive from the Parisian painter in pastel tints—"the oversensitized hedonist," as a ruddier English composer has called him, "with his delicate subtleties, mainly in transparent pearl-grays." To this generalization those pages are an emphatic denial; they are finely calculated and long prepared, and as the trombones flare forth for once in solid and long-drawn voice at the end of the whole piece, piled up with rich polyphony and stinging dissonance of the full orchestra, the effect might stir the envy of many a composer of sturdier individuality. Debussy is certain a versatile genius of many aspects. But there is one inescapable and hounding limitation: Whatever he does, is mainly "effect." Possibly his distinction rests upon the number and originality of those effects, and the unquestionable truth that they are unsurpassed in their time. For instance, the orchestral usage of "La Mer" is often distinctive and exclusive to the immediate design. There is nothing very much like it in any other music, not even Debussy's own: the constant and various use of the harps, the violins in topmost register, and elsewhere their exotic, pungently set figurations, the unprecedented hues in the peculiar combinations of woodwind and brass, th elaborate and mysterious percussion. Also—and this with no loss of picturesque atmosphere—sound, integrated and enduring melody in the last section. For the minutely and intricately careful setting forth of all these attribute there can scarcely be as fine a hand in all France as that of Mr. Muck. It will always be a matter for marvel to hear him and his orchestra interpret "La Mer." In the profusion and subtlety of detail, the rapid scattering and instantaneous assembling, the necessity for finest maintenance of balance, the virtuosity exacted in discreet and lightning figures from the trumpets, trombones, and wood-wind, no single slip or miss was audible yesterday.

After "The Sea," the concerto and the overture inevitably sounded rather tame. But a soloist is always welcomed by the Cambridgites as food for comfortable diversion and comment. Mr. Howard Goding, the elect of the evening, descended upon his part with fine energy and incisiveness. He strove hard to live up to the conductor's standard of scrupulous precision, and succeeded well, albeit at the sacrifice of the poetic plasticity and the sensuous grace and beauty of tone, which qualities alone signal the individuality of the composer, and save his concerto from mediocrity. There are concertos which assertive virility becomes; perhaps this one is more attractive under the softer persuasion of a woman's touch, partially hiding over-much dead wood of uninspired incident. Mendlessohn's fairy overture, on the other hand, "wears" well in parts. Happy of conception, thematically delightful and aptly turned to its subject, it is one of those isolated achievements upon which a composer comes as if by pure good fortune. Smetana's "Bartered Bride" overture is another such and so is the "Sorcerer's Apprentice" of Dukas. Thus Mendelssohn's youthful overture in its freshness and charm, holds place beside the fruits of his maturity, and usually surpasses them.

TRANSCRIPT
DEC. 14, 1917

Items and Announcements

Sir Arthur Sullivan's overture, "In Memoriam," written in 1866 upon the death of his father, and nowadays seldom heard anywhere, will begin the concert at Symphony Hall, next Sunday afternoon. for the profit of the Halifax Relief Funds. The concert will end with songs for Mme. Melba and short violin-pieces for Mr. Kreisler so that both may be heard in extra numbers. In full, the programme stands:

Concert Overture, "In Memoriam".....Sullivan
Concerto in E minor for Violin and Orchestra .....Mendelssohn
Mr. Kreisler
Song with Orchestra, "Phidylé" .....Duparc
Mme. Melba
Symphonic Suite, "Scheherazade," Rimsky-Korsakov
Songs with Piano;
Le Temps des Lilacs—Les Papillons, Chausson
Les Anges Pleurent.....Bemberg
Mme. Melba
Soli for Violin:
Prelude and Allegro.....Pugnani
Rondo in G major.....Mozart
Mr. Kreisler

A happy innovation signalizes the programme for the Symphony Concerts of next week. Mr. Noack of the first violins will then have his annual opportunity to play a concerto; but instead of such a piece he has chosen two shorter numbers: Chausson's imaginative and eloquent "Poem" and Saint-Saëns's light and fanciful "Havanaise." Both, of course, are pieces with orchestra. The remaining items of the programme are Cherubini's overture to his opera "Anacreon" and Beethoven's "Pastoral" symphony.

American
Dec. 17, 1917

Benefit Breaks All Symphony Hall Records

Melba, Kreisler, Muck and Orchestra Raise $10,000 for Halifax

It is thought that between $9,000 and $10,000 was realized for the Halifax sufferers at the biggest benefit concert ever held in Boston yesterday afternoon, when Melba, Kreisler and the Boston Symphony Orchestra appeared on one bill.

Although the seats were sold at $5 instead of the customary $2 for Sunday concerts, every seat in the house was snapped up and all available standing room. All records for Symphony Hall were broken.

The concert was one of unusual excellence, the program popular in character. Doctor Muck conducted the orchestra and was enthusiastically applauded, while Kreisler was shown that the declaration of war on Austria had not made Bostonians forget his merits. Mme. Melba was in good voice and sang in an unequalled manner.

Globe
Dec. 19, 1917

John McCormack Soloist at Symphony Concerts

As soloist at this week's Symphony concerts, John McCormack again has chosen unhackneyed music. He will sing Aminta's aria "Di ad Irene" from Handel's pastorale cantata, "Atalanta." This was one of the many pastorales that were so popular in the 18th century in which Watteau shepherds and shepherdesses disported themselves for the amusement of the court. The "Atalanta" was given as a part of the celebration of the marriage of the Prince of Wales, son of George II. Mr McCormack's second number will be "Jehovah, Hear Me," from Beethoven's oratorio, "The Mount of Olives."

Of the orchestral numbers, the second suite from Ravel's "Daphnis and Chloe" will be a novelty. This ballet was written in 1912 for the Russians and played with much success in Paris. The first suite has been played in New York, but it is doubtful if this particular "Fragment Symphonique," as it is called, has ever been heard in this country.

In its entirety the program will be as follows: Mozart symphony in E-flat major, aria from "Atalanta," Ravel "Fragment Symphonique," aria, "Jehovah, Hear Me"; Balakireff, "Thamar."

199

TRANSCRIPT
DEC. 17, 1917.

WEEK-END CONCERTS

THREE, AND EACH GIVING RARE PLEASURE 12/17

Ravel's Ballet Suggests Others for the Symphony Orchestra—The Notable Audience and Occasion of Sunday for the Halifax Relief Funds—Mme. Melba in Old Glories, Mr. Kreisler Exceptionally Applauded and the Rest Outdoing Themselves—The Charm and Skill of Miss Torpadie—A New War-Tax?

RAVEL'S "symphonic fragments" of "Daphnis and Chloe" are not the only music from ballets and mimodramas written in recent years in Europe that deserves hearing at the Symphony Concerts and the score and the parts of which may even now be obtainable in America. Dukas's one piece in the species, "The Peri," is a symphonic poem in itself, and as such has been played oftener in Paris and in other cities than as music for dancing and miming. It is a pity, besides, that American ears in the concert-hall should know so various a composer by a single, and now somewhat hackneyed, jeu d'esprit, "The Sorcerer's Apprentice." Like Ravel, Stravinsky long since drew from his ballet of "The Firebird" a suite for orchestra, keeping much of the beauty, the fancy, the graphic suggestion of the music within the theatre. This very season Mr. Stokowski and the Philadelphia Orchestra have played it with no little pleasure to hearers. In Paris, and, if memory serves, in London, under Sir T. Beecham, Stravinsky's other ballets, "Pétrouchka" and "The Rite of the Spring," have been played in entirety as so much symphonic music—an interesting experiment almost deserving trial here, though admittedly the impression was sometimes confused and obscure when the composer was writing in closest complement to action on the stage. It is within possibility that Debussy's "Jeux" and "Khamma," both ballets seldom heard or seen anywhere, would interest played as symphonic pieces; while in the library of Symphony Hall may still lie Schmitt's mimodrama, "The Tragedy of Salome," once ventured by Dr. Muck as a curious and occasionally illusive tone-poem. Moreover, to complete the catalogue for the moment, the other "symphonic fragment" from "Daphnis and Chloe," already heard in New York from Mr. Damrosch, ought surely to be obtainable for performance in Boston.

Be the future harvest what it may, there is no questioning the stimulus of Ravel's music upon orchestra and conductor or the eagerness and satisfaction with which, on Saturday evening as on Friday afternoon, the audience listened with ear, mind and heart. The performance, indeed, already has place among the superlative feats of Dr. Muck and the band he has now wrought in his image. Never have they been more various and vivid masters of rhythm; more excelled themselves in the instant revelation and coördination of detail; more graphically compassed sharp or suave transition or multitudinous and songful climax. The tone of the orchestra matched the beauty, the power, the manifold implications of the music while the felicities and the subtleties of Ravel's play with harmonies and timbres must have rejoiced its virtuoso soul. To sit before "Daphnis and Chloe" in the theatre is to divide perception and reception between the music and the action, the settings, the lights, the dancers, the mimes. To hear the music apart from the stage, and in such performance as that of Saturday, was to discover anew and to the full the ardent sweep, yet flawless proportion, of design, the mingled splendor and finesse of invention, the manifold delineative and emotional imagination, the command of means that body forth the poetry and the passion of the illusion from a masterpiece of a time blessed with no small portion of remarkable music. Never before in Boston has Ravel so affirmed his signal and still mounting powers.

The "Halifax Concert"

Still more largely in the annals of the Symphony Orchestra, since, after all, the fragments of "Daphnis and Chloe" made but a single piece, will be written the concert of Sunday afternoon for the profit of the Halifax Relief Funds. In every respect and in full degree it fulfilled the expectations of the conduetor and the orchestra proposing it; of Mr. Kreisler and Mme. Melba joining readily in it; of Mr. Higginson and Mr. Ellis undertaking the external details; when catastrophe, as swift and scarifying as are such bolts of fate, shook our little world of Northeastern America. The receipts of the concert from the sale of tickets, from the vending of an autographed and pictured programme, from incidental additions to box-office prices exceeded $10,000—the largest sum a concert for charitable purposes, or indeed for any other, has ever gathered in Boston. Not a seat stood empty in Symphony Hall on Sunday; the standing room was stretched to the last square inch of floor and the last legal inch of municipal regulation: yet even so hundreds had been turned away. The audience was representative of the manifold life of the city and of the manifold sympathy the occasion had encouraged—desirably a miscellaneous company in which the British and the Canadian colonies were conspicuous, in which new hearers of the Symphony Orchestra were many and in which not a few came to bask under such planets of the musical firmament as Mme. Melba and Mr. Kreisler.

From such a company the more significant was the applause, exceeding that lavished upon either conductor or prima donna, with which Mr. Kreisler was first welcomed and then, at every pause in his pieces, acclaimed. The master-violinist of this present day indeed shone out of his playing of Mendelssohn's concerto and of a long array (as the insistence of the audience made it) of lighter numbers, but it was the man, the recent and proudly patient victim of lying calumnies, malignant enmities and obvious self-seeking, whom it also, and clearly, applauded. Such token of the sympathy of a miscellaneous audience may well comfort Mr. Kreisler in a perturbed hour; while no less good and significant to hear were the general and hearty plaudits accompanying every entrance and exit of Dr. Muck and crowning him and the orchestra at the end of the most eloquent performance of Rimsky-Korsakov's "Scheherazade" that even they have yet wrought No less in degree was Mme. Melba rewarded: but she, unlike her companions in artistry for compassion, is exempt from superfluous and unreasonable antagonisms of wartime.

Musically, the concert interested most in the beauty and the power of voice that the conductor and the orchestra gave to Rimsky-Korsakov's music of legend and fantasy, in the discovery for most of us, of the felicity and fancy of the orchestral version of Duparc's thrice familiar song of "Phidylé"; and in the renewal to the surprise of not a few, of the soft and silvery lustres, unique in kind, of Mme. Melba's tones. The beginning with Sullivan's resurrected overture, "In Memoriam," was justified of the occasion and bespoke the breadth of sympathy in the givers of the concert, even if in itself it is commonplace music-making of a vanished British time. To be expected out of many a memory, was the vitality that from ardor of tone, rhythm, phrase and progress, Mr. Kreisler infuses into the tame and academic Allegro "appassionato" of Mendelssohn's concerto, to flow thereafter into the suave, shadowed and, yesterday, exquisitely tempered song of the Andante and the shimmering grace of a finale in which the composer writes that light, flying, glinting music in which few have surpassed him. To be expected, likewise, were the slight musical confections, appointed and extra, with which he and Mme. Melba gratified their own virtuosity and the eager ears of the audience. But hardly to be foreseen, since "Phidylé," favorite though it be, is rarely heard with orchestra, was the adroit use of harmonies and timbres, the delicate adjustments, the limpidity, the fancy, the mirror-like quality of Duparc's softly crystalline instrumentation. It was the complement of a like perfection of means, of a like loveliness in Mme. Melba's tones. For the instant, and again in her subsequent pieces, her voice sounded as in the silvery glow, the velvety texture of her noon of song; while it sounded also with an intuitive and a practised artistry that knows no twilight.

Even so, the glory of the concert in itself and in performance was "Scheherazade"—notably well chosen for the occasion since the voice of the music is sunlight clear and changeful, since it suggests or the instant the composer's imagery, and since it gives plentiful room for the individual skill that Mr. Witek, Mr. Sand, Mr. Holy, Mr. Longy, Mr. Maquarre, the bassoonists and the players upon the instruments of percussion proved and re-proved. A year ago when Dr. Muck and the orchestra first set themselves to the piece, they characterized the music as never before in Bostonian hearing, gave it the golden atmosphere of legend that enwraps it, adorned it from end to end with feat upon feat of imaginative finesse. Yesterday, under the just stimulus of an exceptional occasion—their own occasion as it were—they surpassed even this memory of themselves. To hear them in the sea-music of the beginning and the end was to believe for the time that no such music of the sweep, the surge, the vastness of ocean has come from other composer's pen. The music of the fete in Baghdad was the sensuality, frenzied or languorous, of the Arabian Nights made glowing or biting tones. Fortunate the embraced youth, sitting in the still and solitary garden and "talking of love" who could speak with the loveliness of fancy and of speech that yesterday tipped their tongues; while the humor and the gayety of the Kalendar's tale caught as tones may seldom do the fantastic grotesquerie, the rush of endless high spirits that have kept Scheherazade's tales immortal. She, happy Sultana, had the voice of Mr. Witek's violin at once fine and ardent. Various as it is, the suite is long, since Rimsky-Korsakov is inexhaustible of new rhythms, harmonies and timbres, but from first measure to last the spell upon the audience held unbroken.

Signing Their Gift

Nellie Melba

Fritz Kreisler

Dr. Karl Muck

W. L. Higginson

Four Notable Signatures From the Programme of the Concert Yesterday for the Halifax Relief Fund

American
Dec. 16, 1917

Concert Today at 3:30 for Halifax

Amer. 12/16

THE concert in Symphony Hall this afternoon in aid of the Halifax sufferers will begin promptly at 3:30 and will run in the neighborhood of two hours. All the seats were sold before the end of the first day of the sale and only standing room remains. The program in its entirety is as follows:

THE STAR SPANGLED BANNER.
Overture, "In Memoriam," Sir Arthur Sullivan
Concerto for Violin and Orchestra in E. Minor, Opus 64.....Mendelssohn
Mr. Kreisler
"Phidyle": Song with Orchestra.....Henry Duparc
Madame Melba
Intermission of Ten Minutes
"Scheherazade," Symphonic Suite (after "The Thousand Nights and a Night"), Opus 35.....Rimsky-Korsakoff
Songs with piano:
a Le Temps des Lilacs.....Chausson
b Les Papillons.....Chausson
c Les Anges Pleurent.....Bemberg
Madame Melba
Soli for Violin:
a Prelude and Allegro.....Pugnani
b Ronde in G Major.....Mozart
Mr. Kreisler

* * *

Sylvain Noack, the admirable violinist, who shares the first desk of the Symphony Orchestra with Mr. Witek, will be soloist at the coming Symphony Concerts on Friday afternoon, December 21st, and Saturday evening, December 22d. Mr. Noack has not appeared as soloist since season before last and his return in this capacity will be warmly welcomed. He will play two pieces, both of them out of the ordinary for Symphony Concerts, but nonetheless interesting and attractive. The first piece will be the Poeme of Shausson and the second piece will be the "Havanaise" of Saint-Saens. The orchestral numbers will be Cherubini's "Anacreon" Overture and the Pastoral Symphony of Beethoven. The program in its proper form is as follows:

Cherubini, Overture, "Anacreon."
Chausson, Poeme; Saint-Saens, Havanaise,
Two solo pieces for Violin.
Beethoven, Symphony No. 6, in F-Major, "Pastorale."

199

TRANSCRIPT
DEC. 17, 1917-

WEEK-END CONCERTS

THREE, AND EACH GIVING RARE PLEASURE 12/17

Ravel's Ballet Suggests Others for the Symphony Orchestra—The Notable Audience and Occasion of Sunday for the Halifax Relief Funds—Mme. Melba in Old Glories, Mr. Kreisler Exceptionally Applauded and the Rest Outdoing Themselves—The Charm and Skill of Miss Torpadie—A New War-Tax?

RAVEL'S "symphonic fragments" of "Daphnis and Chloe" are not the only music from ballets and mimo-dramas written in recent years in Europe that deserves hearing at the Symphony Concerts and the score and the parts of which may even now be obtainable in America. Dukas's one piece in the species, "The Peri," is a symphonic poem in itself, and as such has been played oftener in Paris and in other cities than as music for dancing and miming. It is a pity, besides, that American ears in the concert-hall should know so various a composer by a single, and now somewhat hackneyed, jeu d'esprit, "The Sorcerer's Apprentice." Like Ravel, Stravinsky long since drew from his ballet of "The Firebird" a suite for orchestra, keeping much of the beauty, the fancy, the graphic suggestion of the music within the theatre. This very season Mr. Stokowski and the Philadelphia Orchestra have played it with no little pleasure to hearers. In Paris, and, if memory serves, in London, under Sir T. Beecham, Stravinsky's other ballets, "Pétrouchka" and "The Rite of the Spring," have been played in entirety as so much symphonic music—an interesting experiment almost deserving trial here, though admittedly the impression was sometimes confused and obscure when the composer was writing in closest complement to action on the stage. It is within possibility that Debussy's "Jeux" and "Khamma," both ballets seldom heard or seen anywhere, would interest played as symphonic pieces; while in the library of Symphony Hall may still lie Schmitt's mimodrama, "The Tragedy of Salome," once ventured by Dr. Muck as a curious and occasionally illusive tone-poem. Moreover, to complete the catalogue for the moment, the other "symphonic fragment" from "Daphnis and Chloe," already heard in New York from Mr. Damrosch, ought surely to be obtainable for performance in Boston.

Be the future harvest what it may, there is no questioning the stimulus of Ravel's music upon orchestra and conductor or the eagerness and satisfaction with which, on Saturday evening as on Friday afternoon, the audience listened with ear, mind and heart. The performance, indeed, already has place among the superlative feats of Dr. Muck and the band he has now wrought in his image. Never have they been more various and vivid masters of rhythm; more excelled themselves in the instant revelation and coördination of detail; more graphically compassed sharp or suave transition or multitudinous and songful climax. The tone of the orchestra matched the beauty, the power, the manifold implications of the music while the felicities and the subtleties of Ravel's play with harmonies and timbres must have rejoiced its virtuoso soul. To sit before "Daphnis and Chloe" in the theatre is to divide perception and reception between the music and the action, the settings, the lights, the dancers, the mimes. To hear the music apart from the stage, and in such performance as that of Saturday, was to discover anew and to the full the ardent sweep, yet flawless proportion, of design, the mingled splendor and finesse of invention, the manifold delineative and emotional imagination, the command of means that body forth the poetry and the passion of the illusion from a masterpiece of a time blessed with no small portion of remarkable music. Never before in Boston has Ravel so affirmed his signal and still mounting powers.

The "Halifax Concert"

Still more largely in the annals of the Symphony Orchestra, since, after all, the fragments of "Daphnis and Chloe" made but a single piece, will be written the concert of Sunday afternoon for the profit of the Halifax Relief Funds. In every respect and in full degree it fulfilled the expectations of the conductor and the orchestra proposing it; of Mr. Kreisler and Mme. Melba joining readily in it; of Mr. Higginson and Mr. Ellis undertaking the external details; when catastrophe, as swift and scarifying as are such bolts of fate, shook our little world of Northeastern America. The receipts of the concert from the sale of tickets, from the vending of an autographed and pictured programme, from incidental additions to box-office prices exceeded $10,000—the largest sum a concert for charitable purposes, or indeed for any other, has ever gathered in Boston. Not a seat stood empty in Symphony Hall on Sunday; the standing room was stretched to the last square inch of floor and the last legal inch of municipal regulation; yet even so hundreds had been turned away. The audience was representative of the manifold life of the city and of the manifold sympathy the occasion had encouraged—desirably a miscellaneous company in which the British and the Canadian colonies were conspicuous, in which new hearers of the Symphony Orchestra were many and in which not a few came to bask under such planets of the musical firmament as Mme. Melba and Mr. Kreisler.

From such a company the more significant was the applause, exceeding that lavished upon either conductor or prima donna, with which Mr. Kreisler was first welcomed and then, at every pause in his pieces, acclaimed. The master-violinist of this present day indeed shone out of his playing of Mendelssohn's concerto and of a long array (as the insistence of the audience made it) of lighter numbers, but it was the man, the recent and proudly patient victim of lying calumnies, malignant enmities and obvious self-seeking, whom it also, and clearly, applauded. Such token of the sympathy of a miscellaneous audience may well comfort Mr. Kreisler in a perturbed hour; while no less good and significant to hear were the general and hearty plaudits accompanying every entrance and exit of Dr. Muck and crowning him and the orchestra at the end of the most eloquent performance of Rimsky-Korsakov's "Scheherazade" that even they have yet wrought. No less in degree was Mme. Melba rewarded; but she, unlike her companions in artistry for compassion, is exempt from superfluous and unreasonable antagonisms of wartime.

Musically, the concert interested most in the beauty and the power of voice that the conductor and the orchestra gave to Rimsky-Korsakov's music of legend and fantasy, in the discovery for most of us, of the felicity and fancy of the orchestral version of Duparc's thrice familiar song of "Phidylé"; and in the renewal to the surprise of not a few, of the soft and silvery lustres, unique in kind, of Mme. Melba's tones. The beginning with Sullivan's resurrected overture, "In Memoriam," was justified of the occasion and bespoke the breadth of sympathy in the givers of the concert, even if in itself it is commonplace music-making of a vanished British time. To be expected out of many a memory, was the vitality that from ardor of tone, rhythm, phrase and progress, Mr. Kreisler infuses into the tame and academic Allegro "appassionato" of Mendelssohn's concerto, to flow thereafter into the suave, shadowed and, yesterday, exquisitely tempered song of the Andante and the shimmering grace of a finale in which the composer writes that light, flying, glinting music in which few have surpassed him. To be expected, likewise, were the slight musical confections, appointed and extra, with which he and Mme. Melba gratified their own virtuosity and the eager ears of the audience. But hardly to be foreseen, since "Phidylé," favorite though it be, is rarely heard with orchestra, was the adroit use of harmonies and timbres, the delicate adjustments, the limpidity, the fancy, the mirror-like quality of Duparc's softly crystalline instrumentation. It was the complement of a like perfection of means, of a like loveliness in Mme. Melba's tones. For the instant, and again in her subsequent pieces, her voice sounded as in the silvery glow, the velvety texture of her noon of song; while it sounded also with an intuitive and a practised artistry that knows no twilight.

Even so, the glory of the concert in itself and in performance was "Scheherazade"—notably well chosen for the occasion since the voice of the music is sunlight clear and changeful, since it suggests or the instant the composer's imagery, and since it gives plentiful room for the individual skill that Mr. Witek, Mr. Sand, Mr. Holy, Mr. Longy, Mr. Maquarre, the bassoonists and the players upon the instruments of percussion proved and re-proved. A year ago when Dr. Muck and the orchestra first set themselves to the piece, they characterized the music as never before in Bostonian hearing, gave it the golden atmosphere of legend that enwraps it, adorned it from end to end with feat upon feat of imaginative finesse. Yesterday, under the just stimulus of an exceptional occasion—their own occasion as it were—they surpassed even this memory of themselves. To hear them in the sea-music of the beginning and the end was to believe for the time that no such music of the sweep, the surge, the vastness of ocean has come from other composer's pen. The music of the fete in Baghdad was the sensuality, frenzied or languorous, of the Arabian Nights made glowing or biting tones. Fortunate the embraced youth, sitting in the still and solitary garden and "talking of love" who could speak with the loveliness of fancy and of speech that yesterday tipped their tongues; while the humor and the gayety of the Kalendar's tale caught as tones may seldom do the fantastic grotesquerie, the rush of endless high spirits that have kept Scheherazade's tales immortal. She, happy Sultana, had the voice of Mr. Witek's violin at once fine and ardent. Various as it is, the suite is long, since Rimsky-Korsakov is inexhaustible of new rhythms, harmonies and timbres, but from first measure to last the spell upon the audience held unbroken.

Signing Their Gift

Nellie Melba

Fritz Kreisler

Dr. Karl Muck

H. L. Higginson

Four Notable Signatures From the Programme of the Concert Yesterday for the Halifax Relief Fund

American
Dec. 16, 1917

Concert Today at 3:30 for Halifax

Amer. 12/16

THE concert in Symphony Hall this afternoon in aid of the Halifax sufferers will begin promptly at 3:30 and will run in the neighborhood of two hours. All the seats were sold before the end of the first day of the sale and only standing room remains. The program in its entirety is as follows:

THE STAR SPANGLED BANNER.
Overture, "In Memoriam," Sir Arthur Sullivan
Concerto for Violin and Orchestra in E. Minor, Opus 64.....Mendelssohn
Mr. Kreisler
"Phidyle": Song with Orchestra.....Henry Duparc
Madame Melba
Intermission of Ten Minutes
"Scheherazade," Symphonic Suite (after "The Thousand Nights and a Night"), Opus 35.....Rimsky-Korsakoff
Songs with piano:
a Le Temps des Lilacs.....Chausson
b Les Papillons.....Chausson
c Les Anges Pleurent.....Bemberg
Madame Melba
Soli for Violin:
a Prelude and Allegro.....Pugnani
b Ronde in G Major.....Mozart
Mr. Kreisler

* * *

Sylvain Noack, the admirable violinist, who shares the first desk of the Symphony Orchestra with Mr. Witek, will be soloist at the coming Symphony Concerts on Friday afternoon, December 21st, and Saturday evening, December 22d. Mr. Noack has not appeared as soloist since season before last and his return in this capacity will be warmly welcomed. He will play two pieces, both of them out of the ordinary for Symphony Concerts, but nonetheless interesting and attractive. The first piece will be the Poeme of Shausson and the second piece will be the "Havanaise" of Saint-Saens. The orchestral numbers will be Cherubini's "Anacreon" Overture and the Pastoral Symphony of Beethoven. The program in its proper form is as follows:

Cherubini, Overture, "Anacreon."
Chausson, Poeme; Saint-Saens, Havanaise, Two solo pieces for Violin.
Beethoven, Symphony No. 6, in F-Major, "Pastorale."

MONITOR
DEC. 15, 1917

MUSIC

Boston Symphony Orchestra

Boston Symphony Orchestra, Karl Muck, Conductor; John McCormack, Soloist—Eighth program, presented in Symphony Hall, Boston, Mass., afternoon of Dec. 14, 1917: Mozart, symphony in E flat major; Handel, aria from "Atalanta," "Di ad Irene"; Ravel, "Daphnis et Chloe," orchestral fragments; Beethoven, aria, "Jehovah, Hear Me"; Balakireff, symphonic poem, "Thamar."

The first concert given by the Boston Symphony Orchestra in the season of 1906-07, many persons interested in music will recall, began with Beethoven's fifth symphony, which was said to sound like a work just composed, so novel was the style of its performance. The concert subscribers on that occasion fancied the interpretation which they applauded to be that of a German conductor. They could hardly suppose anything else; for in the program-book of the day was an official biographical sketch, to read which was to understand that the subject of it, the conductor, then appearing for the first time, was a German musician.

The question may be asked, Would the subscribers of 11 years ago have been so deeply moved as they were by that presentation of the fifth symphony, had they known that the interpreter to whose work they were listening was not a German, but a Swiss?

No, indeed; the very mention of Swiss conducting in Boston at any time during the opening decade of the present century would have met with nothing but scorn. Today, however, things have a different look, both on the side of art and on the side of expediency.

To take account of the artistic side a Swiss conductor, Mr. Ansermet came to the United States two winters ago with the Russian ballet and succeeded, with the acclaim of the dancers to help him, in giving certain symphonic pieces a vogue that is likely to last for years. One of these pieces, the "Thamar" symphonic poem of Balakireff, was on the program of yesterday afternoon. Furthermore, a Swiss composer, Mr. Bloch, came last season and made more or less stir with works for orchestra and with a chamber music work. So the thought of "Swiss" and that of "music" do not exclude each other the way they once did.

And then, on the side of expediency, there is to be noted the revision of the official biography, issued by the Boston Symphony management early this month in Philadelphia and a little later in Boston, a revision which could appropriately have been celebrated on Friday by a performance of the overture to "William Tell."

Considering how art and expediency take turns in the matter it must be that a musical public, as represented by its concert managers, is like a nation, as represented by its diplomats, which, says Dr. Cornejo, the Peruvian political critic, prefers alternately ideal and interest, being impelled at one time by enthusiasm and at another by egotism. In extenuation, however, of the present emphasis on the doctrine of interest, there is to be recorded a splendidly sonorous and stirringly rythmical reading of the poem, "Thamar," at the eighth Boston Symphony matinee. Dr. Muck fairly outdid other conductors in this piece from the Russian repertory, as he has formerly outdone them in Rimsky-Korsakoff's "Schéhérazade" suite.

Give him music in which the structural plan is reasonably conservative, in which the instrumental coloring is conceived in a not too anarchistic or too pretentious vein, in which the descriptive intention is clear and in which the narrative method is straightforward, and he is pretty sure to reach the peak of interpretative excellence.

The same praise is not to be accorded for the reading of the Ravel fragments from the "Daphnis" ballet, accurately though the conductor patterned out with his baton the irregular bars of the score, and mechanically nice as he was with the whole thing. How delightful it was to watch him put that sharp stress, without-ward swing of hand, on the second beat of the measures in five-quarter time! But music is to be heard, not seen. Had Ravel been in witty instead of pictorial mood, his purpose would not have been missed.

The program was unusually well put together. The Mozart symphony, openly scored for the wind choirs and omitting the oboe, left hearers fresh for the elaborate color combinations of Ravel and the full-sounding harmonies of Balakireff.

The singing of the soloist relieved the audience from continuous attention to instrumental detail, and at the same time it heightened the symphonic idea of the day, for Mr. McCormack kept in close association with the orchestra. He sang as one interpreting arias, not as one performing ballads. But he did not in the slightest degree neglect his English texts for the sake of showing off his voice. He hardly could have done that, though, even if he had wanted to, because his tone was not at its best. The merit of the tenor's work was in his distinct and smooth delivery of his words, in his finely polished phrasing and in his adaptation of delivery and phrasing to the demands of both poetic and musical expression

Boston Music Notes

The Boston Symphony Orchestra, with Fritz Kreisler and Mme. Nellie Melba assisting, gives a concert in Symphony Hall on Sunday afternoon for the benefit of the Halifax relief fund, presenting the following program:

"The Star-Spangled Banner," arr. for orchestra; overture, "Memoriam," Sullivan; concerto for violin and orchestra in E minor, Mendelssohn (Mr. Kreisler); "Phidyle," song with orchestra, Duparc (Mme. Melba); "Schéhérazade," symphonic suite, Rimsky-Korsakoff; songs with piano: "Le temps des lilacs" and "Les papillons," Chausson, and "Les anges pleurent," Bemberg (Mme. Melba);

TRANSCRIPT
JAN. 3, 1918

NEWS OF MUSIC

In Three Weeks Mahler's Second Symphony for the First Time—Dr. Muck's Newest Choral Undertaking—Other Concerts in Prospect—Mr. Hadley Wins a Prize—Items, Incidents, Opinions

THE Symphony Orchestra, the chorus that set a new standard for choral singing in Boston when it was lately heard in Beethoven's Ninth Symphony, and Dr. Muck, as leader of both forces, are now in full tide of preparation for the performance of Mahler's second symphony on the evening of Tuesday, Jan. 22, at Symphony Hall. Hitherto the music has been played and sung only once in the United States—at New York while Mahler was the conductor of the Philharmonic Society and could himself train the orchestra, the chorus and the solo voice—an alto—that it requires. As in Beethoven's choral symphony, the voices share only in the Finale, which is the fifth movement of a symphony designed and wrought with Mahler's usual zest for magnitude and expanse. Nominally this second symphony is in the key of C minor, and it is written for modern orchestra reënforced by wind and percussion instruments to be played from a distance. Dr. Muck has increased the number of players accordingly; while Miss Merle Alcock, an excellent singer for such work, will undertake the little song that is preface to the Finale. The length of the symphony makes the performance an hour and forty minuts long, quite sufficient duration for the concert containing it.

In briefly summarized course, the symphony begins with three purely orchestral movements—a turbulent first allegro, the bustling theme of which is given out on the basses; an andante moderato founded upon a mildly graceful theme for strings, and a scherzo, which impresses the hearer by sustained energy, wit and point. Then comes the first vocal number, a setting for alto voice of a simple little poem from the collection "Das Knaben Wunderhorn," in which folk-pieces, Mahler found words for several of his symphonies. The chosen verses set forth the distress of men and the children of men on earth and their longing for heaven. The music clothing this song is as simple as the verse and much more lyrical.

Thereafter begins the finale with emphatic drum rhythms, making harp arpeggios and fortissimo wind chords. A distant call on the horn interrupts the movement before the entrance of the chief theme, one of those square and obvious tunes which Mahler sought when he would bear his music to swelling climax. After considerable extension the distant horn call comes again, this time with more insistence and with answering trumpets also in the distance. A flute in the orchestra trills the song of a morning bird, and then the chorus enters unaccompanied, and from this point takes possession of the music until the symphony ends with voices and orchestra driven to the utmost of ascending power. As usual, Mahler protests there is no programme.

Here in Boston

The Symphony Orchestra will depart on Sunday for what has now become its monthly visit to New York, Brooklyn and Philadelphia. Its series of concerts in Baltimore was cancelled last autumn because of the furious outcries, now somewhat amusing in retrospect, raised there against Dr. Muck. More recently, the management has abandoned the similar series in Washington because of the regulation forbidding the entrance of German subjects, of whom there are some twenty in the orchestra, into the District of Columbia. There remain the series in Philadelphia, on Monday evenings; in Brooklyn, on Friday evenings;

ADVERTISER, JAN. 21, 1918.

HEROIC MUSIC FOR SYMPHONY CONCERT

Novel Entertainment Tuesday Evening, When Mahler Will Discard Program Recital

By LOUIS C. ELSON

In the "Resurrection Symphony," which will be given in Symphony Hall Tuesday night, there are no definite titles to the movements until the finale. Mahler was averse to programme music. Yet in a general way this is a struggle with fate, and final apotheosis.

Modern symphonies are always long and heavily scored; all the modern composers are wholesalers. This score calls for all the regular instruments and also four trombones, tuba, harps, organ, six kettle-drums with two drummers (and at the end a third one), two pair of cymbals, two gongs (high and low), triangle and bells.

The first movement is dramatic, the second pastoral, the third playful, with intimations of a tragedy in the background, and the finale, consisting of several movements, heroic. Note the powerful contrasts in the first movement, and the beauty of the second theme.

MELODIES AND TONE.

There are also simple melodies in the second movement, and plenty of tune, almost dances, in the third; decidedly Mahler is not one of the ugly noise-makers.

The finale is a picture of resurrection and final triumph. Here we at last find a title—"Urlicht"—the beginning of light. The alto sings:

"Oh, crimson rose,
Mna lies in troubles and in woes,
Man has but sorrow and distress,
Only in Heaven is Happiness."

The finale becomes a most massive movement with two female soloists and tremendous tonal forces with chorus. But Mahler is justified in this wholesale effect, for he achieves absolute grandeur by it. A heroic march follows the above words and then a sombre chorale. The last-named was suggested by Von Bulow's funeral in Hamburg.

Then the great struggle is renewed in the orchestra. This leads to the climax—"The Great Summons"—the Day of Judgment. At the very beginning of this portion notice the horn call against a trill on the bass drum, and the echo of the call. This is repeated. Then comes the carol of a bird, done by piccolo and flute, still against the trill of bass drum and kettle-drum, a strange touch of suspense. Finally, after this carol has died away, comes the mighty resurrection chorus:

"My dust thou shalt arise,
Exalted to the skies,
Eternal Life enthralls thee,
Given by Him who calls thee."

WORK COMPREHENSIBLE.

This solves the riddle and ends the struggle triumphantly. It almost seems like a premonition of Mahler's own fate. He was hounded to his very death by petty opposition and criticism in New York, and now he is beginning to have his posthumous triumph.

In spite of the great forces employed, the work will be comprehensible to almost every auditor, whether musician or not. The melodies of the purely instrumental movements, and the grandeur of the last, appeal to all alike.

MISS MAY PETERSON TO SING IN BIG SYMPHO

Photograph ©

AMERICAN & ADVERTISER
JAN. 20, 1918

Giant Symphony by Mahler to Be Given

LOVERS of choral music, lovers of the new in music, in addition to the great Symphoney public have their interest centred in the performance in Symphony Hall next Tuesday evening of Gustav Mahler's stupendous "Resurrection" Symphony, which will enlist the services of the Boston Symphony Orchestra, materially augmented, especially in the brass section, the chorus of 350 singers which had such phenomenal success in Beethoven's Ninth Symphony, Merle Alcock, contralto, and May Peterson, soprano, all under the direction of Dr. Karl Muck. A special article on the Symphony will appear in the ADVERTISER tomorrow.

The production of this Symphony, which will be the first performance in Boston and the second in the United States, has been with Dr. Muck in a certain sense a loving tribute to a great genius that has passed away and a man with whom Dr. Muck in his youth was closely associated in music.

* * *

Mischa Elman, the popular Russian violinist, will play at Symphony Hall on Sunday afternoon, February 3.

Next Wednesday evening Beatriz Barrington will give a monologue recital "in costume" at Steinert Hall.

Tuesday afternoon, January 29, at Steinert Hall, Miss Alice Allen will give a piano recital with a program made up of pieces by Brahams, Chopin, Rachmaninoff, Arensky, Rubinstein, Cyril Scott and Liszt.

Tuesday evening, January 29, at Steinert Hall, Marjorie Church will give a piano recital. Godowsky, her former teacher, is well represented on her program with arrangements of pieces by Rameau and Loeilly. A new composition by Hans Ebell, "Katinka," and Schumann's sonata in G minor are also on the program.

* * *

REDUCTION RATIO 14x

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

A5

A4

1.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

16

Mahler's Manifold and Mighty Symphony of Life, Death and Resurrection

Man, Mind, Moods and Medium Fused Into Music at White Heat

NOT the easiest thing in the world is the reconstruction of a by-gone period in terms of viewpoint and character. When the war had continued for several months many persons were shrewd enough to realize that its readjustments in every mental and spiritual field would be great and varied; in music it became fashionable to prophesy a return to quasi-Mozartean simplicity, on the alleged ground that most of what has come to be regarded as modern in music is unwholesome and artificial, and that a period of pre-occupation with grim realities should purge the common soul of all but that which is sane and clean. After three years of a pretty severe application of the curative it seems less apparent that the regeneration of music in terms of an approved insipidity is immediately at hand; but one very curious effect the war has had upon the musical taste of the concertgoers; it has made much that only recently held the centre of attention as "modern" seem decidedly old-fashioned and once and for all of the past. In truth, we have already changed greatly, and the truth of this change is the more surely proved in that we have not felt the change in process, but only now are amazedly gaping at it in retrospect.

As to Mozartean simplicity, we have returned but little to it or anything like it. We have rediscovered Liszt, Berlioz, Mr. Huneker's "greater Chopin" and other writers who in the past have been accorded seats elsewhere than at the head of the table; we are finding Wagner a classicist, and learning to appreciate his melodic line, orchestral reserve and symphonic feeling (shades of Hanslick!); we are heeding the contemporary Frenchmen and finding them unexpectedly normal. On the other hand, we are becoming suspicious of Strauss, and of many lesser composers whom we admired before the war for their restless energy and broad sweep; do we fear in them the germs of the present war or of a war yet to come? Are we all at heart pacifists? Or do we at bottom deny these men our attention, not because of their driving energy, but because we suspect that this energy is not spontaneous; not because we are tired and distrustful of enthusiasm and aspiration, but because we have learned to make salutary discriminations and to demand that these qualities shall not be trumped up?

Recalling the Man

Next Tuesday evening Boston will have its first hearing of Gustav Mahler's second symphony for orchestra with chorus, often called the "Resurrection" symphony. I am rash enough to believe that in it are the qualities of power and sincerity which the world is seeking at present, and that consequently the audience will greet it with the enthusiasm of a wanderer at last finding his true home; yet, after all, Mahler as a name seems to belong to a bygone era, and so it seems tactful and strategic to approach him and his work at first in something of the spirit of the archæologist.

Gustav Mahler was a Bohemian Jew, born in Kalischt in 1860. His parents were interested in mental cultivation of every sort; but they lacked money and made up for this lack with a surplus of children. Gustav received a good education according to the standards of that remote epoch; that is to say, he was thoroughly trained in the studies of the "gymnasium," looking toward a course in the university. The probability is that he never heard of efficiency, the conservation of one's own energy, or how to live twenty-four hours a day. These educational shortcomings, which possibly had something to do with his later precepts and actions, are no doubt directly responsible for the fact that at one time he was a student in both the University of Vienna and the Vienna Conservatory of Music, while at the same time he supported himself by giving private lessons. His subsequent professional career was no less unmodern. His sensational series of operatic and orchestral conductorships had an almost uniform history. He usually began by having to face the task of overcoming the effects of his predecessors' sloth, after which he accomplished results which were the pride and delight of the earnest element in his public and among his colleagues. Always he was idolized by the serious musicians among his subordinates, and hated and feared by the rest. Invariably he startled the conservative among his patrons, seriously annoyed the indifferent, and was a veritable thorn in the flesh to the politicians and profiteers who infested the operatic field as they always infest any field in which they can be sure of a "good thing." He always ended his engagement with a quarrel, sometimes of his own making and sometimes of his opponents, but he never smoothed them over by any exercise of tact on his part; for he was as devoid of tact as a saint.

Mahler's most distinguished post, that of director at the Imperial Opera in Vienna, he eventually resigned because he believed, evidently with reason, that other than artistic considerations were weighing and would continue to weigh too heavily in the conduct of operatic affairs; and his subsequent incumbency as conductor of the New York Philharmonic Society was a long round of battles with the box office, with the union, and with one social and professional faction after another. Mahler died in 1911 of a formidable combination of diseases, worn out by over-work, over-worry, and almost ceaseless fighting. There is no doubt that most of his battles could have been [illegible] flinching was not in Mahler's nature, and the world is the richer by a series of symphonic compositions which for sheer forthrightness have never been surpassed, and probably never will be.

It was a part of Mahler's good or bad fortune to show his character very plainly in his face, and there are a number of portraits which may be profitably studied by the would-be analyst. There is a fairly youthful picture, from perhaps the period of the second symphony, which is exceptionally attractive: the cheeks are fuller and the texture of the skin smoother than in later portraits; a gentle, poetic, dreamy, idealistic expression occupies the features which afterward showed so much pugnacity; the chronic squint with which Mahler's near sight afflicted him has not yet deepened into a scowl, but takes the form of a not unpleasant concentration of rather visionary character. Orlik's etching of Mahler in his prime gives a very clear idea of his intelligence and force; in this picture he is beginning to look severe, and there is a tightening of the lips and jaw which suggests the disharmony of an indomitable will which is no longer ignorant of the taste of defeat. Many of the later pictures recall the familiar classroom witticism of the irresistible force meeting the immovable object; there is in particular a caricature in which all the ugly features of Mahler's face are exaggerated only enough to reveal his fighting qualities as they really were. Finally there is an extraordinary death-mask, in which an uncanny smile seems to suggest that its wearer has solved the eternal mystery, and like the Sphinx, is silent.

Noting the Personality

Mahler's personality in life was unbelievably dynamic. I saw him in Rome in the spring of 1910, when he was conducting a few symphony concerts with an orchestra which was not to his liking. The auditorium was so arranged that seats were to be had in a gallery at the rear of the stage, in a position such that the conductor's facial expressions were clearly and minutely visible. The orchestra was far from adequate to Mahler's exacting standards of interpretation; but under his vigorous and compelling leadership it played several degrees better than its real best. By the second concert, however, under the provocation of remarks which they could not relish—I believe Mahler celebrated a particularly bad rehearsal by calling them a lot of bootblacks—they plucked up enough courage to conspire against him, and brought a number to grief. Unfortunately for them, they chose the number before the intermission; after the pause the audience had the rare pleasure of seeing a hundred men return to the stage looking like whipped curs, followed in a few moments by a physically small man with the face of a demon, before whom they all cowered abjectly.

A few months later I saw Mahler under conditions made to his order, when he produced his eighth symphony in Munich with orchestral and choral forces to the number of a thousand. With unlimited opportunities to do exactly as he pleased, Mahler was in fine fettle; he shut grand dukes out of his rehearsals, frightened the lives out of his adult helpers, and won the hearts of his children's chorus. At the performance he seemed to be on fire, and to kindle his musicians; one might have sworn to seeing blue lightnings at his fingertips and about his head. At the close, the children presented him with a wreath; and his acknowledgment of it was one of the most unstudiedly graceful, generous, and touching acts which I have ever witnessed in a public place.

An incomprehensible person—to the respectable routineer—a man who thought artistic principles important enough to fight his fellow-men about; a man who, when he had a task in hand, regarded his associates and himself not as fallible human beings, but as tools which required only will power to render them capable of practicable perfection, and who would not content himself with even a very high order of approximation, so long as only self-indulgence stood in the way of something better; a titan of intellect and will, and a demon when angry! yet as simple at heart as a child, a friend of babies and animals, quiet, almost shy, unselfish, with an almost naive faith in human nature, in many respects as gentle as in others he was overbearing. Whether the ogre of the rehearsal-room which was once held up to frighten musical children out of their five wits ever really existed or not, Mahler certainly made enemies right and left, and bitter ones too; but on the other hand he won and retained the firm friendship and artistic respect of such men as Brahms, Bulow, Rodin, Hauptmann, Hoffmannsthal, Bahr, Schnitzler, Strauss, Reger, Rolland, Charpentier, Dukas, Casella, and many others.

The Symphony of Tuesday

Mahler left behind him a youthful cantata, forty-two songs, eight numbered symphonies, which were produced during his lifetime, a posthumous unnumbered symphony entitled "The Song of the Earth," a posthumous symphony numbered "ninth," and fragments of a tenth symphony, which are not to be given to the world.

Dr. Paul Stefan is responsible for the statement that Mahler began the composition of his second symphony during the period of his stay in Leipzig—that is to say, at some time during the years 1886-1888. He finished it in 1894. It was always one of his favorites, so far as may be judged from his activity in seeking and directing performances of it, that he took endless pains with the composition is known, and there is a [illegible]

Gustav Mahler

From the Portrait by Erler in the Conservatory at Vienna

of Klopstock a text exactly suited to his needs and desires.

Of course, the symphony has an underlying philosophical or religious idea, and all dispute as to whether it is "programme music" or not is ridiculous. That in fact is entirely a matter of definition, and definitions are a vain thing for safety. Mahler, of course, went through the usual hocus-pocus of asking public and critics to listen to the work as "absolute music," and even exceeded the zeal of his brother-writers under like circumstances by publicly drinking a toast to the eternal confusion of analytical programmes. Afterwards, like many another, he confided his basic programme to friends, allowed it to leak out slowly, but refused to supply details.

This very composer-like trick excites critical ire at each new instance, and those of us who read our Symphony programme books are familiar with a plausible "entr'acte" on the subject. But who understands or defends the composer's point of view? In the first place, the critic and the layman are alike convinced that there are two sharply defined methods of writing, according to one of which the composer at every point sacrifices every musical consideration to the prescriptions of a perfectly definite programme—every detail of which is as obvious and tangible as the items in a building contract; according to the other of which he devotes himself purely to musical considerations solely by religiously excluding from his mind every trace of a literary basis. In reality, both on great occasions and in the ordinary drift of routine, a composer is as likely as not to write in a style which has its basis in some tangible mood, emotion, or idea of a very general sort, but which involves no detailed musical narrative or description, leaving him free, instead, to devote most of his attention to writing an interesting piece.

But what shall he do? If he admits any programme at all, the critics will demand a plethora of literal details, the public will religiously set about hunting them out, and both will probably ridicule his best effects as though they were unsuccessful attempts at description, when he meant them for nothing of the kind. If, on the other hand, he washes his hands of programme altogether, he is held to account for having strayed away from the strict letter of the sonata form, or for having introduced a fifth movement or a chorus, or for having dropped into "the" (! ! !) dramatic style, and no matter how obvious his true programme may be, nobody detects it, because nobody is looking for it. The easiest, and by all odds the usual, way out is to allow a few hints to leak out indirectly. It is true that the commentators, like other conscientious folk, will make the most out of what little they can get, and that what they make out of what they can get will be of a nature to make the angels weep, but the composer can always evade critical ler allowed the information to leak through that in it he had sought to express a modern view of life, death and resurrection. That all this is fairly evident from the music and the text themselves made little difference to the reviewers; your modern critic is a fellow much intimated by the errors of his forebears, and his ears are sadly calloused by the hard labor exacted of him by his employers. In judging a new and unusual work, his chances of escaping from the habitual cowardice of his tribe are slight, unless he's fortunate enough to possess a vindictive temper. Moreover, there is the demand for a literal detailed programme or none. Who is the composer, that he should write as though the art were of his making? When the reviewers were obliged to stop discussing whether Mahler had a programme or not, they began to wrangle as to whether his treatment of the symbolism of resurrection should be regarded as Catholic, Protestant, Judaic, early Pagan, neo-Darwinian, materialistic, spiritualistic, pantheistic, nihilistic, ideal, literal, hyperbolic, diabolic, satiric, lyric, angelic or commercially strategic. Mahler was wise enough not to shed further light on the subject, with the happy result that after a year or so the critics were thoroughly irritated and out of sorts with the very idea of the piece, and could agree only in heartily damning it to the nethermost hell; so its success was assured.

Toward the Finale

The second symphony is divided into five movements. The first three, in which the traditionalist may take comfort in recognizing his accustomed sonata-allegro, adagio, and scherzo, are orchestral. The fourth movement is an alto solo. The fifth, which is the longest, is an extended, free form of dramatic character, with choral climax. The prevailing key is C minor.

The first movement opens with restless and stormy music, after the manner of a sombre march. Suddenly there is a change: a lyrical theme of ethereal beauty for the moment entirely obliterates the first impression, and substitutes for it a mood of tenderness rare in modern music—but only for a moment. The stormy music returns, and the pious academician in the corner who consented to come only to prove his own breadth of mind and the inferiority of the music is startled at the prospect of a modern writer's repeating his exposition; but this time the second theme fails to return, and its place is taken by a march of specifically funereal character. The development begins with a repetition of the second theme which is like the sun breaking through clouds; but the ping rest-less strains break rudely in upon it. The evolution of the original sombre marches through two mighty crescendos; in the second a new theme is introduced, and its first four notes are those of the "Dies Irae." The climax of this [illegible]

The music of this movement is warmly melodious, with a light but rich orchestral accompaniment in which ideal and hymn-like passages alternate. It is the most sensuously beautiful bit in the symphony, and is the favorite with many audiences.

The Finale Itself

The final movement is the longest, most complex, most pictorial, and most dramatic of the five. Of the problems presented by the "programme" I shall speak later; for the present, a summary of the musical procedure of the movement seems necessary, although such a summary is not too easy to give without the use of copious thematic illustrations.

The opening is a restatement of the climax of St. Anthony's sermon. After this there are mysterious rumblings and stirrings. Horns behind the stage utter a solemn call. Now comes a series of elaborations of that theme in the first movement, the first four notes of which were those of the "Dies Irae," and there is a new answering theme which later, in the setting of the text, identifies itself with the thought of the resurrection, as well as one which is likewise associated with the idea of faith. These lead up to a majestic climax.

A formidable series of long drum-rolls ushers in a wild and fantastical march, in which all the themes of the movement are freely bandied about. In this march, one can believe anything possible; trumpets scream, bells toll, piccolos shriek, drums beat, hidden players' instruments cut across with fantastic martial strains at a seemingly infinite distance. It is the ghastly panoply of a mediæval vision of the Judgment Day; one can almost hear the rattling bones of the dead rising from their graves. All leads up to a mighty and terrific crash, which is immediately followed by a general quiet and a return to the mysterious sounds of the beginning of the movement.

Far behind the stage, the horns again sound their summons, and are answered from various directions by trumpets. On the stage, there is only a mysterious rumbling of the bass drum and the piping of bird-calls by flute and piccolo, and then silence. So softly as to seem almost a whisper, the chorus sings the words of Klopstock's "Great Summons":

> Rise again, yes, rise again
> Shalt thou, my dust, after brief rest!
> Immortal life, immortal life
> He who hath called thee shall give.

A peaceful orchestral interlude, in which the motive of the resurrection dominates, leads to a second stanza:

> To bloom again art thou sown,
> To bloom again art thou sown,
> The Lord of harvests cometh,
> And reapeth us who died.

Another orchestral interlude; then the alto soloist sings:

> Believe, my heart oh! believe,
> Naught shall be lost to thee!
> Thine, yes, thine shall be what thou hast longed for,
> What thou hast loved, what thou hast striven for!
> Believe, for naught else wast thou born,
> For naught else hast thou lived and suffered!

The chorus answers::

> What has existed must pass;
> What has passed must rise again!
> Hear, to tremble!
> Prepare to live!

The music quickens, and swings into a duet between alto and soprano voices:

> Oh, pain! thou all-pervader!
> I am wrung by thee!
> Oh, death! conqueror of all,
> Now thou art conquered!
>
> I will take unto myself wings;
> With them in love and striving
> I will fly into the light
> To which no eye hath attained!

The chorus takes up this last stanza in a passage notable for the beautiful interweaving of the different voices; then in a broad unison passage as simple as the immediate predecessor was complex, the chorus proclaims:

> I shall die, that I may live!
> I shall die, that I may live!
> Rise again, yes, rise again
> Shalt thou, my heart!
>
> What thou hast beaten,
> What thou hast beaten,
> To God, to God shall it bear thee!

Then, with organ and bells, there is a serenely triumphant close.

Why, in the light of this modern view of resurrection, did Mahler go out of his way to introduce all the gruesome terrors of the mediæval "day of wrath and sorrow"? Was he, as his detractors hastened to insist, so intoxicated by a love of musical sensationalism that the opportunities for making a loud noise offered by the conventional notion of the Day of Judgment led him astray from the paths of artistic virtue? Mahler was guilty not even of so great an offense as Maeterlinck in "The Blue Bird," when the children go to the graveyard at midnight to ask the dead for the secret of happiness, are terrified by apparitions and sounds, and then learn that "there are no dead." Maeterlinck deliberately builds up an artificial fright in order to lend point to an idea in itself beautiful, but lacking in what theatrical managers call "punch." Mahler's symphony, however, is not even symbolically descriptive, in any objective sense: Mahler is not describing the life, death and resurrection of a man or of Man; he is contemplating life, death and resurrection, and recording his own thoughts and emotions that others may hear and find faith.

An answer to the bitterness of the scherzo is forthcoming in the ensuing alto solo. The following unmetric transliteration shows a division into lines of the poem, and the setting in the main follows this division:

> Oh, rosebud red!
> Man lies in greatest need!
> Man lies in greatest pain!
> Rather would I be in Heaven!
>
> Then I came to a broad way:

[illegible] first and second move-

forgiveness for its shortcomings, so in the last one experiences under the guidance of a poetic seer, first a sense of the solemn majesty of death, then that of its horror, and eventually of the hope held out by faith. To most men who think at all, these problems have had to be solved in one way or another, and to many of the finest Mahler's presentation of doubt and faith must be familiar in detail and outcome. To sum up: Mahler in his second symphony writes subjectively and introspectively; one might entitle the first four movements Struggle, Peace, Scorn, and Pity, and the last Awe, Dread, and Faith—remembering always to recognize in these terms only the names of moods, each reflecting a point of view, not a story of action. Naturally, this will not satisfy the technicians, with their careful discrimination between abstract beauty and description, and their demands for a literal detailed programme, but of them one must say, as Stevenson said of words, "The world was made first, and on a different plan."

The Super-Orchestra

Of course, a man preoccupied with grandiose ideas is likely to evolve a magniloquent habit of expressing them; and in this respect, Mahler has not disappointed the type of person who fashes his head overmuch concerning methods and conventions. The size of the orchestral forces demanded for a performance of this second symphony was a more than nine days' wonder. Some of the abusive things said about Mahler's "extravagance" and "sensationalism" suggest, indeed, that he perhaps later wrote his "Symphony of a Thousand" to divert attention from his second. In addition to the usual string body, which must be "as large as possible" and must possess double-basses with the deep C-string, Mahler demands four flutes, all of which have to play piccolo at one time and another; four oboes, two of which exchange with English horns; two small E-flat clarinets; three ordinary clarinets; a bass clarinet; four bassons, two of which have to keep a double-bassoon warm between them; six horns in the orchestra and four behind the stage; six trumpets in the orchestra and four behind the stage, two of whom, however, may save money to their employer by a willing use of shoe-leather; four trombones; a tuba of the deepest-dyed bass-ness; two sets of kettledrums, with as many drummers; bass drum; cymbals; high tam-tam; deep tam-tam; triangle; military drum, if possible reinforced by several others; little bells; three large bells; ruthe (a bundle of light rods swished over a drum-head); bass drum, kettle-drum, and triangle behind the stage; and organ. Of course, the conventional comment is, "Mozart used only two horns, and made greater effects"—I recall this for fear it may not occur to some one—but did he?

Mahler's use of this really enormous orchestra is his own, and more than justifies itself. Instead of increasing the contrapuntal complexity of his score by writing more independent parts, he uses the different families of instruments in self-sufficient groups, remaining faithful for the most part to fairly simple diatonic harmony, and cleverly doubling and trebling his melody in such a way as to make it always stand out without forcing. Such groups he balances against one another rather than combines—a few at a time and simply for the most part, but in formidable numbers and with electrifying dissonances at moments of climax. His themes are ugly, undecorative and bare as a range of mountains above the timber line; but like them they have grandeur and profile. For the most part his blended tone-qualities are mellow, but not luscious. The trait in his scoring which most violently attracts or repels the hearer according to taste is his tremendous sonority, which very frequently surpasses that even of Wagner and Strauss. This is not an increase in noise, but rather in sound; many people's ears, however, get uncomfortably full of it in a short while. Most of us young fellows revel in it!

Intrinsic Quality

Two qualities of Mahler's music stand out from all others: its tremendous energy, and its uncompromising forthrightness. With Mahler everything is always at white heat; he overpowers you with the force of his presentation; a moment after he has struck you dumb with the dogmatic certainty of his thematic ideas. He convinces you by knocking you down first, paralyzing you next, and eventually transforming you into an altogether new, rather involuntary, and wholly Mahlerian person as, in "Androcles and the Lion," Ferrovius makes conversions. Whether you enjoy this sort of thing depends a great deal upon whether your blood is of the kind that reacts at once when you step out of your bath, or whether you are the sort of person whose happy field is the "polite gathering." People who live their lives on the supposition that a civilized man is a domesticated savage, tamed to the amenities by suppression of desire, lift a deprecating eyebrow at Mahler; but those whose ideal of civilized life is an intensifying and intelligent direction of all man's instincts and energies, to the achievement of desiderata unattainable by the sluggish brute, find in Mahler a brother made articulate by a greater vision.

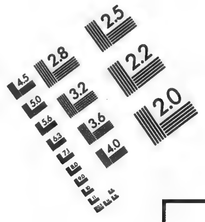
It will be interesting to see, next Tuesday evening, whether the war has directed our artistic instincts toward soothing unrealities, or toward a greater receptivity than heretofore to the essentials of life seen in the light of courageous prophecy. The performance will of course be excellent; and I expect to find an audience of people who of late have had serious things to think of, eagerly according de-

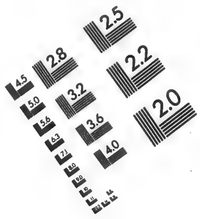
REDUCTION RATIO 12x

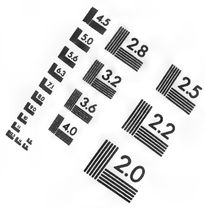
2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

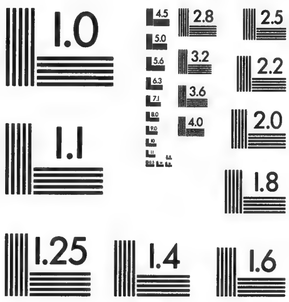






150 mm

100 mm



ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

1.0 mm

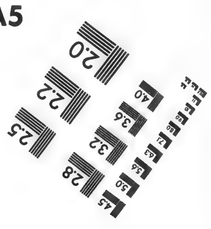
1.5 mm

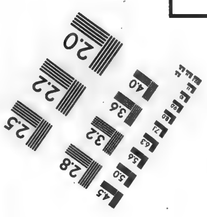
2.0 mm

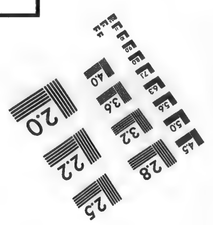
2.5 mm

A5

A4







PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
3.5 mm abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Mah

NOT the e
is the
gone
point a
war ha
months many pers
to realize that its
mental and spirit
and varied; in mu
to prophesy a re
simplicity, on the
of what has come
ern in music is ur
and that a perio
grim realities sh
soul of all but
clean. After th
vere application
less apparent t
music in terms o
immediately at h
effect the war h
taste of the conce
that only recently
tion as "modern"
ioned and once a
truth, we have
and the truth o
surely proved in
change in proces
edly gaping at it

As to Mozartea
turned but little
We have rediscc
Huneker's "grea
writers who in th
seats elsewhere
table; we are fi
and learning to a
orchestral resery
(shades of Hansl
contemporary Fr
unexpectedly no
we are becoming
of many lesser
mired before tho
ergy and broad s
the germs of the
yet to come?
ifiists? Or do w
men our attentic
driving energy, bu
this energy is not
we are tired and
and aspiration, bu
to make salutar
demand that the
trumped up?

Recalling the Ma

Next Tuesday
its first hearing
symphony for or
called the "Resu
am rash enough
the qualities of p
the world is seek
consequently the
the enthusiasm o
ing his true home
a name seems to
and so it seems
approach him a
something of the

Gustav Mahler
born in Kalisch
were interested
every sort; but
made up for this
children. Gustav
tion according to
remote epoch; t
thoroughly traine
"gymnasium," loc
the university. T
never heard of ef
of one's own ener
four hours a day.
comings, which
do with his later
no doubt directly
that at one time
the University of
Conservatory of
time he supporte
vate lessons. Hi
career was no le
tional series of op
ductorships had a
He usually begar
task of overcomin
decessors' sloth,
plished results wi
delight of the ear
and among his co
idolized by the s
his subordinates,
the rest. Invaria
servative among
noyed the indiffer
thorn in the fles
profiteers who in
as they always
they can be sure
always ended his
rel, sometimes
sometimes of his
smoothed them
tact on his part
of tact as a sa

Mahler's most
director at the
he eventually res
evidently with re
tistic considerat
would continue
the conduct of
subsequent incun
New York Phil
long round of b
with the union,
professional factic
died in 1911 of a f
diseases, worn ou
worry, and almost
is no doubt that m
have been

Symphony Concert --- Art and

THE SYMPHONY CONCERT

OVERTURE, SERENADE, CONCERTO IN CONTRAST

Berlioz in an Unfamiliar Piece, Romantic and Rhetorical—Chaikovsy in Suave and Elegant Artifice, Salted Finally with Folk-Tune—Brahms's Second Piano Concerto, with Dr. Muck, Mr. Gabrilowitsch and the Orchestra All Enriching and Releasing the Music

CONTRAST abounded in the Symphony Concert of yesterday afternoon. romantic music—Berlioz's overture to his unsung opera, "Les Francs-Juges"—for beginning; salon music—Chaikovsky's Serenade for Strings—for ending; in long space between and in substitute, perhaps, for the usual symphony, Brahms's symphonic and standard concerto in B-flat with Mr. Gabrilowitsch playing the piano part. None of the three pieces was too familiar, though the concerto was heard for the third time in successive seasons; while the overture sounded almost novel and the serenade proved one of those light, graceful numbers too seldom set by a long line of conductors upon their programmes. Berlioz's music disclosed anew the large sonorities, the graphic contrasts, the vivid tonal rhetoric of which Dr. Muck and the orchestra are capable. Chaikovsky's serenade confirmed afresh the varied voice, elegance and artifice of leader and string choir; while the concerto set in many-sided aspect the imparting and the heightening abilities of band, conductor and pianist.

Whether these three were animating the first movement with incisive rhythm and energetic, mounting progress, joining ardent voices in the second, crystallizing the third in songful beauty, or more lightly weaving the glinting pattern of the finale, they clarified, vitalized and glamored the music in a fashion that would have set the laboring audiences, say of the nineties, with Brahms the abstruse and arid, into rejoicing wonder. He passes as a composer of the last quarter of the nineteenth century; but not until the twentieth has his music hereabouts been opened and vivified. A great gap indeed separates Mr. Fiedler and Dr. Muck as conductors, but together, with incidental aid from the passing Mr. Nikisch and Mr. Stock, they have made Brahms keen pleasure to the audiences of Symphony Hall. Nor, as yesterday, have they lacked aid in the good work from such pianists as Mr. Gabrilowitsch and Mr. Bauer, such violinists as Mr. Kreisler and Mr. Witek. By so much, then, and the more for many-sidedness a concert to be enjoyed.

No doubt, Berlioz's overture needs the aid of an expatiating programme-book to inform the casual listener (who may not have the Encyclopædia Britannica in his head, long as he has had it in his mail), that the "Francs-Juges" or the Fehmic Judges were a secret, sardonic, savage tribunal, looming grim and grisly out of mediæval Westphalia. As little may he know, until he has scanned learned pages, that they and the gruesome deeds told or imagined of them kindled Berlioz's romantic imagination until he wrote an opera in which they figured and of which only this overture survives. Yet even were he of those keeping the pleasures of the programme-book for "the closet" rather than the concert-room, to him the music may have spoken by intrinsic voice. There is formidable, perhaps awesome, beginning, when brass and bassoons join in hollow and sonorous thunders; there is no mistaking mystery and foreboding when the strings shake and shudder, the cymbals shiver and the bass-drum lugubriously murmurs. Between this music of the scene, as it might be called in the mute opera which suggested it, a characteristic melody, saved from commonplace by clear warmth of imagination and expression, peoples the invisible stage with devotion pitted against doom.

Berlioz songful, Berlioz in romantic agitation, Berlioz graphic, but, most of all, Berlioz loving the ardors of melodramatic tonal contrast and situation, and more and more possessed by the tonal rhetoric which turns the end into the "grand crescendo" which was the strepitous fashion of a voluble and exuberant operatic day. Programme-book or no programme-book, the overture to "Les Francs-Juges" still speaks for itself, and the more forcefully when there is a Muck to release and swell this romantic rhetoric, this power of vivid tones, as though they were as real and sincere to him as to Berlioz himself. In life he was always blaming conductors; now in the Elysian Fields he must be praising not a few.

For itself also, as limpidly, brightly and changefully as sunshine, dappled here and there with shadow, speaks Chaikovsky's Serenade. However hysterical and hackneyed, shallow and faded he may seem in some of his symphonies and overture-fantasias, there is no reproaching him in these light, tranquil, fanciful pieces. The little sonatina with which the Serenade begins is amiable, agreeable artifice. Sonorities, full and fine, recall the voice of such pieces in the eighteenth century; suave are the phrases; ingenious yet unlabored the workmanship; dexterous and imaginative the play with the timbres a string choir yields. The waltz escapes fluent commonplace by adept and playful modulation of pace and rhythm, by a Viennese alternation of languor and animation. Wistful sentiment, never swelled into incongruous or too personal emotion, colors with melancholy the songful little "elegy."

So far the eighteenth century, which heard serenade after serenade in this fashion, might have listened pleasured, approving. If it questioned at all, the final movement would have been the prompting. Unmistakably [illegible] and of mere music-making for the composer; yet it is not so when the horns color with light and shadow a melody that the strings send penetrating into the listening imagination. Rather, the whole concerto, in such releasing performance as it received Friday, seems like an upspringing piece of tonal architecture, rising in sharp and energetic line, setting above frieze of fancy, frieze of quiet beauty and culminating in airy pattern and light pinnacle. Seldom can it have sounded so musically clear and warm, in such sensuous voice and ardor of mood as it did from Dr. Muck and Mr. Gabrilowitsch.

The unity of accomplishment and impression in the whole performance was indeed so integral that it is hard to part the several factors in it. Conductor, pianist, orchestra were throughout as of a single understanding, sensibility and imparting voice. To Dr. Muck and to Mr. Gabrilowitsch equally, the music of the first movement seemed to owe clarity of outline, rhythmic verve and animated progress. To the orchestra the second and the third movements owed not a little richness of tonal color. From all three sprang the lightness and the brightness with which the Finale spun itself. The pianist as virtuoso shone most clearly in the prismatic loveliness of tone with which he glamored the Andante, in the felicity of his touch with accent and ornament in the last movement. In the incisive-commingled the ways of his illustrious predecessors and added to them his own.

By, and For, Mahler

For the first time in Boston and for the second in America, the second symphony, in C minor, of Gustav Mahler—the so-called Resurrection Symphony — will be played and sung in Symphony Hall on Tuesday evening, beginning promptly at eight o'clock. Elsewhere on these pages Professor Philip Greeley Clapp of the Department of Music in Dartmouth College, has written an extended, interesting and illuminating account of the music with appropriate digression to the career and the personality of the composer. The forces concerned in the performance are Miss Peterson of the Metropolitan Opera House for the soprano part in the choral finale; Mme. Merle Alcock, the concert-singer of rising reputation, for the alto preface to it; the chorus, 350 strong, that Mr. Townsend has trained for Mahler's symphony as he trained it for Beethoven's ninth, with result unsurpassed in the musical annals of the city; the Symphony Orchestra in full force and increased in the brass choir; and to guide and sway all these forces Dr. Muck, stirred alike by wonted zeal for the task in hand and by a personal admiration and friendship for the composer. By [illegible] there is pro[illegible]

Church Organist at Fourteen

Joseph Bonnet

Who Will Make His First Appearance Here in Concert at Symphony Hall, Wednesday Evening, Jan. 23, in Behalf of Edith Wharton's French War Charities — Relief Work Deserving Generous Public Support

THERE is no doubt about the excellence of the concert to be given at Symphony Hall, Wednesday evening, Jan. 23, in behalf of the Edith Wharton war charities, for besides Madame Gills, the soprano, and the playing by the Société des Instruments Anciens, Joseph Bonnet, who has had a distinguished career as an organist, will give several numbers. This is Mr. Bonnet's first public appearance in Boston, except at a church recital, and his coming, therefore, affords an opportunity which music-lovers, particularly lovers of organ music, will not be likely to miss.

A Church Organist at 14

Joseph Bonnet was born in Bordeaux in 1884. His father, organist of the Church of Ste. Eulalie, began to teach him and Joseph showed extraordinary aptitude. At fourteen, he was appointed organist of St. Nicholas, and then of St. Michael's Church in his native town, where he gave his first recital. He went to Paris, and immediately entered the Conservatoire under the tuition of Alexander Guilmant.

After some years of study the first prize for organ-playing and improvisation was awarded him after a brilliant rendering of Liszt's "Fantasia" in the chorale, "Le Prophète"—a work little known and seldom played on account of its difficulty. After obtaining the Alexander Guilmant prize, Bonnet entered as candidate in the open competition for the post of organist of St. Eustache. All the competitors were first prize men of the Paris Conservatoire. The judges unanimously awarded Bonnet the palm.

Bonnet's repertoire comprises the whole of organ literature, from Frescobaldi, Buxtehude, Clerambault, de Grigny, Scarlatti, Händel and Bach to Schumann and César Franck. Aided by a marvellous memory, he plays without score works of Thiele, Mendelssohn, Brahms and Liszt to Max Reger and his contemporaries. During 1910-11, Bonnet gave more than forty recitals at St Eustache, no single piece being played more than once. He has composed for his instrument a large number of concert pieces, including Variations de Concert, Poemes d' automne, and three other volumes of twelve pieces each.

An Interesting Programme

As the net proceeds of this concert are all for Mrs. Wharton's work—which is one of the most deserving of all the relief efforts in France—so all the artists are French people; and although special mention is made of Mr. Bonnet's organ-playing, all the musicians are so talented that it would be a fine matter to draw distinctions.

The programme is as follows:

Concerto Pour les Violes..Ph. Em. Bach 1714-1788
Allegro, Adiago, Allegretto.
(Quatour des Violes.)
Recit de tierce en taille...N. de Grigny 1671-1703
Prelude .....Clerambault 1676-1749
Fantasie and Fugue in G minor.....
J. S. Bach 1685-1750
(Organ, Mr. Joseph Bonnet.)
Suite En quatre Parties.....Lorenziti 1740-1794
(Viole d'Amour: Mr. Henri Casadesus.)
Chanson triste .....Duparc
Mandoline .....Gabrielle Faure
Souvenances ..... Rachmaninow
The Bird.....Dwight Fiske
Noel des Enfants qui n'ont plus de maison
Debussy
(Mme. Gabrielle Gills.)
Concerto in D.....G. F. Händel
Adiago, Allegro, Aria, Allegro.
(Mr. Joseph Bonnet and Societe des Instruments Anciens.)

Mme. Gabrielle Gills will sing the "Marseillaise" by special request at the conclusion of the programme.

Nicolai Schneer at the Piano for Mme. Gills.

The Boston Committee

On the Boston committee for the Edith Wharton war charities are the following-named persons:

Mrs. George R. Fearing, Jr. (chairman),
Mrs. R. L. Agassiz,
Mrs. F. L. Ames,
Mrs. Gaspar G. Bacon,
Mr. and Mrs. Henry F. Bigelow,
Mrs. S. V. R. Crosby,
Mrs. Fulton Cutting, Jr.,
W. C. Endicott,
Mrs. Allan Forbes,
Judge and Mrs. Grant,
Mrs. F. L. Higginson, Jr.,
Mrs. F. L. Higginson,
Mrs. George C. Lodge,
Mrs. Harold Peabody,
Mr. and Mrs. Dudley L. Pickman,
William K. Richardson,
Mrs. Bayard Thayer,
Mrs. Henry G. Vaughan,
Mrs. F. S. Whitwell,

Tickets may be had of Herrick, or at Symphony Hall, and persons who feel disposed to contribute to Mrs. Wharton's charities, otherwise than by buying tickets, may send checks to Dudley S. Pickman, treasurer, 53 State street. Any amount, however small, will be gratefully received.

Post Jan. 21, 1918

TO GIVE MAHLER'S SYMPHONY

Aided by a Chorus of 350 Singers — Rendition Expected to Be Season's Best — Concerts of the Week

The performance of Gustav Mahler's second symphony, next Tuesday night in Symphony Hall, by the Boston Symphony Orchestra, Dr. Karl Muck conductor, and a chorus of 350 singers, who distinguished themselves highly in the recent performance of Beethoven's ninth symphony, will be one of the most important musical events of the season.

The magnitude of Mahler's symphonic compositions, the vast instrumental, and, often, vocal forces employed, has made performances of them rare in this country. We in Boston know only the fifth symphony in C-sharp minor, which has been performed here by Mr. Gericke, in 1906, and Dr. Muck. The eighth symphony has been performed in Philadelphia and New York under Mr. Stokowski. The second symphony was given in New York, under Mahler's direction, by the New York Symphony Society, in 1908. It has been called the "Resurrection Symphony." It calls for an immense orchestra—as many strings as possible—and some of the double basses with strings tuned to the contra-C; 2 harps, 4 flutes, interchangeable with 4 piccolos; 4 oboes, two interchangeable with English horns; 5 clarinets, one interchangeable with a bass clarinet, and when possible the two clarinets in E-flat doubled in the loudest passages; 4 bassoons, one interchangeable with double bassoon; 6 horns, with four horns in the distance added at times to the six; 4 trombones, 1 tuba, organ, 2 sets of three kettledrums for three three drummers; bass drum, snare drum (when possible several of them); cymbals, a gong of high pitch and a gong of low pitch, triangle, glockenspiel, 3 bells, a ruthe (an instrument also used by Strauss in "Electra"); in the distance a pair of kettle drums, 1 bass drum, cymbals, triangle, soprano solo, alto solo and mixed chorus. The performance takes an hour and 40 minutes.

It was this work which Doctor Muck had planned to do in conjunction with the celebrated Mendelssohn Choir of Toronto in the spring of 1915. The war, however, prevented all that, and it was not until the Symphony Orchestra's own chorus was formed last summer that it became again possible to present this masterpiece. The chorus, under Mr. Stephen Townsend, has been working on it at weekly rehearsals since early in November and the orchestra has devoted many hours on the score. The first complete rehearsal of orchestra and chorus was held last Wednesday night with much success, and another rehearsal will be held tomorrow night, with the performance Tuesday evening.

The soloists will be Merle Alcock, contralto, to whom is allotted a very important part in the fourth movement, and May Peterson, soprano.

The symphony was composed by Mahler between 1886 and 1894. It is in five movements. The first three are purely instrumental. The fourth is planned for contralto voice and orchestra, while in the last movement contralto and soprano solo voices are used in addition to the chorus.

The symphony gets its name "Resurrection" from the fact that the last movement is built about Klopstock's Ode with that title. This is sung by the chorus a capella.

Mahler, before his death, stated that in the first movement he has outlined the death of a hero who has fallen in Promethean struggle for his ideal, for his knowledge of life and death. The general scheme of the symphony is as follows:

Scope of Work

First Movement — Allegro maestoso (with earnest and solemn expression throughout). The chief great theme is that of a funeral march, with episodes of consolation. A chorale is heard in the march.

Second Movement—Andante con moto (in a very easy-going manner). The chief theme is a dance tune announced by the strings. As one commentator finds an ironical view of human enjoyment in this music, another finds joy in the contemplation of nature.

Third movement—Scherzo (with a quietly flowing movement.) According to some the Scherzo was suggested by Mahler's song taken from the Wunderhorn of St. Anthony of Padua's sermon to the fishes. The Scherzo is a second typical figure. "The hero in manhood goes forth into the world, and sees how stupidity and vulgarity, like the fishes of the legend, are incorrigible." There is at last an outcry of disgust.

Fourth movement (very solemn, but in a simple manner). An alto voice begins with the words, "O, rosebud red! Mankind lies in sorest need!" etc., concluding, "I am from God, to him must I return! The dear God will give me a light, will lighten me to eternal, blessed life."

Fifth movement. After the first tormented section, there is a reference to the coming "Resurrection" motive. The chorus with soprano solo sings a capella Klopstock's "Resurrection Ode." She also continues with words by Mahler: "Oh, believe, my heart, to thee shall naught be lost! Thine is what thou didst long for, thine what thou has loved, for which thou has strived." Chorus: "With wings that I myself have won, shall I soar upwards . . . I shall die in order to live! Yes, my heart, thou wilt rise up in a trice. What thou hast conquered will bear thee up to God." Mahler himself wrote to Arthur Seidl that he had searched literature to find the liberating word for his finale. He happened to be in Hamburg at the burial ceremony of Hans von Bulow (1904). Klopstock's Ode was then sung. Then did he find the inspiration for the finale of his second symphony.

Mahler may be said to stand between the realistic and dramatic talent of Strauss and the gigantic and mystical Bruckner, with whom Mahler was in close contact during his formative years. It is not surprising that Mahler's conceptions are grandiose. It is a characteristic of his "school," and neither Strauss nor Bruckner have been men who hesitated at works of cyclopean proportions. "His works," says Felix Weingartner in his "Symphony Since Beethoven," referring to Mahler, "are of colossal dimensions, and require an unusually large number of executants, which makes their performance the more difficult and delays fame. If, however, we overlook these considerations, which are secondary, and view the composer himself, we find in him a deep, strong feeling which has its own mode of expression and says its say without any concern about possibilities of performance and success. His most striking characteristic is the remarkable breadth of his themes, which are of a very musical nature. He resembles Bruckner, his teacher." (This statement is erroneous; Bruckner was never Mahler's teacher) "in many ways, but he is better able to treat his themes and construct his movements. There are perhaps bizarre passages and unnecessary difficulties in his works; we may find a certain prolixity; perhaps he is not severely critical in the selection of his themes; but everything he writes bears the stamp of a rich imagination and of a vital, passionate, well-nigh fanatical enthusiasm that has always kindled my sympathy."

Gustav Mahler (1860-1911) was the son of tradespeople. He early showed phenomenal talent for music. A shy, supersensitive boy, his first musical experiences were hymns of Moravians and the music of military bands which he heard in Kalischt, Bohemia, his birthplace. In 1875 Mahler became a pupil of Julius Epstein, the father of Richard Epstein, the admirable accompanist and teacher who now makes New York his home. With Epstein he studied the piano at the Vienna Conservatory, and he studied composition with Franz Krem. In his second year at the conservatory he was excused from the counterpoint classes because of the skill he had attained in this branch of the musical art. Mahler lived to regret this leniency on the part of his teachers. Being a man of the widest cultural ideals, he took special courses in history and philosophy at the Vienna University, while continuing his studies at the conservatory. He was deeply interested in philosophy, read Kant, Schopenhauer, Fechner; also Goethe, Schiller, E. A. T. Hoffman, Jean Paul Richter and Dostoievsky. When he left the conservatory he had to conduct music for performances of all kinds in summer theatres, for a pittance. He also gave music lessons and in other ways struggled with poverty. In 1883 he commenced his first symphony. In 1885 he went to Prague, where he conducted jointly with Anton Seidl.

Dr. Muck knew Mahler at this time. From then on Mahler's career was that of a hard working composer and conductor, a man of unremitting industry and of the highest ideals, of the broadest and most catholic tastes, who raised the musical standards of any community into which he came. Early recognized for his services in interpreting the music of Mozart, Beethoven, Wagner, Mahler did not stop there. He made propaganda for the Bohemian, Smetana. He succeeded Wilhelm Jahns as conductor of the Vienna opera in 1897. There he performed Charpentier's "Louise." The composer was invited to attend the rehearsals. He told Mahler that he wholly misconceived his score. Mahler had the opera prepared again from the very beginning and Charpentier could not say enough in praise of the performance. Mahler came to New York in 1907 and was for three years chief conductor at the Metropolitan Opera House. He visited Boston with the Metropolitan in 1908, and his performances of the "Valkyrie," "Don Giovanni" and "Tristan and Isolde" will not be forgotten by those who heard them. He also conducted a memorable performance of Berlioz' Symphony Fantastique and other works by the Philharmonic Society of New York, Feb. 26, 1910, in Symphony Hall. He had been made director of the orchestral concerts of this society in 1909. Toward the end of 1911 he was forced to give up his work on account of ill health. He had a disease of the heart. Inflammation of the lungs set in. He wished to die in Vienna. He was buried there in the Grinzing Cemetery May 22, 1911.

Mahler left behind him eight symphonies and other works which might have laid claim to the same title, which he bestowed freely on colossal compositions which often failed to conform to the characteristics of the symphony of classic tradition. Of these symphonies the second and the eighth are the most important. The eighth demands even greater forces than the second, and has therefore been called the "symphony of a thousand." Mahler seldom gave titles to his symphonies, although they often had poetic text affixed, either as a motto, or as actually sung by soloists or chorus. He did not like to impose too definite a programme on his hearers, or commit himself to a detailed plot.

"Away with programme books," he once said at a dinner in Vienna, after conducting the symphony which is to be heard next Tuesday evening. "Away with programme books, which breed false ideas. The audience should be left to its own thoughts over a work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner.

"If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal." The speech of tones has then approached the language of words, but it is far more capable of expression and declaration. "Mahler's music," said a commentator, "comes to a programme as to the ultimate ideal explanation of its meaning in language; with Strauss the programme is a task set to be accomplished." Mahler himself once said, referring to this same second symphony: "When I conceive a great musical picture I always arrive at the point where I must employ 'the word' as the bearer of my musical idea. My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word."

TRANSCRIPT JAN. 21, 1918

WEEK-END CONCERTS

A MIRACLE, A VETERAN AND A BEGINNER

Brahms's Second Concerto Carried to New Heights by Orchestra, Conductor, Pianist—Mr. Ysaye in Hampering Circumstance, but Vivid Powers — Mr. Breeskin as a Year Has Ripened the Young Violinist

As it seemed—to risk a pardonable exaggeration—Dr. Muck, Mr. Gabrilowitsch and the orchestra began on Saturday evening with Brahms's concerto in B-flat, where they had ended with it on Friday afternoon. Seldom is the second in each pair of concerts merely an exact repetition of the first, since human abilities are not wont to achieve such precise equalities. Almost invariably one or another number will go a shade better or a shade less well by night than it did by day. With this concerto of Brahms' however, it was as though conductor, pianist and orchestra had been stirred by their masterful performance of Friday to yet more eloquent proclamation of the music on Saturday. Moreover, as the most auspicious of fates would have it, all three were at the top of their powers. Individually even, the members of the orchestra felt the impetus of the music and the occasion. Mr. Warnke, for example, excelled himself in the sustained song, warm, broad, deep, undulated and inflected with equal sense and skill of tonal beauty, with which his violoncello began the Andante. In it, in the Scherzo of the second movement and, indeed as the whole concerto yielded him opportunity, Mr. Hess at the third horn achieved no less beauty of tone, richness and suppleness of phrase; alike in passages of song and of ornament, Mr. Sand was once more one of the master-clarinetists and Mr. Longy one of the master-oboists of our time, and so forth through the whole orchestra. Nor were these distinctions feats of technical and tonal virtuosity alone. Without both, they would have been impossible; but they would have been equally so had not the doers of them wrought also with fine perception and imagination alike upon the music before them and upon the tone and accent by which they imparted it.

As for Dr. Muck and Mr. Gabrilowitsch, they were as one in the pursuit and—for once—the attainment of an ideal perfection. The animation of march, the rhythmic incisiveness, the pulse of phrase, the sharpness of climax, with which they had made the first Allegro seem on Friday, as a noble, passionate, self-creating music, they bore over as fully on Saturday into the succeeding Scherzo. Together and with the orchestra quick to their will they struck fire from measures which may seem, which have seemed often, as so much dry "passage-work"; together and with the string choir in particular to aid they suffused the songful melody between with the deep, the shadowed, the serenely Brahmsian beauty. The Andante melted the hearts of those that heard by the loveliness of the orchestral song, tender, musing, more penetrating than though a human voice had sung it, while in soft and luminous shower fell the ornaments of the piano upon it. The euphonies of the music seemed to still the very air. Similarly, the Finale touched a lightness, a brightness, a scintillant and playful grace that made it a starry music. From a veritable enchantment within which piece and performance had caught and held the audience it returned to the comparative prose of recall upon recall for all concerned. In a season of wondrous performance upon wondrous performance by the Symphony Concerts, this playing on Saturday of Brahms's concerto seemed for the instant, to surpass all the rest. Even the orchestra and the conductor did not forbear to applaud the pianist who had been as one with it in the glories of the deed.

Mr. Ysaye [illegible]

TRANSCRIPT JAN. 19, 1918

CONCERTS NEXT WEEK

manuscript Jan 19

A Succession of Notable Occasions—Mahler's Magniloquent Symphony, Mr. Kreisler in Chamber Music, the Flonzaley Quartet Anew, Mr. Ysaye Returning, and Three Light Symphonies to Make Dr. Muck's Programme

IT is Dr. Muck's justifiable belief that eighteenth-century music is heard to most advantage when it is isolated from the fuller voiced and more emotionally voluble music of a latter day. He can further persuade himself that on occasion a programme of three eighteenth-century symphonies has novel interest, when it sets Haydn, Mozart and the youthful Beethoven side by side. Accordingly at the Symphony Concerts of next Friday afternoon and Saturday evening the audiences will listen to Haydn's symphony in G major—the symphony of the "surprising" drum stroke; Mozart's symphony in G minor, not least of his music in melodic loveliness and lyric feeling, and Beethoven's symphony No. 1 in C major, in which he commingled the ways of his illustrious predecessors and added to them his own.

By, and For, Mahler

For the first time in Boston and for the second in America, the second symphony, in C minor, of Gustav Mahler—the so-called Resurrection Symphony — will be played and sung in Symphony Hall on Tuesday evening, beginning promptly at eight o'clock. Elsewhere on these pages Professor Philip Greeley Clapp of the Department of Music in Dartmouth College, has written an extended, interesting and illuminating account of the music with appropriate digression to the career and the personality of the composer. The forces concerned in the performance are Miss Peterson of the Metropolitan Opera House for the soprano part in the choral finale; Mme. Merle Alcock, the concert-singer of rising reputation, for the alto preface to it; the chorus, 350 strong, that Mr. Townsend has trained for Mahler's symphony as he trained it for Beethoven's ninth, with result unsurpassed in the musical annals of the city; the Symphony Orchestra in full force and increased in the brass choir; and to guide and sway all these forces Dr. Muck, stirred alike by wonted zeal for the task in hand and by a personal admiration and friendship for the composer. By these signs there is prospect of a masterly performance of one of the masterpieces of music in our time.

JAN. 19 HERALD

13TH SYMPHONY

Once every two or three years a program is devoted to symphonies by Haydn, Mozart and Beethoven, and these programs are always welcomed by the patrons of the Symphony concerts. Such a one has been arranged for the coming Friday and Saturday. Haydn's "Surprise" Symphony, which will be followed by the G minor Symphony of Mozart. Then after intermission will come the First Symphony of Beethoven in C major. This program recalls Dr. Muck's famous mot in the season of 1906-07. He arranged this program for Cambridge and great was the stir thereat, the idea of putting three symphonies on one program! When a protest was made he asked where in the world could three symphonies be on a program if not at Harvard University. They were then played with much success.

JAN. 20 HERALD

SYMPHONY KNITTERS DEFENDED.

To the Editor of the Herald:

In the Saturday morning issue of the Boston Herald and Journal in the Mail Bag column, occurs a short article on "Knitting Limitations." True it is, that everything can be overdone, but it is doubtful that too much knitting will be done to meet the very great need as it exists today.

The perfect harmony of the Symphony would likely be interrupted in our minds as our knitting would suggest the Miserere of the trench and battlefield. But, we can give up the pleasures in which we indulged before the world tragedy came upon us.

It is reported that when some friend of Mr. William A. Sunday told him that she was very much afraid he would overdo—that he quickly replied that he was "equally afraid that she would underdo." Let us go on with the knitting even at a sacrifice. It has already put cards on the shelf.

AMANDA M. WALLACE.

Framingham, Jan. 14.

Post Jan. 21, 1918

TO GIVE MAHLER'S SYMPHONY

Aided by a Chorus of 350 Singers — Rendition Expected to Be Season's Best — Concerts of the Week

The performance of Gustav Mahler's second symphony, next Tuesday night in Symphony Hall, by the Boston Symphony Orchestra, Dr. Karl Muck conductor, and a chorus of 350 singers, who distinguished themselves highly in the recent performance of Beethoven's ninth symphony, will be one of the most important musical events of the season.

The magnitude of Mahler's symphonic compositions, the vast instrumental, and, often, vocal forces employed, has made performances of them rare in this country. We in Boston know only the fifth symphony in C-sharp minor, which has been performed here by Mr. Gericke, in 1906, and Dr. Muck. The eighth symphony has been performed in Philadelphia and New York under Mr. Stokowski. The second symphony was given in New York, under Mahler's direction, by the New York Symphony Society, in 1908. It has been called the "Resurrection Symphony." It calls for an immense orchestra—as many strings as possible—and some of the double basses with strings tuned to the contra-C; 2 harps, 4 flutes, interchangeable with 4 piccolos; 4 oboes, two interchangeable with English horns; 5 clarinets, one interchangeable with a bass clarinet, and when possible the two clarinets in E-flat doubled in the loudest passages; 4 bassoons, one interchangeable with double bassoon; 6 horns, with four horns in the distance added at times to the six; 4 trombones, 1 tuba, organ, 2 sets of three kettledrums for three three drummers; bass drum, snare drum (when possible several of them); cymbals, a gong of high pitch and a gong of low pitch, triangle, glockenspiel, 3 bells, a ruthe (an instrument also used by Strauss in "Electra"); in the distance a pair of kettle drums, 1 bass drum, cymbals, triangle, soprano solo, alto solo and mixed chorus. The performance takes an hour and 40 minutes.

It was this work which Doctor Muck had planned to do in conjunction with the celebrated Mendelssohn Choir of Toronto in the spring of 1915. The war, however, prevented all that, and it was not until the Symphony Orchestra's own chorus was formed last summer that it became again possible to present this masterpiece. The chorus, under Mr. Stephen Townsend, has been working on it at weekly rehearsals since early in November and the orchestra has devoted many hours on the score. The first complete rehearsal of orchestra and chorus was held last Wednesday night with much success, and another rehearsal will be held tomorrow night, with the performance Tuesday evening.

The soloists will be Merle Alcock, contralto, to whom is allotted a very important part in the fourth movement, and May Peterson, soprano.

The symphony was composed by Mahler between 1886 and 1894. It is in five movements. The first three are purely instrumental. The fourth is planned for contralto voice and orchestra, while in the last movement contralto and soprano solo voices are used in addition to the chorus.

The symphony gets its name "Resurrection" from the fact that the last movement is built about Klopstock's Ode with that title. This is sung by the chorus a capella.

Mahler, before his death, stated that in the first movement he has outlined the death of a hero who has fallen in Promethean struggle for his ideal, for his knowledge of life and death. The general scheme of the symphony is as follows:

Scope of Work

First Movement — Allegro maestoso (with earnest and solemn expression throughout). The chief great theme is that of a funeral march, with episodes of consolation. A chorale is heard in the march.

Second Movement—Andante con moto (in a very easy-going manner). The chief theme is a dance tune announced by the strings. As one commentator finds an ironical view of human enjoyment in this music, another finds joy in the contemplation of nature.

Third movement—Scherzo (with a quietly flowing movement.) According to some the Scherzo was suggested by Mahler's song taken from the Wunderhorn of St. Anthony of Padua's sermon to the fishes. The Scherzo is a second typical figure. "The hero in manhood goes forth into the world, and sees how stupidity and vulgarity, like the fishes of the legend, are incorrigible." There is at last an outcry of disgust.

Fourth movement (very solemn, but in a simple manner). An alto voice begins with the words, "O, rosebud red! Mankind lies in sorest need!" etc., concluding, "I am from God, to him must I return! The dear God will give me a light, will lighten me to eternal, blessed life."

Fifth movement. After the first tormented section, there is a reference to the coming "Resurrection" motive. The chorus with soprano solo sings a capella Klopstock's "Resurrection Ode." She also continues with words by Mahler: "Oh, believe, my heart, to thee shall naught be lost! Thine is what thou didst long for, thine what thou has loved, for which thou has strived." Chorus: "With wings that I myself have won, shall I soar upwards . . . I shall die in order to live! Yes, my heart, thou wilt rise up in a trice. What thou hast conquered will bear thee up to God." Mahler himself wrote to Arthur Seidl that he had searched literature to find the liberating word for his finale. He happened to be in Hamburg at the burial ceremony of Hans von Bulow (1904). Klopstock's Ode was then sung. Then did he find the inspiration for the finale of his second symphony.

Mahler may be said to stand between the realistic and dramatic talent of Strauss and the gigantic and mystical Bruckner, with whom Mahler was in close contact during his formative years. It is not surprising that Mahler's conceptions are grandiose. It is a characteristic of his "school," and neither Strauss nor Bruckner have been men who hesitated at works of cyclopean proportions. "His works," says Felix Weingartner in his "Symphony Since Beethoven," referring to Mahler, "are of colossal dimensions, and require an unusually large number of executants, which makes their performance the more difficult and delays fame. If, however, we overlook these considerations, which are secondary, and view the composer himself, we find in him a deep, strong feeling which has its own mode of expression and says its say without any concern about possibilities of performance and success. His most striking characteristic is the remarkable breadth of his themes, which are of a very musical nature. He resembles Bruckner, his teacher." (This statement is erroneous; Bruckner was never Mahler's teacher) "in many ways, but he is better able to treat his themes and construct his movements. There are perhaps bizarre passages and unnecessary difficulties in his works; we may find a certain prolixity: perhaps he is not severely critical in the selection of his themes; but everything he writes bears the stamp of a rich imagination and of a vital, passionate, well-nigh fanatical enthusiasm that has always kindled my sympathy."

Gustav Mahler (1860-1911) was the son of tradespeople. He early showed phenomenal talent for music. A shy, supersensitive boy, his first musical experiences were hymns of Moravians and the music of military bands which he heard in Kalischt, Bohemia, his birthplace. In 1875 Mahler became a pupil of Julius Epstein, the father of Richard Epstein, the admirable accompanist and teacher who now makes New York his home. With Epstein he studied the piano at the Vienna Conservatory, and he studied composition with Franz Krem. In his second year at the conservatory he was excused from the counterpoint classes because of the skill he had attained in this branch of the musical art. Mahler lived to regret this leniency on the part of his teachers. Being a man of the widest cultural ideals, he took special courses in history and philosophy at the Vienna University, while continuing his studies at the conservatory. He was deeply interested in philosophy, read Kant, Schopenhauer, Fechner; also Goethe, Schiller, E. A. T. Hoffman, Jean Paul Richter and Dostoievsky. When he left the conservatory he had to conduct music for performances of all kinds in summer theatres, for a pittance. He also gave music lessons and in other ways struggled with poverty. In 1883 he commenced his first symphony. In 1885 he went to Prague, where he conducted jointly with Anton Seidl.

Dr. Muck knew Mahler at this time. From then on Mahler's career was that of a hard working composer and conductor, a man of unremitting industry and of the highest ideals, of the broadest and most catholic tastes, who raised the musical standards of any community into which he came. Early recognized for his services in interpreting the music of Mozart, Beethoven, Wagner, Mahler did not stop there. He made propaganda for the Bohemian, Smetana. He succeeded Wilhelm Jahns as conductor of the Vienna opera in 1897. There he performed Charpentier's "Louise." The composer was invited to attend the rehearsals. He told Mahler that he wholly misconceived his score. Mahler had the opera prepared again from the very beginning and Charpentier could not say enough in praise of the performance. Mahler came to New York in 1907 and was for three years chief conductor at the Metropolitan Opera House. He visited Boston with the Metropolitan in 1908, and his performances of the "Valkyrie," "Don Giovanni" and "Tristan and Isolde" will not be forgotten by those who heard them. He also conducted a memorable performance of Berlioz' Symphony Fantastique and other works by the Philharmonic Society of New York, Feb. 26, 1910, in Symphony Hall. He had been made director of the orchestral concerts of this society in 1909. Toward the end of 1911 he was forced to give up his work on account of ill health. He had a disease of the heart. Inflammation of the lungs set in. He wished to die in Vienna. He was buried there in the Grinzing Cemetery May 22, 1911.

Mahler left behind him eight symphonies and other works which might have laid claim to the same title, which he bestowed freely on colossal compositions which often failed to conform to the characteristics of the symphony of classic tradition. Of these symphonies the second and the eighth are the most important. The eighth demands even greater forces than the second, and has therefore been called the "symphony of a thousand." Mahler seldom gave titles to his symphonies, although they often had poetic text affixed, either as a motto, or as actually sung by soloists or chorus. He did not like to impose too definite a programme on his hearers, or commit himself to a detailed plot.

"Away with programme books," he once said at a dinner in Vienna, after conducting the symphony which is to be heard next Tuesday evening. "Away with programme books, which breed false ideas. The audience should be left to its own thoughts over a work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner.

"If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal." The speech of tones has then approached the language of words, but it is far more capable of expression and declaration. "Mahler's music," said a commentator, "comes to a programme as to the ultimate ideal explanation of its meaning in language; with Strauss the programme is a task set to be accomplished." Mahler himself once said, referring to this same second symphony: "When I conceive a great musical picture I always arrive at the point where I must employ 'the word' as the bearer of my musical idea. My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word."

TRANSCRIPT
JAN. 21, 1918

WEEK-END CONCERTS

A MIRACLE, A VETERAN AND A BEGINNER

Brahms's Second Concerto Carried to New Heights by Orchestra, Conductor, Pianist—Mr. Ysaye in Hampering Circumstance, but Vivid Powers — Mr. Breeskin as a Year Has Ripened the Young Violinist

As it seemed—to risk a pardonable exaggeration—Dr. Muck, Mr. Gabrilowitsch and the orchestra began on Saturday evening with Brahms's concerto in B-flat, where they had ended with it on Friday afternoon. Seldom is the second in each pair of concerts merely an exact repetition of the first, since human abilities are not wont to achieve such precise equalities. Almost invariably one or another number will go a shade better or a shade less well by night than it did by day. With this concerto of Brahms however, it was as though conductor, pianist and orchestra had been stirred by their masterful performance of Friday to yet more eloquent proclamation of the music on Saturday. Moreover, as the most auspicious of fates would have it, all three were at the top of their powers. Individually even, the members of the orchestra felt the impetus of the music and the occasion. Mr. Warnke, for example, excelled himself in the sustained song, warm, broad, deep, undulated and inflected with equal sense and skill of tonal beauty, with which his violoncello began the Andante. In it, in the Scherzo of the second movement and, indeed as the whole concerto yielded him opportunity, Mr. Hess at the third horn achieved no less beauty of tone, richness and suppleness of phrase; alike in passages of song and of ornament, Mr. Sand was once more one of the master-clarinetists and Mr. Longy one of the master-oboists of our time, and so forth through the whole orchestra. Nor were these distinctions feats of technical and tonal virtuosity alone. Without both, they would have been impossible; but they would have been equally so had not the doers of them wrought also with fine perception and imagination alike upon the music before them and upon the tone and accent by which they imparted it.

As for Dr. Muck and Mr. Gabrilowitsch, they were as one in the pursuit and—for once—the attainment of an ideal perfection. The animation of march, the rhythmic incisiveness, the pulse of phrase, the sharpness of climax, with which they had made the first Allegro seem on Friday, as a noble, passionate, self-creating music, they bore over as fully on Saturday into the succeeding Scherzo. Together and with the orchestra quick to their will they struck fire from measures which may seem, which have seemed often, as so much dry "passage-work"; together and with the string choir in particular to aid they suffused the songful melody between with the deep, the shadowed, the serenely Brahmsian beauty. The Andante melted the hearts of those that heard by the loveliness of the orchestral song, tender, musing, more penetrating than though a human voice had sung it, while in soft and luminous shower fell the ornaments of the piano upon it. The euphonies of the music seemed to still the very air. Similarly, the Finale touched a lightness, a brightness, a scintillant and playful grace that made it a starry music. From a veritable enchantment within which piece and performance had caught and held the audience it returned to the comparative prose of recall upon recall for all concerned. In a season of wondrous performance upon wondrous performance at the Symphony Concerts, this playing on Saturday of Brahms's concerto seemed for the instant, to surpass all the rest. Even the orchestra and the conductor did not forbear to applaud the pianist who had been as one with it in the glories of the deed.

Mr. Ysaye [illegible]

TRANSCRIPT
JAN. 19, 1918

CONCERTS NEXT WEEK

A Succession of Notable Occasions—Mahler's Magniloquent Symphony, Mr. Kreisler in Chamber Music, the Flonzaley Quartet Anew, Mr. Ysaye Returning, and Three Light Symphonies to Make Dr. Muck's Programme

It is Dr. Muck's justifiable belief that eighteenth-century music is heard to most advantage when it is isolated from the fuller voiced and more emotionally voluble music of a latter day. He can further persuade himself that on occasion a programme of three eighteenth-century symphonies has novel interest, when it sets Haydn, Mozart and the youthful Beethoven side by side. Accordingly at the Symphony Concerts of next Friday afternoon and Saturday evening the audiences will listen to Haydn's symphony in G major—the symphony of the "surprising" drum stroke; Mozart's symphony in G minor, not least of his music in melodic loveliness and lyric feeling, and Beethoven's symphony No. 1 in C major, in which he commingled the ways of his illustrious predecessors and added to them his own.

By, and For, Mahler

For the first time in Boston and for the second in America, the second symphony, in C minor, of Gustav Mahler—the so-called Resurrection Symphony — will be played and sung in Symphony Hall on Tuesday evening, beginning promptly at eight o'clock. Elsewhere on these pages Professor Philip Greeley Clapp of the Department of Music in Dartmouth College, has written an extended, interesting and illuminating account of the music with appropriate digression to the career and the personality of the composer. The forces concerned in the performance are Miss Peterson of the Metropolitan Opera House for the soprano part in the choral finale; Mme. Merle Alcock, the concert-singer of rising reputation, for the alto preface to it; the chorus, 350 strong, that Mr. Townsend has trained for Mahler's symphony as he trained it for Beethoven's ninth, with result unsurpassed in the musical annals of the city; the Symphony Orchestra in full force and increased in the brass choir; and to guide and sway all these forces Dr. Muck, stirred alike by wonted zeal for the task in hand and by a personal admiration and friendship for the composer. By these signs there is prospect of a masterly performance of one of the masterpieces of music in our time.

JAN. 19
HERALD

13TH SYMPHONY

Once every two or three years a program is devoted to symphonies by Haydn, Mozart and Beethoven, and these programs are always welcomed by the patrons of the Symphony concerts. Such a one has been arranged for the coming Friday and Saturday. Haydn's "Surprise" Symphony, which will be followed by the G minor Symphony of Mozart. Then after intermission will come the First Symphony of Beethoven in C major. This program recalls Dr. Muck's famous mot in the season of 1906-07. He arranged this program for Cambridge and great was the stir thereat, the idea of putting three symphonies on one program! When a protest was made he asked where in the world could three symphonies be on a program if not at Harvard University. They were then played with much success.

JAN. 20
HERALD

SYMPHONY KNITTERS DEFENDED.

To the Editor of the Herald:

In the Saturday morning issue of the Boston Herald and Journal in the Mail Bag column, occurs a short article on "Knitting Limitations." True it is, that everything can be overdone, but it is doubtful that too much knitting will be done to meet the very great need as it exists today.

The perfect harmony of the Symphony would likely be interrupted in our minds as our knitting would suggest the Miserere of the trench and battlefield. But, we can give up the pleasures in which we indulged before the world tragedy came upon us.

It is reported that when some friend of Mr. William A. Sunday told him that she was very much afraid he would overdo—that he quickly replied that he was "equally afraid that she would underdo." Let us go on with the knitting even at a sacrifice. It has already put cards on the shelf.

AMANDA M. WALLACE.

Framingham, Jan. 11.

103

TRANSCRIPT. JAN. 19, 1918

THE SYMPHONY CONCERT

OVERTURE, SERENADE, CONCERTO IN CONTRAST

Berlioz in an Unfamiliar Piece, Romantic and Rhetorical—Chaikovsy in Suave and Elegant Artifice, Salted Finally with Folk-Tune—Brahms's Second Piano Concerto, with Dr. Muck, Mr. Gabrilowitsch and the Orchestra All Enriching and Releasing the Music

CONTRAST abounded in the Symphony Concert of yesterday afternoon, romantic music—Berlioz's overture to his unsung opera, "Les Francs-Juges"—for beginning; salon music—Chaikovsky's Serenade for Strings—for ending; in long space between and in substitute, perhaps, for the usual symphony, Brahms's symphonic and standard concerto in B-flat with Mr. Gabrilowitsch playing the piano part. None of the three pieces was too familiar, though the concerto was heard for the third time in successive seasons; while the overture sounded almost novel and the serenade proved one of those light, graceful numbers too seldom set by a long line of conductors upon their programmes. Berlioz's music disclosed anew the large sonorities, the graphic contrasts, the vivid tonal rhetoric of which Dr. Muck and the orchestra are capable. Chaikovsky's serenade confirmed afresh the varied voice, elegance and artifice of leader and string choir; while the concerto set in many-sided aspect the imparting and the heightening abilities of band, conductor and pianist.

Whether these three were animating the first movement with incisive rhythm and energetic, mounting progress, joining ardent voices in the second, crystallizing the third in songful beauty, or more lightly weaving the glinting pattern of the finale, they clarified, vitalized and glamored the music in a fashion that would have set the laboring audiences, say of the nineties, with Brahms the abstruse and arid, into rejoicing wonder. He passes as a composer of the last quarter of the nineteenth century; but not until the twentieth has his music hereabouts been opened and vivified. A great gap indeed separates Mr. Fiedler and Dr. Muck as conductors, but together, with incidental aid from the passing Mr. Nikisch and Mr. Stock, they have made Brahms keen pleasure to the audiences of Symphony Hall. Nor, as yesterday, have they lacked aid in the good work from such pianists as Mr. Gabrilowitsch and Mr. Bauer, such violinists as Mr. Kreisler and Mr. Witek. By so much, then, and the more for many-sidedness a concert to be enjoyed.

No doubt, Berlioz's overture needs the aid of an expatiating programme-book to inform the casual listener (who may not have the Encyclopædia Britannica in his head, long as he has had it in his mail), that the "Francs-Juges" or the Fehmic Judges were a secret, sardonic, savage tribunal, looming grim and grisly out of mediæval Westphalia. As little may he know, until he has scanned learned pages, that they and the gruesome deeds told or imagined of them kindled Berlioz's romantic imagination until he wrote an opera in which they figured and of which only this overture survives. Yet even were he of those keeping the pleasures of the programme-book for "the closet" rather than the concert-room, to him the music may have spoken by intrinsic voice. There is formidable, perhaps awesome, beginning, when brass and bassoons join in hollow and sonorous thunders; there is no mistaking mystery and foreboding when the strings shake and shudder, the cymbals shiver and the bass-drum lugubriously murmurs. Between this music of the scene, as it might be called in the mute opera which suggested it, a characteristic melody, saved from commonplace by clear warmth of imagination and expression, peoples the invisible stage with devotion pitted against doom.

Berlioz songful, Berlioz in romantic agitation, Berlioz graphic, but, most of all, Berlioz loving the ardors of melodramatic tonal contrast and situation, and more and more possessed by the tonal rhetoric which turns the end into the "grand crescendo" which was the strepitous fashion of a voluble and exuberant operatic day. Programme-book or no programme-book, the overture to "Les Francs-Juges" still speaks for itself, and the more forcefully when there is a Muck to release and swell this romantic rhetoric, this power of vivid tones, as though they were as real and sincere to him as to Berlioz himself. In life he was always blaming conductors; now in the Elysian Fields he must be praising not a few.

For itself also, as limpidly, brightly and changefully as sunshine, dappled here and there with shadow, speaks Chaikovsky's Serenade. However hysterical and hackneyed, shallow and faded he may seem in some of his symphonies and overture-fantasias, there is no reproaching him in these light, tranquil, fanciful pieces. The little sonatina with which the Serenade begins is amiable, agreeable artifice. Sonorities, full and fine, recall the voice of such pieces in the eighteenth century; suave are the phrases; ingenious yet unlabored the workmanship; dexterous and imaginative the play with the timbres a string choir yields. The waltz escapes fluent commonplace by adept and playful modulation of pace and rhythm, by a Viennese alternation of languor and animation. Wistful sentiment, never swelled into incongruous or too personal emotion, colors with melancholy the songful little "elegy."

So far the eighteenth century, which heard serenade after serenade in this fashion, might have listened pleasured, approving. If it questioned at all, the final movement would have been the prompting. Unmistakably it is folk-song that tramps along Russian tow-path or jigs in Russian streets—the Bolshevik note, as these days might call it, in a music that is elsewhere of drawing-room voice. But if Chaikovsky keeps the mettle of his Bolshevik tunes, he also bids them mind their manners. For this finale, as in the persistent bass figure, does not spare the smiling ingenuity, the ready fancy of the preceding movements. The rest of Chaikovsky's Russian generation—the stark Musorgsky, the explicit Balakirev, the luscious Rimsky-Korsakov—knew not grace. At will he could summon it. They sought to impress; he was content sometimes merely to please out of a more supple fancy, a lighter artistry. With reason the audience listened as in its own music-room.

In contrast with overture and serenade, Brahms's concerto seemed to speak by will of Dr. Muck, Mr. Gabrilowitsch and the orchestra; for all three were as one in the opening and the enhancing of the music. Successive repetitions have made conductor and men sympathetic, communicating, almost affectionate masters of the piece; while the pianist plays hardly a concerto until he is in like case with it. The ruminant and sluggish Brahms when yesterday the first movement rose sharp of outline, animate of rhythm, energetic of period, resonant of climax—music, if the hearer will, of thought and prescription, but of both, as it sounded, winged with creative emotion! Propulsive power sped its course and in the progress generated warmth. The dry and calculating Brahms when the Andante flowed out of the orchestra in gentle, musing, tender song, phrased as though a human voice was singing the melancholy melody, while Mr. Gabrilowitsch let as gently fall upon it the crystal shower of the piano's figure and ornament! The abstruse and ponderous Brahms when the finale ran in shimmering pattern of lightly threading tones!

Only upon the second Allegro might rest the reproach of dryness in the piano part and of mere music-making for the composer; yet it is not so when the horns color with light and shadow a melody that the strings send penetrating into the listening imagination. Rather, the whole concerto, in such releasing performance as it received Friday, seems like an upspringing piece of tonal architecture, rising in sharp and energetic line, setting above frieze of fancy, frieze of quiet beauty and culminating in airy pattern and light pinnacle. Seldom can it have sounded so musically clear and warm, in such sensuous voice and ardor of mood as it did from Dr. Muck and Mr. Gabrilowitsch.

The unity of accomplishment and impression in the whole performance was indeed so integral that it is hard to part the several factors in it. Conductor, pianist, orchestra were throughout as of a single understanding, sensibility and imparting voice. To Dr. Muck and to Mr. Gabrilowitsch equally, the music of the first movement seemed to owe clarity of outline, rhythmic verve and animated progress. To the orchestra the second and the third movements owed not a little richness of tonal color. From all three sprang the lightness and the brightness with which the Finale spun itself. The pianist as virtuoso shone most clearly in the prismatic loveliness of tone with which he glamored the Andante, in the felicity of his touch with accent and ornament in the last movement, in the incisiveness of phrase and period in the first. As musician, he shone as clear in his perfect proportioning of his part to the symphonic whole, in his sense of the design and progress of the piece from first measure to last, in a fineness of ear measuring both the quality of his own tone, and its euphonies or contrasts with the orchestral voices. In him, in Dr. Muck, in the orchestra, there seemed to be thought only of the music. They infused themselves into it until they became less its interpreting than its newly creating voice. The arts, the imagination, the power of transmitting musicians could hardly go further. Rarely have they more richly deserved the applause a rapt audience gave them.

H. T. P.

ADVERTISER JAN. 22, 1918

TO GIVE MAHLER'S SYMPHONY TONIGHT

Boston is to have its first performance of Gustav Mahler's "Resurrection" symphony in Symphony Hall tonight, beginning at 8 o'clock sharp. The performance will last about an hour and a half. The entire Boston Symphony Orchestra will be used, with the brass and percussion sections largely augmented. There will be a chorus of 350 voices. Merle Alcock, contralto, and May Peterson, soprano, will be the soloists. The first three movements of the symphony are instrumental. The fourth movement has a short episode for contralto voice and orchestra. The fifth and last movement is partly instrumental, partly choral and partly solo.

RECORD JAN. 23, 1918

SYMPHONY BY MAHLER GREAT DISAPPOINTMENT

Dr. Muck Lavishes Care on Presentation—Notes of Stage Favorites

By J. V. Clark 1/23

The Second, or "Resurrection," Symphony by Gustave Mahler was given at Symphony Hall last evening. The work calls for enlarged orchestra, a great chorus and two women soloists. The orchestra was the Boston Symphony, enlarged, the chorus was that used recently in the performance of the Beethoven Choral Symphony, and the soloists were Mmes. May Peterson and Merle Alcock. Dr. Karl Muck was the conductor. The performance, save in choral singing, did not compare in interest or performance with that of the Beethoven Symphony.

Since Dr. Muck announced the performance of the Mahler symphony there has been much discussion in lectures on Mahler and his work in newspapers and in program books as to Mahler's attitude on program music and absolute music. Let us forget for the moment whether this "Resurrection" symphony is program music or not. It is not inspired music. Its thematic material is not marked by spontaneous melody. Mahler was a great conductor, a great intellect, a philosopher, but he was not a great melodist. The work in many portions, especially the last half of the final movement, is sheer bombast. It is sound and fury. It is dynamically effective. Noise is added to noise. There are 200, 300—or was it 400?—instrumentalists and choristers all at fortissimo. There was not inherent melodic beauty nor dramatic feeling.

Much of the harmony is effective in a rather old fashioned way. There were pages when the score seemed modern. There were progressions that owed their being to one Richard Wagner. In sweep, in grandeur of conception much of this symphony was impressive—but in sheer beauty it almost always missed fire.

The symphony's finest portions—we write from only one hearing and never having seen the score—is the first part of the first movement, portions of the last movement, the very effective pages for the chorus and the elaboration of the waltz, which starts the second movement. This waltz is in itself cheap. One can hear the German band on the street corner playing it. It might have been written by a retire (female) music teacher. But in the elaboration of this waltz—scored for strings piccicato, flute (or piccolo) and harp—there is a certain mechanical cleverness which makes it highly effective.

Dr. Muck did everything possible for the work. He held his forces well in hand. The symphony was built with care for every detail. The chorus, singing mostly a capella, sang with a beautiful tone. Mmes. Peterson and Alcock were sufficient.

MONITOR JAN. 23, 1918

MUSIC 1/23

Mahler Work Presented

Mahler's Second Symphony in C Minor—Presented in Symphony Hall, Boston, Mass., by the Boston Symphony Orchestra, assisted by a chorus of 350 voices (trained by Stephen Townsend); Miss May Peterson, soprano; and Mrs. Merle Alcock, contralto. Evening of Jan. 22, 1918. The concert opened with "The Star Spangled Banner," played by the orchestra and sung by the chorus.

Mahler's gift for melodic invention, never so rich as certain other of his talents, is at its best in his second symphony, especially in the early parts of the work. His knack at building up sonorities, which is perhaps the greatest resource he has, everything considered, rather waits on his rarer power in the preliminary, voiceless movements of this composition. The opening allegro and the following andante, written for orchestra alone, are in strict musical forms; but while planned on familiar structural lines, they bring forward some themes of striking contour and take them through an unusual and altogether interesting scheme of development.

Those who look at things from the Beethoven standpoint and who hold that a symphonic theme must be indeterminate, instead of comprising a definitely measured off set of phrases, will perhaps deny that the melodies in the allegro are themes at all, and will declare them to be tunes. Such as say this are not lightly to be contradicted. For the main themes of the movement are veritably little songs, as though Schubert had written them. But Mahler, some will object, Mahler, with his bigness of plan, is as far as possible from being like Schubert; yet he is clearly like that great melodist in his architectural methods. When Rolland, the French critic, reviewed the Strasbourg festival of 1905, he described Mahler as the traditional, schoolmaster type of German musician, à la Schubert. The critic was accounting, to be sure, for Mahler's social outlook chiefly, but he could just as well have made the resemblance of the modern to the classical composer include artistic habits.

Still more accurately considered, the two main themes of the opening movement of this symphony are not even independent tunes. They are really a double tune; and the characteristic charm of the movement, and of the second movement, too, in almost the same degree, arises from an ingenious working out, through remarkably effective contrast of orchestral colors, of the double-theme idea.

As long as the composer keeps at the double-theme method, his work goes along smoothly. But when, near the middle, he abandons it, interest drags. A few inspired moments for solo contralto make listening a pleasure again. Inconsequent pages of orchestral preparation for the entrance of the chorus follow; but when, at last, the choral voices break in, the music begins to move with great majesty. It continues, with the soprano and contralto voices occasionally taking part, to a solemn, uplifting close.

Instrumentally, the second symphony is less splendid than Mahler's fifth, which is without voices; but it is more given to carefully wrought detail than the fifth. It makes use principally of the strings and brass as elements of contrast. In an uncommon way it makes the second violins and the violas influential. It rather subordinates the wood-wind choir, but here and there, as in the accompanying music to the contralto solo, it shows a master touch of oboe or other wood color.

Chorally, as far as it goes, it is quite the equal of the eighth symphony, or the "Symphony of the Thousand," which the Philadelphia Orchestra and its chorus performed two years ago.

The work had its first Boston presentation at this concert, which is the second in a series of three choral performances given this season by the Boston Symphony Orchestra and the Townsend Chorus. It was admirably interpreted by both players and singers and it was warmly applauded by an audience that nearly filled Symphony Hall.

TRANSCRIPT. JAN. 19, 1918

THE SYMPHONY CONCERT

OVERTURE, SERENADE, CONCERTO IN CONTRAST

Berlioz in an Unfamiliar Piece, Romantic and Rhetorical—Chaikovsy in Suave and Elegant Artifice, Salted Finally with Folk-Tune—Brahms's Second Piano Concerto, with Dr. Muck, Mr. Gabrilowitsch and the Orchestra All Enriching and Releasing the Music

CONTRAST abounded in the Symphony Concert of yesterday afternoon, romantic music—Berlioz's overture to his unsung opera, "Les Francs-Juges"—for beginning; salon music—Chaikovsky's Serenade for Strings—for ending; in long space between and in substitute, perhaps, for the usual symphony, Brahms's symphonic and standard concerto in B-flat with Mr. Gabrilowitsch playing the piano part. None of the three pieces was too familiar, though the concerto was heard for the third time in successive seasons; while the overture sounded almost novel and the serenade proved one of those light, graceful numbers too seldom set by a long line of conductors upon their programmes. Berlioz's music disclosed anew the large sonorities, the graphic contrasts, the vivid tonal rhetoric of which Dr. Muck and the orchestra are capable. Chaikovsky's serenade confirmed afresh the varied voice, elegance and artifice of leader and string choir; while the concerto set in many-sided aspect the imparting and the heightening abilities of band, conductor and pianist.

Whether these three were animating the first movement with incisive rhythm and energetic, mounting progress, joining ardent voices in the second, crystallizing the third in songful beauty, or more lightly weaving the glinting pattern of the finale, they clarified, vitalized and glamored the music in a fashion that would have set the laboring audiences, say of the nineties, with Brahms the abstruse and arid, into rejoicing wonder. He passes as a composer of the last quarter of the nineteenth century; but not until the twentieth has his music hereabouts been opened and vivified. A great gap indeed separates Mr. Fiedler and Dr. Muck as conductors, but together, with incidental aid from the passing Mr. Nikisch and Mr. Stock, they have made Brahms keen pleasure to the audiences of Symphony Hall. Nor, as yesterday, have they lacked aid in the good work from such pianists as Mr. Gabrilowitsch and Mr. Bauer, such violinists as Mr. Kreisler and Mr. Witek. By so much, then, and the more for many-sidedness a concert to be enjoyed.

No doubt, Berlioz's overture needs the aid of an expatiating programme-book to inform the casual listener (who may not have the Encyclopædia Britannica in his head, long as he has had it in his mail), that the "Francs-Juges" or the Fehmic Judges were a secret, sardonic, savage tribunal, looming grim and grisly out of mediæval Westphalia. As little may he know, until he has scanned learned pages, that they and the gruesome deeds told or imagined of them kindled Berlioz's romantic imagination until he wrote an opera in which they figured and of which only this overture survives. Yet even were he of those keeping the pleasures of the programme-book for "the closet" rather than the concert-room, to him the music may have spoken by intrinsic voice. There is formidable, perhaps awesome, beginning, when brass and bassoons join in hollow and sonorous thunders; there is no mistaking mystery and foreboding when the strings shake and shudder, the cymbals shiver and the bass-drum lugubriously murmurs. Between this music of the scene, as it might be called in the mute opera which suggested it, a characteristic melody, saved from commonplace by clear warmth of imagination and expression peoples the invisible stage with devotion pitted against doom.

Berlioz songful, Berlioz in romantic agitation, Berlioz graphic, but, most of all, Berlioz loving the ardors of melodramatic tonal contrast and situation, and more and more possessed by the tonal rhetoric which turns the end into the "grand crescendo" which was the strepitous fashion of a voluble and exuberant operatic day. Programme-book or no programme-book, the overture to "Les Francs-Juges" still speaks for itself, and the more forcefully when there is a Muck to release and swell this romantic rhetoric, this power of vivid tones, as though they were as real and sincere to him as to Berlioz himself. In life he was always blaming conductors; now in the Elysian Fields he must be praising not a few.

For itself also, as limpidly, brightly and changefully as sunshine, dappled here and there with shadow, speaks Chaikovsky's Serenade. However hysterical and hackneyed, shallow and faded he may seem in some of his symphonies and overture-fantasias, there is no reproaching him in these light, tranquil, fanciful pieces. The little sonatina with which the Serenade begins is amiable, agreeable artifice. Sonorities, full and fine, recall the voice of such pieces in the eighteenth century; suave are the phrases; ingenious yet unlabored the workmanship; dexterous and imaginative the play with the timbres a string choir yields. The waltz escapes fluent commonplace by adept and playful modulation of pace and rhythm, by a Viennese alternation of languor and animation. Wistful sentiment, never swelled into incongruous or too personal emotion, colors with melancholy the songful little "elegy."

So far the eighteenth century, which heard serenade after serenade in this fashion, might have listened pleasured, approving. If it questioned at all, the final movement would have been the prompting. Unmistakably it is folk-song that tramps along Russian tow-path or jigs in Russian streets—the Bolshevik note, as these days might call it, in a music that is elsewhere of drawing-room voice. But if Chaikovsky keeps the mettle of his Bolshevik tunes, he also bids them mind their manners. For this finale, as in the persistent bass figure, does not spare the smiling ingenuity, the ready fancy of the preceding movements. The rest of Chaikovsky's Russian generation—the stark Musorgsky, the explicit Balakirev, the luscious Rimsky-Korsakov—knew not grace. At will he could summon it. They sought to impress; he was content sometimes merely to please out of a more supple fancy, a lighter artistry. With reason the audience listened as in its own music-room.

In contrast with overture and serenade, Brahms's concerto seemed to speak by will of Dr. Muck, Mr. Gabrilowitsch and the orchestra; for all three were as one in the opening and the enhancing of the music. Successive repetitions have made conductor and men sympathetic, communicating, almost affectionate masters of the piece; while the pianist plays hardly a concerto until he is in like case with it. The ruminant and sluggish Brahms when yesterday the first movement rose sharp of outline, animate of rhythm, energetic of period, resonant of climax—music, if the hearer will, of thought and prescription, but of both, as it sounded, winged with creative emotion! Propulsive power sped its course and in the progress generated warmth. The dry and calculating Brahms when the Andante flowed out of the orchestra in gentle, musing, tender song, phrased as though a human voice was singing the melancholy melody, while Mr. Gabrilowitsch let as gently fall upon it the crystal shower of the piano's figure and ornament! The abstruse and ponderous Brahms when the finale ran in shimmering pattern of lightly threading tones!

Only upon the second Allegro might rest the reproach of dryness in the piano part and of mere music-making for the composer; yet it is not so when the horns color with light and shadow a melody that the strings send penetrating into the listening imagination. Rather, the whole concerto, in such releasing performance as it received Friday, seems like an upspringing piece of tonal architecture, rising in sharp and energetic line, setting above frieze of fancy, frieze of quiet beauty and culminating in airy pattern and light pinnacle. Seldom can it have sounded so musically clear and warm, in such sensuous voice and ardor of mood as it did from Dr. Muck and Mr. Gabrilowitsch.

The unity of accomplishment and impression in the whole performance was indeed so integral that it is hard to part the several factors in it. Conductor, pianist, orchestra were throughout as of a single understanding, sensibility and imparting voice. To Dr. Muck and to Mr. Gabrilowitsch equally, the music of the first movement seemed to owe clarity of outline, rhythmic verve and animated progress. To the orchestra the second and the third movements owed not a little richness of tonal color. From all three sprang the lightness and the brightness with which the Finale spun itself. The pianist as virtuoso shone most clearly in the prismatic loveliness of tone with which he glamored the Andante, in the felicity of his touch with accent and ornament in the last movement, in the incisiveness of phrase and period in the first. As musician, he shone as clear in his perfect proportioning of his part to the symphonic whole, in his sense of the design and progress of the piece from first measure to last, in a fineness of ear measuring both the quality of his own tone, and its euphonies or contrasts with the orchestral voices. In him, in Dr. Muck, in the orchestra, there seemed to be thought only of the music. They infused themselves into it until they became less its interpreting than its newly creating voice. The arts, the imagination, the power of transmitting musicians could hardly go further. Rarely have they more richly deserved the applause a rapt audience gave them.

H. T. P.

ADVERTISER JAN. 22, 1918

TO GIVE MAHLER'S SYMPHONY TONIGHT

Boston is to have its first performance of Gustav Mahler's "Resurrection" symphony in Symphony Hall tonight, beginning at 8 o'clock sharp. The performance will last about an hour and a half. The entire Boston Symphony Orchestra will be used, with the brass and percussion sections largely augmented. There will be a chorus of 350 voices. Merle Alcock, contralto, and May Peterson, soprano, will be the soloists. The first three movements of the symphony are instrumental. The fourth movement has a short episode for contralto voice and orchestra. The fifth and last movement is partly instrumental, partly choral and partly solo.

RECORD JAN. 23, 1918

SYMPHONY BY MAHLER GREAT DISAPPOINTMENT

Dr. Muck Lavishes Care on Presentation—Notes of Stage Favorites

By J. V. Clark 1/23

The Second, or "Resurrection," Symphony by Gustave Mahler was given at Symphony Hall last evening. The work calls for enlarged orchestra, a great chorus and two women soloists. The orchestra was the Boston Symphony, enlarged, the chorus was that used recently in the performance of the Beethoven Choral Symphony, and the soloists were Mmes. May Peterson and Merle Alcock. Dr. Karl Muck was the conductor. The performance, save in choral singing, did not compare in interest or performance with that of the Beethoven Symphony.

Since Dr. Muck announced the performance of the Mahler symphony there has been much discussion in lectures on Mahler and his work in newspapers and in program books as to Mahler's attitude on program music and absolute music. Let us forget for the moment whether this "Resurrection" symphony is program music or not. It is not inspired music. Its thematic material is not marked by spontaneous melody. Mahler was a great conductor, a great intellect, a philosopher, but he was not a great melodist. The work in many portions, especially the last half of the final movement, is sheer bombast. It is sound and fury. It is dynamically effective. Noise is added to noise. There are 200, 300—or was it 400?—instrumentalists and choristers all at fortissimo. There was not inherent melodic beauty nor dramatic feeling.

Much of the harmony is effective in a rather old fashioned way. There were pages when the score seemed modern. There were progressions that owed their being to one Richard Wagner. In sweep, in grandeur of conception much of this symphony was impressive—but in sheer beauty it almost always missed fire.

The symphony's finest portions—we write from only one hearing and never having seen the score—is the first part of the first movement, portions of the last movement, the very effective pages for the chorus and the elaboration of the waltz, which starts the second movement. This waltz is in itself cheap. One can hear the German band on the street corner playing it. It might have been written by a retire (female) music teacher. But in the elaboration of this waltz—scored for strings piccicato, flute (or piccolo) and harp—there is a certain mechanical cleverness which makes it highly effective.

Dr. Muck did everything possible for the work. He held his forces well in hand. The symphony was built with care for every detail. The chorus, singing mostly a capella, sang with a beautiful tone. Mmes. Peterson and Alcock were sufficient.

MONITOR JAN. 23, 1918

MUSIC 1/23

Mahler Work Presented

Mahler's Second Symphony in C Minor—Presented in Symphony Hall, Boston, Mass., by the Boston Symphony Orchestra, assisted by a chorus of 350 voices (trained by Stephen Townsend); Miss May Peterson, soprano; and Mrs. Merle Alcock, contralto. Evening of Jan. 22, 1918. The concert opened with "The Star Spangled Banner," played by the orchestra and sung by the chorus.

Mahler's gift for melodic invention, never so rich as certain other of his talents, is at its best in his second symphony, especially in the early parts of the work. His knack at building up sonorities, which is perhaps the greatest resource he has, everything considered, rather waits on his rarer power in the preliminary, voiceless movements of this composition. The opening allegro and the following andante, written for orchestra alone, are in strict musical forms; but while planned on familiar structural lines, they bring forward some themes of striking contour and take them through an unusual and altogether interesting scheme of development.

Those who look at things from the Beethoven standpoint and who hold that a symphonic theme must be indeterminate, instead of comprising a definitely measured off set of phrases, will perhaps deny that the melodies in the allegro are themes at all, and will declare them to be tunes. Such as say this are not lightly to be contradicted. For the main themes of the movement are veritably little songs, as though Schubert had written them. But Mahler, some will object, Mahler, with his bigness of plan, is as far as possible from being like Schubert; yet he is clearly like that great melodist in his architectural methods. When Rolland, the French critic, reviewed the Strasbourg festival of 1905, he described Mahler as the traditional, schoolmaster type of German musician, à la Schubert. The critic was accounting, to be sure, for Mahler's social outlook chiefly, but he could just as well have made the resemblance of the modern to the classical composer include artistic habits.

Still more accurately considered, the two main themes of the opening movement of this symphony are not even independent tunes. They are really a double tune; and the characteristic charm of the movement, and of the second movement, too, in almost the same degree, arises from an ingenious working out, through remarkably effective contrast of orchestral colors, of the double-theme idea.

As long as the composer keeps at the double-theme method, his work goes along smoothly. But when, near the middle, he abandons it, interest drags. A few inspired moments for solo contralto make listening a pleasure again. Inconsequent pages of orchestral preparation for the entrance of the chorus follow; but when, at last, the choral voices break in, the music begins to move with great majesty. It continues, with the soprano and contralto voices occasionally taking part, to a solemn, uplifting close.

Instrumentally, the second symphony is less splendid than Mahler's fifth, which is without voices; but it is more given to carefully wrought detail than the fifth. It makes use principally of the strings and brass as elements of contrast. In an uncommon way it makes the second violins and the violas influential. It rather subordinates the wood-wind choir, but here and there, as in the accompanying music to the contralto solo, it shows a master touch of oboe or other wood color.

Chorally, as far as it goes, it is quite the equal of the eighth symphony, or the "Symphony of the Thousand," which the Philadelphia Orchestra and its chorus performed two years ago.

The work had its first Boston presentation at this concert, which is the second in a series of three choral performances given this season by the Boston Symphony Orchestra and the Townsend Chorus. It was admirably interpreted by both players and singers and it was warmly applauded by an audience that nearly filled Symphony Hall.

NORTH AMERICAN
Philadelphia, Pa.

DR. MUCK NOT WANTED BY PATRIOTIC CITIZENS HERE

Thousands Are Determined Alien Enemy Conductor Shall Not Again Butcher 'Star-Spangled Banner' in Philadelphia

Dr. Karl Muck will not conduct the concert scheduled to be given by the Boston Symphony Orchestra at the Academy of Music next Monday night if the protests of patriotic women and men of the city are heeded.

The doctor is not wanted in Philadelphia, they say; and if the thousands of members of patriotic and war aid organizations are successful in their efforts, he will not be permitted to make any public appearance here.

Doctor Muck and his garbled version of "The Star-Spangled Banner" is jazz style will not be given the same healthy applause that his Philadelphia audience accorded him on November 5.

Even tho Doctor Muck is of Swiss birth, there are thousands of persons in Philadelphia who are doing all they can to prevent him from presenting another burlesque on the national anthem in this city.

"It's an outrage to allow Doctor Muck to play anywhere in America," was the manner in which Mrs. George Dallas Dixon gave vent to her patriotic feeling last night. Mrs. Dixon was one of the city's prominent women who last month signed petitions which were intended for Mayor Smith, demanding that the concert scheduled for December 3 be given without the doctor. "Pittsburgh will not allow Doctor Muck to play there. Baltimore raised a great fuss. Are Philadelphians less patriotic than other cities of this country?"

Mrs. James Starr, president of the Colonial Dames of America, declared last night that any person with sympathy for the central powers should not be publicly recognized in America.

What part the Colonial Dames will take in the city-wide uprising of patriotic people to prevent Doctor Muck's appearance here Mrs. Starr was unprepared to tell last night. This organization, however, was foremost a month ago in circulating petitions to prevent the concert which was canceled because twenty-three members of the Boston Symphony Orchestra were alien enemies. Since that time those objectionable members have been removed.

"Because he allowed 'The Star-Spangled Banner' to be played and permitted the American flag to be used is no reason why Doctor Muck should be permitted to conduct the concert here," was the manner in which Mrs. Reed A. Morgan, secretary of the Emergency Aid of Pennsylvania, voiced her indignation. "I feel very strong on the subject," declared Mrs. Morgan.

John F. Braun, a director of the Philadelphia Orchestra, while declining to express publicly his views on the Doctor Muck question, is emphatic in expressing his belief that "The Star-Spangled Banner" should be played at every symphony concert.

"Whether Doctor Muck should conduct the Boston Syhpmony Orchestra or not at the concert here I won't say," said Mr. Braun. "The Philadelphia Orchestra for years has been a competitor, and it would not be proper for me to make a public declaration of my views on this matter."

PUBLIC LEDGER
Philadelphia, Pa.
JAN 5- 1918

BOSTON SYMPHONY BACK ON SCHEDULE

Dr. Muck Will Direct Noted Orchestral Organization in Academy Monday

Dr. Karl Muck still directs the artistic fortunes of the Boston Symphony, and that celebrated orchestra, having successfully emerged from the alien enemy entanglements which prevented its last scheduled appearance here, will be heard in the Academy of Music on next Monday evening. Evidence has lately been advanced to show that Doctor Muck is a Swiss citizen. Whatever his national status, however, no governmental bar to his direction of the forthcoming concert in this city now exists.

According to the ante-season announcement, Fritz Kreisler was to have been soloist at this concert; but, as is generally known, Mr. Kreisler has given up all concert work during the war. Doctor Muck, however, has arranged a program of purely orchestral music of marked interest. It will begin with Tschaikowsky's Fourth Symphony, which will constitute the first part of the program. In the second part of the program will be Handel's Concerto Grosso in D minor, No. 10, Op. 6, with Doctor Muck at the piano; Cherubini's overture, "Anacreon," and the second suite arranged from Ravel's ballet "Daphnis et Chloe."

This is in three parts, entitled, respectively, "Daybreak," "Pantomime" and "General Dance," and was given for the first time in this country, so far as is known, by the Boston Symphony Orchestra in Boston, December 14 and 15. It had such extraordinary success that Doctor Muck has just repeated it at the concerts of the last week. The ballet was composed in 1910 with the expectation that it would be performed by the Russian Ballet in Paris in 1911. As a matter of fact it had its first performances in June, 1912, in Paris.

The scenario of the ballet was by Fokine, from the romance of Longus. In 1914 when the ballet was produced in London by the Diaghileff forces there ensued a saucy correspondence between Diaghileff and Ravel because the former cut out part of the ballet, particularly the choruses.

The program in its entirety is as follows:

Symphony in F minor, No. 4, Opus 36 ..... Tschaikowsky
Concerto Grosso in D minor, No. 10, Opus 6 ..... Handel
Overture, "Anacreon" ..... Cherubini
"Lever du Jour," "Pantomime," "Danse Generale" ..... Ravel
("Daybreak," "Pantomime," "General Dance")
Orcehstra fragments from "Daphnis et Chloe." Ballet in one act.

At his coming annual violin recital, to take place in the Academy of Music Saturday afternoon next, January 12, at 3 o'clock, Mischa Elman will present the following:

1. Concerto, G minor ..... Vivaldi-Nachez
Allegro—Adagio—Allegro
2. Symphonie Espagnole ..... Lalo
Allegro non troppo—Andante—Allegro
3. Sonata, II E major ..... Handel
Adagio—Cantabile—Allegro—Largo—Allegro non troppo
4. (a) Deep River (paraphrase) ..... Elman
(b) Tango ..... Albaniz-Elman
(c) Nocturne ..... Chopin-Wilhelmi
(d) Hungarian Dance No. 7. ..... Brahms-Joachim
5. I Palpiti ..... Paganini

EVENING TELEGRAM
Philadelphia, Pa.
JAN 5- 1918

MUCK AT THE PIANO.

The Boston Symphony will be heard Monday evening next at the Academy of Music. It will be an orchestral program only, no soloist assisting, and includes Tschaikowsky's Fourth Symphony, Handel's Concerto Grosso in D minor, with Dr. Muck at the piano; Cherubini's "Anacreon" overture, and a suite from Ravel's ballet "Daphnis et Chloe." This latter work achieved such a success when given recently in December by the Boston organization that Dr. Muck, we are told, was compelled to repeat it. The ballet was first performed in London by the Diaghileff forces in 1914. It had been presented in Paris two years previously. Dr. Muck, who remains the conductor, will be given an opportunity to display his musical versatility, as he will not only wield the baton in his masterly fashion but manifest his supremacy at the keyboard. The program is one of exceptional merit and will be the only occasion that lovers of orchestral music will enjoy next week of hearing favorite compositions, as the local organization leaves Monday next for a tour of neighboring States. Consequently there will be no concerts on Friday and Saturday of the coming week.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date

PATRIOTISM OF CITY RISES AGAINST MUCK

Thousands Join to Oppose Appearance of German as Orchestra Leader

Protests against Dr. Karl Muck, conductor of the Boston Symphony Orchestra, appearing at the head of his men when the orchestra plays here next Monday night at the Academy of Music have been made by many patriotic men and women of the city.

The doctor is not wanted in Philadelphia, they say, and if thousands of members of patriotic and war-aid organizations are successful in their efforts he will not be permitted to make a public appearance here.

Doctor Muck and his garbled version of "The Star Spangled Banner," as he played it in jazz style when he appeared here November 5, will not be countenanced by Philadelphia's patriotic organizations.

"It's an outrage to allow Doctor Muck to play anywhere in America," was the manner in which Mrs. George Dallas Dixon gave vent to her patriotic feeling last night. Mrs. Dixon was one of the city's prominent women who last month signed petitions which were intended for Mayor Smith, demanding that the concert scheduled for December 3 be given without the doctor. "Pittsburgh will not allow Doctor Muck to play there. Baltimore raised a fuss. Are Philadelphians less patriotic than other cities of this country?"

Mrs. James Starr, president of the Colonial Dames of America, declared last night that any person with sympathy for the Central Powers should not be publicly recognized in America.

"Because he allowed 'The Star Spangled Banner' to be played and permitted the American flag to be used is no reason why Doctor Muck shou'd be permitted to conduct the concert here," was the manner in which Mrs. Reed A. Morgan, secretary of the Emergency Aid of Pennsylvania, voiced her indignation. "I feel very strong on the subject," declared Mrs. Morgan.

PUBLIC LEDGER
ress Philadelphia, Pa.
JAN 7- 1918

DR. MUCK AND HIS CRITICS

He Never Refused to Play the "Star Spangled Banner" and He Is Not a Prussian

To the Editor of Public Ledger:

Sir—An article containing attacks on Doctor Muck, the conductor of the Boston Symphony Orchestra, appeared in a Philadelphia paper on January 4. The only ground of complaint specified is the allegation ~~that~~ the "Star Spangled Banner" was played in "jazz style" at the concert on November 5. It would seem to be a sufficient commentary on this complaint to say that at the time one account stated that the anthem was played at a "funeral pace" and another that it was "raced through." The probable truth is that these authors, like other similar complainants, had no personal knowledge of what occurred and used their imagination in place of facts. The librarian of Congress informed the symphony management that there is no official orchestration of the anthem. The arrangement used was that of Victor Herbert, and was the only one available.

The most difficult errors to set right are those which have no foundation. But it should be repeated again that Doctor Muck did not refuse to play the "Star Spangled Banner." He is not and never was a Prussian. He is and has been for fifty years a citizen of the republic of Switzerland. The Department of Justice of the United States has stated that the Government has no ground to complain of his conduct. Such attacks as have been made upon him are based upon nothing but irresponsible gossip.

C. A. ELLIS,
Manager Boston Symphony Orchestra.
Boston, January 5, 1917.

rom RECORD
.ddress: Philadelphia, Pa.
ate JAN 7- 1

Anonymous communications will not be noticed.

Hounding Dr. Muck.

Editor of The Record:

An article containing attacks on Dr. Muck, the conductor of the Boston Symphony Orchestra, appeared in a Philadelphia paper of January 4. The only ground of complaint specified is the allegation that "The Star-Spangled Banner" was played in "jazz style" at the concert on November 5.

It would seem to be a sufficient commentary on this complaint to say that at the time one paper stated that the anthem was played at a "funeral pace," and another, that it was "raced through." The probable truth is that these authors, like other similar complainants, had no personal knowledge of what occurred and used their imagination in place of facts. The Librarian of Congress informed the Symphony management that there is no official orchestration of the anthem. The arrangement used was that of Victor Herbert, and was the only one available.

The most difficult errors to set right are those which have no foundation. But it should be repeated again that Dr. Muck did not refuse to play "The Star-Spangled Banner." He is not and never was a Prussian. He is and has been for 50 years a citizen of the Republic of Switzerland. The Department of Justice of the United States has stated that the Government has no ground to complain of his conduct. Such attacks as have been made upon him are based upon nothing but irresponsible gossip. G. A. ELLIS.
Manager Boston Symphony Orchestra.
Boston, Mass., Jan. 5, 1918.

ENQUIRER
ss: Philadelphia, Pa.
1918

Letters to the Editor

The Boston Symphony Explains

To the Editor of The Inquirer:

An article containing attacks on Dr. Muck, the conductor of the Boston Symphony Orchestra, appeared in several Philadelphia papers of January 4th. The only ground of complaint specified is the allegation that "The Star Spangled Banner" was played in "jazz style" at the concert on November 5.

It would seem to be a sufficient commentary on this complaint to say that at the time one paper stated that the anthem was played at a "funeral pace," and another, that it was "raced through." The probable truth is that these authors like other similar complainants had no personal knowledge of what occurred and used their imagination in place of facts. The Librarian of Congress informed the Symphony management that there is no official orchestration of the anthem. The arrangement used was that of Victor Herbert, and was the only one available.

The most difficult errors to set right are those which have no foundation. But it should be repeated again that Dr. Muck did not refuse to play "The Star Spangled Banner." He is not and never was a Prussian. He is and has been for fifty years a citizen of the Republic of Switzerland. The Department of Justice of the United States has stated that the government has no ground to complain of his conduct. Such attacks as have been made upon him are based upon nothing but irresponsible gossip.

C. A. Ellis,
Manager Boston Symphony Orchestra.

NORTH AMERICAN
ess: Philadelphia, Pa.

LEADING WOMEN HERE JOIN TO BAR DR. MUCK

His Admission Aid to Hun Propagandists, Mrs. Gazzam Asserts

'SCORNS US,' SAYS ONE

Patriotic women joined the protest here yesterday against the scheduled appearance of Dr. Karl Muck as conductor of the Boston Symphony Orchestra at the Academy of Music next Monday night.

The fact that Doctor Muck, under pressure, finally consented to lead his orchestra in playing "The Star Spangled Banner" at his concerts alter the situation very little, these women said.

"To admit Doctor Muck here at this crisis is to acknowledge ourselves as willing to assist German propagandists," said Mrs. Joseph M. Gazam, a director of the Philadelphia Orchestra.

"Doctor Muck is only laughing up his sleeve at us," said Mrs. George Dunning, director of the woman's registration for patriotic service, 1607 Walnut street. "He has no real regard for us as Americans, and no real understanding of our earnest, patriotic and national loyalty."

"When we permit among us a musical leader with latent German sympathy, how can we expect to have an undiluted feeling of American patriotism?" asked Miss Anna Harries Snyder, chairman of the finance committee of the woman suffrage board.

BULLETIN
ess: Philadelphia, Pa.

The Boston Orchestra

RESUMING its series of concerts at the Academy of Music last evening, after having omitted the concert scheduled for December, because of the rule of the Government prohibiting the transportation at the present time of unnaturalized residents in this country, the Boston Symphony Orchestra, still under the direction of Karl Muck, and with former difficulties evidently overcome, was heard by a large audience in the presentation of a program which, with Tschaikowsky's Fourth Symphony, in F minor, as its principal number, included compositions of Handel, Cherubini and Ravel.

It will be seen that the four composers named represent widely separated periods and a varied style of music, from the old-style Concerto Gross, No. 10, in D minor, of Handel, which was something of a novelty in that it introduced Dr. Muck as pianist as well as conductor; Italian opera-ballet music, in the overture to Cherubini's "Anacreon," (1803); the comparatively recent symphonic work of the great Russian, and the distinctly "modern" impressionist ballet excerpts, or fragments, from Ravel's "Daphnis et Chloe."

The symphony probably ranks next in popularity to Tschaikowsky's favorite "Pathetique." The composer acknowledged that the work is a reflection of Beethoven's fifth symphony, with the same knock-knock-knocking of Fate, sounded at the opening, as the prevailing theme of the intricate orchestral construction. This composition, with its famous pizzicato scherzo, is wonderful in its breadth, its power and in its melodious and dramatic appeal, when played as last night's audience heard it played. The splendid unity and precision of the orchestra were demonstrated anew. The rapid pizzicato measures of the scherzo were so deftly executed that the members of the orchestra who did it had to rise and acknowledge the applause.

In the Handel concerto—arranged by Seiffert—Dr. Muck sat at the piano, facing the orchestra, part of the time playing with the left hand and conducting with the right, and again playing with both hands. It was beautiful, old-time music, admirably interpreted and greatly enjoyed. Dr. Muck, who had been cordially received upon his first entrance, to begin the concert, after his exhibition of pianistic ability was recalled and again enthusiastically applauded, as if the audience—at least a portion of it—were over-anxious to convince him of its good will.

In this connection might be mentioned the fact that the concert was preceded by the playing of "The Star Spangled Banner," which, this time, was offered in a straightforward manner, with more sincerity and none of the fancifying frills of the unacceptable musical comedy version of the anthem which the orchestra presented at its first concert of the season.

om PUBLIC LEDGER
ldress Philadelphia, Pa.

BOSTON ORCHESTRA RETURNS

Doctor Muck and the Members Cordially Received at Academy Concert

With Doctor Muck at the piano the Boston Symphony Orchestra, with its leader restored to the good graces of the Government by the prim and correct neutrality of Doctor Muck's citizenship in little Switzerland and with the members somewhat compacted for traveling purposes, also in countenance of the authorities, gave a delightful concert at the Academy of Music last evening, the second of its series, though on the date of the third, and through the agency of a Handelian concerto grosso for strings and harpsichord for one thing carried the audience far from the dark things of this troubled time into the periwigged and peruqued salons of the eighteenth century, while the Fourth Symphony of Tschaikowsky gave the Russian tang and the Cherubini overture to "Anacreon" and Ravel's ballet suite the Latin touch to a program that was everything that a symphonic program should be in the way of contrast and balance.

If there were any present who were enjoying the "fearful joy" of listening to one who had been accused of being an enemy alien against the call of their conscience they very carefully disguised it, since the applause after every composition interpreted was cordial and almost ovational at times, while if there was any doubt as to the good graces of the audience when it came to the interpretation of the national anthem, this time, not caught napping with a Victor Herbert summer garden version under his elbow, Doctor Muck gave a dignified rendering of the music that was a frankly solemn, hymn-like harmonization of the "Star Spangled Banner" that had all the character that the air should have orchestrally as a symbol, and consequently the concert thus patriotically opened, moved triumphantly from the symphony through the concerto and the Cherubini number to Ravel's hectic modernities at the close, gathering favor as the evening went on. Of the Tschaikowsky number there can be little new asid save to note that it came in for a spirited and finished reading, while the Handel number had an element of novelty, since Dr. Muck, as was the habit of conductors in the 1700's, sat at the piano and filled in the figured bass with emphasis and sonority, at the same time dexterously leading the strings through the solemn and merry paces of the five movements. This was quite the hit of the evening, and since Handel was quite as much of an Englishman as the Hanoverian sovereigns who patronized him, perhaps it was intended by Doctor Muck as a tribute to the British cause. In the concerto the attack and precision of the strings and their swing in unison and quality made the old concerto prove that it had red blood, indeed, though curiously enough in this matter of the sureness of the strings in the famous "scherzo pizzicato" of the symphony there was a "thumbing unhandily" at one moment that was quite noticeable.

Naturally the Ravel number was nothing if not absolutely up to date, being fragments from the ballet "Daphnis and Chloe," written for the Russian dancers and calling for a formidable group of instruments to give the full color splashes and the vertiginous effects to the choreographic scene painting which is its definite metier. The first movement, "Daybreak," after the usual waldweben murmurs and the somewhat overloud twitter of birds, developed into an effect in tutti fortissimo that made the "dawn come up," in the regular Kiplingesque manner, "like thunder out of China cross the bay." The second movement, "Pantomime," was perhaps the most Debussyized part of the ballet and was full of weird and unexpected outburst that needed, however, the visualization of the dance folly to "register." But the conclusion, the "General Dance," was a wild Maenadic revel, reaching to a superb climax that kept all the players busily at work and needed no explanation nor even the presence of the dancers to set the pulse tingling and the feet in motion. While several boxes were unfilled the audience was of the usual Boston Symphony type as to size and personnel, and Doctor Muck and the orchestra were welcomed back cordially after the lapse of two months in no uncertain manner.

EVENING TELEGRAM
Philadelphia, Pa.

BOSTON SYMPHONY WARMLY GREETED

Dr. Muck Receives Ovation in Dual Capacity of Conductor and Piano Soloist.

Dr. Muck has been officially investigated by the United States Government, freed from the suspicion of disloyalty and accorded the privilege of untrammeled passage throughout the nation. Naturally the writer then assumes that he, not Muck, will be granted the right of freedom of the press in his review of last evening's concert by the Boston Symphony Orchestra. He also announces for the benefit of those who might doubt his Americanism that he is a member of the Sons of the Revolution and the Colonial Society of Pennsylvania and boasts a family tie with John Marshall, the great Chief Justice of the United States, known as "the expounder of the Constitution," and the intimate friend of George Washington.

This review is chronicled from the standpoint of artistic and musical neutrality. Therefore, if the writer, who is designated, in the present order of mundane things, "a critic," should find it necessary to state with absolute impartiality that Dr. Muck is a piano virtuoso of eminence, and surpasses all other orchestral conductors in this country he must be ready, for the sake of conscience, to reap the whirlwind. This "critic" now commits himself to these statements. Having done so, he is prepared to make full restitution to his tailor, be shriven by no less august ecclesiastic than the Archbishop of Titipu and most reluctantly welcomes death or banishment, as did Huss, Evangeline, Savonarola, Jeanne d'Arc, Roosevelt and Saint Ursula and her eleven thousand virgins. And so endeth this hurricane in a coffee pot.

Dr. Muck aroused his auditors to a most pronounced state of enthusiasm when he conducted the Handel concerto grosso in D minor and was piano soloist of the composition at the same time. While his two hands were engaged with the keyboard he directed with his head, and with the right hand on occasions when the score did not call for the employment of that member. His mastery of the instrument was complete, both as to interpretative powers and technique. Authority was the dominant characteristic of this achievement. At the conclusion of the number there was a veritable ovation. There is not another conductor now before the American public who can duplicate this performance as did Mr. Muck.

Tschaikowsky's symphony in F minor gave the orchestra every opportunity to display the many and varied merits which have long constituted its undisputed claim to being America's premiere orchestral organization. As usual the salient feature was the musical unanimity of the instrumentalists. They played as one man and the tonal quality was, as ever, superbly rich. The different choirs were perfectly attuned and followed the conductor's beat with precision. The vastly unalike movements, from the initial valse inflections through the almost vocal qualities of the secondary part, including pissicati passages and ending with the fiery finale were magnificently accomplished. The applause was of so emphatic a duration that the entire organization was compelled to rise twice and acknowledge the ovation.

The overture to Cherubini's opera-ballet, "Anacreon," was given with consummate attention to the delightful melodies with which it abounds. Orchestral fragments from a one act ballet by Ravel, "Daphnis et Chloe," served to illustrate the versatility of the players. The compositions were of no great musical value, yet in their illustration of the demands exacted by their rendition, for the measures were replete with harmonic pitfalls, they proved a test which was easily surmounted. "The Star Spangled Banner" was played before the concert. The audience was large and applause was persistent and sincere. Incidentally it may be noted that recently in Boston Melba, Muck and Kreisler gave a concert for the Halifax sufferers. The receipts were $10,000, all of which was sent to the unfortunates.

PUBLIC LEDGER
Philadelphia, Pa.

DR. MUCK BACK WITH UNDIMINISHED ART

Reconstructed Boston Symphony Gives Brilliant Concert in Academy of Music

NATIONAL AIR SIMPLIFIE

Art had first place at last night's concert of the reconstructed Boston Symphony Orchestra in the Academy of Music. Patriotic excitement over the status of Doctor Muck and his relations with "The Star Spangled Banner" seemed to have spent itself. The national anthem, played with simplicity, if not pulse-tingling brilliancy and happily wholly devoid of the frivilous instrumentation devised by the Irish-born Victor Herbert, which evoked so much comment at the "Bostons'" last performance here, called forth less applause than any number on the program.

The patriotic air was respectfully heard and perfunctorily applauded. Enthusiasm was reserved not for the now familiar prelude, but for the major orchestral eatures of a delightful concert. In acknowledgment of the spontaneous plaudits, members of the orchestra were several times compelled to rise, and Doctor Muck was repeatedly called to the stage "apron."

His taste as a leader was displayed with potent brilliancy in an exquisite suite fro mRavel's ballet, "Daphnis and Chloe," while his gifts as a pianist had effective display in Handel's Grosso Concerto in D minor. This latter number was quickened into new life by the engaging interpretation it received from the orchestra's masterly string choir and the leader's talents has a virtuoso. The eighteenth century charm of such a performance all but effaced the impression of monotony which much of Handel's music gives today.

The concert opened with the melodious Tschaikowsky symphony No. 4 in F minor, played with unrivaled technical finish, impeccable in brass effects, dulcet in perfection of woodings and yet a trifle lacking in the romantic surge that seems requisite to a fitting reading of this work. Doctor Muck's abilities are better displayed in scores less impetuous than those of modern Muscovy.

Almost flawless instrumental execution distinguished the old "An Acreon" overture of Cherubini, but both the conductor's resources and those of his associates were exploited to the full in the haughtingly lovely Ravel suite. The scoring is here intensely modern, trickily intricate, redolent with atmospheric suggestions of Debussy and Charpentier and yet stamped with the vital distinction discernable in the same composer's impressionistic Spanish suite recently given here by Mr. Stokowski.

Its appeal would undoubtedly be intensified in direction connection with the pantomime ballet for which it was written. Divorced from the choreographic aid, the demands on orchestral finish were increased. The Boston players met them triumphantly. Supremely polyphonic clarity, rare precision of execution and lace-like delicacy were salient artistic factors in a rendition which disclosed the equipment of one of the world's finest symphonic organizations in its highest estate.

H. T. C.

NORTH AMERICAN
Philadelphia, Pa.

DR. MUCK, CHASTENED, PLAYS U. S. HYMN FOR SLIM CROWD

Boston Symphony Performs Excellently in Fine Program; Big Improvement Over Last Visit in Nation's Anthem

By Janet Stewart

Dr. Karl Muck returned to Philadelphia last night with his Boston Symphony Orchestra, or as much of it as the unfortunate necessity to restrain some of the activities of alien enemies has left him with. It was, however, a full orchestra; whether Doctor Muck had been compelled to fill it out with Americans, naturalized or native, as his advertisements in Philadelphia papers would lead one to suppose, or whether his own twenty-one alien enemies were admitted with extra precautions was not announced from the platform. But native or alien talent, they played well.

It was the same Doctor Muck who, a short time since, conducted a funeral march with a refrain of "The Star-Spangled Banner" to the hysterical delight and gratitude of a Philadelphia audience, just as it was the same orchestra which faultlessly followed him; but both in Doctor Muck and in his orchestra it was a sameness with a difference.

The doctor was less superciliously scornful of his audience and less openly scornful of the anthem; he played it acceptably, if he did not play it well. The accentuation was not that which an American would give it, but, under the circumstances, it was perhaps as good as could be expected from a naturalized Swiss citizen who does not admire our taste in national airs.

Blocks of Seats Vacant

There was a corresponding difference in the audience. For the first time, probably, in the history of the Boston Symphony's concerts in Philadelphia, whole blocks of seats thruout the house remained vacant. In the lower tier of boxes six were without occupants; the proscenium boxes and the entire orchestra pit were empty; empty, too, were ten boxes on the balcony. No warmest adherent of the musical doctor could have called it a full house.

What there was of it, however, gave the doctor a cordial greeting when he appeared; it was cordial, but it was in no sense boisterous. The hysterical eagerness to do him honor that greeted his last entry was lacking; only here and there did some excitable partisan woman lean far forward in her seat clapping ecstatic hands, as if to attract his attention and to give him comfort for all the mean things the papers have said about him.

To such an extent, even, had Philadelphia recovered from its attack of Muck-hysteria that it permitted him to play the anthem thru before it broke into its applause, thus doing almost as much honor to the anthem as to Doctor Muck.

There was a difference also in the program. Instead of a whole evening devoted to German music, Doctor Muck had carefully chosen a program which could hurt no one's sensibilities. The symphony was the exquisite No. 4 in F Minor of Tschaikowsky, and certainly neither Doctor Muck nor his orchestra ever acquitted themselves better. It was a masterpiece played as a masterpiece should be and the last movement, the allegro con fuoco, caught the audience into such high reaches of delight that it brought the conductor back three times and made the whole orchestra stand to receive its thanks.

Accompanies on Piano

That happened once again, after the final movement of Handel's Concerto Grosso in D minor, in which Doctor Muck himself accompanied his orchestra in the rather minor part allotted to the piano. This is the first time that Doctor Muck has ever himself played to a Philadelphia audience, and his audience showed its appreciation by applauding him warmly.

The two other numbers on the program were the overture to the opera ballet, "Anacreon," by Cherubini, and orchestral fragments from Ravel's "Daphnis et Chloe." Neither one caused much enthusiasm, but both were exceedingly well played.

The fifth movement of the concerto, the allegro moderato, played in one movement with only the strings, was as lovely a thing as it is well possible to imagine; the shading was perfect; the lightness and cheerfulness of the theme comes with most beautiful contrast after the churchly solemnity of the overture.

But the gem of the evening, par excellence, was the wonderful third movement of the symphony, the scherzo. Its gay caprices, its military music, its bizarre and vague appeals to the imagination, with its underlying knowledge of the vanity of all human endeavor, make of this bit of music in itself one of the wonder themes of art.

ENQUIRER
s: Philadelphia, Pa.

APR 1918

THE BOSTON SYMPHONY

Concert Enjoyed by Large Audience at the Academy Last Evening

The Boston Symphony Orchestra whose December visit was, it will be remembered, omitted, returned to the city yesterday and gave a concert under the direction of Dr. Karl Muck which was evidently greatly enjoyed by the large assemblage which the occasion had attracted. If there were any who had anticipated trouble, they were either disappointed or otherwise according to their point of view. Nothing of a sensation or unpleasant character occurred. Dr. Muck, who was received with the cordial courtesy to which he is entitled, and which a Philadelphia audience is too fair and too well bred to deny him, at once signaled his men to their feet and the "Star Spangled Banner" was played in a straight forward, dignified version which was free from the elaborate accompaniment supplied by the strings to which some had objected two months ago.

That tribute paid and duty done, Dr. Muck proceeded with the performance of a programme which included a Handel Concerto, the "Anacreon" overture of Cherubini, and some ballet music by Ravel, and which had for its salient feature Tschaikowsky's fourth symphony in F minor. This is the one with the well-known pizzicato movement, and while it is less popular and generally appealing than the "Pathetique," it must be recognized as a work of greater artistic value and of a finer melodic charm. It was regarded by the composer himself as one of his very best creations, and this opinion is shared by most of those who are qualified to form an expert judgment. It was admirably played under Dr. Muck's sympathetic and wholly competent direction, played with the utmost refinement of detail and eloquence of expression, and with an accomplished virtuosity which was conspicuously displayed in the vertiginous rapidity and impeccable precision by which the execution of the difficult pizzicato was distinguished.

In the other things and especially in the dance music of Ravel, the work of the orchestra was not less satisfying and commendable, and the well pleased audience was appropriately prodigal with its applause.

om WORLD
ddress: New York City

JAN 13 19

BEETHOVEN'S "PASTORAL" PLAYED BY BOSTONIANS.

Ravel's "Daphnis et Chloe" Ballet Is Performed Here by Orchestra for First Time.

A commendable programme which had variety, much musical substance, yet was not too formal, was well played by the Boston Symphony Orchestra last night in Carnegie Hall at its fifth New York concert this season.

Dr. Muck led off with Beethoven's Sixth Symphony (the "Pastoral"), and this charming work could not have been more ideally played. Less interesting to the average listener was the concerto grosso in D of Handel, save the "air," which was fairly sung by the instruments. Cherubini's overture to "Anacreon" also had a tonally and technically finished interpretation, save in the closing phrases, which found the brasses and wood-winds at odds.

The novelty of the evening was Ravel's one-oct ballet music, "Daphnis et Chloe," which the Boston Symphony never before offered in this city. Typically Debussy-like in its agreeable dissonances, shifting in a myriad of tonal colors—the middle portion of "Daybreak" and the beginning of "Pantomime" proved aural delights.

But when Ravel arrived at the "General Dance," the final fragment in the composition, he strayed from the fields and nymphs and permitted himself the color and many phrases of "Scheherazade." The audience was large and enthusiastic.

om RECORD
dress: Philadelphia, Pa.
e

BOSTON SYMPHONY

Dr. Muck's Piano Playing as a Novelty in Haendel Offering.

A rousing reception was given last night to the Boston Orchestra on the resumption of the regular concerts in the Academy of Music. Last month's concert, owing to an extensive unnaturalized membership, was omitted from the series of five, and the program previously arranged for last night's performance was altered, inasmuch as Fritz Kreisler, the expected soloist, has renounced public playing. Dr. Muck is resourceful, however, and, while Kreisler's absence was to be regretted, the program offered was so well arranged and was so attractive that enjoyment was general.

Dr. Muck's conducting of the Tchaikowsky F minor Symphony was the high point of the concert. His conception of the work is marked by a lucidity that communicates itself to the auditor in the clearness of themes, their balanced and finely rhythmic development and a dramatic intensity that found a climax in a truly magnificent performance of the fourth movement. The symphony in its entirety is a great work for displaying the virtuosity of an organization, and Dr. Muck's players did not fail to work with a style no other orchestra can approach.

The novelty of the evening was the piano playing of the conductor, who did the piano part of the Haendel D Minor Concerto. Surrounded by the strong choir of the orchestra, Dr. Muck both played and conducted the musicians through the work, bringing to mind many vivid descriptions of the type of playing prevalent in the Haendel period, when fine ensemble flourished to the mutual enjoyment of musicians and audience, without the intrusion of the conspicuous conductor of modern days. The Haendel Concerto was a joy to the musically inclined, but was probably a great bore to those who like only full orchestra. The piano part is in no sense a solo, has comparatively little of difficult writing and can be played largely with the left hand, leaving the player free to conduct with the right.

A striking novelty was the Ravel offering, a suite from the ballet "Daphnis and ..." very modern in style, employing ...al instruments and presenting a ...s of exquisite tonal pictures. The audience was emphatic in applause, Dr. Muck being recalled three times after the final selection. Cherubini's "Anacreon" overture was a pleasing contribution to the program.

From AMERICAN
Address: New York City.
Da

206 12

ORCHESTRAS GIVE FEAST OF MUSIC

New York and Boston Symphony Organizations Render Generous Programmes at Carnegie Hall. Miss Muzio Heard as Soloist

By MAX SMITH.

WHAT with the concerts of the New York and Boston Symphony orchestras, both given in Carnegie Hall, the musical market yesterday offered enough instrumental viands to satisfy all but the most voracious appetite. Those aesthetic gourmands, however, who did not belong to the visiting organization's privileged throng of devotees, were restricted in their choice of banquets; for regular subscribers controlled practically all the seats at the evening's feast.

Walter Damrosch had made generous preparations for his matinee guests. His menu embraced not only Berlioz's "Harold in Italy" symphony, Ernest Bloch's "Trois Poemes Juifs" ("Danse," "Rite" and "Cortege"), and Weber's "Freischuetz" overture, but also two operatic selections, sung by Claudia Muzio, of the Metropolitan Opera Company.

Dr. Muck, on the other hand, following the Boston Orchestra's now firmly established custom, limited his bill-of-fare to symphonic courses, presenting Beethoven's "Pastoral" symphony, Handel's Concerto Grosso in D minor, No. 10, Cherubini's "Anacreon" overture, and three fragments from Ravel's Ballet "Daphis et Chloe," entitled "Lever du Jour," "Pantomime" and "Danse Generale." The virtuosi from the Hub, however, can well afford to dispense with prima donna persuasions.

Signorina Muzio quite startled the Symphony Society's audience with a swagger stick that emphasized the military character of her visored cap. In a close-fitting gown of white, the tall and statuesque soprano made a striking picture as she stood close to the conductor's platform, clutching her little cane in both hands at right angles to her body.

But Signorina Muzio had something more than her unusual costume to attract attention. The "Casta Diva" aria from Bellini's "Norma" offered problems, to be sure, which she did not entirely solve. She was more at home in the "Depuis le Jour" from Charpentier's "Louise." Yet, taking everything into consideration, it must be acknowledged that she sang both numbers remarkably well—with a command of sustained phrasing, of dynamic modulation and even of coloratura for which few habitues of the opera house, perhaps, would have given her credit. Whether given out in full or in half voice, her tones were at all times beautiful in quality, and she had no difficulty in the closing measures of the "Louise" aria, in spinning out a delicate and finely resonant pianissimo on high B natural.

Ernest Bloch's masterfully orchestrated Jewish tone-poems, heard for the first time at these concerts, though by no means new to the public, confirmed the favorable impression they had made when produced here by the Society of Friends of Music under the direction of Artur Bodanzky. They were capitally played under Damrosch's direction and the composer, who occupied a box in the first tier with his family, rose in acknowledgment of the applause.

Praise is due to Mr. Lifschey of the Symphony Orchestra for his excellent performance of the viola obligato part in the Berlioz symphony, which Mr. Damrosch conducted con amore.

The most unusual feature of the Boston Symphony Orchestra's concert came in the second part of the programme, which had opened with a masterly performance of Beethoven's Symphony in F major—a performance that few listeners are likely to forget.

Much to the surprise of the audience, which broke into spontaneous applause, Dr. Muck sat down at the grand piano that had been brought to the middle of the stage in the intermission and himself played the cembalo part in Dr. Max Seiffert's arrangement of the Handel concerto, conducting the collaborating three solo instruments of the "concertino," as well as the performers of the "ripieni" or "tutti," whenever his right hand was not occupied on the keyboard.

No wonder that the crowd renewed its expression of delight at the end, for the performance proved to be as delectable in its intrinsic results as in its unconventional setting.

NORTH AMERICAN
Philadelphia, Pa.

DR. MUCK, CHASTENED, PLAYS U. S. HYMN FOR SLIM CROWD

Boston Symphony Performs Excellently in Fine Program; Big Improvement Over Last Visit in Nation's Anthem

By Janet Stewart

Dr. Karl Muck returned to Philadelphia last night with his Boston Symphony Orchestra, or as much of it as the unfortunate necessity to restrain some of the activities of alien enemies has left him with. It was, however, a full orchestra; whether Doctor Muck had been compelled to fill it out with Americans, naturalized or native, as his advertisements in Philadelphia papers would lead one to suppose, or whether his own twenty-one alien enemies were admitted with extra precautions was not announced from the platform. But native or alien talent, they played well.

It was the same Doctor Muck who, a short time since, conducted a funeral march with a refrain of "The Star-Spangled Banner" to the hysterical delight and gratitude of a Philadelphia audience, just as it was the same orchestra which faultlessly followed him; but both in Doctor Muck and in his orchestra it was a sameness with a difference.

The doctor was less supercilliously scornful of his audience and less openly scornful of the anthem; he played it acceptably, if he did not play it well. The accentuation was not that which an American would give it, but, under the circumstances, it was perhaps as good as could be expected from a naturalized Swiss citizen who does not admire our taste in national airs.

Blocks of Seats Vacant

There was a corresponding difference in the audience. For the first time, probably, in the history of the Boston Symphony's concerts in Philadelphia, whole blocks of seats thruout the house remained vacant. In the lower tier of boxes six were without occupants; the proscenium boxes and the entire orchestra pit were empty; empty, too, were ten boxes on the balcony. No warmest adherent of the musical doctor could have called it a full house.

What there was of it, however, gave the doctor a cordial greeting when he appeared; it was cordial, but it was in no sense boisterous. The hysterical eagerness to do him honor that greeted his last entry was lacking; only here and there did some excitable partisan woman lean far forward in her seat clapping ecstatic hands, as if to attract his attention and to give him comfort for all the mean things the papers have said about him.

To such an extent, even, had Philadelphia recovered from its attack of Muck-hysteria that it permitted him to play the anthem thru before it broke into its applause, thus doing almost as much honor to the anthem as to Doctor Muck.

There was a difference also in the program. Instead of a whole evening devoted to German music, Doctor Muck had carefully chosen a program which could hurt no one's sensibilities. The symphony was the exquisite No. 4 in F Minor of Tschaikowsky, and certainly neither Doctor Muck nor his orchestra ever acquitted themselves better. It was a masterpiece played as a masterpiece should be and the last movement, the allegro con fuoco, caught the audience into such high reaches of delight that it brought the conductor back three times and made the whole orchestra stand to receive its thanks.

Accompanies on Piano

That happened once again, after the final movement of Handel's Concerto Grosso in D minor, in which Doctor Muck himself accompanied his orchestra in the rather minor part allotted to the piano. This is the first time that Doctor Muck has ever himself played to a Philadelphia audience, and his audience showed its appreciation by applauding him warmly.

The two other numbers on the program were the overture to the opera ballet, "Anacreon," by Cherubini, and orchestral fragments from Ravel's "Daphnis et Chloe." Neither one caused much enthusiasm, but both were exceedingly well played.

The fifth movement of the concerto, the allegro moderato, played in one movement with only the strings, was as lovely a thing as it is well possible to imagine; the shading was perfect; the lightness and cheerfulness of the theme comes with most beautiful contrast after the churchly solemnity of the overture.

But the gem of the evening, par excellence, was the wonderful third movement of the symphony, the scherzo. Its gay caprices, its military music, its bizarre and vague appeals to the imagination, with its underlying knowledge of the vanity of all human endeavor, make of this bit of music in itself one of the wonder themes of art.

ENQUIRER
s: Philadelphia, Pa.

THE BOSTON SYMPHONY

Concert Enjoyed by Large Audience at the Academy Last Evening

The Boston Symphony Orchestra whose December visit was, it will be remembered, omitted, returned to the city yesterday and gave a concert under the direction of Dr. Karl Muck which was evidently greatly enjoyed by the large assemblage which the occasion had attracted. If there were any who had anticipated trouble, they were either disappointed or otherwise according to their point of view. Nothing of a sensation or unpleasant character occurred. Dr. Muck, who was received with the cordial courtesy to which he is entitled, and which a Philadelphia audience is too fair and too well bred to deny him, at once signaled his men to their feet and the "Star Spangled Banner" was played in a straight forward, dignified version which was free from the elaborate accompaniment supplied by the strings to which some had objected two months ago.

That tribute paid and duty done, Dr. Muck proceeded with the performance of a programme which included a Handel Concerto, the "Anacreon" overture of Cherubini, and some ballet music by Ravel, and which had for its salient feature Tschaikowsky's fourth symphony in F minor. This is the one with the well-known pizzicato movement, and while it is less popular and generally appealing than the "Pathetique," it must be recognized as a work of greater artistic value and of a finer melodic charm. It was regarded by the composer himself as one of his very best creations, and this opinion is shared by most of those who are qualified to form an expert judgment. It was admirably played under Dr. Muck's sympathetic and wholly competent direction, played with the utmost refinement of detail and eloquence of expression, and with an accomplished virtuosity which was conspicuously displayed in the vertiginous rapidity and impeccable precision by which the execution of the difficult pizzicato was distinguished.

In the other things and especially in the dance music of Ravel, the work of the orchestra was not less satisfying and commendable, and the well pleased audience was appropriately prodigal with its applause.

---

om RECORD
dress: Philadelphia, Pa.
e

BOSTON SYMPHONY

Dr. Muck's Piano Playing as a Novelty in Haendel Offering.

A rousing reception was given last night to the Boston Orchestra on the resumption of the regular concerts in the Academy of Music. Last month's concert, owing to an extensive unnaturalized membership, was omitted from the series of five, and the program previously arranged for last night's performance was altered, inasmuch as Fritz Kreisler, the expected soloist, has renounced public playing. Dr. Muck is resourceful, however, and, while Kreisler's absence was to be regretted, the program offered was so well arranged and was so attractive that enjoyment was general.

Dr. Muck's conducting of the Tchaikowsky F minor Symphony was the high point of the concert. His conception of the work is marked by a lucidity that communicates itself to the auditor in the clearness of themes, their balanced and finely rhythmic development and a dramatic intensity that found a climax in a truly magnificent performance of the fourth movement. The symphony in its entirety is a great work for displaying the virtuosity of an organization, and Dr. Muck's players did not fail to work with a style no other orchestra can approach.

The novelty of the evening was the piano playing of the conductor, who did the piano part of the Haendel D Minor Concerto. Surrounded by the strong choir of the orchestra, Dr. Muck both played and conducted the musicians through the work, bringing to mind many vivid descriptions of the type of playing prevalent in the Haendel period, when fine ensemble flourished to the mutual enjoyment of musicians and audience, without the intrusion of the conspicuous conductor of modern days. The Haendel Concerto was a joy to the musically inclined, but was probably a great bore to those who like only full orchestra. The piano part is in no sense a solo, has comparatively little of difficult writing and can be played largely with the left hand, leaving the player free to conduct with the right.

A striking novelty was the Ravel offering, a suite from the ballet "Daphnis and ..." very modern in style, employing ...al instruments and presenting a ...s of exquisite tonal pictures. The audience was emphatic in applause, Dr. Muck being recalled three times after the final selection. Cherubini's "Anacreon" overture was a pleasing contribution to the program.

---

om WORLD
ddress: New York City
ate

BEETHOVEN'S "PASTORAL" PLAYED BY BOSTONIANS.

Ravel's "Daphnis et Chloe" Ballet Is Performed Here by Orchestra for First Time.

A commendable programme which had variety, much musical substance, yet was not too formal, was well played by the Boston Symphony Orchestra last night in Carnegie Hall at its fifth New York concert this season.

Dr. Muck led off with Beethoven's Sixth Symphony (the "Pastoral"), and this charming work could not have been more ideally played. Less interesting to the average listener was the concerto grosso in D of Handel, save the "air," which was fairly sung by the instruments. Cherubini's overture to "Anacreon" also had a tonally and technically finished interpretation, save in the closing phrases, which found the brasses and wood-winds at odds.

The novelty of the evening was Ravel's one-oct ballet music, "Daphnis et Chloe," which the Boston Symphony never before offered in this city. Typically Debussy-like in its agreeable dissonances, shifting in a myriad of tonal colors—the middle portion of "Daybreak" and the beginning of "Pantomime" proved aural delights.

But when Ravel arrived at the "General Dance," the final fragment in the composition, he strayed from the fields and nymphs and permitted himself the color and many phrases of "Scheherazade." The audience was large and enthusiastic.

From AMERICAN
Address: New York City.
Da

206

ORCHESTRAS GIVE FEAST OF MUSIC

New York and Boston Symphony Organizations Render Generous Programmes at Carnegie Hall. Miss Muzio Heard as Soloist

By MAX SMITH.

WHAT with the concerts of the New York and Boston Symphony orchestras, both given in Carnegie Hall, the musical market yesterday offered enough instrumental viands to satisfy all but the most voracious appetite. Those aesthetic gourmands, however, who did not belong to the visiting organization's privileged throng of devotees, were restricted in their choice of banquets; for regular subscribers controlled practically all the seats at the evening's feast.

Walter Damrosch had made generous preparations for his matinee guests. His menu embraced not only Berlioz's "Harold in Italy" symphony, Ernest Bloch's "Trois Poemes Juifs" ("Danse," "Rite" and "Cortege"), and Weber's "Freischuetz" overture, but also two operatic selections, sung by Claudia Muzio, of the Metropolitan Opera Company.

Dr. Muck, on the other hand, following the Boston Orchestra's now firmly established custom, limited his bill-of-fare to symphonic courses, presenting Beethoven's "Pastoral" symphony, Handel's Concerto Grosso in D minor, No. 10, Cherubini's "Anacreon" overture, and three fragments from Ravel's Ballet "Daphis et Chloe," entitled "Lever du Jour," "Pantomime" and "Danse Generale." The virtuosi from the Hub, however, can well afford to dispense with prima donna persuasions.

Signorina Muzio quite startled the Symphony Society's audience with a swagger stick that emphasized the military character of her visored cap. In a close-fitting gown of white, the tall and statuesque soprano made a striking picture as she stood close to the conductor's platform, clutching her little cane in both hands at right angles to her body.

But Signorina Muzio had something more than her unusual costume to attract attention. The "Casta Diva" aria from Bellini's "Norma" offered problems, to be sure, which she did not entirely solve. She was more at home in the "Depuis le Jour" from Charpentier's "Louise." Yet, taking everything into consideration, it must be acknowledged that she sang both numbers remarkably well—with a command of sustained phrasing, of dynamic modulation and even of coloratura for which few habitues of the opera house, perhaps, would have given her credit. Whether given out in full or in half voice, her tones were at all times beautiful in quality, and she had no difficulty in the closing measures of the "Louise" aria, in spinning out a delicate and finely resonant pianissimo on high B natural.

Ernest Bloch's masterfully orchestrated Jewish tone-poems, heard for the first time at these concerts, though by no means new to the public, confirmed the favorable impression they had made when produced here by the Society of Friends of Music under the direction of Artur Bodanzky. They were capitally played under Damrosch's direction and the composer, who occupied a box in the first tier with his family, rose in acknowledgment of the applause.

Praise is due to Mr. Lifschey of the Symphony Orchestra for his excellent performance of the viola obligato part in the Berlioz symphony, which Mr. Damrosch conducted con amore.

The most unusual feature of the Boston Symphony Orchestra's concert came in the second part of the programme, which had opened with a masterly performance of Beethoven's Symphony in F major—a performance that few listeners are likely to forget.

Much to the surprise of the audience, which broke into spontaneous applause, Dr. Muck sat down at the grand piano that had been brought to the middle of the stage in the intermission and himself played the cembalo part in Dr. Max Seiffert's arrangement of the Handel concerto, conducting the collaborating three solo instruments of the "concertino," as well as the performers of the "ripieni" or "tutti," whenever his right hand was not occupied on the keyboard.

No wonder that the crowd renewed its expression of delight at the end, for the performance proved to be as delectable in its intrinsic results as in its unconventional setting.

rom TRIBUNE
ddress: New York City

Music

Boston Symphony Heard in Second Suite of "Daphnis and Chloe"

Maurice Ravel's mimed drama, "Daphnis and Chloe," which excited unusual interest at the time of its production, was promised to Americans by the Russian Ballet, but, like many another boon promised in pre-Bolshevik days, was withdrawn. New Yorkers heard the first of the two suites, which the composer arranged from his music, under the baton of Mr. Damrosch three years ago, but the second was not played here until last night, when the Boston Symphony Orchestra performed it at Carnegie Hall, following close upon the first American production, in Boston a few weeks ago.

The music reveals Ravel as something very different from the understudy of Debussy which he is widely supposed to be. He is a composer of fresh and fluent invention, vigorous imagination and acutely disciplined taste. He possesses the virtuoso command of the orchestra which is the common property of the French "ultra-moderns," but he is bolder than Debussy alike in thematic material and in harmonic treatment. Best of all, he has a structural power which was not a characteristic of the earlier French impressionists. Though the specific theatrical implications of the music were of course missing in the concert hall, the audience was able to appreciate amply the warm emotions, the physical verve, the color and sunlight which are in this music.

The same audience was intrigued with the sight of Dr. Muck playing the piano and conducting his orchestra with upraised hand and outstretched finger in the D minor "Concerto Grosso" of Handel, arranged by Seiffert for large orchestra. This delightful work was rapidly and energetically played by the Boston musicians. One might further tell about the "Pastoral Symphony," which opened the programme, but it is not "news," and hence not part of the journalist's work to record that Dr. Muck plays Beethoven superbly.

The remaining piece on the programme was the "Anacreon" overture, written by "Citouyen Cherubini," in 1803. Why not an overture by Tavaristh Stravinsky?

n HERALD
ress: New York City
JAN 11 19

Dr. Muck Conducts with 1 Hand, Plays Piano with Other,

Leads Boston Orchestra and "Doubles on Brass"—Directs National Anthem, Too.

Starting quietly with Beethoven's sixth (Pastoral) symphony, but ending with the furious strains of Ravel's "Daphnis & Chloe" (second series), the Boston Sympony Orchestra gave one of its concerts in Carnegie Hall last night. Dr. Karl Muck conducted and in Haendel's Concerto Grosse, opus 6, No. 10, played the part scored for the piano. Directing his men when not using his right hand at the keyboard, he played with the same strength that marks his conducting. It was his first appearance here as a pianist. While not exactly a solo part, the piano has the most important work to do in the concerto. It was a spirited performance, though the work is somewhat formal for great popularity nowadays.

Wonderfully clear and exceedingly beautiful was the performance of the Beethoven symphony. Never has the orchestra played in New York with more polish or more lovely tone.

Dr. Muck once remarked that Ravel was the greatest orchestrator in the world Probably the "Daphnis and Chloe" music is his best piece of orchestration. Its standing as music may still be considered doubtful, it is so complicated and so new. But as a piece of orchestral coloring it is unexcelled. The sound of the wood, winds and strings is marvelous. It represents the highest type of modern French experimental music. Only an orchestra of virtuosos could have played it with such thrilling effect.

Was "The Star Spangled Banner" played and did Dr. Muck conduct it?

It was. And he did.

om EVENING JOURNAL
ddress: New York.
ate

BOSTON AND N. Y. ORCHESTRAS IN CONCERTS

Dr. Muck Gives First Performance Here of "Daphnis and Chloe" Suite by Ravel.

One of the distinctively disappointing omissions of the Diaghileff Ballet direction during its several periods of stimulation administered to New York, was its failure to bring forward Maurice Ravel's "Daphnis et Chloe." One imagined that this might have produced Warslav Nijinsky's greatest triumph against the background of this intriguing modern Frenchman's most intriguing music. But the thing was not to be, and the Metropolitan Opera does not do these things—not even to vary the interminable boredom of incessant couplings of "Cavalleria Rusticana" and "I Pagliacci," or to eke out the half-portion evenings of "La Figlia del Reggimento" and other items of insufficiency.

Curiosity over "Daphnis et Chloe" was first aroused by Walter Damrosch and the New York Symphony Orchestra, who played a suite made up of several portions of Ravel's work from which one remembers chiefly a nocturne, an astonishing study in both the sensous and the sensual. There was also a "danse guerriere," whose originality of conception and execution outdid anything produced of late years in France.

Ravel has made a second suite out of remaining portions of his ballet music—of course, not at all ballet music in the accepted or the usual sense, but music that characteristically depicts and explains and heightens the action of pantomime, as the music of opera so often does not for drama. This second suite was the item of greatest interest on the program of Dr. Karl Muck for the concert of the Boston Symphony Orchestra in Carnegie Hall last evening. It is made up of three numbers, presented separately as "Lever du jour," "Pantomime" and "Danse generale," but played as a single continuous piece. Day dawns in a new orchestral fashion, Daphnis and Chloe—the latter restored to him by the intervention of Pan—enact their ravelesque love for each other, they mime the story of Pan and Syrinx and the action ends in an orgiastic bacchanale. Ravel employs everything the modern orchestra holds, and even adds voices without words, which were not used in last evening's performance. He secures effects of great beauty—for he can also invent a sustained and appropriate melody—effects of reiterative, cumulative dramatic elan and startling originality.

Dr. Muck played the Ravel piece with evident devotion, but he is both temperamentally and otherwise unable to find and communicate the sophisticated clamor, the languorous sensuousness and the conscious riotousness of this Gallic music. The orchestra played it with great virtuosity and particularly lovely was Mr. Maquarre's flute.

Last evening's program opened with Beethoven's "Pastoral" symphony, whose simple but often rhapsodic beauties sounded like balm in these days. Then followed the tenth of Handel's twelve concerti grossi, with Dr. Muck playing the basso continuo on a grand piano, and coincidently conducting, in the eighteenth century manner—and elicitating much applause for the novelty. But the essential quality of Handel's music was quite metamorphosed by the intrusion of the great modern piano's tone. The harpsichord alone would have been in place. The program was too long by the addition of Cherubini's "Anacrean" overture.

1 EVENING MAIL
ess: New York City

DR. MUCK A PIANIST.

AT last evening's concert of the Boston Symphony Orchestra at Carnegie Hall Karl Muck surprised his audience by appearing in the rolo of pianist as well as conductor. The revelation came in Handel's concerto grosso in D minor, which was played in the old style, with three soloists grouped around the piano, answering the full strings of the orchestra, Dr. Muck himself beating time whenever the music permitted or the players demanded.

It was a naively intimate performance of a thoroughly charming work, and its success was instantaneous and legitimate. In some way the audience seemed to feel that the sight of Dr. Muck seated in a chair, waving his right hand, offered the most convincing proof possible that he was after all a human being.

The familiar Bostonese interpretation of Beethoven's pastoral symphony opened the programme. Later there was Cherubini's exceedingly attractive "Anacreon" overture, and at the close came excerpts from Ravel's "Daphnis et Chloe," an extraordinary exhibition of orchestral virtuosity.

EVENING GLOBE
New York City
JAN 11 1918

The usual Boston Symphony audience gathered in Carnegie Hall last evening for one of the most inspiriting concerts the celebrated band from the New England capital has ever given here. It opened with a vivid, stirring, and exquisitely finished performance of Beethoven's "Pastoral" symphony. Then came Handel's tenth concerto grosso, as edited by Dr. Max Seiffert of Berlin. When Dr. Muck seated himself at the piano, used in filling in, the house went quite wild (did any one present suppose Dr. Muck could not play the piano?), and the superb performance of the really stunning concerto of Mr. George Frideric Handel, with Dr. Muck playing and conducting from his piano stool, finished amid the most formidable applause of an enthusiastic evening.

Then came in flawless style and intoxicating spirit the "Anacreon" overture of Cherubini, a radiant masterpiece 114 years have been powerless to dim, constituting a classic prelude to the second of two concert suites drawn by Ravel from his ballet "Daphnis et Chloé." This ballet, composed in 1910, entered the repertory of the Diaghileff Ballet Russe, for which it was written, in June, 1912. Nijinsky and Karsavina danced the name parts. Like Stravinsky's "Sacre du Printemps," it did not figure in the American repertory of the Diaghileff troupe, but Walter Damrosch had already introduced the first of the suites drawn from its music at a concert of the Symphony Society, Nov. 29, 1914. The second suite seems not to have been played here until yesterday.

It is enough for the moment to affirm that the suite in question is a glorious example of modern orchestral music and that the men from Boston played it with a corresponding glory.

PITTS SANBORN.

SUN
ess: New York City.

TWO CONCERTS STIR LARGE AUDIENCES

Boston Symphony and Ossip Gabrilowitsch Play Brilliantly.

Two concerts offered superior attractions to music lovers in New York yesterday afternoon and both were attended by audiences that packed the auditoriums.

The Boston Symphony Orchestra gave its third matinee programme at Carnegie Hall. The compositions comprised Tschaikowsky's fourth symphony, Brahms's "Tragic" overture, the symphonic legend by Sibelius entitled "The Swan of Tuonela," and Strauss's tone poem, "Death and Transfiguration."

Dr. Muck gave a masterly reading of each work, and the performance of his orchestra was of great beauty throughout. The Sibelius music afforded the different orchestral choirs a scope somewhat unusual for displaying their virtuosity in the finesse of color and the work was played with a surpassing tonal loveliness.

n EVENING POST
ress: New York City

Boston Symphony Orchestra.

The Boston Symphony Orchestra, conducted by that loyal Helvetian, Dr. Karl Muck, gave a programme in Carnegie Hall last night ranging from Handel to Ravel. The opening number was the "Pastoral" Symphony of Beethoven, played in Dr. Muck's most classic style—with due regard, however, for its programmatic aspect. The Handel Concerto Grosso, for strings, in D minor, was an interesting exhumation from the great rival of Bach. In this number Dr. Muck played the piano part, conducting at the same time, in the fashion of Handel, but reminding one to-day of a comic opera conductor "on the road," who plays with his left hand and conducts with his right.

Cherubini's clean-cut "Anacreon" overture completed the classical half, when a great leap was made to the modernity of Ravel. One doesn't say "ultra-modern" of Ravel now, when Schönberg and others have all but used quarter-tones. Ravel's "Daphnis and Chloe" is undoubtedly far more interesting as a ballet, but the tonal color effects are iridescent in the extreme. There were, of course, many effects of muted horns, trumpets, and strings—and dissonant chords—the effect of the whole was rather one of splotches of color than of a consistent musical development. But it was written for a ballet, so it must be listened to with the pantomime in mind.

n MORNING TELEGRAPH
ress: New York City

DR. MUCK LEADS, THEN PLAYS SOLO

Portrays Protean Role at Concert of the Boston Symphony at Carnegie Hall.

HANDEL'S GROSSE CONCERTO

Dr. Karl Muck was both soloist and conductor at the concert of the Boston Symphony Orchestra held at Carnegie Hall last night.

In an arrangement made by Seiffert, he played solo piano in Handel's Grosse Concerto. It is not surprising. Walter Damrosch paved the way for a soloist-conductor last Sunday when he astonished the Symphony Society subscribers by singing the main theme of the new Kaliunnow Symphony.

The audience gave Dr. Muck an ovation after the concerto. That is to say, the applause came as near being an ovation as could any demonstration made by the Boston orchestra's conservative hearers. The attempt was artistically good. Dr. Muck sat with his back to the audience. The top of the piano was closed. For the most part he played with his left hand and conducted with his right.

He made the piano the leading rather than the solo instrument. It was the leader of the orchestral choir and not a show performer playing, with a background of accompaniment.

In Spirit of Handel Work.

Altogether the performance was in the spirit of the Handel work. It was something like hearing a first playing of it with the composer at the piano. One could not, of course, expect a conductor to play the Beethoven "Emperor" concerto or the Tschaikowsky work in B minor and conduct the orchestra at the same time. But in presenting the Handel concerto Dr. Muck's method is eminently proper.

Much credit must go to the concert master who acted as assistant conductor. While, at first, the tempo of the work was apt to drag, the performance was, on the whole, a pleasant success.

Beethoven's "Pastoral" symphony opened the program. This beautiful work, which represents the middle ground between absolute and romantic music, was splendidly played. During the first two movements Dr. Muck was inclined to let the music play itself, with only a little perfunctory guidance on his part.

Ravel's Music Heard.

But with the beginning of the storm section he assumed command and gave it his usual clear-cut reading.

After the playing of the concerto the character of the concert changed. Cherubini's overture to "Anacreon" did not seem to have a legitimate place in the evening's program. A Ravel suite and ballet proved pleasant to listen to, but was an abrupt change from the majestic and organ-like harmonies of Handel's music.

Of course Dr. Muck played "The Star Spangled Banner." He led it as though it were the easiest thing he did. In fact, he is getting quite blase about it. But the attitude of the audience still savors of Dr. Muck's early superiority. One woman, a regular subscriber, was heard to say: "Why do they applaud it? It is quite as silly as waving a flag."

No wonder, after many seasons of contact with the Boston Symphony audience, that Dr. Muck got so far from the spirit of the country at large.

Free Music Instruction.

The Public Academy of Music, 146 East 115th street, through the board of directors has decided to open their registration lists from January 14 to January 31 in the vocal, piano, violin and all other instrumental departments: lessons day and evening for children and adults. Instruction is free. All applications must be made personally between the hours of 1 to 8.30 P. M.

From HERALD
Address: New York City

BOSTON ORCHESTRA STOPS CONCERTS IN PROVIDENCE

PROVIDENCE, R. I., Saturday.—The management of the Boston Symphony Orchestra notified its subscribers here today that the three remaining concerts in the series here had been withdrawn. The announcement reads:—

"The hostile feeling of a portion of the public and press of Providence toward the Boston Symphony Orchestra and its conductor has manifested itself in such ways that the management of the Ellis Concerts has decided to withdraw the remaining concerts."

It was here that opposition to Karl Muck and the Boston Orchestra first found expression when the subscribers were unable to induce them to play "The Star Spangled Banner" at the first concert. Since that time, however, the orchestra has been playing the National air.

rom TRIBUNE

ddress: New York City

Music

Boston Symphony Heard in Second Suite of "Daphnis and Chloe"

Maurice Ravel's mimed drama, "Daphnis and Chloe," which excited unusual interest at the time of its production, was promised to Americans by the Russian Ballet, but, like many another boon promised in pre-Bolshevik days, was withdrawn. New Yorkers heard the first of the two suites, which the composer arranged from his music, under the baton of Mr. Damrosch three years ago, but the second was not played here until last night, when the Boston Symphony Orchestra performed it at Carnegie Hall, following close upon the first American production, in Boston a few weeks ago.

The music reveals Ravel as something very different from the understudy of Debussy which he is widely supposed to be. He is a composer of fresh and fluent invention, vigorous imagination and acutely disciplined taste. He possesses the virtuoso command of the orchestra which is the common property of the French "ultra-moderns," but he is bolder than Debussy alike in thematic material and in harmonic treatment. Best of all, he has a structural power which was not a characteristic of the earlier French impressionists. Though the specific theatrical implications of the music were of course missing in the concert hall, the audience was able to appreciate amply the warm emotions, the physical verve, the color and sunlight which are in this music.

The same audience was intrigued with the sight of Dr. Muck playing the piano and conducting his orchestra with upraised hand and outstretched finger in the D minor "Concerto Grosso" of Handel, arranged by Seiffert for large orchestra. This delightful work was rapidly and energetically played by the Boston musicians. One might further tell about the "Pastoral Symphony," which opened the programme, but it is not "news," and hence not part of the journalist's work to record that Dr. Muck plays Beethoven superbly.

The remaining piece on the programme was the "Anacreon" overture, written by "Citouyen Cherubini," in 1803. Why not an overture by Tavaristh Stravinsky?

n HERALD

ress: New York City

Dr. Muck Conducts with 1 Hand, Plays Piano with Other,

Leads Boston Orchestra and "Doubles on Brass"—Directs National Anthem, Too.

Starting quietly with Beethoven's sixth (Pastoral) symphony, but ending with the furious strains of Ravel's "Daphnis & Chloe" (second series), the Boston Symphony Orchestra gave one of its concerts in Carnegie Hall last night. Dr. Karl Muck conducted and in Haendel's Concerto Grosse, opus 6, No. 10, played the part scored for the piano. Directing his men when not using his right hand at the keyboard, he played with the same strength that marks his conducting. It was his first appearance here as a pianist. While not exactly a solo part, the piano has the most important work to do in the concerto. It was a spirited performance, though the work is somewhat formal for great popularity nowadays.

Wonderfully clear and exceedingly beautiful was the performance of the Beethoven symphony. Never has the orchestra played in New York with more polish or more lovely tone.

Dr. Muck once remarked that Ravel was the greatest orchestrator in the world. Probably the "Daphnis and Chloe" music is his best piece of orchestration. Its standing as music may still be considered doubtful, it is so complicated and so new. But as a piece of orchestral coloring it is unexcelled. The sound of the wood, winds and strings is marvelous. It represents the highest type of modern French experimental music. Only an orchestra of virtuosos could have played it with such thrilling effect.

Was "The Star Spangled Banner" played and did Dr. Muck conduct it?

It was. And he did.

om EVENING JOURNAL

ddress: New York.

BOSTON AND N. Y. ORCHESTRAS IN CONCERTS

Dr. Muck Gives First Performance Here of "Daphnis and Chloe" Suite by Ravel.

One of the distinctively disappointing omissions of the Diaghileff Ballet direction during its several periods of stimulation administered to New York, was its failure to bring forward Maurice Ravel's "Daphnis et Chloe." One imagined that this might have produced Warslav Nijinsky's greatest triumph against the background of this intriguing modern Frenchman's most intriguing music. But the thing was not to be, and the Metropolitan Opera does not do these things—not even to vary the interminable boredom of incessant couplings of "Cavalleria Rusticana" and "I Pagliacci," or to eke out the half-portion evenings of "La Figlia del Reggimento" and other items of insufficiency.

Curiosity over "Daphnis et Chloe" was first aroused by Walter Damrosch and the New York Symphony Orchestra, who played a suite made up of several portions of Ravel's work from which one remembers chiefly a nocturne, an astonishing study in both the sensous and the sensual. There was also a "danse guerriere," whose originality of conception and execution outdid anything produced of late years in France.

Ravel has made a second suite out of remaining portions of his ballet music—of course, not at all ballet music in the accepted or the usual sense, but music that characteristically depicts and explains and heightens the action of pantomime, as the music of opera so often does not for drama. This second suite was the item of greatest interest on the program of Dr. Karl Muck for the concert of the Boston Symphony Orchestra in Carnegie Hall last evening. It is made up of three numbers, presented separately as "Lever du jour," "Pantonime" and "Danse generale," but played as a single continuous piece. Day dawns in a new orchestral fashion, Daphnis and Chloe—the latter restored to him by the intervention of Pan—enact their ravelesque love for each other, they mime the story of Pan and Syrinx and the action ends in an orgiastic bacchanale. Ravel employs everything the modern orchestra holds, and even adds voices without words, which were not used in last evening's performance. He secures effects of great beauty—for he can also invent a sustained and appropriate melody—effects of reiterative, cumulative dramatic elan and startling originality.

Dr. Muck played the Ravel piece with evident devotion, but he is both temperamentally and otherwise unable to find and communicate the sophisticated clamor, the languorous sensuousness and the conscious riotousness of this Gallic music. The orchestra played it with great virtuosity and particularly lovely was Mr. Maquarre's flute.

Last evening's program opened with Beethoven's "Pastoral" symphony, whose simple but often rhapsodic beauties sounded like balm in these days. Then followed the tenth of Handel's twelve concerti grossi, with Dr. Muck playing the basso continuo on a grand piano, and coincidently conducting, in the eighteenth century manner—and elicitating much applause for the novelty. But the essential quality of Handel's music was quite metamorphosed by the intrusion of the great modern piano's tone. The harpsichord alone would have been in place. The program was too long by the addition of Cherubini's "Anacreau" overture.

1 EVENING MAIL

ess: New York City

DR. MUCK A PIANIST.

AT last evening's concert of the Boston Symphony Orchestra at Carnegie Hall Karl Muck surprised his audience by appearing in the rolo of pianist as well as conductor. The revelation came in Handel's concerto grosso in D minor, which was played in the old style, with three soloists grouped around the piano, answering the full strings of the orchestra, Dr. Muck himself beating time whenever the music permitted or the players demanded.

It was a naively intimate performance of a thoroughly charming work, and its success was instantaneous and legitimate. In some way the audience seemed to feel that the sight of Dr. Muck seated in a chair, waving his right hand, offered the most convincing proof possible that he was after all a human being.

The familiar Bostonese interpretation of Beethoven's pastoral symphony opened the programme. Later there was Cherubini's exceedingly attractive "Anacreon" overture, and at the close came excerpts from Ravel's "Daphnis et Chloe," an extraordinary exhibition of orchestral virtuosity.

EVENING GLOBE

New York City

The usual Boston Symphony audience gathered in Carnegie Hall last evening for one of the most inspiriting concerts the celebrated band from the New England capital has ever given here. It opened with a vivid, stirring, and exquisitely finished performance of Beethoven's "Pastoral" symphony. Then came Handel's tenth concerto grosso, as edited by Dr. Max Seiffert of Berlin. When Dr. Muck seated himself at the piano, used in filling in, the house went quite wild (did any one present suppose Dr. Muck could not play the piano?), and the superb performance of the really stunning concerto of Mr. George Frideric Handel, with Dr. Muck playing and conducting from his piano stool, finished amid the most formidable applause of an enthusiastic evening.

Then came in flawless style and intoxicating spirit the "Anacreon" overture of Cherubini, a radiant masterpiece 114 years have been powerless to dim, constituting a classic prelude to the second of two concert suites drawn by Ravel from his ballet "Daphnis et Chloé." This ballet, composed in 1910, entered the repertory of the Diaghileff Ballet Russe, for which it was written, in June, 1912. Nijinsky and Karsavina danced the name parts. Like Stravinsky's "Sacre du Printemps," it did not figure in the American repertory of the Diaghileff troupe, but Walter Damrosch had already introduced the first of the suites drawn from its music at a concert of the Symphony Society, Nov. 29, 1914. The second suite seems not to have been played here until yesterday.

It is enough for the moment to affirm that the suite in question is a glorious example of modern orchestral music and that the men from Boston played it with a corresponding glory.

PITTS SANBORN.

SUN

ess: New York City.

TWO CONCERTS STIR LARGE AUDIENCES

Boston Symphony and Ossip Gabrilowitsch Play Brilliantly.

Two concerts offered superior attractions to music lovers in New York yesterday afternoon and both were attended by audiences that packed the auditoriums.

The Boston Symphony Orchestra gave its third matinee programme at Carnegie Hall. The compositions comprised Tschaikowsky's fourth symphony, Brahms's "Tragic" overture, the symphonic legend by Sibelius entitled "The Swan of Tuonela," and Strauss's tone poem, "Death and Transfiguration."

Dr. Muck gave a masterly reading of each work, and the performance of his orchestra was of great beauty throughout. The Sibelius music afforded the different orchestral choirs a scope somewhat unusual for displaying their virtuosity in the finesse of color and the work was played with a surpassing tonal loveliness.

n EVENING POST

ress: New York City

Boston Symphony Orchestra.

The Boston Symphony Orchestra, conducted by that loyal Helvetian, Dr. Karl Muck, gave a programme in Carnegie Hall last night ranging from Handel to Ravel. The opening number was the "Pastoral" Symphony of Beethoven, played in Dr. Muck's most classic style—with due regard, however, for its programmatic aspect. The Handel Concerto Grosso, for strings, in D minor, was an interesting exhumation from the great rival of Bach. In this number Dr. Muck played the piano part, conducting at the same time, in the fashion of Handel, but reminding one to-day of a comic opera conductor "on the road," who plays with his left hand and conducts with his right.

Cherubini's clean-cut "Anacreon" overture completed the classical half, when a great leap was made to the modernity of Ravel. One doesn't say "ultra-modern" of Ravel now, when Schönberg and others have all but used quarter-tones. Ravel's "Daphnis and Chloe" is undoubtedly far more interesting as a ballet, but the tonal color effects are iridescent in the extreme. There were, of course, many effects of muted horns, trumpets, and strings—and dissonant chords—the effect of the whole was rather one of splotches of color than of a consistent musical development. But it was written for a ballet, so it must be listened to with the pantomime in mind.

n MORNING TELEGRAPH

ress: New York City

e

DR. MUCK LEADS, THEN PLAYS SOLO

Portrays Protean Role at Concert of the Boston Symphony at Carnegie Hall.

HANDEL'S GROSSE CONCERTO

Dr. Karl Muck was both soloist and conductor at the concert of the Boston Symphony Orchestra held at Carnegie Hall last night.

In an arrangement made by Seiffert, he played solo piano in Handel's Grosse Concerto. It is not surprising. Walter Damrosch paved the way for a soloist-conductor last Sunday when he astonished the Symphony Society subscribers by singing the main theme of the new Kalinninow Symphony.

The audience gave Dr. Muck an ovation after the concerto. That is to say, the applause came as near being an ovation as could any demonstration made by the Boston orchestra's conservative hearers. The attempt was artistically good. Dr. Muck sat with his back to the audience. The top of the piano was closed. For the most part he played with his left hand and conducted with his right.

He made the piano the leading rather than the solo instrument. It was the leader of the orchestral choir and not a show performer playing, with a background of accompaniment.

In Spirit of Handel Work.

Altogether the performance was in the spirit of the Handel work. It was something like hearing a first playing of it with the composer at the piano. One could not, of course, expect a conductor to play the Beethoven "Emperor" concerto or the Tschaikowsky work in B minor and conduct the orchestra at the same time. But in presenting the Handel concerto Dr. Muck's method is eminently proper.

Much credit must go to the concert master who acted as assistant conductor. While, at first, the tempo of the work was apt to drag, the performance was, on the whole, a pleasant success.

Beethoven's "Pastoral" symphony opened the program. This beautiful work, which represents the middle ground between absolute and romantic music, was splendidly played. During the first two movements Dr. Muck was inclined to let the music play itself, with only a little perfunctory guidance on his part.

Ravel's Music Heard.

But with the beginning of the storm section he assumed command and gave it his usual clear-cut reading.

After the playing of the concerto the character of the concert changed. Cherubini's overture to "Anacreon" did not seem to have a legitimate place in the evening's program. A Ravel suite and ballet proved pleasant to listen to, but was an abrupt change from the majestic and organ-like harmonies of Handel's music.

Of course Dr. Muck played "The Star Spangled Banner." He led it as though it were the easiest thing he did. In fact, he is getting quite blase about it. But the attitude of the audience still savors of Dr. Muck's early superiority. One woman, a regular subscriber, was heard to say: "Why do they applaud it? It is quite as silly as waving a flag."

No wonder, after many seasons of contact with the Boston Symphony audience, that Dr. Muck got so far from the spirit of the country at large.

Free Music Instruction.

The Public Academy of Music, 146 East 115th street, through the board of directors has decided to open their registration lists from January 14 to January 31 in the vocal, piano, violin and all other instrumental departments; lessons day and evening for children and adults. Instruction is free. All applications must be made personally between the hours of 1 to 8.30 P. M.

from HERALD

Address: New York City

BOSTON ORCHESTRA STOPS CONCERTS IN PROVIDENCE

PROVIDENCE, R. I., Saturday.—The management of the Boston Symphony Orchestra notified its subscribers here today that the three remaining concerts in the series here had been withdrawn. The announcement reads:—

"The hostile feeling of a portion of the public and press of Providence toward the Boston Symphony Orchestra and its conductor has manifested itself in such ways that the management of the Ellis Concerts has decided to withdraw the remaining concerts."

It was here that opposition to Karl Muck and the Boston Orchestra first found expression when the subscribers were unable to induce them to play "The Star Spangled Banner" at the first concert. Since that time, however, the orchestra has been playing the National air.

From TIMES
Address New York City
Date JAN 11 1

MUCK PLAYS PIANO IN BOSTON SYMPHONY

Conductor's Novel Performance as He Directs Wins Ovation—New York Symphony Matinee.

The Boston Symphony Orchestra, making its third visit since the new war tax rules, the abbreviated tours, and the longer, inland travel, of an unusual season, appeared at Carnegie Hall last night with all its hundred men and with three instruments over the quota; three that were sent on and off like stars of the occasion, a celeste and glockenspiel in the newest of Ravel's dances for a Russian ballet in Paris, and—what seemed to interest the New York audience more—a grand pianoforte, played in novel fashion by Dr. Karl Muck. During intermission the piano was quietly set in place of the conductor's stand, and there the chief musician seated himself on a level with his first string players, as he now performed and now directed, with bent head or with upraised finger, the Concerto Grosso in D minor, No. 10, from a series of twelve composed by Handel.

Dr. Muck restored more than the noble old music, akin to the famous "Largo," with quickened vigor in style; he brought back an air of intimate musical feeling missed in many local concerts of late. The applause as he appeared was renewed before he began to play, and the ovation afterward he chose to share by beckoning the orchestra to stand with him. A rising recall followed Beethoven's "Pastoral" symphony just before, as the performance of that master's expression of feelings, "serene," "jovial," "glad and thankful," in sun and storm, richly deserved.

"The Star-Spangled Banner" opened the evening, and after the concerto came an overture to Cherubini's "Anacreon," a classic not related to the "Anacreon in Heaven," that furnished America's patriotic air. Ravel's "Daphne and Chloe," new at these concerts, was a superb piece of sheer virtuosity by the whole band, not often to be excelled, its sweep of harmony and rhythm portraying a god Pan's invitation to the dance.

From EVENING WORLD
Address: New York City.
JAN 14

Other concerts of Saturday were by the Boston Orchestra at Carnegie Hall in the afternoon, Dr. Muck chosing for his chief numbers Tschaikowsky's fourth symphony and Strauss's "Death and Transfiguration," one by Walter Damrosch and the Symphony Orchestra in the series for children at Aeolian Hall in the morning, and a joint recital by Frances Sonin, soprano, and Aaron Kaufman, pianist, at Aeolian Hall in the evening. There was an overflowing audience at the Metropolitan Opera House in the evening to hear a fine performance of "La Boheme," with Martinelli as Rodolfo and May Peterson as Mimi.

HERALD
New York City
JAN 13 1918

BOSTON ORCHESTRA HEARD.

It was with the keenest appreciation that a large audience heard the Boston Symphony Orchestra play in Carnegie Hall yesterday afternoon. All the numbers on the programme were more or less familiar, but the manner of their interpretation made them the more delightful because of their familiarity.

Tschaikowsky's Symphony in F minor, No. 4, op. 36, the first number, revealed the beauties of the wood wind choir and the virtuosity of the string choir. After the third movement, one chiefly of picked strings, and at the end of the symphony the whole orchestra was called to its feet by the applause. Brahms' "Tragic Overture," Sibelius' "The Swan of Tuonela," played with beautiful shimmering effect, and Strauss' "Death and Transfiguration" composed the remainder of the pro-

From AMERICAN
Address: Baltimore, Md.
JAN 6-

GABRILOWITSCH MAY SUCCEED KARL MUCK

Believed Celebrated Concert Pianist Will Lead Boston Symphony Next Season.

It is probable that Ossip Gabrilowitsch, the celebrated concert pianist, will lead the Boston Symphony Orchestra next season, succeeding Dr. Karl Muck.

Well - informed musicians have known for some time that negotiations were under way between the Boston Symphony management and Mr. Gabrilowitsch. The latter is regarded by many as one of the best-fitted men in the country for the post. It is also believed that Major Higginson, who is the patron of the Boston Orchestra, is disposed to accept Dr. Muck's resignation at the close of the present season, and that he has so far swerved from his original intention of disbanding the orchestra if Dr. Much left, that he is ready to consider a conductor to take his place.

Mr. Gabrilowitsch is a favorite pianist with Baltimore audiences. He has appeared here on many occasions, both in concert and as soloist, with orchestras.

Behind these negotiations there is an intimate bit of Baltimore musical history. Before the Baltimore Symphony Orchestra was founded Frederick R. Huber, business manager of the orchestra and one of the bulwarks of the Peabody staff, had endeavored to found an orchestra of a semi-civic character, and it was planned at that time that Gabrilowitsch should be the leader. The pianist had planned to move his headquarters from Philadelphia to this city, and he would have made quite a sacrifice in concert engagements to build up the new organization.

It was hoped by Mr. Huber that the city would associate with several private interests in sustaining the new venture, but when Mr. Huber submitted the proposition to Mayor Preston the latter decided that if the city went into the matter it must do so unhampered; that it was a question of all or nothing. From these preliminaries the present Baltimore Symphony Orchestra was evolved, and under the new arrangement Gustav Strube was the logical choice. Under Mr. Strube's direction the orchestra has made astonishing progress.

Meanwhile Mr. Gabrilowitsch was not given the baton of a Baltimore orchestra. However, when the Boston Symphony tangle became acute and it was learned here that the pianist might be selected to succeed Dr. Muck, there were a number of prominent musicians here who gave him their warmest indorsement for the post.

From TOWN & COUNTRY
Address: New York City
JAN 1 - 1

A STORY was recently published to the effect that Doctor Karl Muck is a citizen of Switzerland, but even if he had been one, according to the German law, his acceptance of an Imperial Court position at Berlin would have made it necessary for him to become a subject of the Kaiser before accepting the office. Under President Wilson's enemy alien proclamation of April sixth, Doctor Ernst Kunwald, an Austrian and conductor of the Cincinnati Symphony Orchestra, was recently placed under arrest, but afterwards was released on parole. His artistic work in Cincinnati was of great importance to that city; nevertheless, his resignation from the orchestra has been accepted by the directors, and Walter Henry Rothwell of New York has been engaged in his place. One wonders why Doctor Kunwald was to have been interned, while Doctor Muck still retains his freedom.

From MORNING TELEGRAPH
Address: New York City
Date JAN 15 1918

Then of course there was the woman at the last Boston Symphony concert who overheard a woman sitting behind her criticize the audience for applauding "The Star Spangled Banner."

"Isn't it silly of them to clap?" asked the apparently pro-German. "It's just as if they waved their flag."

Whereupon our heroine stared squarely around, observed the number of the offender's seat and appeared to make a memorandum of it on her cigarette case. There was no more pro-German perflage passed out in her vicinity that

EVENING WORLD
New York City.
JAN 11 1918

Dr. Karl Muck, conducting the third evening concert of the Boston Symphony Orchestra at Carnegie Hall last night, did a "stunt" worthy of Walter Damrosch. He played the piano part in Handel's tenth concerto grosso while leading the orchestra. And he played it well, too. Did Major Higginson mean to give us an object lesson in economy by cutting out the cost of an extra pianist? More likely it was Dr. Muck's whim. The two-hour programme held the overture to Cherubini's opera-ballet, "Anacreon," orchestral fragments from Ravel's ballet, "Daphnis et Chloe," unfamiliar but full of charm as well as up-to-date orchestration, and Beethoven's "Pastoral" symphony. All were played with the superlative musicianship of this band, save for the slow entrance of the second violins before the thunder storm in the symphony, which might have caused a mishap, but didn't. Dr. Muck is a master conductor.

From TELEGRAM
Address: New York City.
Date JAN 11 1918

Beethoven's luminous Sixth symphony—the Pastoral—was beautifully played by the Boston Symphony Orchestra, under Dr. Karl Muck's leadership, last night. Another luminous work concluded the programme in Joseph Maurice Ravel's "Daphne et Chloe," a ballet which has already been played here by the New York Symphony Orchestra.

Dr. Muck proves his right to his nickname, "The Metronome," by his precise playing on the pianoforte of "the thorough-bass for the harpsichord" in Handel's grand concerto No. 10, at the same time conducting the players of the other instruments. One of Cherubini's overtures concluded this two hours of playing by the justly famous orchestra.

From EVENING WORLD
Address: New York City.

Other concerts of Saturday were by the Boston Orchestra at Carnegie Hall in the afternoon, Dr. Muck chosing for his chief numbers Tschaikowsky's fourth symphony and Strauss's "Death and Transfiguration," one by Walter Damrosch and the Symphony Orchestra in the series for children at Aeolian Hall in the morning, and a joint recital by Frances Sonin, soprano, and Aaron Kaufman, pianist, at Aeolian Hall in the evening. There was an overflowing audience at the Metropolitan Opera House in the evening to hear a fine performance of "La Boheme," with Martinelli as Rodolfo and May Peterson as Mimi.

From JOURNAL
Address Providence, R. I.
JAN -4 1918

Karl Muck, German

If Dr. Karl Muck claims to have been born in Switzerland, he is a plain liar.

Grove's Dictionary of Music and Musicians, published by the Macmillan Company, 1907, says, vol. 3, page 314:

"Muck, Karl, was born at Darmstadt, October 22, 1859, his father being a Bavarian Magistrate (Ministerialrat), and studied at Heidelberg and Leipzig. At the latter place he visited both University and Conservatorium, and graduated as Doctor of Philosophy. The same year (1880) he made his debut as a pianist in the Gewanhaus. Shortly afterwards he became capellmeister at Salzburg, then at Brunn, Graz, and in 1836 first capellmeister at Prague. As director of Neumann's Travelling Opera Company he appeared in Berlin, and was appointed in 1892 capellmeister at the Royal Opera in that capital, a post he resigned in June, 1906, going to America to conduct the Boston Symphony Concerts. He conducted at the Bayreuth Festival of 1902."

This information was furnished by Dr. Muck himself.

From EAGLE
Address: Brooklyn, N. Y.
JAN 1 1918

Dr. Muck Conducts From the Piano.

Dr. Muck followed his custom of having no soloist on his Carnegie Hall program. After a stirring performance of the Beethoven Pastoral, marked by rare tone and unerring rhythmic precision, he conducted, from the piano, the Haendel Grosso Concerto in D minor, using the arrangement by Seifert. All the rare charm of this old music found eloquence in the band's playing. The overture to Cherubini's "Anacreon" and the Second Suite from Ravel's ballet, "Daphnis and Chloe," followed.

The first suite was played by the New York Symphony three years ago and we were promised the ballet by the Russian dancers. That promise was never fulfilled and so last evening's performance of the Second Suite was New York's first hearing. Of course, this music suffers from the lack of stage representation, for only such would justify many a phrase that otherwise is without meaning. The scoring is for a huge orchestra, including little used wood-winds, a celesta and certain variants throughout the entire orchestra as a substitute for a chorus of mixed voices. The composition is distinctly Ravel, which is to say that the influences of Debussy finds a tempered outlet; but also, the composer had seen the Russian ballet in their best dances, for there is measure after measure which recalls the Scheherezade of Rimsky-Korsakoff.

Newspaper Cutting
From EVENING Bulletin
Address Providence, R. I.
Date DEC 31 1917

BOSTON SYMPHONY GIVES CONCERT AT AYER CANTONMENT

National Army Men Applaud Programme.—Suffering from Intense Cold Caused Abandonment of Much of Work.—New York's Fun Planned.

Camp Devens, Ayer, Mass., Dec. 31. Four thousand soldiers packed the Y. M. C. A. auditorium with its biggest audience to date yesterday afternoon to hear the Boston Symphony Orchestra give the best entertainment Camp Devens has had. This soldier audience, said members of the orchestra, was the best audience it had played before in years, meaning appreciative and attentively silent.

The shuffling feet, constant leaving and entering and constant coughing, which disturbs most entertainments in such a camp, was missing. The men were feasting on what they had longed for, and every number they applauded long, except "The Star Spangled Banner." That had been the first number on the programme, with audience and orchestra standing. Only a few soldiers thought applause was expected for the national anthem.

Dr. Muck was not scheduled for this concert. Clement Lenom, who conducted, is a Belgian and none of the alien enemy members of the orchestra came yesterday. There were 48 players. Gustav Heim, first trumpeter, who carried the audience more than any other number with his solo, "The Rosary," has been a naturalized American for about 10 years.

The programme was one of the lighter ones in the orchestra repertoire, of the sort usually given at pop concerts in Symphony Hall. The hundreds from the Three Hundred and First Engineers who raced over from their barracks liked it. It was announced that another concert will be given next Sunday afternoon.

EVENING SUN
New York City
JAN 11 1918

The Boston Symphony.

Dr. Muck, here with his Boston orchestra to play their third pair of concerts, gave New Yorkers an extra treat last night in Carnegie Hall. For, added to the usual electrification which his conducting does inspire in both players and listeners, he performed the double task of leading and playing the piano at the same time. In the telling it sounds like a circus "stunt"; in sober and vertical truth it was a performance of the Haydn Concerto Grosso so remarkably fine as to leave the audience deeply moved.

As a matter of catalogue history, the only new selections came at the end: They were a second series of orchestral fragments from Ravel's "Daphnis and Cloe." These were made up of "Daybreak," "Pantomime" and "General Dance," made to drift one into the other with ravelesque abandon. It is, as the first series proved, when Mr. Damrosch first gave it here in 1914, such music as Arthur Rackham would want to sketch to, fuller of dryads than triads, loose limbed, wanly expressive, until it comes to its climactic revel, when it revenges itself in the utmost dissonance of the modern muse. The beginning of the "Daybreak," however, has the very dawn in it, and all things that brighten and stir therein.

The programme began with the sixth Beethoven symphony. The Boston orchestra has given us this "Pastoral" times enough before; to hear them play it, however, means to find that always new delight which belongs to the classics alone.

rom TIMES

ddress New York City

ate JAN 11

MUCK PLAYS PIANO IN BOSTON SYMPHONY

Conductor's Novel Performance as He Directs Wins Ovation—New York Symphony Matinee.

The Boston Symphony Orchestra, making its third visit since the new war tax rules, the abbreviated tours, and the longer, inland travel, of an unusual season, appeared at Carnegie Hall last night with all its hundred men and with three instruments over the quota; three that were sent on and off like stars of the occasion, a celeste and glockenspiel in the newest of Ravel's dances for a Russian ballet in Paris, and—what seemed to interest the New York audience more—a grand pianoforte, played in novel fashion by Dr. Karl Muck. During intermission the piano was quietly set in place of the conductor's stand, and there the chief musician seated himself on a level with his first string players, as he now performed and now directed, with bent head or with upraised finger, the Concerto Grosso in D minor, No. 10, from a series of twelve composed by Handel.

Dr. Muck restored more than the noble old music, akin to the famous "Largo," with quickened vigor in style; he brought back an air of intimate musical feeling missed in many local concerts of late. The applause as he appeared was renewed before he began to play, and the ovation afterward he chose to share by beckoning the orchestra to stand with him. A rising recall followed Beethoven's "Pastoral" symphony just before, as the performance of that master's expression of feelings, "serene," "jovial," "glad and thankful," in sun and storm, richly deserved.

"The Star-Spangled Banner" opened the evening, and after the concerto came an overture to Cherubini's "Anacreon," a classic not related to the "Anacreon in Heaven," that furnished America's patriotic air. Ravel's "Daphne and Chloe," new at these concerts, was a superb piece of sheer virtuosity by the whole band, not often to be excelled, its sweep of harmony and rhythm portraying a god Pan's invitation to the dance.

From EVENING WORLD

Address: New York City.

JAN 14

Other concerts of Saturday were by the Boston Orchestra at Carnegie Hall in the afternoon, Dr. Muck chosing for his chief numbers Tschaikowsky's fourth symphony and Strauss's "Death and Transfiguration," one by Walter Damrosch and the Symphony Orchestra in the series for children at Aeolian Hall in the morning, and a joint recital by Frances Sonin, soprano, and Aaron Kaufman, pianist, at Aeolian Hall in the evening. There was an overflowing audience at the Metropolitan Opera House in the evening to hear a fine performance of "La Boheme," with Martinelli as Rodolfo and May Peterson as Mimi.

HERALD

New York City

BOSTON ORCHESTRA HEARD.

It was with the keenest appreciation that a large audience heard the Boston Symphony Orchestra play in Carnegie Hall yesterday afternoon. All the numbers on the programme were more or less familiar, but the manner of their interpretation made them the more delightful because of their familiarity.

Tschaikowsky's Symphony in F minor, No. 4, op. 36, the first number, revealed the beauties of the wood wind choir and the virtuosity of the string choir. After the third movement, one chiefly of picked strings, and at the end of the symphony the whole orchestra was called to its feet by the applause. Brahms' "Tragic Overture," Sibelius' "The Swan of Tuonela," played with beautiful shimmering effect, and Strauss' "Death and Transfiguration" composed the remainder of the pro-

om MORNING TELEGRAPH

dress: New York City

te JAN 15 1918

Then of course there was the woman at the last Boston Symphony concert who overheard a woman sitting behind her criticize the audience for applauding "The Star Spangled Banner."

"Isn't it silly of them to clap?" asked the apparently pro-German. "It's just as if they waved their flag."

Whereupon our heroine stared squarely around, observed the number of the offender's seat and appeared to make a memorandum of it on her cigarette case.

There was no more pro-German persiflage passed out in her vicinity that evening.

rom AMERICAN

ddress: Baltimore, Md.

JAN 6

GABRILOWITSCH MAY SUCCEED KARL MUCK

Believed Celebrated Concert Pianist Will Lead Boston Symphony Next Season.

It is probable that Ossaip Gabrilowitsch, the celebrated concert pianist, will lead the Boston Symphony Orchestra next season, succeeding Dr. Karl Muck.

Well-informed musicians have known for some time that negotiations were under way between the Boston Symphony management and Mr. Gabrilowitsch. The latter is regarded by many as one of the best-fitted men in the country for the post. It is also believed that Major Higginson, who is the patron of the Boston Orchestra, is disposed to accept Dr. Muck's resignation at the close of the present season, and that he has so far swerved from his original intention of disbanding the orchestra if Dr. Much left, that he is ready to consider a conductor to take his place.

Mr. Gabrilowitsch is a favorite pianist with Baltimore audiences. He has appeared here on many occasions, both in concert and as soloist, with orchestras.

Behind these negotiations there is an intimate bit of Baltimore musical history. Before the Baltimore Symphony Orchestra was founded Frederick R. Huber, business manager of the orchestra and one of the bulwarks of the Peabody staff, had endeavored to found an orchestra of a semi-civic character, and it was planned at that time that Gabrilowitsch should be the leader. The pianist had planned to move his headquarters from Philadelphia to this city, and he would have made quite a sacrifice in concert engagements to build up the new organization.

It was hoped by Mr. Huber that the city would associate with several private interests in sustaining the new venture, but when Mr. Huber submitted the proposition to Mayor Preston the latter decided that if the city went into the matter it must do so unhampered; that it was a question of all or nothing. From these preliminaries the present Baltimore Symphony Orchestra was evolved, and under the new arrangement Gustav Strube was the logical choice. Under Mr. Strube's direction the orchestra has made astonishing progress.

Meanwhile Mr. Gabrilowitsch was not given the baton of a Baltimore orchestra. However, when the Boston Symphony tangle became acute and it was learned here that the pianist might be selected to succeed Dr. Muck, there were a number of prominent musicians here who gave him their warmest indorsement for the post

rom TOWN & COUNTRY

ddress: New York City

A STORY was recently published to the effect that Doctor Karl Muck is a citizen of Switzerland, but even if he had been one, according to the German law, his acceptance of an Imperial Court position at Berlin would have made it necessary for him to become a subject of the Kaiser before accepting the office. Under President Wilson's enemy alien proclamation of April sixth, Doctor Ernst Kunwald, an Austrian and conductor of the Cincinnati Symphony Orchestra, was recently placed under arrest, but afterwards was released on parole. His artistic work in Cincinnati was of great importance to that city; nevertheless, his resignation from the orchestra has been accepted by the directors, and Walter Henry Rothwell of New York has been engaged in his place. One wonders why Doctor Kunwald was to have been interned, while Doctor Muck still retains his freedom.

EVENING WORLD

New York City.

JAN 11 1918

Dr. Karl Muck, conducting the third evening concert of the Boston Symphony [illegible] Carnegie Hall last night, did a "stunt" worthy of Walter Damrosch. He played the piano part in [illegible] concerto grosso [illegible]. And he played it [illegible] Major Higginson [illegible] as a subject for [illegible] More likes [illegible] Muck's [illegible]. The two-[illegible] overture to [illegible] entitled, "Anacreon." [illegible] from Ravel's ballet, "Daphnis et Chloe," unfamiliar [illegible] form, as well as up-to-date [illegible], and Beethoven's "Pastoral" symphony. All were played with the superlative musicianship of this band, save for the slow entrance of the second violins before the thunder storm in the symphony, which might have caused a mishap, but didn't. Dr. Muck is a master conductor.

rom TELEGRAM

ddress: New York City.

Date

Beethoven's luminous Sixth symphony—the Pastoral—was beautifully played by the Boston Symphony Orchestra, under Dr. Karl Muck's leadership, last night. Another luminous work concluded the programme in Joseph Maurice Ravel's "Daphne et Chloe," a ballet which has already been played here by the New York Symphony Orchestra.

Dr. Muck proves his right to his nickname, "The Metronome," by his precise playing on the pianoforte of "the thorough-bass for the harpsichord" in Handel's grand concerto No. 10, at the same time conducting the players of the other instruments. One of Cherubini's overtures concluded this two hours of playing by the justly famous orchestra.

JOURNA

ress Providence, R. I.

JAN -4 1918

Karl Muck, German

If Dr. Karl Muck claims to have been born in Switzerland, he is a plain liar.

Grove's Dictionary of Music and Musicians, published by the Macmillan Company, 1907, says, vol. 3, page 314:

"Muck, Karl, was born at Darmstadt, October 22, 1859, his father being a Bavarian Magistrate (Ministerialrat), and studied at Heidelberg and Leipzig. At the latter place he visited both University and Conservatorium, and graduated as Doctor of Philosophy. The same year (1880) he made his debut as a pianist in the Gewanhaus. Shortly afterwards he became capellmeister at Salzburg, then at Brunn, Graz, and in 1886 first capellmeister at Prague. As director of Neumann's Travelling Opera Company he appeared in Berlin, and was appointed in 1892 capellmeister at the Royal Opera in that capital, a post he resigned in June, 1903, going to America to conduct the Boston Symphony Concerts. He conducted at the Bayreuth Festival of 1902."

This information was furnished by Dr. Muck himself.

m EAGLE

lress: Brooklyn, N. Y.

Dr. Muck Conducts From the Piano.

Dr. Muck followed his custom of having no soloist on his Carnegie Hall program. After a stirring performance of the Beethoven Pastoral, marked by rare tone and unerring rhythmic precision, he conducted, from the piano, the Haendel Grosso Concerto in D minor, using the arrangement by Seifert. All the rare charm of this old music found eloquence in the band's playing. The overture to Cherubini's "Anacreon" and the Second Suite from Ravel's ballet, "Daphnis and Chloe," followed.

The first suite was played by the New York Symphony three years ago and we were promised the ballet by the Russian dancers. That promise was never fulfilled and so last evening's performance of the Second Suite was New York's first hearing. Of course, this music suffers from the lack of stage representation, for only such would justify many a phrase that otherwise is without meaning. The scoring is for a huge orchestra, including little used wood-winds, a celesta and certain variants throughout the entire orchestra as a substitute for a chorus of mixed voices. The composition is distinctly Ravel, which is to say that the influences of Debussy finds a tempered outlet; but also, the composer had seen the Russian ballet in their best dances, for there is measure after measure which recalls the Scheherezade of Rinisky-Korsakoff.

Newspaper Cutting

From EN1NG Bulletin

Address Providence, R. I.

Date DEC 31 1917

BOSTON SYMPHONY GIVES CONCERT AT AYER CANTONMENT

National Army Men Applaud Programme.—Suffering from Intense Cold Caused Abandonment of Much of Work.—New York's Fun Planned.

Camp Devens, Ayer, Mass., Dec. 31. Four thousand soldiers packed the Y. M. C. A. auditorium with its biggest audience to date yesterday afternoon to hear the Boston Symphony Orchestra give the best entertainment Camp Devens has had. This soldier audience, said members of the orchestra, was the best audience it had played before in years, meaning appreciative and attentively silent.

The shuffling feet, constant leaving and entering and constant coughing, which disturbs most entertainments in such a camp, was missing. The men were feasting on what they had longed for, and every number they applauded long, except "The Star Spangled Banner." That had been the first number on the programme, with audience and orchestra standing. Only a few soldiers thought applause was expected for the national anthem.

Dr. Muck was not scheduled for this concert. Clement Lenom, who conducted, is a Belgian and none of the alien enemy members of the orchestra came yesterday. There were 48 players. Gustav Heim, first trumpeter, who carried the audience more than any other number with his solo, "The Rosary," has been a naturalized American for about 10 years.

The programme was one of the lighter ones in the orchestra repertoire, of the sort usually given at pop concerts in Symphony Hall. The hundreds from the Three Hundred and First Engineers who raced over from their barracks liked it. It was announced that another concert will be given next Sunday afternoon.

EVENING SUN

New York City

The Boston Symphony.

Dr. Muck, here with his Boston orchestra to play their third pair of concerts, gave New Yorkers an extra treat last night in Carnegie Hall. For, added to the usual electrification which his conducting does inspire in both players and listeners, he performed the double task of leading and playing the piano at the same time. In the telling it sounds like a circus "stunt"; in sober and vertical truth it was a performance of the Haydn Concerto Grosso so remarkably fine as to leave the audience deeply moved.

As a matter of catalogue history, the only new selections came at the end: They were a second series of orchestral fragments from Ravel's "Daphnis and Cloe." These were made up of "Daybreak," "Pantomime" and "General Dance," made to drift one into the other with ravelesque abandon. It is, as the first series proved, when Mr. Damrosch first gave it here in 1914, such music as Arthur Rackham would want to sketch to, fuller of dryads than triads, loose limbed, wanly expressive, until it comes to its climactic revel, when it revenges itself in the utmost dissonance of the modern muse. The beginning of the "Daybreak," however, has the very dawn in it, and all things that brighten and stir therein.

The programme began with the sixth Beethoven symphony. The Boston orchestra has given us this "Pastoral" times enough before; to hear them play it, however, means to find that always new delight which belongs to the classics alone.

STANDARD UNION

ess: Brooklyn, N. Y.

JAN 12 1918

...nts.

BOSTON SYMPHONY PLAYS ALL-MODERN PROGRAMME

The third Boston Symphony Orchestra concert of the season, played last night at the Academy of Music before a good-sized audience, had a programme of all-modern music that served to exploit the surpassing beauty of the tone-production of the most famous of instrumental organizations. Beginning with Brahms, whose death came less than twenty years ago, the programme went on to Jan Sibelius, the Finn, now alive; Balakireff, Russian, dead only recently, and Ravel, a Frenchman of to-day.

Even if the audience was inordinately fed up with the rare tone-coloring that distinguishes the compositions of the newest schools, it was nevertheless a profitable musical evening because of the inimitable qualities of the Bostonians in that sort of interpretation. The Brahms number, which occupied at least half of the allotted time, was the Fourth Symphony, in E minor, a work seldom played here and without emotional appeal to the multitude. It was played with rare delicacy, particularly the slow movement and the brilliant "allegro giocoso" that serves as its scherzo. The orchestra's violas had a solo passage in that second movement that will remain a superlative musical delight to those who have seen concerts come and go in Brooklyn for many years.

"The Swan of Tuonela" was Sibelius' contribution to the evening—a rare, exotic tone-poem by a composer whose popularity is fast growing. Next came Balakireff's symphonic poem, "Thamar." It will be remembered from recent visits of the Diaghileff Russian dancers, and it is concerned with that jolly little story about the lady in the tower who lured passersby to visit her airy abode and hurled them into the river beneath. In its orchestral form it seemed overlong, with some moments of contagious oriental coloring.

Three fragments from Ravel's "Daphnis and Chloe" ballet came last. More ultra-modern than any of the rest of this curious bill, they occasioned a wonderful display of instrumental excellence, and the dance number which concluded the suite was quite captivating. All in all it was an evening of quiet though sometimes obscure harmonies, and it was not attended by any great show of enthusiasm on the part of the audience.

There was no soloist, because Fritz Kreisler, who was to have played, has withdrawn from his engagement. Dr. Karl Muck's leading of "The Star Spangled Banner" at the opening of the concert passed without incident.

SUN

New York City.

JAN 11 1918

BERLIOZ SYMPHONY GIVEN AT CONCERT

Claudia Muzio Sings Seldom Heard "Casta Diva," by Bellini.

TWO ORCHESTRAS HEARD

Fragments From Ravel Ballet Evening Novelty at Carnegie Hall.

Concert goers were invited to enjoy two orchestral concerts yesterday. In the afternoon the Symphony Society gave the seventh of its matinee entertainments in the Carnegie Hall series. The programme was one of pleasing, if not profound, quality. It began with Berlioz's "Harold in Italy" symphony, and the other important orchestral feature was the "Trois Poemes Juifs" of Ernest Bloch. The soloist was Claudia Muzio of the Metropolitan Opera House, whose numbers were the now seldom heard "Casta Diva" from Bellini's "Norma" and the familiar "Depuis le Jour" from "Louise." Very few prima donnas of this time can sing "Casta Diva." Most of them are wise enough not to try.

Samuel Lifschey, the first viola of the orchestra, played the obligato in the "Harold" symphony very well. Conductors are fond of Berlioz, probably because the perfect idiom of his orchestral effects makes them easy to bring out successfully. Music lovers in general find a gentle pleasure in listening to the "Harold" composition, whose most pointed movement is the march of pilgrims. Berlioz's music has a certain clearly marked character which probably will continue to hold its interest for a long period.

Mr. Bloch's Jewish poems were produced here under the composer's direction and made a favorable impression. They are good music, with a strong racial color and a well conveyed expression of the melancholy of the Hebrew people. They are admirably orchestrated, and when well played in a miscellaneous programme produce a good effect.

In the same hall in the evening the Boston Symphony Orchestra gave its third Thursday concert. The programme was composed of Beethoven's "Pastoral" symphony, Handel's concerto grosso in D minor, Cherubini's "Anacreon" overture and the second series of orchestral fragments from Ravel's one act ballet, "Daphnis et Chloe." Only the last was new. The first suite was given here by Mr. Damrosch in 1914. The movements heard last evening were entitled "Daybreak," "Pantomime" and "General Dance."

The scenario of this ballet is by Michael Fokine, who was the original *Daphnis*. Scenery and costumes were designed by Bakst. Of the music Alfred Bruneau, himself an aggressive composer of some note, wrote in 1912: "Harmonic and polyphonic anarchy here reign supreme." In the minds of the younger generation of commentators this has stamped it as a work of genius.

EAGLE

: Brooklyn, N. Y.

BOSTON SYMPHONY HAS A FULL HOUSE

Orchestra at the Academy Meets Every Demand of Dr. Muck's Baton.

PROGRAM WITHOUT SOLOIST

Brahms, Sibelius, Balakineff and Ravel Numbers Splendidly Given, Latter Needing Stage Presentation.

The spirit of antagonism to Dr. Muck and through him to the Boston Symphony Orchestra which was so violent two months ago, seems to have died, for last evening's concert in the Academy—third of the Brooklyn series—was played to practically a full house. With the exception of two of the boxes and a few scattered chairs down stairs every seat was occupied and there were a number of attendants standing. When it is taken into consideration that there was no soloist, a rare condition in Brooklyn, the attendance would seem to indicate that animus had given way to a desire to hear the best music well presented. As has become the rule, this season, the concert opened with the playing of the National Anthem.

Brahms Fourth Symphony Perfectly Played.

The symphony which began the program was the Fourth of Brahms, that in E minor. Mr. Muck's reading of all that master's works is distinguished by intelligence and love for his thorough command of style and beauty of design. Last evening's performance was no exception. On the whole, the band met every demand of the conductor with rare beauty of tone and delightful balance, but, in addition, there was a richness of emotional utterance that at other times has seemed too subdued. One or two rough places were noticeable in the second movement, when the brass faltered in its attack of certain passages.

"The Swan of Tuonela" of Sibelius and Balakireff's symphonic poem, "Thamar," followed. Both works are familiar in this form and the "Thamar" was danced by the Ballet Russe, its second season in this country. The band and Dr. Muck collaborated in giving to both compositions remarkably eloquent performances.

Ravel Number Has First Interpretation Here.

The final number, the Second Suite, from Ravel's ballet, "Daphnis and Chloe," was new to Brooklyn; it had been played on the previous evening in Carnegie Hall. This suite consists of three orchestral fragments, "Daybreak," "Pantomime" and "General Dance," played without interruption. The first depicts the awakening of Daphnis and his meeting with Chloe; the second, their miming of the story of Pan and Syrieux, and the last forms a general dance for all the characters of the ballet. The ballet was danced in London by the Russians for whom Ravel composed the work and was promised here, but, though prepared under the direction of Mr. Monteux, was never performed. One choreography was invented by Fokine.

Stage Presentation Needed for Ravel Number.

Music composed for so definite a stage purpose really requires stage representation for its full appreciation. Many a phrase, many an orchestral effect, meaningless in concert, then takes on significance. Probably that was the reason why the work last evening made so little effect upon the audience except as a display of virtuosity on the part of the orchestra. Yet, in this regard, it is well to state that such composition as this requires more than a single hearing for even a partial appreciation of its beauties. So inexhaustible are its manifold varieties of orchestration that its score would make a rich study for any student. Using an enlarged band, particularly in the departments of wood and percussion, Ravel gives innumerable variations of tonal color, innumerable figures that are novel and piquant. But apart from the tone-painting the work is rich in its thematic material, powerful in its development and combination of such material, and as it is so essential for its purpose, striking in its rhythmic variety. There are in its pages subtle recollections of other compositions, but these have been so touched by the individuality of Ravel as to become distinctly his own.

As presented last evening the choral passages were included in their orchestral variants. The band played the work with an amazing power of virtuosity, and, under the spell of such magic, its tremendous difficulties vanished, or, at least, seemed an ordinary achievement.

m TIMES

dress: Brooklyn, N. Y.

MUSIC NOTES.

The Boston Symphony.

Dr. Muck Directs Program of Melancholy Music at the Academy of Music.

Dr. Karl Muck indulged his liking for the more sombre and melancholy aspects of musical literature at last night's concert of the Boston Symphony Orchestra in the Academy of Music. He directed with masterly finish that ineffably sad symphony in E minor of Brahms and followed it with the heart-rending swan melody in "The Swan of Tuonela" by Jean Silbelius and the sighs, sobs and passion of Mily Balakireff's tragic symphonic poem, "Thamar." The final selection, although more spirited and replete with strange and brilliant tone color, seemed also to fall under the impalpable mood of melanchoy. It was a selection of orchestral fragments from the one-act ballet, "Daphnis et Chloe" by Joseph Maurice Ravel, played for the first time at these concerts.

The difficult Brahms symphony was magnificently played. Knowing that the composer had been reading the tragedies of Sophocles while he was writing the work, it is easy to believe that the music is an expression of the tragedy of human life. The finale, an artfully contrived ciacona of antique form, but modern contents, was given a dignified and speaking reading. Dr. Muck was recalled several times and at length caused the orchestra to rise in acknowledgement of the applause.

The "Daphnis et Chloe" ballet music proved to have quite piquant, in fact futuristic, qualities. All sorts of orchestral combinations and the peculiar tone color of the celesta and glockenspiel contributed to the eerie atmosphere. The three fragments, "Daylight," "Pantomime" and "General Dance," began with the murmur of rivulets and pictured the dawn, the song of birds, the entrance of shepherds, the search of Daphnis for Chloe, the intervention of Pan, the efforts of Pan to win Chloe by his flute playing, the love of Daphnis and Chloe and a final joyous dance. The ultra-modern tendencies of the music were evident throughout and one of outstanding features was the use made of two harps in almost unbroken, gust-like runs.

"The Swan of Tuonela" was exquisite in its melancholy, the melody at first being played by the cor anglais against the sombre roll of the drums and the mournful accompaniment of muted strings. The delicacy of the treble pianissimo which the strings played with the back of the bow was a noteworthy bit of technique.

Balakireff's "Thamar" is a descriptive portrayal of the magic arts of the siren queen, who combines in her person ethereal beauty and reductiveness with demonic cunning and cruelty.

The orchestra played "The Star Spangled Banner" at the beginning of the program.

The Bagby Musicale.

The artists who will appear at Mr. Bagby's next musical morning, Monday, January 14, are: Geraldine Farrar and Giuseppe de Luca.

POST
8 1/23/18

BIG CHORUS HEARD WITH SYMPHONY

350 Voices Sing Part in "Resurrection" Symphony

BY OLIN DOWNES

Gustav Mahler's second symphony was given last night in Symphony Hall for the first time in Boston by the Boston Symphony Orchestra. Dr. Karl Muck, conductor, a chorus of 350 voices, rehearsed for this occasion by Stephen Townsend; Merle Alcock, contralto, and May Peterson, soprano, assisting soloists.

The symphony, which has been called the "Resurrection" symphony, is one of vast dimensions, requiring an hour and forty minutes in performance. The orchestra was considerably augmented to meet the enormous demands of Mahler's score. At the close of the performance there was an ovation for Dr. Muck and the performers.

SINCERITY IMPRESSES

One is immediately impressed, first by the broad and simple outlines and the profound sincerity of the composer in this work, and then by the curiously incongruous characteristics of the music. Now it is deeply impressive, as in the choral conclusion of the last movement; now it is theatrical, bombastic, and tedious in its reiteration of unimportant themes. Now the harmony is pungently modern—although this is comparatively seldom the case—while most of the time it is so simple as to be old-fashioned. In fact there are no measures in the work which show a pronouncedly original quality of musical invention.

The themes tell because of their broad outlines, their passionate sweep, or because of instrumentation which is not only effective but at times crudely sensational. The composer is frankly indebted to Wagner and Bruckner. Probably neither the suggestion of the sleep motive from "The Valkyrie" at the end of the first movement, nor the quotation of certain progressions from the "Love-death" of Isolde in the duet between the contralto and the soprano, where there is reference made to the welcoming of death, are accidental.

From Bruckner there are derived certain broad progressions, but also, alas, some of the tireless reiterations of thematic material, which was at times the strength, but more often the weakness of that master whom Mahler adored. But, at least, as regards passionate feeling and symphonic intention, the first and last movements of this work avow the vision and the intense conviction of the composer.

One Gay Little Tune

This is not the case with the rest of the work. After the opening movement, which alternates between deep gloom and mystical exaltation, and presents thematic material referred to again in the finale, we have in the following section a happy and naive tune, a sort of landler, in which the composer is wholly at his ease and felicitous in his invention. But this gay little tune has neither the substance nor importance to justify its so frequent repetition, or the unsuccessful efforts to give its variety of effect by changes of instrumentation. What is obvious, of course, is that in alternating his dramatic opening and this landler the composer had in mind a definite programme which he has not given us. But that does not excuse or condole the fact that as music pure and simple and as a movement of a dramatic symphony the music is at first pleasing and then trivial.

Between this movement and the next there is too little variety of character, although the third movement has a certain grotesquerie which the second has not. Then suddenly the alto voice is heard in a charming, tender song, "Thou red, red rose," from "Das Knaben Wunderhorn," an expression of faith in the mercy of God and the hereafter.

"Resurrection" Music

The last movement commences with orchestral pandemonium, then a mystic call from horns off stage, then again pandemonium, in which motives of the first movement are treated in various guises, including that of the plain chant, the Dies Irae; and after much of this and of reiterated preparations for the "resurrection" music, the chorus, with the two solo voices, sing Klopstock's ode, "Auferstehen, ja auferstehen," which Mahler heard sung at the funeral of Hans von Bulow in the Church of St. Michael. The simplest harmonies are employed. The chorus sings for the greater part without accompaniment, the orchestra supplying joyous interludes, and the solo voices woven in from time to time. The effect is very simple, beautiful and full of feeling, and moved the audience profoundly.

A spirit of devotion was to be felt throughout this performance, which for its brilliancy and eloquence will long be remembered. As for the work itself

ADVERTISER 1/23/18

DVERTISER, WEDNESI

MAHLER SYMPHONY TRIUMPH FOR MUCK

Concert Proves Memorable Event in Musical Annals of Boston

By LOUIS C. ELSON

Last night, in Symphony Hall, before a large audience, Mahler's second symphony was performed for the first time in Boston. These symphonic choral concerts are memorable events in our musical annals. They attain a grandeur that is far beyond even the regular symphony concerts. The score of this work is tremendous, and the orchestra was much augmented for the performance, yet there is nothing crabbed or puzzling in the symphony and the large forces are used legitimately to build up mighty climaxes.

The score is filled with the minutest directions and these were followed with fidelity. Rehearsal upon rehearsal led to a performance that would have satisfied the "pernicketty" Mahler himself. The enthusiasm evoked by the grandest portions of the work, such as the mighty marches of the first and last movements, was very marked and spontaneous.

The contrasts between the turbulence of the chief theme and the tenderness of the second, in the opening movement, were very finely drawn. The dramatic character here suggests a definite story, but Mahler gives it no title and declines to have the work judged as "Program" (pictorial) music. It is, however, undoubtedly a picture of the struggle with Destiny, of Sorrow, Joy and grim Determination.

The Schubertian melody and simplicity of theme in the second movement was a foil to the touches of the first. Quite as popular is the playful shimmering of the third movement, almost a Viennese waltz at times, but there is something of bitterness, of musical sarcasm, intermingled. It was all directly and unaffectedly attractive. Now followed the alto solo, very expressively sung by Miss Merle Alcock. It forms practically a movement by itself, but it serves to usher in the great finale. And here, where words are first attached, we also get a title—"Urlicht"—the Primal Light.

The finale is a reflection of both Beethoven's ninth symphony and of Berlioz' Requiem, but treated in a different manner from either. As in the ninth there is complaining, contention, struggle and final triumph, but Beethoven's is an earthly triumph, while Mahler's is beyond the grave.

The alto solo is not so good a bridge to the chorus work as Beethoven's bass phrases were in his symphony, but it is direct and attractive and one of the popular points of the expressive composition.

There is some massive instrumental work before the vocal climax, and this was performed with heroic power. All this but leads into "The Great Summons, which is a movement far beyond Berlioz' picture of the Day of Judgment. Wonderfully effective, full of suspense and hope, was the simple beginning of this. A horn call against a trill upon bass drum, an echo, (both repeated) and then the song of a bird, the entire orchestra silent, only a piccolo and flute chirruping against the drum trill, now upon kettle-drums. It was as if Mahler had set Byron's words:

"A light broke in upon my brain,
It was the carol of a bird.
It ceased, and then it came again,
The sweetest song I ever heard."

The duet for soprano and alto (Miss May Peterson being the soprano, Miss Alcock the alto) was excellently given. It was noticeable how much more vocal the singer's parts were than those of Beethoven, in the preceding concert. And now the chorus had its opportunity. Stephen Townsend's training of the chorus has been most thorough, and even in the "A Capella" (unaccompanied) portion of the work, the intonation was sure and the shading commendable. The chorus has become a great adjunct to the orchestra in these concerts. The climaxes of the finale were great. If Mahler has used extremely large forces in this, surely the end has justified the means, which can be said of very few modern composers. The power of the finale and the dramatic yet clear character of the earlier movements show Mahler a genius, even if an unequal one. It was certainly a more grateful work to do than Beethoven's choral symphony which was given in the preceding concert. In that we felt that almost insurmountable difficulties had been overcome, but last night it seemed as if the performers enjoyed the work almost as much as the audience.

The performance was a triumph for our orchestra and for Mr. Townsend's carefully prepared chorus. Those who were present last night assisted at a very important occasion in Boston's symphonic history. Especially noticeable was the work of the brasses (the trumpets had most difficult passages) and the kettledrums. The enthusiasm at the end was boundless.

HERALD 1/23/18

PLAY MAHLER'S SYMPHONY HERE

Work Shows Little Genuine Musical Value—Chorus Is Powerful

PERFORMANCE IS TRIUMPH FOR MUCK

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Muck conductor, assisted by May Peterson, soprano; Merle Alcock, alto, and the great chorus trained by Mr. Townsend, performed Gustav Mahler's Second Symphony last night in Symphony Hall. There was a very large audience. The symphony was performed for the first time in this city.

The final chorus by its sheer dynamic force, with the voices of many singers, the frenzy of an enlarged orchestra, the roar of organ and the peal of bells, undoubtedly affected the nerves of the hearers. They were for the moment thrilled. The question is whether it was worth while listening for an hour or more to the preceding movements of the symphony to experience a thrill.

It is known that Mahler was bitterly opposed to the program notes when his symphonies were performed. It was his habit to ask that only the indications for the movements should be printed on a program. Notes he abhorred, whether they were biographical, analytical, explanatory. Yet we find his biographer Stefan saying that Mahler explained the first movement of the second symphony as portraying the death of a hero who is fallen in Promethean struggle for his ideal, for the knowledge of life and death. This is a high-sounding phrase. Other ingenious commentators find the movement an expression of pessimism. An unsophisticated hearer knows that the movement is chiefly a funeral march, and realizes that Mahler wrote a more effective, a more emotional and imaginative one for the first movement of a later symphony, the one that has been played here several times.

We are also told that the Scherzo was suggested by St. Anthony of Padua preaching a sermon to the fishes; that the movement is a piscatorial Scherzo; that a keen-eared hearer can distinguish in the music the carp from the eels.

No doubt Mahler had some sort of a program in his mind, for in a letter to a friend he wrote that he had searched from the Bible down to contemporaneous literature in hope of finding the "liberating word" for the Finale. He found it when attending Buelow's funeral; he heard the choir sing Klopstock's "Resurrection" ode. Klopstock—who is now best remembered by the answer of Coleridge to a German clergyman who insisted that Klopstock was "the German Milton." "Yes," replied Coleridge, "a very German Milton indeed."

As we have said, the funeral march is not nearly so dramatic, so impressive as the mighty dirge in the later symphony. The dramatic material is commonplace: the treatment is laborious, the various episodes furnish little contrast or relief.

The second movement with its dance tune is most honest, the most pleasing of the five. The tune itself is common, but it has folk-character; it brings before one the thought of the country and joyous peasants. Never mind the deep-thinking commentator who detects irony in the movement, a sardonic view of human enjoyment. The music might have been written by any honest Kapellmeister of the second or third rank, but here at least Mahler is frank and comparatively simple. His music is homely in the good old meaning of the word.

Then we come to the Scherzo—ye gods and little fishes! Hagiologists say, by the way, that the sermon to the fish is falsely attributed to St. Anthony of Padua, who came from Lisbon. Here is a fine opportunity for an elaborate digression in a program book. Let the Saint rest! The Scherzo, with or without the fish, is mildly amusing, not significant.

In the fourth movement "Primal Light," the alto sings an old song from "The Boy's Magic Horn," a quaint old song. Would that Mahler had treated it sympathetically! Would that he had given Mme. Alcock better music for her rich and beautiful voice!

In the last movement there are convulsive measures; there is music that is theatrical, not dramatic; there are phrases that recall moments in the last act of Verdi's "Otello," accidental no doubt—and how much more effective are Verdi's! There are pages, now boisterously tiresome, now lethargically dull, until the chorus enters. The choral pages are the most striking in the Symphony. They gain greatly by the bombast and the dulness of what has gone before.

It is to be regretted that Dr. Muck spent his rare talent and the excellent resources at his command in the preparation and performance of a work that has so little genuine musical value. Mahler could not have complained of the performance. In his lifetime, when he conducted the symphony abroad and in New York, he never had such an admirable orchestra and chorus. If he had been present last night he would have shaken warmly the hand of the conductor; he might have embraced him. But the splendor of the performance did not glorify the music itself. It still remained now blatant, now wildly pretentious, now of leaden dulness; with here and there hints at ideas that came to nought in the expression; with a few pages of pleasing commonplace; showing too often a surprising lack of taste, a clumsiness in orchestration, the belief that din is necessarily dramatic, that brute force is artistic strength.

HERALD
JAN. 23, 1918

PLAY MAHLER'S SYMPHONY HERE

Work Shows Little Genuine Musical Value—Chorus Is Powerful

PERFORMANCE IS TRIUMPH FOR MUCK

1/23

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Muck conductor, assisted by May Peterson, soprano; Merle Alcock, alto, and the great chorus trained by Mr. Townsend, performed Gustav Mahler's Second Symphony last night in Symphony Hall. There was a very large audience. The symphony was performed for the first time in this city.

The final chorus by its sheer dynamic force, with the voices of many singers, the frenzy of an enlarged orchestra, the roar of organ and the peal of bells, undoubtedly affected the nerves of the hearers. They were for the moment thrilled. The question is whether it was worth while listening for an hour or more to the preceding movements of the symphony to experience a thrill.

It is known that Mahler was bitterly opposed to the program notes when his symphonies were performed. It was his habit to ask that only the indications for the movements should be printed on a program. Notes he abhorred, whether they were biographical, analytical, explanatory. Yet we find his biographer Stefan saying that Mahler explained the first movement of the second symphony as portraying the death of a hero who is fallen in Promethean struggle for his ideal, for the knowledge of life and death. This is a high-sounding phrase. Other ingenious commentators find the movement an expression of pessimism. An unsophisticated hearer knows that the movement is chiefly a funeral march, and realizes that Mahler wrote a more effective, a more emotional and imaginative one for the first movement of a later symphony, the one that has been played here several times.

We are also told that the Scherzo was suggested by St. Anthony of Padua preaching a sermon to the fishes; that the movement is a piscatorial Scherzo; that a keen-eared hearer can distinguish in the music the carp from the eels.

No doubt Mahler had some sort of a program in his mind, for in a letter to a friend he wrote that he had searched from the Bible down to contemporaneous literature in hope of finding the "liberating word" for the Finale. He found it when attending Buelow's funeral; he heard the choir sing Klopstock's "Resurrection" ode. Klopstock—who is now best remembered by the answer of Coleridge to a German clergyman who insisted that Klopstock was "the German Milton." "Yes," replied Coleridge, "a very German Milton indeed."

As we have said, the funeral march is not nearly so dramatic, so impressive as the mighty dirge in the later symphony. The dramatic material is commonplace; the treatment is laborious, the various episodes furnish little contrast or relief.

The second movement with its dance tune is most honest, the most pleasing of the five. The tune itself is common, but it has folk-character; it brings before one the thought of the country and joyous peasants. Never mind the deep-thinking commentator who detects irony in the movement, a sardonic view of human enjoyment. The music might have been written by any honest Kapellmeister of the second or third rank, but here at least Mahler is frank and comparatively simple. His music is homely in the good old meaning of the word.

Then we come to the Scherzo—ye gods and little fishes! Hagiologists say, by the way, that the sermon to the fish is falsely attributed to St. Anthony of Padua, who came from Lisbon. Here is a fine opportunity for an elaborate digression in a program book. Let the Saint rest! The Scherzo, with or without the fish, is mildly amusing, not significant.

In the fourth movement "Primal Light," the alto sings an old song from "The Boy's Magic Horn," a quaint old song. Would that Mahler had treated it sympathetically! Would that he had given Mme. Alcock better music for her rich and beautiful voice!

In the last movement there are convulsive measures; there is music that is theatrical, not dramatic; there are phrases that recall moments in the last act of Verdi's "Otello," accidental no doubt—and how much more effective are Verdi's! There are pages, now boisterously tiresome, now lethargically dull, until the chorus enters. The choral pages are the most striking in the Symphony. They gain greatly by the bombast and the dulness of what has gone before.

It is to be regretted that Dr. Muck spent his rare talent and the excellent resources at his command in the preparation and performance of a work that has so little genuine musical value. Mahler could not have complained of the performance. In his lifetime, when he conducted the symphony abroad and in New York, he never had such an admirable orchestra and chorus. If he had been present last night he would have shaken warmly the hand of the conductor; he might have embraced him. But the splendor of the performance did not glorify the music itself. It still remained now blatant, now wildly pretentious, now of leaden dulness; with here and there hints at ideas that came to nought in the expression; with a few pages of pleasing commonplace; showing too often a surprising lack of taste, a clumsiness in orchestration, the belief that din is necessarily dramatic, that brute force is artistic strength.

TRANSCRIPT, JAN. 23, 1918

MAHLER'S SYMPHONY

MUSIC IN WHICH DESIGN EXCELS ACCOMPLISHMENT

A Scheme Too Vast and Epic, a Canvas Stretched Too Wide and High for the Composer's Invention, Imagination and Procedure to Fill — The Persistent Impression of Shortcoming — Occasional Moments of Achievement—A Performance That With All Its Virtues Raised Questioning Here and There

1/23

FORTUNATE the composer and the man who can awaken and sustain such devoted loyalties as did Mahler. His enemies, his detractors abounded; but against them persisted an apostolic band. Eminent conductors were among these disciples and as he wrote one symphony after another they made or seized opportunity to play it. Eminent writers kept them company in printed exposition and praise. Even artists, like Rodin or Orlik, liked to set Mahler on canvas or in bronze. Now that he is eight years dead, as many of these apostles as survive him, multiply rather than abate these loyalties. Here in the United States, for instance, Mr. Stokowski prepares with endless pains and accomplishes in New York and Philadelphia, performances of the huge "Symphony of a Thousand." In Chicago, Mr. Stock makes that symphony the chief item in a series of festival concerts. Mahler's fifth symphony, requiring no more than the usual orchestra; his fourth, asking only an incidental singing voice, are now well established in American repertories. His sets of orchestrated songs have made their way into symphony concerts, occasionally singers set his simpler pieces on the programmes of their recitals. In Boston, the fifth symphony was heard in Mr. Gericke's final year at Symphony Hall, and at three pairs of concerts Dr. Muck has repeated it. From him came first in America the "Songs of a Wandering Journeyman"; while last evening he brought to hearing for the second time on this side of the Atlantic, Mahler's second symphony, known by a single performance in 1908 to the ears of New York, unknown hitherto to Boston. Side by side with these apostolic conductors have wrought the apostles of print and speech. Both questioned as to this zeal, return a single answer: "It is for Mahler." Only a Parisian composer or two enjoys in the United States so steadfast, so loyal a following. Perhaps it is in America, rather than in his own Austria and Germany that Mahler's music now most flourishes.

Possibly these devotions on the one hand and on the other the huge forces and the arduous preparation required for several of Mahler's symphonies tend to raise too high the anticipations of audiences. Last evening, for example, the expectant company that filled nearly every place in Symphony Hall, looked upon a platform extending the stage an appreciable distance into the parquet. Upon it sat the Symphony Orchestra, "augmented" in wind and brass choirs, with two women actually disposed among the horn, with yet more "additional instruments" hidden without for distant voices. Above this band, five score and more, rose the chorus in tier upon tier, three hundred at least in numbers, strong with the prestige gained two months ago by its singing in the Finale of Beethoven's Ninth Symphony. From New York and elsewhere had come musicians of note and amateurs of music, hardly less noted in kind and degree, to hear this second symphony of Mahler. It was known that weeks had been spent in preparation for the performance; that Dr. Muck, preparing and conducting, was not the least of the Mahlerian apostolic band. There was little need for devoted and diligent expositors to whet anticipation in article and on programme sheet. Already it ran quite as high as the outcome of music and performance was to warrant. Intent, impressed, the audience listened; through the Finale it was plainly rapt and stirred; at the end of the concert—and on these Storrovian nights—it lingered for recall upon recall to all concerned. Yet, as manifestly, this second symphony of Mahler had swept it into no such emotion and exaltation as did, of old, the merely orchestral fifth.

Perhaps Mahler stretched too wide a canvas for even his fecundity of invention and fire of imagination to fill; perhaps he conceived a musical and quasi-dramatic design too large, too exacting for achieving mind, will and hand to compass. That design, on the poetizing, the quasi-dramatic side is clear enough in the music, whether the expositors and the commentators clarify or confuse. Consider, the composer is obviously saying, the spiritual, the emotional life of man. He may waste it in tranquil existence, easy futilities, placid pastimes. He may stifle it in self-satisfactions, cynical disdains, commonplaces of pleasure. He may see his ideal as in the heavens opened; he may press manfully upward toward it; yet while he is yet afar and struggling, death descends and the mourning of his fellows less swells his achievement than proclaims his failures. "Vanity of vanities," saith the preacher, "all is vanity." Then, of a sudden, out of this murk and mock, shall sound a song of simple things—an elemental, universal voice entreating the divine aid and hope, the divine consolation and compensation. Centuries before Mahler, Saint Paul wrote the divine answer: "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incor-
on and this mortal must put on im-
"ty."

There is no questioning the emotional, the poetic, the dramatic, perhaps even the epic quality of this design. It is spacious, sweeping, human, universal. By as clear token it lends itself to expression in tones and in music of the expanding dimensions, the upswelling course, the massed forces that Mahler loved. As little is there just quarrel with his scheming of the frame for this design. For beginning, a proclamation of death and mourning as present end to this manful battling for the ideal. In contrasting sequence tonal image of the placid life shunned, of the cynical and sensual life scorned. Thereafter, the prayer of faith and need; upon it the ascent heavenward to the Divine Justice, the entrance into the glories and ecstasies of resurrection. Readily does this design join with the formal prescriptions of symphonic course—the stormy Allegro of beginning; next a tranquil and shimmering slow movement; a sardonic and spirited Scherzo; the intermezzo of songful entreaty; the free Finale in which to crowd tonal imagery of the emptied earth, the great judgment, the final beatification. There might Mahler have his hosts of instruments and voices; there might he fling himself first upon a music of stress and pang, then upon music of ecstatic radiance, eternal exaltation. The design is worthy of a symphonic imagination and ambition, ever burning to conquer summits, to sustain itself upon them.

By experience and test, as the performance of last evening afforded them, it is in the execution of this design that Mahler falls short. His tonal invention, his tonal imagination too often decline from his "great argument," while an excess of handling, as a painter might say, with his musical material does not enable him to fill the gap. The long-breathed, far-flung Mahlerian theme—in the narrow sense of the word in music—the motive that in itself arrests the ear by songful eloquence or tonal pith and point, is an old story. Other of his symphonies abound in them; but there is hardly one in this second so laying and maintaining hold upon the hearer. The short and simple, almost naive Mahlerian theme, on the instant charm to ear and fancy, is familiar. One such gladdens this second symphony—the motive that quickly expands into the Andante of the placid and futile life. Whoever recollects the fifth symphony of Mahler recalls the darkling splendors and the poignant passion of lament, the epic mourning, with which it begins. The like passage at the beginning of the second symphony is pale beside it in matter and treatment, misses quite the wild plangency. There can come rifts in Mahler's gloomiest music—again recall his fifth symphony—in which the sheer radiance of a melody pierces and rends the settled blackness. The like rift, in the first movement of the second symphony, sounds very like a willed and workmanlike effect.

Mahler has written sardonic music in which a bitter tonal wit seethes and crackles; or Scherzi of light and smiling humor, or playful measures of apt delineative strokes. Of all three, seemingly, would be the Scherzo of sermon and fishes in the second symphony; yet the invention, the zest to make it tingle, flash, bite, enter not the music. Mahler excels in passages in which he launches his whole orchestra, like some mighty tonal enginry, to proclaim the passionate struggle of man in as riven and writhing music. He essays such passages in the first movement of the symphony of yesterday. They serve their purpose; but they rend neither the ears nor the hearts of hearers. Mahler is capable of epic fresco in tones, of a musical canvas like to those that sometimes Michael Angelo stretched and filled. There is one such in the Finale of the second symphony—the tonal panorama of the dreads and pangs, the confusions, the concealments, the torture, the awe of the Last Judgment. Again it serves, but the mind does not flash back to the fresco above the altar in the Sistine Chapel to find fit analogy for it.

Thrice and thrice only, as it seemed last evening, is Mahler with this "Resurrection Symphony," at the heights of the beauty, the power, the illusion that the scope and substance of his design exactingly demanded; that his mind, heart and hand passionately sought. Once, at the beginning of the Finale, when faint and far, yet with soft pulse that is irresistible goading, and bell-like clear the blended horns and trumpets of the resurrection morning seem to call to a world quickened in celestial light. Again, a little further into the Finale, when the chorus sing the divine pity, the divine redemption upon the the dead in measures of a deep and radiant, a longing and serene beauty alike of confidence and compassion. Yet again, when the choral song of the beatified is like the voice of a great host streaming, elate but grave, through the gateways of Paradise. Near to them, through the rest of the symphony is only the clear, stark voice of simple, universal tremulous entreaty that rises in such measure of beauty between the music of life and the music of resurrection.

These rare moments of Mahler at last in full achievement, gained the more of beauty, rose the higher in power, wrought the deeper illusion for the song of the releasing and upbearing voices and instruments. To hear the chorus sustain the long phrases with which they begin, keep them in a solemn motion, intensify the tonal lustres, hold the music in grave ecstasy of mood and speech was to hear the choir at that acme of choral singing in which in all but volume, it is as one perfect voice. To hear the chorus again, when the hosts redeemed pour upward into Paradise was to know as never before hereabouts the mingled majesty and elation to which choral song may rise. Conductor—whether Mr. Townsend practicing or Dr. Muck culminating—and singers attained the grave exaltation, the rejoicing yet noble ecstasy that Mahler believed he had wrought into his music. The clear texture, the soft vibrancy of Mme. Alcock's tones was at one with the voice of the song of entreaty, while she also entered into Mahler's artful simplicity.

any one else in [illegible] priority is

Sense of the illusion that music may work might hardly farther go than it did in conductor and orchestra with the summonings of the resurrection morning. Their distinctions of tone, rhythm, phrase, modulation, saved the placid, fluent, pretty Andante (as it should be in Mahler's purpose) from the commonplace besetting it, if the ear listens without thought of his design. They did their utmost to make the Scherzo sound mordant or graphic; they flung themselves upon the writhing and shrieking, or the awed and racked music of the Great Judgment. They pitched high the plangent lament of the beginning; they tore off, so to say, the ensuing music of struggle. Yet, somehow the impression does persist that neither conductor nor orchestra rose quite to the heights of all Mahler's frenzies aid fervors; that not always did they fully gain the opened and shining beauty that he believed, for example, he had wrought into his melody of the ideal. Perhaps the seeming shortcoming is inherent in the music; perhaps it lay in the glorified memory of their voices united to Mahler's in mighty and magnificent progress through his fifth symphony.

H. T. P.

Advertiser 1/23

MAHLER'S GREAT SYMPHONY IS PLAYED

1/23

Splendidly Trained Chorus Aids Augmented Orchestra of Dr. Muck

By FRED J. McISAAC.

The colossal second symphony of Gustav Mahler, which requires a huge chorus and an orchestra of 125 musicians, was given in Symphony Hall last evening by the Boston Symphony Orchestra and a chorus of 350 trained by Stephen Townsend.

It was the same organization which performed Beethoven's Ninth Symphony a few weeks ago.

It was rather curious to see sitting at instrument desks in the orchestra several women musicians. Augmenting the Boston Symphony is fraught with considerable difficulty as most musicians outside that organization are union members and cannot play with it.

Gustav Mahler was an Austrian composer and conductor who died in Vienna in 1911. For several seasons he conducted at the Metropolitan Opera in New York and toured the country with one of New York's symphony orchestras.

FIRST BOSTON PERFOMANCE.

His second symphony was written in 1895. It was performed in New York in 1908 by the New York Symphony, directed by Mahler, himself, but Boston never heard it until last night.

An ordinary symphony occupies forty minutes. Mahler's second is longer even than Beethoven's ninth. It occupied an hour and three quarters. In addition to the huge chorus, the score calls for twice the ordinary number of brasses and woodwinds and the services of a contralto and soprano. Merle Alcock and May Peterson were soloists last evening.

The central idea of this amazing work is vast and confused. It typifies mankind, his woes and his triumph. The first movement inspired by the line "Mankind liés in sorest need" is melancholy, solemn and grandly sombre. The second movement suggests content and happiness, the third weird scherzo said to be inspired by the legend of St. Anthony and the fishes. The fourth movement, called "The Primal Light," is a pure lyric sung by the alto with very effective accompaniment, and the finale introduces the great chorus and a horde of extra instruments in the Resurrection chorale.

Mahler was a master of instrumentation, a clever harmonist, a remarkable builder of climaxes, but he gives little evidence of any melodic genius in this symphony. His lyric passages are always suggesting other composers, usually Wagner. His ambition in this work was boundless, but he achieved far less than Mozart or Haydn with an orchestra a quarter the size in a third the time.

RACKET DEAFENING.

The uproar and racket in the finale is positively deafening and apparently intended to overpower the auditor and prevent him discovering the lack of anything worth while in it. The chorus comes in grandly; there are admirable effects, but even the chorale is lacking in real inspiration.

Dr. Muck conducted this vast affair with his extraordinary grasp of the most minute detail. The chorus, splendidly trained by Stephen Townsend, responded to his slightest touch. In fact it behaved far better than the orchestra, for there was playing out of tune and bad phrasing among the brasses now and again.

Merle Alcock, the contralto, made a very agreeable impression, and May Peterson, the soprano, gave evidence of excellent vocal qualities.

HERALD, JAN. 17.

MAHLER'S SYMPHONY

Mahler's huge "Resurrection" Symphony had its first complete performance here in Symphony Hall last evening, at the first full rehearsal of chorus and orchestra under Dr. Muck. Those who heard it received a profound impression of grandeur and beauty. The work is on a huge scale, as most of Mahler's symphonies are. The choral part at the end contains much music of true folk quality. Again the chorus organized for these concerts showed its skill and volume. There will be another full rehearsal next Monday evening. The performance on Tuesday evening promises to be a memorable event.

ADVERTISER JAN. 17, 1918

MAHLER'S SYMPHONY GIVEN A REHEARSAL

Mahler's huge "Resurrection" symphony had its first complete performance in Symphony Hall last evening, the occasion being the first full rehearsal of chorus and orchestra under Dr. Karl Muck. Those who heard it received a most profound impression of grandeur and beauty. The work is on a huge scale as most of Mahler's symphonies are. The choral part at the end contains music of extraordinary beauty, much of it of true folk quality. Again the remarkable chorus organized for these concerts showed its skill in singing and its unusual quality of voice.

There will be another full rehearsal next Monday evening, and the performance, which comes next Tuesday evening, January 22, promises to be a memorable event in the history of Boston music.

JAN. 18, 1918
ADVERTISER

WIDE INTEREST IN MAHLER SYMPHONY

Famous Musicians Coming to Boston to Hear It

Interest in the performance of Mahler's stupendous "Resurrection" symphony in Symphony Hall next Tuesday evening, January 22, is not by any means confined to Boston.

Ossip Gabrilowitch, who came to Boston for the performance of the ninth symphony, is to be here again for the performance of the Mahler work. Arthur Bodansky, principal conductor of the Metropolitan Opera House, New York, has engaged seats for himself and a party of musicians who are coming over here next Tuesday.

A delegation is also coming from New York representing the Society of the Friends of Music. It was this society that was responsible for the performance in New York of Mahler's eighth symphony two years ago. Reservations have also been made by music-lovers in Providence, Springfield and Hartford. The performance is regarded generally among musicians, of the country as the most important feature of its kind scheduled for the current season.

MALDEN WOMAN IS

Record
Jan. 17, 1918

MAHLER SYMPHONY IN FIRST REHEARSAL

Mahler's huge "Resurrection" Symphony had its first complete performance in Symphony Hall last evening, the occasion being the first full rehearsal of chorus and orchestra under Dr. Karl Muck. Those who heard it received a most profound impression of grandeur and beauty.

There will be another full rehearsal Monday evening, and the performance, which comes Tuesday evning, promises to be a memorable event in the history of Boston music.

~AMERICAN~
JAN. 20, 1918

SYMPHONY PROGRAM

Once every two or three years Dr. Muck devotes a program to symphonies by Haydn, Mozart and Beethoven, and these programs are always greeted with enthusiasm by the patrons of the Symphony concerts. Such a one he has arranged for the coming week. Haydn's "Surprise" symphony, the beautiful G-minor symphony of Mozart and the first symphony of Beethoven in C major will be played.

MONITOR
JAN. 19, 1918

MUSIC

Mr. Gabrilowitsch as Soloist

In Symphony Hall, on Friday afternoon, Ossip Gabrilowitsch, the pianist, appeared with the Boston Symphony Orchestra, presenting the Brahms second piano concerto in B flat major, op. 83. On the program with the concerto were the Berlioz overture, "Les Francs-Juges," op. 3, and the Tschaikowsky serenade for strings, op. 48.

The second Brahms concerto is long, measured by the number of pages which the score fills, and measured also by the time it takes in performance. But so clear it its structural design and so continuous is the appeal of its melody, it seems of no more than normal length. It stoutly challenges the technical skill of the solo performer, and it provokes his powers of expression to full activity. Likewise, it invites the orchestral players to their best execution and to their most earnest utterance. In fine, it has all the merits a work should have, both as something to interpret and as something to hear, to make it deserve a place on the Symphony programs for three years running.

One reason, perhaps, why this concerto, which contains one movement more than the rules authorize, seems of reasonable length is because the orchestral part of it, in order not to overbalance the piano, must be played with a moderate volume of tone. It may be that ordinary time computation does not count where music is concerned and that some such formula, therefore, as this applies—the duration of a piece increases with the magnitude of the sonority. Under this scheme of measurement, the overture of Berlowz, though written in what is commonly regarded as a short form, was a long composition, as played on Friday afternoon. The immoderate shoutings of the brass choir in certain of the episodes drew the piece out vastly. And in the same way the heavy-handed bowing of the violins, the violas, the violoncellos and the basses in the Tschaikowsky serenade for strings meant undue protraction for the closing part of the program.

It is fortunate for the orchestra, probably, that the schedule of soloists has lately been enlarged back to the basis of a number of years ago. A fair number of the selections presented in the course of the year must now be played with tempered sound.

The soloist of this occasion won the enthusiastic approval of the audience for his service in modifying the voice of the orchestra and for bringing interpretation around to terms of polished style and gentle mood. Possibly he overdid his method in those portions of his text where passage work prevailed. But he was perfectly in command of affairs where he had his part to sustain in dialogue, directing his conversation now fervently, now wittily, as the subject changed; and politely through everything.

Monitor
Jan. 19, 1918

Music Notes

Mahler's second, or "Resurrection," symphony will be performed in Symphony Hall on the evening of Tuesday, Jan. 22, by the Boston Symphony Orchestra and the Townsend Chorus, with Miss May Peterson, soprano, and Mrs. Merle Alcock, contralto, assisting. The work, which belongs to the early nineties, contains three movements for orchestra alone, a third movement for orchestra and contralto, and a fourth for orchestra, organ, chorus, soprano and contralto, built on the "Resurrection" ode of Klopstock.

The first movement (allegro maestoso) contains a funeral march, with contrasting passages.

The second movement (andante) has been described as expressing the joy of the composer in contemplating nature.

In the third movement (scherzo) the composer has been said to satirize the stupidity and vulgarity which he found in certain elements of society.

The fourth movement (in solemn, simple manner) brings forward the contralto with the words, "Mankind lies in sorest need!"

The fifth movement opens with a symphonic episode; it continues with the Klopstock poem, sung by the soprano and chorus, unaccompanied; and it concludes with full orchestra,

TRAVELER
JAN. 19, 1918

GABRILOWITSCH WITH ORCHESTRA

Traveler 1/19

Great Pianist Thrills Symphony Audience in Brahms Concerto

The memorable performance of the Brahms concerto by Ossip Gabrilowitsch was the outstanding feature of yesterday afternoon's concert by the Boston Symphony orchestra.

The program was Berlioz, overture to "Les Francs-Juges"; Brahms, Piano Concerto No. 2; Tschaikowsky, Serenade for string orchestra.

Nothing comparable with the wonderful playing of Mr. Gabrilowitsch has been heard in this city in years, not even by this great artist. He played as though inspired and was ably seconded by Dr. Muck and the orchestra, making of the number a red-letter event in the orchestra's glorious history.

Berlioz, although finely given, seemed out of place in such a concert. The Tschaikowsky number furnished a restful closing.

The program of the concerts next week will be as follows: Haydn, "Surprise" symphony; Mozart, Symphony in G minor; Beethoven, Symphony No. 1.

HERALD
JAN. 19, 1918

SECOND CHORAL CONCERT

Herald 1/6

The first full chorus rehearsal for the second choral concert of the three given by the Boston Symphony Orchestra and special chorus under Dr. Muck, will be held in Symphony hall next Wednesday evening. After the successful performance of Beethoven's Ninth Symphony, the chorus under Mr. Townsend began work on Mahler's Second Symphony which will have its first performance in Boston, Tuesday evening, Jan. 22d. There is every reason to believe that the standard attained by the first concert will be maintained at the second, and at the third in March.

This Symphony was begun at Leipsic and completed at Steinbach in June, 1894. The three instrumental movements were performed at a Philharmonic concert conducted by Richard Strauss in Berlin, March 4,1895. Mahler conducted the whole of the work in Berlin on Dec. 13, 1895.

The first performance in the United States was on Dec. 8, 1908, by the Symphony Orchestra, of New York. Laura Combs and Gertrude Stein-Bailey were the solo singers. Mahler conducted.

The Symphony is built on the large lines that characterize all of Mahler's orchestral works. It is in four movements. The performance runs considerably over an hour and a half, and thus an entire evening's entertainment of itself. In the last movement a large chorus is used. In addition to the chorus there is important solo work for contralto voice. The orchestra will be materially augmented in the brass sections.

For the contralto solo the management has engaged Merle Alcock, who has done much orchestral and oratorio work. She has appeared a number of times with the New York Symphony Society in New York and elsewhere; she has appeared as soloist in the Worcester Festival, and was one of the soloists at the recent performances of "The Messiah" by the Handel and Haydn Society. She is an American and all her training has been done in this country, but she has won success in London.

HERALD
JAN. 18, 1918

TO HEAR MAHLER

Interest in the performance of the Bohemian composer Mahler's "Resurrection" symphony, in Symphony hall, next Tuesday evening, is not confined to Boston. Mr. Gabrilowitsch will be here, and Arthur Bodanzky, of the Metropolitan Opera House, has engaged seats for himself and a party of musicians. A delegation is coming from New York, representing the Society of the Friends of Music. Reservations have also been made by music lovers in Providence, Springfield and Hartford. The performance is regarded among musicians of the country as the most important feature of its kind this season.

HERALD
JAN. 16, 1918

KNITTING AT SYMPHONY.

To Editor of Herald and Journal:

I wish to heartily indorse the letter in Saturday morning's paper, signed Marion F. Brainerd, in which she expresses so admirably the sentiment of all who attend the Symphony concerts to enjoy them intelligently, toward the knitters.

I am giving every possible moment to war relief work and attend the concerts for much needed refreshment for tired nerves. At the last one a charming young woman beside me knitted industriously all through the concert, stopping only at intermission.

The slight clicking of her needles made it impossible to enjoy the music and the constant motion was anything but restful to the eye.

I feel sure it is thoughtlessness on the part of most knitters who, being, perhaps, not keenly sensitive themselves, are therefore quite unaware of the torture inflicted upon others.

ANNIE F. MORSE.

Brookline, Jan. 12.

Transcript
Jan 14 1918

Items and Announcements

Transcript 1/14

In recompense for the absence of Mr. Paderewski, withdrawn by other preoccupations from the schedule of "assisting artists" for the Symphony Concerts, Mr. Gabrilowitsch will be heard at them on Friday afternoon and Saturday evening of this week and in Brahms's long concerto in B-flat, exacting upon pianist, conductor and audience all alike. Berlioz's overture, "Les Francs Juges," long unheard in Symphony Hall, begins the programme; and Chaikovsky's Serenade for Strings—a piece in several divisions, ends it. No programme for the concert of the orchestra on Thursday evening in Cambridge has yet been handed to the newspapers. After the repeated experiences of the winter with belatedly announced programmes, it is high time that whoever is at fault in these matters bestirred himself to promptness. The public of the concerts has a right to know what it is to hear and these are not days in which orchestra, conductor or management may wisely forfeit one jot of the good will of their public.

RECORD
JAN. 14, 1918

MAE PETERSON TO SING AT MAHLER SYMPHONY

Mae Peterson is in the limelight in musical Boston and New York these days. Saturday evening she sang Mimi in "La Boheme" at the Metropolitan and gave the best performance she has yet given at that house. Yesterday afternoon she sang at the Symphony Hall concert in Boston, substituting for Mme. Louise Homer, ill. She sang beautifully in a wide rangs of songs.

This morning, following her success of yesterday, the Symphony management announced that she had been selected to sing the soprano soloist role with Mahler's Symphony Tuesday evening, Jan. 22.

With her in concert yesterday appeared Ossip Gabrilowitsch, the pianist, who gave much pleasure to a large audience.

Record 1/14

HERALD
JAN. 18, 1918

KNITTING EVERYWHERE.

To Editor of Herald and Journal:

It is to be hoped that none of our frostbitten soldiers and sailors will hear of the Herald letter protesting against the Symphony Hall knitting. These letters could hardly fail to give an added pain to ourself-sacrificing defenders if they should learn that American women, for whose lives and honor they offer their lives, can wish to stop for an hour and a half every week the manufacture of many sorely, pitifully needed garments.

Our brave boys might well wonder that an American woman could find more "refreshment" in the movements of the baton of a well and comfortably clad subject of the Kaiser than in the motions of the needles which are working to cover the ill-protected, the freezing, bodies of our saviors.

Boston, Jan. 21. I. H. DANA.

Transcript
Jan 17, 1918

212

NEWS OF MUSIC

Impending Mahler

WHEN Bostonian ears hear Mahler's "Resurrection Symphony"—the title is not the composer's but the fancy of an admiring analyst—for the first time next Tuesday evening, Dr. Muck and the management of the Symphony Orchestra will fulfill a long-meditated purpose. Originally they planned the performance of the symphony for a concert, after the regular series was done, in the spring of 1915. The assisting chorus was then to be the celebrated Mendelssohn Choir of Toronto. It was preparing for a journey to England and Germany; it intended to take ship from Boston; and the arrangement was that in May it should join the Symphony Orchestra in two concerts—one for Beethoven's Choral Symphony and the other for this symphony of Mahler. War-time conditions put a European tour by the Mendelssohn Choir out of the question; indeed soon dissolved it; and the whole project for the performance of the two symphonies lay in abeyance until the decision last spring, in counsel with Mr. Townsend, to organize his present chorus. Singers, orchestra and conductors forthwith made ready Beethoven's symphony, with outcome in such graphic and eloquent performance that not once, but twice, the public demanded to hear it. Then they passed to the rehearsal of Mahler's music, and next Tuesday the end is expected again to crown the work.

It is easy to say, of course, that Mahler is not Beethoven: that, while the Choral Symphony is a mighty classic of music, the "Resurrection Symphony" is seldom heard either in Europe or in America. Mahler's music undergoes this fate, in part because of the exceptional forces and preparation required for the performance; in part because it still has its way to make to recurrent place in concerts; in part because the composer took his own course outside the symphonic currents of his time. None but him among the eminent composers of the last decade of the nineteenth century and the first decade of the twentieth conceived huge symphonies in which movement should pile upon movement, like some monument in tones; in which chorus and solo voices should swell the power and the range of the orchestra; in which large and elemental emotion should mount in grandiose ascent and proclamation. Mahler wrote these symphonies with the energy of an intensely nervous being, with questionless devotion to an ideal enkindled, at a time when the course of music was more and more setting to concision of substance, perfection of detail and adroit rather than massive use of means: when many a composer was seeking intimate and very personal, rather than large and elemental, impression upon his hearers. For Mahler, however, to express himself in symphonic music—unless he resolutely held himself to some other end—was to work on the largest possible scale of tonal idea, structure, method and effect. He wrote grandiloquent symphonies because fervent inclination and high ambition prompted him to them above all other. The more, then, will this "Resurrection Symphony" be strange and stimulating in kind.

Here in Boston

At the concert of the Symphony Orchestra in Sanders Theatre at Cambridge this evening, Dr. Muck and his men will play Brahms's fourth symphony, in E minor; Sibelius's tone-poem, "The Swan of Tuonela"; and a fragment of Berlioz's glowing music of Romeo and Juliet, "The Fete at Capulet's House." Mrs. Littlefield, appearing for the first time with the orchestra, will sing two familiar numbers—the coloratura air from Mozart's opera, "The Shepherd King" and the orchestral version of Duparc's song, "Phidylé"—and one unfamiliar—an air from Rameau's eighteenth-century opera, "Platée."

In New York last week, Dr. Muck and the string choir of the Symphony Orchestra repeated Händel's Concerto Grosso, as they had played it on the preceding Friday and Saturday in Boston, with the conductor seated at the piano and Mr. Witek and Mr. Habenicht as "violini concertini" on either hand. The secret of this placement of the musicians and of Dr. Muck's mingled leading and playing had been well kept. Discovering it with surprise, the audience broke into pleased applause that was still heartier at the end of the concerto. Indeed, on every occasion that the two concerts of last week in New York offered, the hearers of the orchestra and the conductor heaped them with plaudits beyond even those usually bestowed.

The American String Quartet and Mr. Gebhard, the pianist, are soon to repeat in New York, with a slight change in the programme, the chamber concert, with pieces from Franck and Debussy, that they lately gave auspiciously in this town.

MONITOR
JAN. 19, 1918

MUSIC

Mr. Gabrilowitsch as Soloist

In Symphony Hall, on Friday afternoon, Ossip Gabrilowitsch, the pianist, appeared with the Boston Symphony Orchestra, presenting the Brahms second piano concerto in B flat major, op. 83. On the program with the concerto were the Berlioz overture, "Les Francs-Juges," op. 3, and the Tschaikowsky serenade for strings, op. 48.

The second Brahms concerto is long, measured by the number of pages which the score fills, and measured also by the time it takes in performance. But so clear it its structural design and so continuous is the appeal of its melody, it seems of no more than normal length. It stoutly challenges the technical skill of the solo performer, and it provokes his powers of expression to full activity. Likewise, it invites the orchestral players to their best execution and to their most earnest utterance. In fine, it has all the merits a work should have, both as something to interpret and as something to hear, to make it deserve a place on the Symphony programs for three years running.

One reason, perhaps, why this concerto, which contains one movement more than the rules authorize, seems of reasonable length is because the orchestral part of it, in order not to overbalance the piano, must be played with a moderate volume of tone. It may be that ordinary time computation does not count where music is concerned and that some such formula, therefore, as this applies—the duration of a piece increases with the magnitude of the sonority. Under this scheme of measurement, the overture of Berlowz, though written in what is commonly regarded as a short form, was a long composition, as played on Friday afternoon. The immoderate shoutings of the brass choir in certain of the episodes drew the piece out vastly. And in the same way the heavy-handed bowing of the violins, the violas, the violoncellos and the basses in the Tschaikowsky serenade for strings meant undue protraction for the closing part of the program.

It is fortunate for the orchestra, probably, that the schedule of soloists has lately been enlarged back to the basis of a number of years ago. A fair number of the selections presented in the course of the year must now be played with tempered sound.

The soloist of this occasion won the enthusiastic approval of the audience for his service in modifying the voice of the orchestra and for bringing interpretation around to terms of polished style and gentle mood. Possibly he overdid his method in those portions of his text where passage work prevailed. But he was perfectly in command of affairs where he had his part to sustain in dialogue, directing his conversation now fervently, now wittily, as the subject changed; and politely through everything.

monitor
Jan. 19, 1918

Music Notes

Mahler's second, or "Resurrection," symphony will be performed in Symphony Hall on the evening of Tuesday, Jan. 22, by the Boston Symphony Orchestra and the Townsend Chorus, with Miss May Peterson, soprano, and Mrs. Merle Alcock, contralto, assisting. The work, which belongs to the early nineties, contains three movements for orchestra alone, a third movement for orchestra and contralto, and a fourth for orchestra, organ, chorus, soprano and contralto, built on the "Resurrection" ode of Klopstock.

The first movement (allegro maestoso) contains a funeral march, with contrasting passages.

The second movement (andante) has been described as expressing the joy of the composer in contemplating nature.

In the third movement (scherzo) the composer has been said to satirize the stupidity and vulgarity which he found in certain elements of society.

The fourth movement (in solemn, simple manner) brings forward the contralto with the words, "Mankind lies in sorest need!"

The fifth movement opens with a symphonic episode; it continues with the Klopstock poem, sung by the soprano and chorus, unaccompanied; and it concludes with full orchestra,

TRAVELER
JAN. 19, 1918

GABRILOWITSCH WITH ORCHESTRA

Traveler 1/19

Great Pianist Thrills Symphony Audience in Brahms Concerto

The memorable performance of the Brahms concerto by Ossip Gabrilowitsch was the outstanding feature of yesterday afternoon's concert by the Boston Symphony orchestra.

The program was Berlioz, overture to "Les Francs-Juges"; Brahms, Piano Concerto No. 2; Tschaikowsky, Serenade for string orchestra.

Nothing comparable with the wonderful playing of Mr. Gabrilowitsch has been heard in this city in years, not even by this great artist. He played as though inspired and was ably seconded by Dr. Muck and the orchestra, making of the number a red-letter event in the orchestra's glorious history.

Berlioz, although finely given, seemed out of place in such a concert. The Tschaikowsky number furnished a restful closing.

The program of the concerts next week will be as follows: Haydn, "Surprise" symphony; Mozart, Symphony in G minor; Beethoven, Symphony No. 1.

HERALD
JAN. 19, 1918

SECOND CHORAL CONCERT

The first full chorus rehearsal for the second choral concert of the three given by the Boston Symphony Orchestra and special chorus under Dr. Muck, will be held in Symphony hall next Wednesday evening. After the successful performance of Beethoven's Ninth Symphony, the chorus under Mr. Townsend began work on Mahler's Second Symphony which will have its first performance in Boston, Tuesday evening, Jan. 22d. There is every reason to believe that the standard attained by the first concert will be maintained at the second, and at the third in March.

This Symphony was begun at Leipsic and completed at Steinbach in June, 1894. The three instrumental movements were performed at a Philharmonic concert conducted by Richard Strauss in Berlin, March 4,1895. Mahler conducted the whole of the work in Berlin on Dec. 13, 1895.

The first performance in the United States was on Dec. 8, 1908, by the Symphony Orchestra, of New York. Laura Combs and Gertrude Stein-Bailey were the solo singers. Mahler conducted.

The Symphony is built on the large lines that characterize all of Mahler's orchestral works. It is in four movements. The performance runs considerably over an hour and a half, and thus an entire evening's entertainment of itself. In the last movement a large chorus is used. In addition to the chorus there is important solo work for contralto voice. The orchestra will be materially augmented in the brass sections.

For the contralto solo the management has engaged Merle Alcock, who has done much orchestral and oratorio work. She has appeared a number of times with the New York Symphony Society in New York and elsewhere; she has appeared as soloist in the Worcester Festival, and was one of the soloists at the recent performances of "The Messiah" by the Handel and Haydn Society. She is an American and all her training has been done in this country, but she has won success in London.

HERALD
JAN. 18, 1918

TO HEAR MAHLER

Interest in the performance of the Bohemian composer Mahler's "Resurrection" symphony, in Symphony hall, next Tuesday evening, is not confined to Boston. Mr. Gabrilowitsch will be here, and Arthur Bodanzky, of the Metropolitan Opera House, has engaged seats for himself and a party of musicians. A delegation is coming from New York, representing the Society of the Friends of Music. Reservations have also been made by music lovers in Providence, Springfield and Hartford. The performance is regarded among musicians of the country as the most important feature of its kind this season.

HERALD
JAN. 16, 1918

KNITTING AT SYMPHONY.

To Editor of Herald and Journal:

I wish to heartily indorse the letter in Saturday morning's paper, signed Marion F. Brainerd, in which she expresses so admirably the sentiment of all who attend the Symphony concerts to enjoy them intelligently, toward the knitters.

I am giving every possible moment to war relief work and attend the concerts for much needed refreshment for tired nerves. At the last one a charming young woman beside me knitted industriously all through the concert, stopping only at intermission.

The slight clicking of her needles made it impossible to enjoy the music and the constant motion was anything but restful to the eye.

I feel sure it is thoughtlessness on the part of most knitters who, being, perhaps, not keenly sensitive themselves, are therefore quite unaware of the torture inflicted upon others.

ANNIE F. MORSE.

Brookline, Jan. 12.

Transcript
Jan 14 1918

Items and Announcements

In recompense for the absence of Mr. Paderewski, withdrawn by other preoccupations from the schedule of "assisting artists" for the Symphony Concerts, Mr. Gabrilowitsch will be heard at them on Friday afternoon and Saturday evening of this week and in Brahms's long concerto in B-flat, exacting upon pianist, conductor and audience all alike. Berlioz's overture, "Les Francs Juges," long unheard in Symphony Hall, begins the programme: and Chaikovsky's Serenade for Strings—a piece in several divisions, ends it. No programme for the concert of the orchestra on Thursday evening in Cambridge has yet been handed to the newspapers. After the repeated experiences of the winter with belatedly announced programmes, it is high time that whoever is at fault in these matters bestirred himself to promptness. The public of the concerts has a right to know what it is to hear and these are not days in which orchestra, conductor or management may wisely forfeit one jot of the good will of their public.

RECORD
JAN. 14, 1918

MAE PETERSON TO SING AT MAHLER SYMPHONY

Mae Peterson is in the limelight in musical Boston and New York these days. Saturday evening she sang Mimi in "La Boheme" at the Metropolitan and gave the best performance she has yet given at that house. Yesterday afternoon she sang at the Symphony Hall concert in Boston, substituting for Mme. Louise Homer, ill. She sang beautifully in a wide rangs of songs.

This morning, following her success of yesterday, the Symphony management announced that she had been selected to sing the soprano soloist role with Mahler's Symphony Tuesday evening, Jan. 22.

With her in concert yesterday appeared Ossip Gabrilowitsch, the pianist, who gave much pleasure to a large audience.

HERALD
JAN. 18, 1918

KNITTING EVERYWHERE.

To Editor of Herald and Journal:

It is to be hoped that none of our frostbitten soldiers and sailors will hear of the Herald letter protesting against the Symphony Hall knitting. These letters could hardly fail to give an added pain to ourself-sacrificing defenders if they should learn that American women, for whose lives and honor they offer their lives, can wish to stop for an hour and a half every week the manufacture of many sorely, pitifully needed garments.

Our brave boys might well wonder that an American woman could find more "refreshment" in the movements of the baton of a well and comfortably clad subject of the Kaiser than in the motions of the needles which are working to cover the ill-protected, the freezing, bodies of our saviors.

Boston, Jan. 21. I. H. DANA.

Transcript
Jan 17, 1918

NEWS OF MUSIC

Impending Mahler

WHEN Bostonian ears hear Mahler's "Resurrection Symphony"—the title is not the composer's but the fancy of an admiring analyst—for the first time next Tuesday evening, Dr. Muck and the management of the Symphony Orchestra will fulfill a long-meditated purpose. Originally they planned the performance of the symphony for a concert, after the regular series was done, in the spring of 1915. The assisting chorus was then to be the celebrated Mendelssohn Choir of Toronto. It was preparing for a journey to England and Germany; it intended to take ship from Boston; and the arrangement was that in May it should join the Symphony Orchestra in two concerts—one for Beethoven's Choral Symphony and the other for this symphony of Mahler. War-time conditions put a European tour by the Mendelssohn Choir out of the question; indeed soon dissolved it; and the whole project for the performance of the two symphonies lay in abeyance until the decision last spring, in counsel with Mr. Townsend, to organize his present chorus. Singers, orchestra and conductors forthwith made ready Beethoven's symphony, with outcome in such graphic and eloquent performance that not once, but twice, the public demanded to hear it. Then they passed to the rehearsal of Mahler's music, and next Tuesday the end is expected again to crown the work.

It is easy to say, of course, that Mahler is not Beethoven; that, while the Choral Symphony is a mighty classic of music, the "Resurrection Symphony" is seldom heard either in Europe or in America. Mahler's music undergoes this fate, in part because of the exceptional forces and preparation required for the performance; in part because it still has its way to make to recurrent place in concerts; in part because the composer took his own course outside the symphonic currents of his time. None but him among the eminent composers of the last decade of the nineteenth century and the first decade of the twentieth conceived huge symphonies in which movement should pile upon movement, like some monument in tones; in which chorus and solo voices should swell the power and the range of the orchestra; in which large and elemental emotion should mount in grandiose ascent and proclamation. Mahler wrote these symphonies with the energy of an intensely nervous being, with questionless devotion to an ideal enkindled, at a time when the course of music was more and more setting to concision of substance, perfection of detail and adroit rather than massive use of means: when many a composer was seeking intimate and very personal, rather than large and elemental, impression upon his hearers. For Mahler, however, to express himself in symphonic music—unless he resolutely held himself to some other end—was to work on the largest possible scale of tonal idea, structure, method and effect. He wrote grandiloquent symphonies because fervent inclination and high ambition prompted him to them above all other. The more, then, will this "Resurrection Symphony" be strange and stimulating in kind.

Here in Boston

At the concert of the Symphony Orchestra in Sanders Theatre at Cambridge this evening, Dr. Muck and his men will play Brahms's fourth symphony, in E minor; Sibelius's tone-poem, "The Swan of Tuonela"; and a fragment of Berlioz's glowing music of Romeo and Juliet, "The Fete at Capulet's House." Mrs. Littlefield, appearing for the first time with the orchestra, will sing two familiar numbers—the coloratura air from Mozart's opera, "The Shepherd King" and the orchestral version of Duparc's song, "Phidylé"—and one unfamiliar—an air from Rameau's eighteenth-century opera, "Platée."

In New York last week, Dr. Muck and the string choir of the Symphony Orchestra repeated Händel's Concerto Grosso, as they had played it on the preceding Friday and Saturday in Boston, with the conductor seated at the piano and Mr. Witek and Mr. Habenicht as "violini concertini" on either hand. The secret of this placement of the musicians and of Dr. Muck's mingled leading and playing had been well kept. Discovering it with surprise, the audience broke into pleased applause that was still heartier at the end of the concerto. Indeed, on every occasion that the two concerts of last week in New York offered, the hearers of the orchestra and the conductor heaped them with plaudits beyond even those usually bestowed.

The American String Quartet and Mr. Gebhard, the pianist, are soon to repeat in New York, with a slight change in the programme, the chamber concert, with pieces from Franck and Debussy, that they lately gave auspiciously in this town.

INFORMATION OBSCURED

B POST JAN. 27, 1918

TRANSCRIPT JAN. 26, 1918

FLAWS IN MAHLER'S MUSIC

Symphony of Last Week Reveals the Limitations of the Composer—Gluck and McCormack Features of Coming Concerts

What will be the fate of the compositions of Gustave Mahler? Long-standing and creditable curiosity on the part of this public was satisfied, so far at least as one of the most celebrated of his symphonies was concerned, last Tuesday night in Symphony Hall. Dr. Muck then performed the 2nd symphony in C minor in a manner which more than did justice to the work. The composer would have been delighted, beyond doubt, had he been present. The audience was more than appreciative. It assembled with the enthusiasm and breadth of appreciation which are characteristic of representative American audiences. It was easily moved by the more obvious beauties of the score, and always ready to applaud. But when the roar and the smoke of Mahler's heavy instrumental artillery had cleared away, there was not very much left of the symphony.

People say that it is unwise to rush to conclusions about a new and complex work of art. Sometimes that is true and sometimes it is not true. Music may be palpably poor and palpably great. The judgments of long deliberation and scholarly research are not infrequently as far or farther astray than the white-hot impressions of a sensitive and sympathetic listener. It does not seem to us rash or thoughtless to say that the symphony of Mahler is far more remarkable for what it betrays of its composer's personal problems than for its intrinsic, lasting musical value.

As a product of a great mind and of its times, the composition is full of interest and significance. Its elements are many and disparate. It is, on the whole, old-fashioned and without originality in its themes and its harmonies. Its instrumentation is singularly ineffective in proportion to the number of instruments employed. With all the fire and conviction, the broad humanity felt in this music, it remains groping and unsatisfactory in its effect. It reaches out, usually vainly, for the great things of the spirit. It is sometimes naive and almost ludicrous in its attempts to say the big and simple or mystical and dramatic thing in an impressive manner. The mountain labors tremendously, and scarce a mouse. How is it, then, that this music has been so highly praised abroad, and not only in Germany, where the musicians are proverbially blind to their own faults and hyper-critical of the shortcomings of others?

First of all, the music lives because of the earnestness and imagination of the composer. Then because of the breadth and humanity of his purpose. Mahler does not speak of his own "resurrection," but of the resurrection of all humanity, of the brotherhood of the peoples, of understanding, love, faith in the future, even before the open grave. In this spirit he writes plainly for the multitude. We do not mean this in a contemptuous sense. He seeks for the simple, holy word. But he is led astray.

Why? First of all, as it seems to us, because of the limitations of his musically creative nature, for his invention is never markedly original, and secondly because of the spiritual limitations of his school. That school is the German school, although Mahler was a Bohemian. And that school, the most faithful reflection possible of the psychology of the German people under a tyrannical and materialistic government, was already, prior to 1914, dying of dry rot. The composer scaled his ladder. Like Strauss, for instance, he came into the arena with his share of vision and ideals. He worked like Hercules to acquire solid mastery of his craft. He climbed that long ladder step by step, and at the top found nothing but the ground beneath him. No new roads. No fresh vistas of the spirit opening before him. He knocked wildly at the door of the universe as Strauss knocked in the most audacious and imperious dream ever dreamed by a musician—his "Also Sprach Zarathusta"—and behold, it was not opened unto him. Then the German spirit, in art as in politics and social development, reacted on itself, struggled for air, for light, for freedom, and in so doing spent itself without avail, shrivelled up, retired into itself, cynical as a result of the quest. Strauss, whom we think of as a more intellectual nature than Mahler, at first struggled against this spiritual confinement, then capitulated, and in his later works went to seed. Mahler was too much of an idealist ever to acknowledge such a defeat. His burden grew heavier, he squared his shoulders to face it. Symphony after symphony of unheard-of dimensions came from his pen.

In view of the difference between the second and fifth symphonies, which have been heard here, and the authoritative and coolly reasoned accounts of some who have heard the eighth symphony, we are justified in believing that he grew stronger as a musician with the years, an abler technican, a more masterly architect of tones. But it requires more than all this to produce a great work of art. Such a work must be the result of freedom and fertilization of the spirit, and the long accretions of dreams and ideals made possible, not only by the artist's vision, but by the sentiments and ideals of the community about him. These sentiments and ideals were not to be found in the community or the artistic influences among which Mahler passed his days. He alone struggled on. Wherever he went there was a renaissance of the musical spirit, a reminder of the nobility of art and its mission to the world. But he was alone. There have been many stories, much exaggerated, as to the reasons of Mahler's death in 1911. Critical abuse, it was said, hastened his end. It was doubtless much more than the pen of a critic, favorable, friendly, or not, and a bodily ailment that sent him to his grave. His death was the end of a man who found no resting place and no fulfilment in the world. He found that which he sought, and when a man dies it is far oftener because his spirit is tired of its quest than because of delinquencies of the flesh.

It is, of course, easy to say that this is all fantastical supposition, but there are more things to be reckoned with in the career, personal and artist, of such a man as Mahler than is generally realized or believed, and a man's music is the true touchstone of his soul.

Hence there are few things more pathetic to the writer than this music of Mahler, for the reasons aforesaid, and also for the evident incongruities of his works. Even he was not guiltless of that theatricalism, that desire for the vast spectacle, the sensational effect, which found so representative an expression, for instance, in the stage effect of Max Rinehart. Dr. Muck told us once of seeing a performance of Shakspere's "Taming of the Shrew" in Germany, when Ptruchio turned cartwheels as he came on the stage, by way of showing in a novel manner his high spirits and his independence of Katherine! Well, that, too—that restless experimentation and effect for effects sake—are in Mahler's music. Not wholly unconscious characteristics, either. Mixed with all the other elements of his nature was surely the love of spectacle and sensation. He was as capable of planning his enormous instrumental effects, as plain and as crude as though achieved by the brush of a sign painter, as he was incapable of realizing the naive and ill-balanced contrast between his heroic music in the second symphony and the trivialities of the tunes that follow it.

Then there are his unconscious emulations of Brunckner, of Wagner, and even of Strauss. Mahler had to build his bricks at times without straw. Having neither the technic nor the flaming originality of Richard Strauss, he was not so successful as him when it came time to conceal a poor idea. Because of the foregoing, Mahler's art appears today as a chaotic confusion of these and other ingredients. He was rather unfortunately, we think, a literary musician. Goethe, Schiller, Shakspere, Dostoievsky and a hundred other leading intelligences possessed his mind and moulded his music. There was never a more fascinating revelation of the mind of a great man, or a picture more arresting of the substance and evolution of it. Nor must we forget, in considering Mahler, his racial eclecticism. He understood everyone except himself. He investigated all literatures and found the "liberating word" for the finale in a funeral ode of Klopstock. If he could have maintained a personality more intact, absorbed from without less, if his liberating word had been, for instance, a grand phrase of the Old Testament, then we might have had another story and a new musical speech. As it is, we must remove the hat and salute the passing of a great man.

HERALD JAN. 27, 1918

NO SYMPHONY

There will be no Symphony concerts this week, Feb. 1 and 2. The following week the soloist will be Anton Witek, concert-master of the orchestra. He will play Bruch's concerto in G-minor for violin and orchestra. The orchestral numbers will be Wallace's "Villon," which was played here in 1912, and Alfven's Symphony No. 3 in E-major. This symphony will be heard in Boston for the first time. It is said to be melodious, bright and pleasing.

POST JAN. 26, 1918

OLD PIECES BY SYMPHONY

Three Symphonies of Same Period Played

BY OLIN DOWNES

The programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall, consisted of Haydn's "Surprise" symphony; Mozart's symphony in G minor; Beethoven's first symphony in C major. The Boston Symphony Orchestra plays these pieces to perfection—could play them, no doubt, in its sleep, and perhaps in the case of Beethoven's symphony without awaking the audience from theirs.

Beethoven's early symphony is inferior to either of the works by Hadyn and Mozart. It was composed when Beethoven was principally conspicuous as an imitator of the other two men. This programme, then, does not invite comment, save to remark on its inexcusable lack of variety and sameness of effect. We do not object to the fact that it is exclusively a programme of German music, but that this German music is all of a period and a kind, and that it would be difficult to find a good reason ...y Dr. Muck should have inflicted it ...a lump on a Boston Symphony audi...e.

...might be urged that the time re...ed in preparing Mahler's symphony, ...d last Tuesday night, took many ...us hours of rehearsal. But the ...n Symphony Orchestra has in its ...ory literally hundreds of compo... which it knows as well as ... the pieces played yesterday, and it could have played with just preparation.

THE SYMPHONY CONCERT

FIRST HAYDN; THEN MOZART; LAST BEETHOVEN

Three Old Symphonies One Upon Another—A Singular Programme Plainly Pleasuring Audience and Players—Dr. Muck's Happy Contrasts and Discernments to Diversify Such Music—The Flawless Orchestra

IF pleasure to the audience is the full measure of a concert, then was that of the Symphony Orchestra, yesterday afternoon, wholly delightful. Three symphonies, one upon another, filled Dr. Muck's programme and eighteenth-century symphonies to boot—Haydn's in G major, with the stout chord to break the flow of the Andante and win it the label "Surprise"; Mozart's in G minor of the year near the end of his life when he was most fertile in such composition, and Beethoven's, in C major No. 1, written in his young years when he more followed models than himself. Yet in spite—or more probably because—of so singular a list of pieces, the open second balcony was filled to the last seat; not a subscriber returned tickets to be sold to chance comers, while some two hundred of these were turned away. Furthermore: from beginning to end of the concert, the audience did not spare sign of general and hearty pleasure. Few departed before the close; all applauded warmly at each opportunity; on every side there was intent and rewarded listening. By the outcome of yesterday, Dr. Muck would be well warranted to venture a second and similar experiment. After all, a conductor, if he is honest to nimself, his music and his work, does not shape his programmes with half an eye and ear on the reviewers.

The likelihood of monotony is the peril that threatens such a list. True, a symphony of Haydn does not sound like a symphony by Mozart, and even a first symphony by Beethoven ventures an occasional departure from Viennese orthodoxy of 1800. Yet all three are written in the form that such orthodoxy prescribed—the introductory slow measures at will of the composer; the first Allegro, sonata-wise; the slow movement—Andante in each piece of yesterday; the Minuet, where on quick-coming day was to stand the Scherzo, and the lively Finale—in Mozart's symphony, by exception, freer and more imaginative than the usual rondo. Thus, if the listener yesterday were minded to the formal procedures of music, thrice over he traversed the same design. Yet again, each of these symphonies is intrinsically pattern-weaving in tones for the felicity of the chosen motives flowing on the instant into melody; for the aptness, ease and elegance of the workmanship within familiar prescriptions; for the play of happy tonal fancy in figure, arabesque, modulation; for the pleasure of ordered, imaginative, adept musical sound for its own sake. Songful sentiment may warm the slow movements, grace animate the Minuets; high spirits lilt through the Finales; but of the expression of emotion, in the sense in which the word applies to the whole succeeding century of music from Beethoven through Strauss, there is none. And obviously the twentieth century does not listen to three such symphonies with the ears, minds, tastes and habits, with which the eighteenth might—and often did—hear a like programme.

Not one of Dr. Muck's hearers was more aware of these perils to his programme than the conductor himself; while it was incumbent on him to avert them by keenness and suppleness of differentiating mind and hand laid upon the three several musics. Acutely, he applied both when, for example, by choice of pace, division of periods, emphasis of accent, he made Beethoven's stouter-bodied, more amply phrased and fancifully dialogued Minuet sound rather as an anticipation of the composer's later Scherzos than as an imitation of the graceful and often purely formal measures, in such movements, of Haydn and Mozart. The Minuet of the "Surprise" symphony is no more than pretty and deft pattern-weaving. The Minuet of Mozart's symphony in E minor contrasts a flowing trio with sharp-set counterpoint before and behind it. The Minuet-Scherzo of Beethoven's first symphony takes on fuller body, larger voice, freer stride. Again in the slow movement of Beethoven's symphony, Dr. Muck persuaded the music by like imaginative and adept handling into some suggestion of the fashion in which a maturer Beethoven was to dwell upon song... idea and mood in answer upon answer ... later Andantes and Adagios. But not eve... the racing pace, the dancing rhythm and the... lightest accents of a flying orchestra could... save Beethoven's Finale from commonplace... of eighteenth-century practice. An hour... before, Haydn in a like Rondo had altogether outdone him in charm of motives, liveliness and freshness of handling.

It was these felicities of discernment and treatment, this sense of the individuality of each symphony that saved the concert from monotony and heightened pleasure to all but those who listen impatiently to any of this elder music. The charm of Haydn is homely, simple, direct—the charm of a natural, a spontaneous music flowing as easily into prescribed form as a river into smooth channel and as lightly flecked by the composer's workmanship as is the same stream by sun and breeze. Even ... hearers of 1792—for the eighteenth century did not lack sophistication—may have thought his "crashing" chord in the ... dante rather a naive stroke, though ... town-gossips — the equivalent of pr... agents in that day—made much of it. ... when he sets to variations upon his th... thus interrupted, he is cunning and me... luous beyond time and change to cl... The animation of his Finale, the smi... progress of his Minuet abide as well ... years and the fashions of music. Ha... had Czech blood in him and peasant b... no less. When Czech peasant happen... evolve into composer, his native sens... rhythm only sharpens and sparkles ... more.

In contrast with this homely and shad... less charm of Haydn in the usual pract... of his calling, with the interesting, agr... able but too rarely individual exercise ... Beethoven "upon the best models," D... Muck set the manifold beauty of the chose... symphony by Mozart. The music had no... numbered fifty measures before there wa... a hint of the quality differentiating hi... from all his fellows. He seemed as son... ful as Haydn, but where Haydn w... merely mellifluous and pleasurable ... zart lifted charm of melody into an amp... deeper, more touching beauty. Mozart ... be as simple as his fellows, but his is ... aristocratic and glamorous, not a n... and fluent simplicity. Mozart's m... sounds as spontaneous as Haydn's, b... less savors of a happy facility with mate... method, means than of an imaginativ... genuity, a very poetry of tonal fa... Haydn rounds off the "Surprise" ... phony in the ease of an old and ever-r... hand at these Rondo-Finales. Mozart ... to his and the imagination within him, ... moody and musical, permits no such ... tine. Away goes prescription, and ... Allegro shapes itself, in flowing form, ... a music as truly conditioned by the ... pulse behind, first restless and groping ... then subdued to song, as though the ... phony were of today. No doubt, ... pure genius of music, Mozart's moods ... imaginings were as spontaneous as ... melodic invention, as fertile as his ... manship. Being real genius, he may ... taken them for granted; but they e... into his music and give it a sentimen... a poetry that no pattern-weaving, how... lovely, may exhale. Had not Mozart ... such, "Figaro's Wedding," "Don ... vanni," "The Magic Flute," perhaps ... "Idomeneo" and "La Clemenza di T..., would have been impossible for him. ... Muck perceives, summons this beauty, ... never labors it. Intrinsically Mozart, d... his daily stint at Salzburg or Vienna, ... seem genius unawares.

Yet sense of all these fine contrasts ... adroit discriminations, the whole un... yet varied pleasure of the afternoon w... have been less with all the conduc... penetration and pains, had not the orc... tra been the perfect instrument it is ... these eighteenth-century symphonies. ... them, perhaps, above any other musi... seems an orchestra—to all but Dr. M... endlessly exacting ear—of impeccable ... tuosi. Where else does it sing with ... voice of sustained melody and m... phrase, with finer euphonies and ... sensitive modulations than in these ... dantes of Haydn and Mozart? Where ... it match in fleetness of pace, supple... of tone, lightness of accent, its seem... sport with Haydn's or Beethoven's Ro... Finales? Where does it attain to ... smooth articulation, bright enuncia... pliancy of modulation and gradua... felicity of contrasting or blended vo... as in the half formal, half songful Alleg... of these eighteenth-century compose...

Into the unclouded outline of the ... flows the clear, bright, changeful str... of the music. The sense of tonal be... severally and collectively in these virt... of strings and reeds and occasional b... is as just as their measure of the se... ment behind it. Usually, they are so s... and light of hand that with all th... zest for accent their mere numbers, ... acted by the necessities of twentieth c... tury concert rooms, never stays or weigh... a music written for what would now seem ... salon performance. Twenty slips may pass ... unheeded in the intricacies, the manifold ... stress and colors, the nervously fused and ... divided voices—confused, some would say—... of much music of our time. Yesterday ... with Mozart, with Haydn, with early Beet... hoven, the orchestra played a music a... clear as crystal—a very mirror for slight... est shortcoming. Yet, from end to end o... the afternoon the mirror stood speckless...

H. T. P.

INFORMATION OBSCURED

POST, JAN. 27, 1918

FLAWS IN MAHLER'S MUSIC

Symphony of Last Week Reveals the Limitations of the Composer—Gluck and McCormack Features of Coming Concerts

What will be the fate of the compositions of Gustave Mahler? Long-standing and creditable curiosity on the part of this public was satisfied, so far at least as one of the most celebrated of his symphonies was concerned, last Tuesday night in Symphony Hall. Dr. Muck then performed the 2nd symphony in C minor in a manner which more than did justice to the work. The composer would have been delighted, beyond doubt, had he been present. The audience was more than appreciative. It assembled with the enthusiasm and breadth of appreciation which are characteristic of representative American audiences. It was easily moved by the more obvious beauties of the score, and always ready to applaud. But when the roar and the smoke of Mahler's heavy instrumental artillery had cleared away, there was not very much left of the symphony.

People say that it is unwise to rush to conclusions about a new and complex work of art. Sometimes that is true and sometimes it is not true. Music may be palpably poor and palpably great. The judgments of long deliberation and scholarly research are not infrequently as far or farther astray than the white-hot impressions of a sensitive and sympathetic listener. It does not seem to us rash or thoughtless to say that the symphony of Mahler is far more remarkable for what it betrays of its composer's personal problems than for its intrinsic, lasting musical value.

As a product of a great mind and of its times, the composition is full of interest and significance. Its elements are many and disparate. It is, on the whole, old-fashioned and without originality in its themes and its harmonies. Its instrumentation is singularly ineffective in proportion to the number of instruments employed. With all the fire and conviction, the broad humanity felt in this music, it remains groping and unsatisfactory in its effect. It reaches out, usually vainly, for the great things of the spirit. It is sometimes naive and almost ludicrous in its attempts to say the big and simple or mystical and dramatic thing in an impressive manner. The mountain labors tremendously, and scarce a mouse. How is it, then, that this music has been so highly praised abroad, and not only in Germany, where the musicians are proverbially blind to their own faults and hyper-critical of the shortcomings of others?

First of all, the music lives because of the earnestness and imagination of the composer. Then because of the breadth and humanity of his purpose. Mahler does not speak of his own "resurrection," but of the resurrection of all humanity, of the brotherhood of the peoples, of understanding, love, faith in the future, even before the open grave. In this spirit he writes plainly for the multitude. We do not mean this in a contemptuous sense. He seeks for the simple, holy word. But he is led astray.

Why? First of all, as it seems to us, because of the limitations of his musically creative nature, for his invention is never markedly original, and secondly because of the spiritual limitations of his school. That school is the German school, although Mahler was a Bohemian. And that school, the most faithful reflection possible of the psychology of the German people under a tyrannical and materialistic government, was already, prior to 1914, dying of dry rot. The composer scaled his ladder. Like Strauss, for instance, he came into the arena with his share of vision and ideals. He worked like Hercules to acquire solid mastery of his craft. He climbed that long ladder step by step, and at the top found nothing but the ground beneath him. No new roads. No fresh vistas of the spirit opening before him. He knocked wildly at the door of the universe as Strauss knocked in the most audacious and imperious dream ever dreamed by a musician—his "Also Sprach Zarathusta"—and behold, it was not opened unto him. Then the German spirit, in art as in politics and social development, reacted on itself, struggled for air, for light, for freedom, and in so doing spent itself without avail, shrivelled up, retired into itself, cynical as a result of the quest. Strauss, whom we think of as a more intellectual nature than Mahler, at first struggled against this spiritual confinement, then capitulated, and in his later works went to seed. Mahler was too much of an idealist ever to acknowledge such a defeat. His burden grew heavier, he squared his shoulders to face it. Symphony after symphony of unheard-of dimensions came from his pen.

In view of the difference between the second and fifth symphonies, which have been heard here, and the authoritative and coolly reasoned accounts of some who have heard the eighth symphony, we are justified in believing that he grew stronger as a musician with the years, an abler technican, a more masterly architect of tones. But it requires more than all this to produce a great work of art. Such a work must be the result of freedom and fertilization of the spirit, and the long accretions of dreams and ideals made possible, not only by the artist's vision, but by the sentiments and ideals of the community about him. These sentiments and ideals were not to be found in the community or the artistic influences among which Mahler passed his days. He alone struggled on. Wherever he went there was a renaissance of the musical spirit, a reminder of the nobility of art and its mission to the world. But he was alone. There have been many stories, much exaggerated, as to the reasons of Mahler's death in 1911. Critical abuse, it was said, hastened his end. It was doubtless much more than the pen of a critic, favorable, friendly, or not, and a bodily ailment that sent him to his grave. His death was the end of a man who found no resting place and no fulfilment in the world. He found that which he sought, and when a man dies it is far oftener because his spirit is tired of its quest than because of delinquencies of the flesh.

It is, of course, easy to say that this is all fantastical supposition, but there are more things to be reckoned with in the career, personal and artist, of such a man as Mahler than is generally realized or believed, and a man's music is the true touchstone of his soul.

Hence there are few things more pathetic to the writer than this music of Mahler, for the reasons aforesaid, and also for the evident incongruities of his works. Even he was not guiltless of that theatricalism, that desire for the vast spectacle, the sensational effect, which found so representative an expression, for instance, in the stage effect of Max Rinehart. Dr. Muck told us once of seeing a performance of Shakspere's "Taming of the Shrew" in Germany, when Ptruchio turned cartwheels as he came on the stage, by way of showing in a novel manner his high spirits and his independence of Katherine! Well, that, too—that restless experimentation and effect for effects sake—are in Mahler's music. Not wholly unconscious characteristics, either. Mixed with all the other elements of his nature was surely the love of spectacle and sensation. He was as capable of planning his enormous instrumental effects, as plain and as crude as though achieved by the brush of a sign painter, as he was incapable of realizing the naive and ill-balanced contrast between his heroic music in the second symphony and the trivialities of the tunes that follow it.

Then there are his unconscious emulations of Bruncknер, of Wagner, and even of Strauss. Mahler had to build his bricks at times without straw. Having neither the technic nor the flaming originality of Richard Strauss, he was not so successful as him when it came time to conceal a poor idea. Because of the foregoing, Mahler's art appears today as a chaotic confusion of these and other ingredients. He was rather unfortunately, we think, a literary musician. Goethe, Schiller, Shakspere, Dostoievsky and a hundred other leading intelligences possessed his mind and moulded his music. There was never a more fascinating revelation of the mind of a great man, or a picture more arresting of the substance and evolution of it. Nor must we forget, in considering Mahler, his racial eclecticism. He understood everyone except himself. He investigated all literatures and found the "liberating word" for the finale in a funeral ode of Klopstock. If he could have maintained a personality more intact, absorbed from without less, if his liberating word had been, for instance, a grand phrase of the Old Testament, then we might have had another story and a new musical speech. As it is, we must remove the hat and salute the passing of a great man.

HERALD
JAN. 27, 1918

NO SYMPHONY

There will be no Symphony concerts this week, Feb. 1 and 2. The following week the soloist will be Anton Witek, concert-master of the orchestra. He will play Bruch's concerto in G-minor for violin and orchestra. The orchestral numbers will be Wallace's "Villon," which was played here in 1912, and Alfven's Symphony No. 3 in E-major. This symphony will be heard in Boston for the first time. It is said to be melodious, bright and pleasing.

POST
JAN. 26, 1918

OLD PIECES BY SYMPHONY

Three Symphonies of Same Period Played

BY OLIN DOWNES

The programme of the concert of the Boston Symphony Orchestra, Dr. Karl Muck conductor, yesterday afternoon in Symphony Hall, consisted of Haydn's "Surprise" symphony; Mozart's symphony in G minor; Beethoven's first symphony in C major. The Boston Symphony Orchestra plays these pieces to perfection—could play them, no doubt, in its sleep, and perhaps in the case of Beethoven's symphony without awaking the audience from theirs.

Beethoven's early symphony is inferior to either of the works by Haydn and Mozart. It was composed when Beethoven was principally conspicuous as an imitator of the other two men. This programme, then, does not invite comment, save to remark on its inexcusable lack of variety and sameness of effect. We do not object to the fact that it is exclusively a programme of German music, but that this German music is all of a period and a kind, and that it would be difficult to find a good reason why Dr. Muck should have inflicted it as a lump on a Boston Symphony audience.

It might be urged that the time required in preparing Mahler's symphony, played last Tuesday night, took many previous hours of rehearsal. But the Boston Symphony Orchestra has in its library literally hundreds of compositions which it knows as well as it knows the pieces played yesterday, and for which it could have played with just as little preparation.

TRANSCRIPT
JAN. 26, 1918

THE SYMPHONY CONCERT

FIRST HAYDN; THEN MOZART; LAST BEETHOVEN

Three Old Symphonies One Upon Another—A Singular Programme Plainly Pleasuring Audience and Players—Dr. Muck's Happy Contrasts and Discernments to Diversify Such Music—The Flawless Orchestra

IF pleasure to the audience is the full measure of a concert, then was that of the Symphony Orchestra, yesterday afternoon, wholly delightful. Three symphonies, one upon another, filled Dr. Muck's programme and eighteenth-century symphonies to boot—Haydn's in G major, with the stout chord to break the flow of the Andante and win it the label "Surprise"; Mozart's in G minor of the year near the end of his life when he was most fertile in such composition, and Beethoven's, in C major No. 1, written in his young years when he more followed models than himself. Yet in spite—or more probably because—of so singular a list of pieces, the open second balcony was filled to the last seat; not a subscriber returned tickets to be sold to chance comers, while some two hundred of these were turned away. Furthermore: from beginning to end of the concert, the audience did not spare sign of general and hearty pleasure. Few departed before the close; all applauded warmly at each opportunity; on every side there was intent and rewarded listening. By the outcome of yesterday, Dr. Muck would be well warranted to venture a second and similar experiment. After all, a conductor, if he is honest to nimself, his music and his work, does not shape his programmes with half an eye and ear on the reviewers.

The likelihood of monotony is the peril that threatens such a list. True, a symphony of Haydn does not sound like a symphony by Mozart, and even a first symphony by Beethoven ventures an occasional departure from Viennese orthodoxy of 1800. Yet all three are written in the form that such orthodoxy prescribed—the introductory slow measures at will of the composer; the first Allegro, sonata-wise; the slow movement—Andante in each piece of yesterday; the Minuet, where on quick-coming day was to stand the Scherzo, and the lively Finale—in Mozart's symphony, by exception, freer and more imaginative than the usual rondo. Thus, if the listener yesterday were minded to the formal procedures of music, thrice over he traversed the same design. Yet again, each of these symphonies is intrinsically pattern-weaving in tones for the felicity of the chosen motives flowing on the instant into melody; for the aptness, ease and elegance of the workmanship within familiar prescriptions; for the play of happy tonal fancy in figure, arabesque, modulation; for the pleasure of ordered, imaginative, adept musical sound for its own sake. Songful sentiment may warm the slow movements, grace animate the Minuets; high spirits lilt through the Finales; but of the expression of emotion, in the sense in which the word applies to the whole succeeding century of music from Beethoven through Strauss, there is none. And obviously the twentieth century does not listen to three such symphonies with the ears, minds, tastes and habits, with which the eighteenth might—and often did—hear a like programme.

Not one of Dr. Muck's hearers was more aware of these perils to his programme than the conductor himself; while it was incumbent on him to avert them by keenness and suppleness of differentiating mind and hand laid upon the three several musics. Acutely, he applied both when, for example, by choice of pace, division of periods, emphasis of accent, he made Beethoven's stouter-bodied, more amply phrased and fancifully dialogued Minuet sound rather as an anticipation of the composer's later Scherzos than as an imitation of the graceful and often purely formal measures, in such movements, of Haydn and Mozart. The Minuet of the "Surprise" symphony is no more than pretty and deft pattern-weaving. The Minuet of Mozart's symphony in E minor contrasts a flowing trio with sharp-set counterpoint before and behind it. The Minuet-Scherzo of Beethoven's first symphony takes on fuller body, larger voice, freer stride. Again in the slow movement of Beethoven's symphony, Dr. Muck persuaded the music by like imaginative and adept handling into some suggestion of the fashion in which a maturer Beethoven was to dwell upon songful idea and mood in answer upon answer in later Andantes and Adagios. But not even the racing pace, the dancing rhythm and the lightest accents of a flying orchestra could save Beethoven's Finale from commonplace of eighteenth-century practice. An hour before, Haydn in a like Rondo had altogether outdone him in charm of motives, liveliness and freshness of handling.

It was these felicities of discernment and treatment, this sense of the individuality of each symphony that saved the concert from monotony and heightened pleasure to all but those who listen impatiently to any of this elder music. The charm of Haydn is homely, simple, direct—the charm of a natural, a spontaneous music flowing as easily into prescribed form as a river into smooth channel and as lightly flecked by the composer's workmanship as is the same stream by sun and breeze. Even his hearers of 1792—for the eighteenth century did not lack sophistication—may have thought his "crashing" chord in the Andante rather a naive stroke, though the town-gossips — the equivalent of press agents in that day—made much of it. But when he sets to variations upon his theme thus interrupted, he is cunning and melluous beyond time and change to cloy. The animation of his Finale, the smiling progress of his Minuet abide as well as years and the fashions of music. Haydn had Czech blood in him and peasant blood no less. When Czech peasant happens to evolve into composer, his native sense of rhythm only sharpens and sparkles the more.

In contrast with this homely and shadowless charm of Haydn in the usual practice of his calling, with the interesting, agreeable but too rarely individual exercise upon Beethoven "upon the best models." Dr. Muck set the manifold beauty of the chosen symphony by Mozart. The music had not numbered fifty measures before there was a hint of the quality differentiating him from all his fellows. He seemed as songful as Haydn, but where Haydn was merely mellifluous and pleasurable Mozart lifted charm of melody into an ampler, deeper, more touching beauty. Mozart may be as simple as his fellows, but his is an aristocratic and glamorous, not a naive and fluent simplicity. Mozart's music sounds as spontaneous as Haydn's, but it less savors of a happy facility with material method, means than of an imaginative genuity, a very poetry of tonal fa[n]cy. Haydn rounds off the "Surprise" symphony in the ease of an old and ever-ready hand at these Rondo-Finales. Mozart, true to his and the imagination within him, more moody and musical, permits no such routine. Away goes prescription, and the Allegro shapes itself, in flowing form, to a music as truly conditioned by the throb pulse behind, first restless and groping, then subdued to song, as though the symphony were of today. No doubt. The pure genius of music, Mozart's moods and imaginings were as spontaneous as his melodic invention, as fertile as his workmanship. Being real genius, he may taken them for granted; but they exalt into his music and give it a sentiment and a poetry that no pattern-weaving, however lovely, may exhale. Had not Mozart written such, "Figaro's Wedding," "Don Giovanni," "The Magic Flute," perhaps even "Idomeneo" and "La Clemenza di Tito," it would have been impossible for him. Dr. Muck perceives, summons this beauty, but never labors it. Intrinsically Mozart, during his daily stint at Salzburg or Vienna, must seem genius unawares.

Yet sense of all these fine contrasts in adroit discriminations, the whole united yet varied pleasure of the afternoon would have been less with all the conductor's penetration and pains, had not the orchestra been the perfect instrument it is for these eighteenth-century symphonies. With them, perhaps, above any other music it seems an orchestra—to all but Dr. Muck's endlessly exacting ear—of impeccable virtuosi. Where else does it sing with such voice of sustained melody and melodic phrase, with finer euphonies and more sensitive modulations than in these andantes of Haydn and Mozart? Where else it match in fleetness of pace, suppleness of tone, lightness of accent, its seeming sport with Haydn's or Beethoven's Rondo-Finales? Where does it attain to such smooth articulation, bright enunciation, pliancy of modulation and graduation, felicity of contrasting or blended voices as in the half formal, half songful Allegros of these eighteenth-century composers?

Into the unclouded outline of the form flows the clear, bright, changeful stream of the music. The sense of tonal beauty severally and collectively in these virtuosi of strings and reeds and occasional brass is as just as their measure of the sentiment behind it. Usually, they are so swift and light of hand that with all their zest for accent their mere numbers, exacted by the necessities of twentieth century concert rooms, never stays or weights a music written for what would now seem salon performance. Twenty slips may pass unheeded in the intricacies, the manifold stress and colors, the nervously fused and divided voices—confused, some would say—of much music of our time. Yesterday with Mozart, with Haydn, with early Beethoven, the orchestra played a music as clear as crystal—a very mirror for slightest shortcoming. Yet, from end to end of the afternoon the mirror stood speckless.

H. T. P.

RECORD
JAN. 28 18

The Mahler Symphony

The event of the coming week in musical Boston is the production of the Mahler "Resurrection" Symphony at Symphony Hall, Tuesday evening. A great chorus, trained by Stephen Townsend and the Boston Symphony Orchestra, with Mae Peterson and Merle Alcock as solists, will give the work.

The work is in five movements, the first three being purely orchestral. In the first the great theme is that of a funeral march with episodes of consolation. In the second movement the chief theme is a dance tune announced by strings, which one commentator has found as an ironical view of human enjoyment. The third movement, the Scherzo, was suggested to Mahler by St. Anthony of Padua's Sermon to the fishes. "The hero in manhood goes forth into the world and sees how stupidity and vulgarity, like the fishes of the legend, are incorrigible." The fourth movement is short and in this appears the alto voice against the orchestra.

Finally in the fifth and last movement, after the first tormented section, there is reference to the coming "Resurrection" motive. The chorus with soprano solo sings a capella Klopstock's "Resurrection Ode," and also continues with words by Mahler, "Oh, believe, my heart to thee shall naught be lost! Thine is what thou didst long for, thine what thou has loved, for which thou has strived!" Chorus: "With wings that I myself have won, shall I soar upward * * I shall die in order to live! Yes, my heart, thou wilt rise up in a trice. What thou has conquered will beat thee up to God." Mahler himself wrote to Arthur Seidl that he had searched literature to find the liberating word for his finale. He happened to be in Hamburg at the burial ceremony of Hans von Bulow (1894). Klopstock's Ode was then sung. Then did he find the inspiration for the finale of his Second Symphony.

Three in One

Once every two or three years Dr. Muck devotes a program to Symphonies by Haydn, Mozart and Beethoven, and these programs are always greeted with enthusiasm by the patrons of the Symphony Concerts. Such an one he has arranged for the coming week, Friday, Jan. 25, and Saturday, Jan. 26. He will play Haydn's "Surprise" Symphony, which will be followed by the beautiful G-Minor Symphony by Mozart. Then after intermission will come the First Symphony of Beethoven, that in C-Major.

This program recalls one of Dr. Muck's most famous mots in the season of 1906-07. He arranged this program for Cambridge, and great was the stir there at the idea of putting three symphonies on one program! When a protest was made to him about it he calmly asked where in the world could he play three symphonies on a program if not at Harvard University. He played them with much success.

HERALD
Jan 26, 1917

SYMPHONY GIVES ITS 13TH CONCERT

The Boston Symphony Orchestra, Dr. Muck, conductor, gave its 13th concert yesterday afternoon in Symphony Hall. The program was as follows: Haydn's "Surprise" Symphony; Mozart's Symphony in G minor; Beethoven's First Symphony.

No doubt this program was to the passionate disciples of the ultra-modern composers the abomination of desolation. On the other hand the ultra-conservative in the audience rejoiced with an exceeding joy. There were still others, who realize that music which is beautiful is always modern. They welcome it, without regard to the century or the nationality of the composer. They go farther than those who grudgingly admit that Haydn, Mozart and Beethoven were, to use the phrase in Congreve's comedy, like Hannibal, "very pretty fellows in those days." All, of whatever party, yesterday found pleasure in the fine playing of the orchestra, and as the composers are safely dead there was no Chauvinistic scream of protest.

The concert will be repeated tonight. There will be no concerts next week.

The program of Friday afternoon, Feb. 8 and Saturday evening, Feb. 9 will be as follows: Wallace, Symphonic Poem, N. 6, "Villon"; Bruch, Concerto for violin, No. 1 (Antin Witek, violinist); Hugo Alven, Symphony in E major, No. 3, op. 23 (first time in Boston). Wallace's music, designed to illustrate moods of Francois Villon as revealed in his poems, was played here under Mr. Fiedler. Alven is a Scandinavian composer. His third symphony was performed for the first time in this country by the Minneapolis Symphony Orchestra. It is a favorite in Chicago, where it has been played several times by the Chicago Symphony Orchestra.

TRANSCRIPT, JAN. 28, 1918

Brahms's Music in Ears of 1918

Transcript Jan 28

Plain and Unorthodox Speaking from Mr. Huneker About the Composer's Present Hold Upon American Audiences

WHILE the Boston Orchestra, Dr. Muck and Mr. Gabrilowitsche were thrilling hearers last week with their playing of Brahms's concerto in B-flat, Mr. Stokowski and the Philadelphia Orchestra were impressing audiences with the composer's second symphony. Reviewing piece and performance in The Press next day, Mr. Huneker manfully breaks a lance for the Brahms that, in spite of the pedants, the pundits and the mathematicians of music, the twentieth century, especially in America is coming to know. "It will always be a mystery to the present generation," he writes, "why Brahms was ever called a pedant, a dry-as-dust musician. He has his dull moments, but what composer has not? He is not dramatic when drama is not called for, and it may be that his choral compositions will outlive his symphonic works—which we beg leave to doubt. Notwithstanding prophecy he is at the present time on the side of the angels: i. e. he stands for all that is lofty, sound, beautiful, as opposed to operatic footlight effects. He is sometimes drab in color, but he is never brilliant in the meretricious sense.

"It was unfortunate for Brahms that, almost at the outset of his career, the famous Dr. Hanslick, a Viennese, a music critic of genuine verve and erudition, should have posed him as the antithesis of Richard Wagner. No doubt it was a tempting contrast. Brahms, the serious symphonist, the reverent follower in the footsteps of Bach and Beethoven; and Wagner, creator of musical pictures, romantic, erotic Wagner. Rubbish! You feel like crying at such false men of straw. Brahms, as his songs, symphonies, piano and violin music prove, was a poetic musician, a romantic one. He would not paint so boldly as Berlioz, but he had something to say, and Berlioz seldom has—beyond his grandiloquent rhetoric, largely manner rather than matter. As for Wagner—he knew as much as Brahms, and was hugely admired by the latter. Von Bulow set the critical pace for Dr. Hanslick, and that witty, malevolent detractor of Liszt, Wagner, Berlioz, indeed, of the entire new movement in art, music and literature, saw his chance and promptly pitted Brahms against Wagner, with the result that an entire generation has labored under the mistaken notion that Brahms was a rusty, musty old pedagogue, with bewhiskered counterpoint and a plentiful lack of melody.

"We know better, nowadays, and since the advent of the nineteenth century Brahms has had his true critical rating. The melodies in the symphony heard yesterday, and by me heard this evening, are a complete denial that he is not a romantic composer. He is. Much of Schumann and Schubert may be overheard in this score; Beethoven principally in the introduction to the last movement. Unhappily, there is no denying that the scoring is occasionally thick, even muddy, and not very effective. The opening of Berlioz's "Damnation of Faust," for example, simply cries out to the discriminating ear: Behold! this is true instrumentation. It is. Berlioz was not only a master colorist in his orchestra, but a stylist, in the literary sense. Brahms was neither the one nor the other, preferring to fill classic forms with a romantic content. There has been much nonsense written about Brahms, but nothing so uncritical as to rank him with academic composers. Better the hyperbolic von Bülow and his Trinity of B's—Bach, Beethoven and Brahms.

Items and Announcements

As indicated in the Concert Calendar of Saturday last, Mahler's symphony of life, death, judgment and resurrection, first heard in Boston last Tuesday, will be repeated next Sunday afternoon in Symphony Hall, with the same forces that originally accomplished it: the Symphony Orchestra, Mr. Townsend's chorus, three hundred strong: Mmes. Peterson and Alcock for the solo parts, and Dr. Muck for eloquent and masterful conductor. However the hearer may measure the music, there is no questioning the power of the choral finale; while such singing as the choir there achieves, alike in quality of tone, in expressiveness, in ease with difficulties, has not been heard in Boston in this generation of the concert-room.

HERALD
JAN. 28, 1918

SYMPHONY GIVES ITS 13TH CONCERT

The Boston Symphony Orchestra, Dr. Muck, conductor, gave its 13th concert yesterday afternoon in Symphony Hall. The program was as follows: Haydn's "Surprise" Symphony; Mozart's Symphony in G minor; Beethoven's First Symphony.

No doubt this program was to the passionate disciples of the ultra-modern composers the abomination of desolation. On the other hand the ultra-conservative in the audience rejoiced with an exceeding joy. There were still others, who realize that music which is beautiful is always modern. They welcome it, without regard to the century or the nationality of the composer. They go farther than those who grudgingly admit that Haydn, Mozart and Beethoven were, to use the phrase in Congreve's comedy, like Hannibal, "very pretty fellows in those days." All, of whatever party, yesterday found pleasure in the fine playing of the orchestra, and as the composers are safely dead there was no Chauvinistic scream of protest.

The concert will be repeated tonight. There will be no concerts next week.

The program of Friday afternoon, Feb. 8 and Saturday evening, Feb. 9 will be as follows: Wallace, Symphonic Poem, N. 6, "Villon"; Bruch, Concerto for violin, No. 1 (Antin Witek, violinist); Hugo Alven, Symphony in E major, No. 3, op. 23 (first time in Boston). Wallace's music, designed to illustrate moods of Francois Villon as revealed in his poems, was played here under Mr. Fiedler. Alven is a Scandinavian composer. His third symphony was performed for the first time in this country by the Minneapolis Symphony Orchestra. It is a favorite in Chicago, where it has been played several times by the Chicago Symphony Orchestra.

TRANSCRIPT
JAN. 28, 1918

WEEK-END CONCERTS

NEW IMPRESSIONS FROM THINGS FAMILIAR

Again the Three Eighteenth - Century Symphonies in Succession — As Many Classics of Chamber Music in Novel and Stimulating Voice Under Mr. Kreisler's Leadership — Finally Mme. Gluck in Fresh Discernment and Distinction as a Singer — Mahler and Miss Hempel in Prospect.

DICKENS defines the phrase "the old school" as a remark made by some of us about things which we imagine never to have been as young as ourselves. That human failing, whereby we benignly call the same things "quaint," was well met at the Symphony Concerts of Friday and Saturday by a programme wholly devoted to eighteenth-century music, uninvaded and unantiquated by any composition of the latest seeker after unprecedented sensation. That the three symphonies were novel and radical in their day; in other words, that they were creative and vital outpourings of genius is proved by the single fact that Dr. Muck has succeeded in making them an important and permanent part of his repertory in the twentieth century. There is less significance in the delight of the student on your right, pleased at the opportunity to set the two founders of the symphonic form side by side and watch Beethoven grow out of them, than in the delight of the large lady upon your left who "likes music, though she doesn't know anything about it." She declares herself charmed by the symphony of Haydn, and she is genuinely charmed in the degree of her musical capacity. It is only because the music has a "mass-appeal," a full-blooded, unsophisticated, twentieth-century practicability that it could draw the large audiences and the insistent applause of both afternoon and evening. No faint shadows of a forgotten past, no formal beatings of the air, no merely "educational" music could have passed that test. The three symphonies sounded as fresh and spirited as if they were only just conceived—and Haydn still works his little joke. Confusion to the young moderns who would have them give way to muted brass and divided strings!

As always with programmes of character, when undivided attention is thrown upon a particular music, there came a closer, more discriminate differentiation of it. So the chance was afforded to become saturated with the idiom, the symphonic formula of a period, and to appreciate the more clearly how each of three composers upset orthodoxy, and played havoc with rules. Never did the three symphonies sound more novel, and in the case of Mozart and Beethoven at least, more daring. Even in the case of Haydn, the soft, dissonant chords at the close of the slow movement must have caused reactionary resentment and protest. The delicate humor of the drum part no one could have resisted. But Haydn's playfulness sounded tame against the unshackled and conquering genius of Mozart, richly working and sparkling, at once experimental and triumphantly successful in the modulatory transformations of the superlatively lovely theme of the first movement; the shifting chromatic chords which sounded almost Franckian; the color scheme throughout, the tingling dissonances of the Finale, and the slow movement which in conception would have sounded odd and almost puzzling, had we been hearing it for the first time. As for Beethoven's First Symphony, many of us are wont to belittle it by the consciousness of what came after by the realization of what came before. For once at least, it sounded a dramatic, innovating and potent force, a very considerable advancing stride.

ning alike the "effect" that she can only half-compass with difficulty and the "effect" with no other end than the impression upon her hearers.

In compensation, Mme. Gluck can summon an ascending force of vocal line, a breadth of phrase, an amplitude of style, an intensity of sincere emotion that surprised her hearers yesterday when she undertook the broad measures, the majestic periods, the exalted speech of an old Hebrew air. At the other extreme, she was capable of the sentimental and the tonal delicacies of Massenet's "Twilight," or the merry humors of what seemed a transcribed German folk-tune. True, a music that moves so lightly as Chausson's song of butterflies, discloses a voice that in its nature is none too supple; but, again for compensation, it is only the more capable of the serenely flowing periods of a song out of an opéra-comique by the Dourlens, who wrote such pieces a-plenty in the Paris of a hundred years ago. In such numbers, skill and charm, taste and sensibility unite in Mme. Gluck's singing into a simple, yet artful felicity. A like discretion, a like sense of the intrinsic reticence and the finesse of this elder song distinguished her singing in an air from Pergolesi's old opera of "La Serva Padrona," even if a phrase here and there were hardly as bright or supple as the composer designed.

Again, this simple artfulness—to make a paradox which holds, none the less, of Mme. Gluck's singing—guides her through her cherished folk-songs. By this simplicity she feels the matter, the mood, the progress. By this artfulness, she enhances all three. A negro spiritual, such as those sung yesterday in Mr. Burleigh's arrangements, a Russian tale in tones, a Hungarian jet of melancholy, needs in the concert-room, an instinct for folk-music. Else does it either sound pale or over-elaborate. Mme. Gluck has this natural instinct; she cultivates it with the acquired arts of song. Not before in Boston has she seemed so discerning and so astute a singer as she did on Sunday. Yet she has lost hardly at all the old ingratiating spontaneity. Between both her voice ripens alike in sensuous and expressive beauty.

BLANK PAGE

BLANK PAGE

HERALD
JAN. 10, 14-12

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:15
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
Dr. KARL MUCK, Conductor
350 Singers
MERLE ALCOCK, Solo Contralto
Boston Symphony Orchestra
Seats $2.50, $2.00, $1.50, $1.00.

TRANSCRIPT
JAN. 11-14

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8.15
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
Dr. KARL MUCK, Conductor
350 Singers
MERLE ALCOCK, Solo Contralto
Boston Symphony Orchestra
Seats $2.50, $2.00, $1.50, $1.00.

RECORD JAN. 15 1918

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8.15
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 Singers
MAY PETERSON, Soprano
MERLE ALCOCK, Solo Contralto
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

- JAN. 16, 1918 -

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:15
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00

TRANSCRIPT
JAN. 15

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8.15
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

POST
JAN. 17

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:00
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

American
Jan. 16, 1918 [LIE]

MAHLER'S TUESDAY EVENING, JAN. 22, AT 8:15
"RESURRECTION" SYMPHONY
First Performance in Boston
Dr. KARL MUCK, Conductor
BOSTON SYMPHONY (Augmented) Orchestra
Tickets $1.00, $1.50, $2.00, $2.50
CHORUS OF 50
Trained by Stephen Townsend
MERLE ALCOCK
SOLO CONTRALTO

Advertiser
1/18/18

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STU. ENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (Met. Op. Co.), Soprano
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

TRanscript
Jan. 16, 1918

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8.00
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

ADVERTISER
JAN. 21, 1918

SYMPHONY HALL
Tomorrow, Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), Soprano
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

TRANSCRIPT
JAN. 17.

SANDERS THEATRE, CAMBRIDGE
THURSDAY EVENING, JAN. 17, AT 8
Boston Symphony Orchestra
100 MUSICIANS
DR. KARL MUCK, Conductor
LAURA LITTLEFIELD
SOLOIST
A limited number of tickets at GEO. H. KENT'S Bookstore and at Theatre evening of concert.
2t(A) ja 16

GLOBE
1/28/18

Boston Symphony Orchestra — SYMPHONY HALL
Saturday Evening at 8
DR. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

POST
JAN. 26.

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

ADVERTISER
JAN. 24.

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30. Saturday Evening at 8. Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

RECORD
JAN. 17, 1918

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:00
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00

TRANSCRIPT
JAN 16-17-15-18

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
GABRILOWITSCH, Soloist
4t(A) TICKETS AT BOX OFFICE
ja 16

ADVERTISER
17-18

Boston Symphony Orchestra — SYMPHONY HALL
Friday Aftern'n at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond
GABRILOWITSCH, Soloist
TICKETS AT BOX OFFICE

HERALD
JAN. 16-17

SANDERS THEATRE, CAMBRIDGE
THURSDAY EVENING, JAN. 17, AT 8
Boston Symphony Orchestra
100 MUSICIANS
DR. KARL MUCK, Conductor
LAURA LITTLEFIELD
SOLOIST
A limited number of tickets at GEO. H. KENT'S Bookstore and at Theatre evening of concert.

HERALD
JAN. 21, 1918

SYMPHONY HALL
Tomorrow, Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (Met. Op. Co.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

TRANSCRIPT
JAN. 22.

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

POST
JAN. 17

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:15
MAHLER'S
"RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

GLOBE
JAN. 16-18-19

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
GABRILOWITSCH, Soloist
TICKETS AT BOX OFFICE

POST
JAN. 18-19

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
GABRILOWITSCH, Soloist
TICKETS AT BOX OFFICE

RECORD
JAN. 16, 18

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
GABRILOWITSCH, Soloist
TICKETS AT BOX OFFICE
ja16 18

JAN HERALD
16-17-18-19

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
GABRILOWITSCH, Soloist
TICKETS AT BOX OFFICE

RECORD
JAN. 16, 17 1918

SANDERS THEATRE, CAMBRIDGE
THURSDAY EVENING, JAN. 17, AT 8
Boston Symphony Orchestra
100 MUSICIANS
DR. KARL MUCK, Conductor
LAURA LITTLEFIELD
SOLOIST
A limited number of tickets at GEO. H. KENT'S Bookstore and at Theatre evening of concert.
ja16-2t

HERALD JAN. 24-26
JAN. 27, 1918

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

RECORD
JAN. 23, 26, 25

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE
ja23 25 26

POST
JAN. 24

Boston Symphony Orchestra — SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

Transcript
- Dec. 11, 1917 -

SANDERS THEATRE, CAMBRIDGE
THURSDAY, EVENING, DEC. 13, AT 8
Boston Symphony Orchestra
100 MUSICIANS
DR. KARL MUCK, Conductor
HOWARD CODING, Pianist
SOLOIST
A limited number of tickets at GEO. H. KENT'S Bookstore and at Theatre evening of concert.
3t(A) d 11

Transcript
Dec. 11, 1917

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft., at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
John McCORMACK, Soloist
TICKETS AT BOX OFFICE
5t(A) d 11

TRANSCRIPT
NOV. 21, 1917

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2.30
Sat, Eve at 8
Dr. KARL MUCK, Cond.
MABEL CARRISON, Soloist
TICKETS AT BOX OFFICE
4t(A) n 21

HERALD
DEC. 21-22

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8.
Dr. KARL MUCK, Cond.
Sylvian Noack, Soloist
TICKETS AT BOX OFFICE

Record. Nov. 4. [21c]

THREE GREAT CHORAL CONCERTS SYMPHONY HALL
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Mixed Chorus of 350 Voices
Trained by Stephen Townsend

TUESDAY EVENING, NOV. 20
Beethoven's Ninth (Choral) Symphony
SOLOISTS
FRIEDA HEMPEL, Soprano
ARTHUR HACKETT, Tenor
MARGARET KEYES, Contralto
ARTHUR MIDDLETON, Bass

TUESDAY EVENING, JAN. 22
Mahlers' Second Symphony
Full Orchestra, Chorus
Distinguished Soloists to be Announced
TUESDAY EVENING, MARCH 26
Bach's St. Matthew Passion
Full Orchestra, Chorus
Distinguished Soloists to be Announced

Season Tickets $3, $4.50, $6, $7.50 Now on Sale

Record
Dec 11, 1917

BOSTON SYMPHONY ORCHESTRA SYMPHONY HALL
Fri. Aft., at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
JOHN McCORMACK, Soloist
TICKETS AT BOX OFFICE
d11 12 14

ADVERTISER, DEC. 20-

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
SYLVIAN NOACK
TICKETS AT BOX OFFICE

GLOBE. DEC. 21-22

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. Karl Muck, Cond.
SYLVIAN NOACK
TICKETS AT BOX OFFICE

GLOBE. NOV. 4, 1917

THREE GREAT CHORAL CONCERTS SYMPHONY HALL
Dr. KARL MUCK, Conductor
Boston Symphony Orchestra
Mixed Chorus of 350 Voices
Trained by Stephen Townsend

TUESDAY EVENING, NOV. 20
Beethoven's Ninth (Choral) Symphony
SOLOISTS
FRIEDA HEMPEL, Soprano
ARTHUR HACKETT, Tenor
MARGARET KEYES, Contralto
ARTHUR MIDDLETON, Bass

TUESDAY EVENING, JAN. 22
Mahler's Second Symphony
Full Orchestra, Chorus
Distinguished Soloists to be Announced
TUESDAY EVENING, MARCH 26
Bach's St. Matthew Passion
Full Orchestra, Chorus
Distinguished Soloists to be Announced

Season Tickets $3, $4.50, $6, $7.50 Mail Orders Now Public Sale, Wednesday, Oct. 31

Post. 12/22/

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
SYLVIAN NOACK
TICKETS AT BOX OFFICE

POST. DEC. 15

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft., at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
John McCormack, Soloist
TICKETS AT BOX OFFICE

TRANSCRIPT
JAN. 22, 1918

SYMPHONY HALL
This Tues. Evg., at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.
Admission $1.00

HERALD
JAN. 22 - 1918 - JAN. 18 -

SYMPHONY HALL
This Tuesday Evening at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50

TRANSCRIPT JAN. 19, 1918 JAN. 17.

NEXT TUESDAY EVENING, JAN. 22, AT 8 O'CLOCK SHARP
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
Tickets $1.50, $2.00, $2.50, at Symphony Hall.

POST
JAN. 19, 1918

NEXT TUESDAY EVENING, JAN. 22, AT 8 O'CLOCK SHARP
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A Masterpiece by Bohemia's Lamented Genius"
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR

Record
Jan. 18, 22

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
'A masterpiece by Bohemia's lamented Genius'
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.) Soprano
MERLE ALCOCK, Contralto
JOHN MARSHALL, Organist
DR. KARL MUCK, Conductor
TICKETS $1.50, $2.00, $2.50
ja18-2t

Transcript
Jan. 18-22

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
'A masterpiece by Bohemia's lamented Genius'
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

GLOBE
JAN. 22-

SYMPHONY HALL
Tomorrow (Tues.) Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
'A masterpiece by Bohemia's lamented Genius'
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

POST
JAN. 22-18

SYMPHONY HALL
This Tuesday Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (Met. Op. Co.), Soprano
MERLE ALCOCK, Contralto
JOHN MARSHALL, Organist
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50

ADVERTISER
JAN. 15,

AMUSEMENTS

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:15
MAHLER'S "RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
BOSTON SYMPHONY ORCHESTRA
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

HERALD
JAN. 19

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius. CHORUS & ORCHESTRA OF 500.
MAY PETERSON (Met. Op. Co.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

Transcript
- Dec. 11, 1917 -

SANDERS THEATRE, CAMBRIDGE
THURSDAY, EVENING, DEC. 13, AT 8
Boston Symphony Orchestra
100 MUSICIANS
DR. KARL MUCK, Conductor
HOWARD CODING, Pianist
SOLOIST
A limited number of tickets at GEO. H. KENT'S Bookstore and at Theatre evening of concert.
3t(A) d 11

Transcript
Dec. 11, 1917

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft., at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
John McCORMACK, Soloist
TICKETS AT BOX OFFICE
5t(A) d 11

TRANSCRIPT
NOV. 21, 1917

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft., at 2.30
Sat. Eve at 8
Dr. KARL MUCK, Cond.
MABEL CARRISON, Soloist
TICKETS AT BOX OFFICE
4t(A) n 21

HERALD
DEC. 21-22

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8.
Dr. KARL MUCK, Cond.
Sylvian Noack, Soloist
TICKETS AT BOX OFFICE

Record. Nov. 4.

THREE GREAT CHORAL CONCERTS SYMPHONY HALL
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Mixed Chorus of 350 Voices
Trained by Stephen Townsend

TUESDAY EVENING, NOV. 20
Beethoven's Ninth (Choral) Symphony
SOLOISTS
FRIEDA HEMPEL, Soprano
ARTHUR HACKETT, Tenor
MARGARET KEYES, Contralto
ARTHUR MIDDLETON, Bass

TUESDAY EVENING, JAN. 22
Mahlers' Second Symphony
Full Orchestra, Chorus
Distinguished Soloists to be Announced
TUESDAY EVENING, MARCH 26
Bach's St. Matthew Passion
Full Orchestra, Chorus
Distinguished Soloists to be Announced

Season Tickets $3, $4.50, $6, $7.50 Now on Sale

Record
Dec 11, 1917

BOSTON SYMPHONY ORCHESTRA SYMPHONY HALL
Fri. Aft., at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
JOHN McCORMACK, Soloist
TICKETS AT BOX OFFICE
d11 12 14

ADVERTISER, DEC. 20-

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
SYLVIAN NOACK
TICKETS AT BOX OFFICE

GLOBE. DEC. 21-22

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. Karl Muck, Cond.
SYLVIAN NOACK
TICKETS AT BOX OFFICE

GLOBE. NOV. 4, 1917

THREE GREAT CHORAL CONCERTS SYMPHONY HALL
Dr. KARL MUCK, Conductor
Boston Symphony Orchestra
Mixed Chorus of 350 Voices
Trained by Stephen Townsend

TUESDAY EVENING, NOV. 20
Beethoven's Ninth (Choral) Symphony
SOLOISTS
FRIEDA HEMPEL, Soprano
ARTHUR HACKETT, Tenor
MARGARET KEYES, Contralto
ARTHUR MIDDLETON, Bass

TUESDAY EVENING, JAN. 22
Mahler's Second Symphony
Full Orchestra, Chorus
Distinguished Soloists to be Announced
TUESDAY EVENING, MARCH 26
Bach's St. Matthew Passion
Full Orchestra, Chorus
Distinguished Soloists to be Announced

Season Tickets $3, $4.50, $6, $7.50 Mail Orders Now Public Sale, Wednesday, Oct. 31

POST. 12/22

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
SYLVIAN NOACK
TICKETS AT BOX OFFICE

POST. DEC. 15

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft., at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
John McCormack, Soloist
TICKETS AT BOX OFFICE

TRANSCRIPT
JAN. 22, 1918

SYMPHONY HALL
This Tues. Evg., at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.
Admission $1.00

HERALD
JAN. 22 - 1918 - JAN. 18 -

SYMPHONY HALL
This Tuesday Evening at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50

TRANSCRIPT JAN. 19, 1918 JAN. 17.

NEXT TUESDAY EVENING, JAN. 22, AT 8 O'CLOCK SHARP
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
Tickets $1.50, $2.00, $2.50, at Symphony Hall.

POST
JAN. 19, 1918

NEXT TUESDAY EVENING, JAN. 22, AT 8 O'CLOCK SHARP
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
"A Masterpiece by Bohemia's Lamented Genius"
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR

Record
Jan. 18, 22

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
'A masterpiece by Bohemia's lamented Genius'
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.) Soprano
MERLE ALCOCK, Contralto
JOHN MARSHALL, Organist
DR. KARL MUCK, Conductor
TICKETS $1.50, $2.00, $2.50
ja18-22

Transcript
Jan. 18-22

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
'A masterpiece by Bohemia's lamented Genius'
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

GLOBE
JAN. 22 -

SYMPHONY HALL
Tomorrow (Tues.) Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
'A masterpiece by Bohemia's lamented Genius'
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (MET. OP. CO.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

POST
JAN. 22 - 18

SYMPHONY HALL
This Tuesday Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (Met. Op. Co.), Soprano
MERLE ALCOCK, Contralto
JOHN MARSHALL, Organist
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50

ADVERTISER
JAN. 15,

AMUSEMENTS

SYMPHONY HALL
Tuesday Eve., Jan. 22, at 8:15
MAHLER'S "RESURRECTION" SYMPHONY
First Performance in Boston
350 SINGERS
MAY PETERSON, Soprano
MERLE ALCOCK, Contralto
BOSTON SYMPHONY ORCHESTRA
Dr. KARL MUCK, Conductor
Seats $2.50, $2.00, $1.50, $1.00.

HERALD
JAN. 19

SYMPHONY HALL
Next Tues. Evg., Jan. 22, at 8
FIRST PERFORMANCE IN BOSTON OF
GUSTAV MAHLER'S STUPENDOUS RESURRECTION SYMPHONY
A masterpiece by Bohemia's lamented Genius. CHORUS & ORCHESTRA OF 500.
MAY PETERSON (Met. Op. Co.), SOPRANO
MERLE ALCOCK, CONTRALTO
JOHN MARSHALL, ORGANIST
DR. KARL MUCK, CONDUCTOR
TICKETS $1.50, $2.00, $2.50.

Post. Nov. 26. 1917

[blc]

SUNDAY AFTERNOON, DEC. 2, AT 3

The wonderful production of the Ninth Symphony under Doctor Muck on Tuesday last won unstinted praise in all quarters and has brought requests for a repetition from many who would hear it again and from many others who were unable to secure tickets. In response to these requests a second performance of this masterpiece will be given.

BEETHOVEN'S

Colossal Choral Symphony

Dr. CARL MUCK, Conductor

Three Hundred and Fifty Singers

Quartet of Distinguished Soloists

And Boston Symphony Orchestra

(100 MUSICIANS)

Tickets ready tomorrow (Monday) at Box Office

- HERALD. DEC. 10, 1917 -

SYMPHONY HALL — SPECIAL

NEXT SUNDAY AFT., DEC. 16, AT 3:30

Relief Concert

For the Benefit of Sufferers by the Catastrophe at

Halifax

THE

Boston Symphony Orchestra

100 MUSICIANS and

Dr. Karl Muck, CONDUCTOR

Will Give Their Services

Madame Melba — Will Give Her Services

Fritz Kreisler — Will Give His Services

Major H. L. Higginson will give the use of Symphony Hall, and the entire gross receipts for this performance less the advertising bills will be devoted to the relief of stricken inhabitants of the city of Halifax.

Tickets $1, $2, $3 and $5. Sale opens tomorrow, Tuesday. Orders by mail acc. by checks to order C. A. Ellis, Manager, will receive prompt attention.

- AMERICAN. DEC. 10, 1917 -

SYMPHONY HALL — SPECIAL

NEXT SUNDAY AFT., DEC. 16, AT 3:30

Relief Concert

For the Benefit of Sufferers by the Catastrophe at

Halifax

THE

Boston Symphony Orchestra

100 MUSICIANS and

Dr. Karl Muck, CONDUCTOR

Will Give Their Services

Madame Melba — Will Give Her Services

Fritz Kreisler — Will Give His Services

Major H. L. Higginson will give the use of Symphony Hall, and the entire gross receipts for this performance, less the advertising bills. will be devoted to the relief of stricken inhabitants of the city of Halifax.

Tickets $1, $2, $3 and $5. Sale opens tomorrow, Tuesday. Orders by mail acc. by checks to order C. A. Ellis, Manager, will receive prompt attention.

Advertiser. Dec. 10, 1917.

SYMPHONY HALL — SPECIAL

NEXT SUNDAY AFT., DEC. 16, AT 3:30

Relief Concert

For the Benefit of Sufferers by the Catastrophe at

Halifax

THE

Boston Symphony Orchestra

100 MUSICIANS and

Dr. Karl Muck, CONDUCTOR

Will Give Their Services

Madame Melba — Will Give Her Services

Fritz Kreisler — Will Give His Services

Major H. L. Higginson will give the use of Symphony Hall, and the entire gross receipts for this performance, less the advertising bills, will be devoted to the relief of stricken inhabitants of the city of Halifax.

Tickets $1, $2, $3 and $5. Sale opens tomorrow, Tuesday. Orders by mail acc. by checks to order C. A. Ellis, Manager, will receive prompt attention.

-TRANSCRIPT-
- DEC. 10, 1917 -

SYMPHONY HALL — SPECIAL

NEXT SUNDAY AFTERNOON, DEC. 16, AT 3.30

Relief Concert

For the Benefit of Sufferers by the Catastrophe at

HALIFAX

THE

Boston Symphony Orchestra

100 MUSICIANS and

DR. KARL MUCK, Conductor

Will Give Their Services

Madame Melba — Will Give Her Services

Fritz Kreisler — Will Give His Services

Major H. L. Higginson will give the use of Symphony Hall, and the entire gross receipts for this performance less the advertising bills will be devoted to the relief of stricken inhabitants of the city of Halifax.

Tickets $1, $2, $3 and $5. Sale opens tomorrow, Tuesday. Orders by mail accompanied by checks to order C. A. Ellis, Manager, will receive prompt attention.

GLOBE, DEC. 10, 1917 -

SYMPHONY HALL — SPECIAL

NEXT SUNDAY AFT., DEC. 16, AT 3:30

Relief Concert

For the Benefit of Sufferers by the Catastrophe at

Halifax

THE

Boston Symphony Orchestra

100 MUSICIANS and

Dr. Karl Muck, CONDUCTOR

Will Give Their Services

Madame Melba — Will Give Her Services

Fritz Kreisler — Will Give His Services

Major H. L. Higginson will give the use of Symphony Hall, and the entire gross receipts for this performance less the advertising bills will be devoted to the relief of stricken inhabitants of the city of Halifax.

Tickets $1, $2, $3 and $5. Sale opens tomorrow, Tuesday. Orders by mail acc. by checks to order C. A. Ellis, Manager, will receive prompt attention.

RECORD, DEC. 10, 1917.

SYMPHONY HALL — SPECIAL

NEXT SUNDAY AFT., DEC. 16, AT 3:30

Relief Concert

For the Benefit of Sufferers by the Catastrophe at

Halifax

THE

Boston Symphony Orchestra

100 MUSICIANS and

Dr. Karl Muck, CONDUCTOR

Will Give Their Services

Madame Melba — Will Give Her Services

Fritz Kreisler — Will Give His Services

Major H. L. Higginson will give the use of Symphony Hall, and the entire gross receipts for this performance less the advertising bills will be devoted to the relief of stricken inhabitants of the city of Halifax.

Tickets $1, $2, $3 and $5. Sale opens tomorrow, Tuesday. Orders by mail acc. by checks to order C. A. Ellis, Manager, will receive prompt attention.

Transcript. Nov. 14.

Boston Symphony Orchestra — SYMPHONY HALL — Fri. Aft. at 2.30 — Sat. Eve. at 8 — Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

5t(A) — n 13

Record Nov. 16.

Boston Symphony Orchestra — SYMPHONY HALL — Fri. Aft. at 2:30 — Sat. Eve. at 8 — Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

n15-2t

Record. Nov. 15

Boston Symphony Orchestra — SYMPHONY HALL — Fri. Aft. at 2:30 — Sat. Eve. at 8 — Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

n15-2t

Post. Nov. 14.

Boston Symphony Orchestra — SYMPHONY HALL — Fri. Aft. at 2:30 — Sat. Eve. at 8 — Dr. KARL MUCK, Cond.

FRANCES NASH, Soloist

TICKETS AT BOX OFFICE

Herald. Nov. 15.

Boston Symphony Orchestra — SYMPHONY HALL — Fri. Aft. at 2:30 — Sat. Eve at 8 — Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

POST. NOV. 4, 1917.

RECORD [copy] NOV. 30.

MONITOR NOV. 27.

THREE GREAT CHORAL CONCERTS SYMPHONY HALL

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

Mixed Chorus of 350 Voices

Trained by Stephen Townsend

TUESDAY EVENING, NOV. 20

Beethoven's Ninth (Choral) Symphony

SOLOISTS

FRIEDA HEMPEL, Soprano
ARTHUR HACKETT, Tenor
MARGARET KEYES, Contralto
ARTHUR MIDDLETON, Bass

Season Tickets $3 $1.50 $2 $2.50

TUESDAY EVENING, JAN. 22

Mahler's Second Symphony

Full Orchestra, Chorus

Distinguished Soloists to Be Announced

TUESDAY EVENING, MARCH 26

Bach's St. Matthew Passion

Full Orchestra, Chorus

Distinguished Soloists to Be Announced

POST. DEC. 2, 1917.

SYMPHONY HALL

THIS (SUNDAY) AFTERNOON, AT 3.30

BEETHOVEN'S **Colossal Choral Symphony**

DR. KARL MUCK, Conductor

350 SINGERS

Boston Symphony Orchestra 100 MUSICIANS

FLORENCE HINKLE
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

Admission $1.00

$1.00, $1.50, $2.00, $2.50

HERALD Dec. 2, 1917.

SYMPHONY HALL

THIS (SUNDAY) AFTERNOON, AT 3:30

BEETHOVEN'S COLOSSAL CHORAL SYMPHONY

DR. KARL MUCK, Conductor

350 SINGERS

ADMISSION $1.00

BOSTON SYMPHONY ORCHESTRA

100 MUSICIANS

FLORENCE HINKLE
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

$1.00, $1.50, $2.00, $2.50

TRANSCRIPT. DEC. 1, 1917.

SYMPHONY HALL

TOMORROW (SUNDAY) AFTERNOON, AT 3.30

BEETHOVEN'S **Colossal Choral Symphony**

DR. KARL MUCK, Conductor

350 SINGERS

Boston Symphony Orchestra

100 MUSICIANS

FLORENCE HINKLE
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

$1.00, $1.50, $2.00, $2.50

GLOBE, NOV. 24.

SYMPHONY HALL

Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

Three Hundred and Fifty Singers

Quartet of Distinguished Soloists

Boston Symphony Orchestra

(100 MUSICIANS)

Seats $1.00, $1.50, $2.00, $2.50

RECORD. NOV. 30 DEC. 1.

Boston Symphony Orchestra — SYMPHONY HALL

Fri. Aft. at 2.30
Sat. Eve. at 8

Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

n30-2t

AMERICAN. NOV. 26.

SYMPHONY HALL

Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

Three Hundred and Fifty Singers

Quartet of Distinguished Soloists

Boston Symphony Orchestra

(100 MUSICIANS)

Seats $1.00, $1.50, $2.00, $2.50

SYMPHONY HALL

Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

350 SINGERS

FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

Boston Symphony Orchestra

100 MUSICIANS

Seats $1.00, $1.50, $2.00, $2.50, Now

n28 30

RECORD. NOV. 27.

SYMPHONY HALL

Next (Sunday) Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

350 SINGERS

FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

Boston Symphony Orchestra

100 MUSICIANS

Seats $1.00, $1.50, $2.00, $2.50, Now

HERALD. NOV. 26.

SYMPHONY HALL

Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

Three Hundred and Fifty Singers

Quartet of Distinguished Soloists

Boston Symphony Orchestra

(100 MUSICIANS)

Seats $1.00, $1.50, $2.00, $2.50

ADVERTISER NOV. 27.

AMUSEMENTS

SYMPHONY HALL

Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

350 SINGERS

FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

Boston Symphony Orchestra

100 MUSICIANS

Seats $1.00, $1.50, $2.00, $2.50

TRANSCRIPT NOV. 28-30

Boston Symphony Orchestra — SYMPHONY HALL

Fri. Aft. at 2.30
Sat. Eve. at 8

Dr. KARL MUCK, Cond.

3t(A) n28

GLOBE NOV. 27

SYMPHONY HALL

Next Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

350 SINGERS

FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

Boston Symphony Orchestra

100 MUSICIANS

Seats, $1.00, $1.50, $2.00, $2.50

Transcript, Nov. 27 Nov. 28. 30. 26-

SYMPHONY HALL

Sunday Afternoon, Dec. 2, at 3

BEETHOVEN'S

Colossal Choral Symphony

Dr. KARL MUCK, Conductor

350 SINGERS

FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass

Boston Symphony Orchestra

100 MUSICIANS

Seats $1.00, $1.50, $2.00, $2.50 Now

HERALD NOV. 24-30

Boston Symphony Orchestra — SYMPHONY HALL

Fri. Aft. at 2:30
Sat. Eve. at 8

Dr. KARL MUCK, Cond.

MABEL GARRISON, Soloist

TICKETS AT BOX OFFICE

GLOBE. DEC. 1.

Boston Symphony Orchestra — SYMPHONY HALL

Sat. Eve. at 8

Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

POST. DEC. 1

Post Amusements Dec

Boston Symphony Orchestra — SYMPHONY HALL

Fri. Aft. at 2:30
Sat. Eve. at 8

Dr. KARL MUCK, Cond.

TICKETS AT BOX OFFICE

POST. NOV. 4, 1917.

THREE GREAT CHORAL CONCERTS — SYMPHONY HALL

Boston Symphony Orchestra
Dr. KARL MUCK, Conductor

TUESDAY EVENING, NOV. 20
Beethoven's Ninth (Choral) Symphony
SOLOISTS
FRIEDA HEMPEL, Soprano
ARTHUR HACKETT, Tenor
MARGARET KEYES, Contralto
ARTHUR MIDDLETON, Bass
Season Tickets $3 $1.50

Mixed Chorus of 350 Voices
Trained by Stephen Townsend
TUESDAY EVENING, JAN. 22
Mahler's Second Symphony
Full Orchestra, Chorus
Distinguished Soloists to Be Announced
TUESDAY EVENING, MARCH 26
Bach's St. Matthew Passion
Full Orchestra, Chorus
Distinguished Soloists to Be Announced

POST. DEC. 2, 1917.

SYMPHONY HALL
THIS (SUNDAY) AFTERNOON, AT 3.30
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS

Boston Symphony Orchestra
100 MUSICIANS
FLORENCE HINKLE
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Admission $1.00
$1.00, $1.50, $2.00, $2.50

HERALD Dec. 2, 1917.

SYMPHONY HALL
THIS (SUNDAY) AFTERNOON, AT 3:30
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
ADMISSION $1.00

BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FLORENCE HINKLE
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
$1.00, $1.50, $2.00, $2.50

TRANSCRIPT. DEC. 1, 1917.

SYMPHONY HALL
TOMORROW (SUNDAY) AFTERNOON, AT 3.30
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS

Boston Symphony Orchestra
100 MUSICIANS
FLORENCE HINKLE
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
$1.00, $1.50, $2.00, $2.50

GLOBE, NOV. 26.

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
Three Hundred and Fifty Singers
Quartet of Distinguished Soloists
Boston Symphony Orchestra
(100 MUSICIANS)
Seats $1.00, $1.50, $2.00, $2.50

RECORD. NOV. 30
DEC. 1.

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE
n30-2[illegible]

AMERICAN. NOV. 26.

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
Three Hundred and Fifty Singers
Quartet of Distinguished Soloists
Boston Symphony Orchestra
(100 MUSICIANS)
Seats $1.00, $1.50, $2.00, $2.50

RECORD. NOV. 30.

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Boston Symphony Orchestra
100 MUSICIANS
Seats $1.00, $1.50, $2.00, $2.50

n28 30

RECORD. NOV. 27.

SYMPHONY HALL
Next (Sunday) Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Boston Symphony Orchestra
100 MUSICIANS
Seats $1.00, $1.50, $2.00, $2.50, Now

HERALD. NOV. 26.

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
Three Hundred and Fifty Singers
Quartet of Distinguished Soloists
Boston Symphony Orchestra
(100 MUSICIANS)
Seats $1.00, $1.50, $2.00, $2.50

ADVERTISER
NOV. 27.

AMUSEMENTS

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Boston Symphony Orchestra
100 MUSICIANS
Seats $1.00, $1.50, $2.00, $2.50

TRANSCRIPT
NOV. 24-30

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
3t(A) n28

MONITOR NOV. 27.

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Boston Symphony Orchestra
100 MUSICIANS
Seats $1.00, $1.50, $2.00, $2.50

GLOBE NOV. 27

SYMPHONY HALL
Next Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Boston Symphony Orchestra
100 MUSICIANS
Seats, $1.00, $1.50, $2.00, $2.50

Transcript, Nov. 27
Nov. 28. 30. 26.

SYMPHONY HALL
Sunday Afternoon, Dec. 2, at 3
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
FLORENCE HINKLE, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Boston Symphony Orchestra
100 MUSICIANS
Seats $1.00, $1.50, $2.00, $2.50 Now

HERALD NOV. 24-30

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
MABEL GARRISON, Soloist
TICKETS AT BOX OFFICE

GLOBE. DEC. 1.

Boston Symphony Orchestra — SYMPHONY HALL
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

POST. DEC. 1

Amusements Dec.

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

TRANSCRIPT, NOV 22 - 24

Boston Symphony Orchestra
SYMPHONY HALL
Tonight at 8
Dr. KARL MUCK, Cond.
MABEL GARRISON, Soloist
TICKETS AT BOX OFFICE
4t(A) n 21

Globe, Nov. 22.

Boston Symphony Orchestra
SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve at 8
Dr. KARL MUCK, Cond.
MABEL GARRISON, Soloist
TICKETS AT BOX OFFICE

Herald, Nov. 22-23

Boston Symphony Orchestra
SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
MABEL GARRISON, Soloist
TICKETS AT BOX OFFICE

RECORD, NOV. 20

SYMPHONY HALL
TONIGHT AT 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
Boston Symphony Orchestra
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets at Box Office. Admission $1.00.

American Nov. 19

American Amusements. Nov. 20

SYMPHONY HALL
TOMORROW
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

TRANSCRIPT NOV. 20, 1917.

SYMPHONY HALL
TONIGHT AT 8.15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets at Box Office. Admission $1.00.

[illegible]

[illegible]

[illegible]

[eee]

GLOBE, NOV. 15-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

POST, NOV.-15-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

HERALD - NOV. 15-17-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

ADVERTISER, NOV. 15

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

TRANSCRIPT. NOV. 14-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8.15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale Box Office Now. $1, $1.50, $2, $2.50

POST, NOV. 14-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale Box Office Now $1, $1.50, $2, $2.50

ADVERTISER
NOV. 17.

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralt
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bas
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

RECORD
NOV. 19, 1917

AMERICAN-
NOV. 17-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

TRANSCRIPT
NOV. 19, 1917.

RECORD. NOV. 14, 1917-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets Now on Sale at Box Office. $1, $1.50, $2, $2.50

HERALD
NOV. 14.

SYMPHONY HALL
TOMORROW
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

SYMPHONY HALL
TOMORROW
Tues. Eve., Nov. 20, at 8.15
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2.00, $2.50

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office Now $1, $1.50, $2, $2.50

GLOBE, NOV. 15-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

POST, NOV.-15-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

HERALD - NOV. 15-17-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

ADVERTISER, NOV. 15

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

TRANSCRIPT. NOV. 14-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8.15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale Box Office Now.
$1, $1.50, $2, $2.50

POST. NOV. 14-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale Box Office Now
$1, $1.50, $2, $2.50

ADVERTISER
NOV. 17.

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bas
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

AMERICAN.
NOV. 17-

SYMPHONY HALL
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

RECORD. NOV. 14, 1917-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets Now on Sale at Box Office.
$1, $1.50, $2, $2.50

RECORD
NOV. 19, 1917

SYMPHONY HALL
TOMORROW
Tues. Eve., Nov. 20, at 8:15
BEETHOVEN'S
COLOSSAL CHORAL SYMPHONY
DR. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2, $2.50

TRANSCRIPT
NOV. 19, 1917.

SYMPHONY HALL
TOMORROW
Tues. Eve., Nov. 20, at 8.15
BEETHOVEN'S
Colossal Choral Symphony
Dr. KARL MUCK, Conductor
350 SINGERS
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office
NOW ON SALE
$1, $1.50, $2.00, $2.50

HERALD
NOV. 14-

SYMPHONY HALL
Tuesday Eve., Nov. 20, at 8:15
BEETHOVEN'S
Colossal Choral Symphony
DR. KARL MUCK, Conductor
CHORUS OF 350 SINGERS
Trained by Stephen Townsend
BOSTON SYMPHONY ORCHESTRA
100 MUSICIANS
FRIEDA HEMPEL, Soprano
MARGARET KEYES, Contralto
ARTHUR HACKETT, Tenor
ARTHUR MIDDLETON, Bass
Tickets on Sale at Box Office Now
$1, $1.50, $2, $2.50

Post-Oct. 14-1917

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Eight Concerts on Thurs. Evgs.
Oct. 18—Nov. 15—Dec. 13—Jan. 17
Feb. 21—March 21—April 4
April 25
THE ASSISTING SOLO ARTISTS WILL BE
Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska
Laura Littlefield, Guiomar Novaes, Jacques Thibaud
Season tickets at Geo. H. Kent's University Book Store, Harvard Square

Globe Oct. 14

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Eight Concerts on Thurs. Evgs.
Oct. 18—Nov. 15—Dec. 13—Jan. 17
Feb. 21—March 21—April 4
April 25
THE ASSISTING SOLO ARTISTS WILL BE
Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud
Season tickets at Geo. H. Kent's University Book Store, Harvard Square

American Oct. 14

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Eight Concerts on Thurs. Evgs.
Oct. 18-Nov. 15-Dec. 13-Jan. 17
Feb. 21-March 21-April 4
April 25
THE ASSISTING SOLO ARTISTS WILL BE
Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud
Season tickets at Geo. H. Kent's University Book Store, Harvard Square

Herald Oct. 14

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
Dr. KARL MUCK, Conductor
Eight Concerts on Thurs. Evgs.
Oct. 18—Nov. 15—Dec. 13—Jan. 17
Feb. 21—March 21—April 4
April 25
THE ASSISTING SOLO ARTISTS WILL BE
Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud
Season tickets at Geo. H. Kent's University Book Store, Harvard Square

Transcript Oct. 13

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
Dr KARL MUCK, Conductor
Eight Concerts on Thurs. Evgs.
Oct. 18—Nov. 15—Dec. 13—Jan. 17
Feb. 21—March 21—April 4
April 25
THE ASSISTING SOLO ARTISTS WILL BE
Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud
Season tickets at Geo. H. Kent's University Book Store, Harvard Square.

Traveler Oct, 16

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
Eight Concerts on Thurs. Evgs.
Oct. 18-Nov. 15; Dec. 13-Jan. 17;
Feb. 21-March 21; Apr. 4-Apr. 25
The assisting solo artists will be Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud.
Season tickets at Geo. H. Kent's, University Book Store, Harvard Square.

Transcript Oct. 16-

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
DR. KARL MUCK, Conductor.
Eight Concerts on Thurs. Evgs.,
Oct. 18-Nov. 15; Dec. 13-Jan. 17;
Feb. 21-March 21; Apr. 4-Apr. 25
The assisting solo artists will be Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud.
Season tickets at Geo. H. Kent's, University Book Store, Harvard Square.
o14

Globe Oct, 17-20

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
EFREM KIMBALIST, Soloist.
Single Tickets, $1.50, $2, $2.50

Post Oct, 17-18-20

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
EFREM ZIMBALIST, Soloist
Single Tickets, $1.50, $2, $2.50

Herald Oct. 18-20

Sanders Theatre, Cambridge
THIS (THURSDAY) EVENING AT 8
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
GUIOMAR NOVAES, Soloist
A limited number of tickets at Kent's University Book Store, Harvard Sq., and at Theatre tonight.

Transcript Oct. 16-19-18

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
EFREM ZIMBALIST, Soloist.
Single Tickets, $1.50, $2, $2.50
4t(A) o 16

Herald Oct 13-20

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. Karl Muck, Cond.
EFREM ZIMBALIST, Soloist.
Single Tickets, $1.50, $2, $2.50

Post Oct. 18-

SANDERS THEATRE
(CAMBRIDGE)
This (Thursday) Evening at 8
BOSTON SYMPHONY ORCHESTRA
Dr. Karl Muck, Conductor
GUIOMAR NOVAES, Soloist
A limited number of tickets at Kent's University Book Store, Harvard Sq., and at Theatre tonight.

Transcript Oct. 13-

SANDERS THEATRE, CAMBRIDGE
THIS (THURSDAY) EVENING AT 8
BOSTON SYMPHONY ORCHESTRA
Dr. KARL MUCK, Conductor.
GUIOMAR NOVAES, Soloist
A limited number of tickets at Kent's University Book Store, Harvard Sq., and at Theatre tonight. (A)

Post Nov 17-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
Tickets at Box Office

Herald Nov 14-17-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

Globe Nov. 3-

Boston Symphony Orchestra — SYMPHONY HALL
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
FRANCES NASH, Soloist
TICKETS AT BOX OFFICE
Second Balcony Seats for Friday, 25c; War Tax 3c additional.

Herald Oct -31-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
FRANCES NASH, Soloist
TICKETS AT BOX OFFICE

Record Oct, 31-Nov, 2

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
FRANCES NASH. Soloist
TICKETS AT BOX OFFICE
o3in2

Traveler -Oct, 24-26

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
Tickets $1.50, $2, $2.50

Record Oct. 17-

SANDERS THEATRE, CAMBRIDGE
Boston Symphony Orchestra
DR. KARL MUCK, Conductor,
Eight Concerts on Thurs. Evgs.,
Oct. 18-Nov. 15; Dec. 13-Jan. 17;
Feb. 21-March 21; Apr. 4-Apr. 25
The assisting solo artists will be Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud.
Season tickets at Geo. H. Kent's, University Book Store, Harvard Square.

Record Oct. 18-

SANDERS THEATRE—CAMBRIDGE
This (Thursday) Evening at 8
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
Guiomar Novaes, Soloist
A limited number of tickets at Kent's University Book Store, Harvard Sq., and at Theatre tonight.

Record, Oct. 19-25

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
EFREM ZIMBALIST, Soloist
Single Tickets, $1.50, $2, $2.50

Globe, Oct, 24-25-27-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
Single Tickets, $1.50, $2, $2.50

Transcript Nov. 14-

SANDERS THEATRE, CAMBRIDGE
THURSDAY EVENING, NOV. 15 at 8
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
A limited number of tickets at Kent's University Book Store and Theatre evening of Concert. 2t(A) n 14

Globe Nov. 17-

Boston Symphony Orchestra — SYMPHONY HALL
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

Transcript Nov. 2-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve at 8
Dr. KARL MUCK, Cond.
FRANCES NASH, Soloist
TICKETS AT BOX OFFICE
Second Balcony Seats for Friday, 25c; War Tax 3c additional.
4t(A) o 31

Globe, Oct. 27-

Tickets $3.00, $2.00, 50c, Gallery...
Boston Symphony Orchestra — SYMPHONY HALL
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
Single Tickets, $1.50, $2, $2.50

Transcript Oct, 30-31-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve at 8
Dr KARL MUCK, Cond.
FRANCES NASH, Soloist
TICKETS AT BOX OFFICE

Record Oct, 26-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
TICKETS
$1.50, $2, $2.50
o25-2t

Post, Oct. 24-26-27

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. Karl Muck, Cond.
Tickets, $1.50, $2, $2.50

Transcript, Oct, 19-

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
EFREM ZIMBALIST, Soloist.
Single Tickets, $1.50, $2, $2.50
4t(A) o 16

Transcript Oct, 24-25-26

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
Single Tickets, $1.50, $2, $2.50
5t(A) o 23

Herald Oct. 25-26

Boston Symphony Orchestra — SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.
Tickets $1.50, $2, $2.50

Transcript Oct-6, 1917

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

Beginning Next Friday-Saturday
OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Novaes
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SEASON TICKETS $15, $24, $36, $48, $60

PROGRAM—First Concert Next Fri.-Sat.—Symphony C minor, No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus" (First time at these Concerts), Liszt. Prelude to "Parsifal," Wagner.

SINGLE TICKETS $1.50, $2.00, $2.50

[hee]

American Oct 4

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

Beginning Next Friday-Saturday
Oct. 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Novaes
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SEASON TICKETS $15, $24, $36, $48, $60

PROGRAM — First Concert Next Fri.-Sat.—Symphony C minor, No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus" (First time at these Concerts), Liszt. Prelude to "Parsifal," Wagner.

SINGLE TICKETS $1.50, $2.00, $2.50

Globe Oct. 7

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

Beginning Next Friday-Saturday
OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Novaes
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SEASON TICKETS $15, $24, $36, $48, $60

PROGRAM—First Concert Next Fri.-Sat.—Symphony C minor, No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus" (First time at these Concerts), Liszt. Prelude to "Parsifal," Wagner.

SINGLE TICKETS $1.50, $2.00, $2.50

Post Oct 7

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

Beginning Next Friday-Saturday
OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Novaes
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SEASON TICKETS $15, $24, $36, $48, $60

PROGRAM—First Concert Next Fri.-Sat.—Symphony C minor, No. 5, Beethoven, Overture "King Lear," Berlioz, Symphonic Poem No. 5, "Prometheus" (First time at these Concerts), Liszt. Prelude to "Parsifal," Wagner.

SINGLE TICKETS $1.50, $2.00, $2.50

Herald Oct 15-16-17-

SANDERS THEATRE, CAMBRIDGE

Boston Symphony Orchestra

DR. KARL MUCK, Conductor.

Eight Concerts on Thurs. Evgs., Oct. 18-Nov 15; Dec. 13-Jan. 17; Feb. 21-March 21; Apr. 4-Apr. 25

The assisting solo artists will be Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud.

Season tickets at Geo. H. Kent's, University Book Store, Harvard Square.

Record Oct. 16-

SANDERS THEATRE, CAMBRIDGE

Boston Symphony Orchestra

DR. KARL MUCK, Conductor,

Eight Concerts on Thurs. Evgs., Oct. 18-Nov. 15; Dec. 13-Jan. 17; Feb. 21-March 21; Apr. 4-Apr. 25

The assisting solo artists will be Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novao, Jacques Thibaud.

Season tickets at Geo. H. Kent's, University Book Store, Harvard Square.

Post Oct. 16-17-

SANDERS THEATRE, CAMBRIDGE

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Eight Concerts on Thurs. Evgs., Oct. 18-Nov. 15; Dec. 13-Jan. 17; Feb. 21-March 21; Apr. 4-Apr. 25

The assisting solo artists will be Alice Allen, Howard Goding, Arthur Hackett, Ethel Leginska, Laura Littlefield, Guiomar Novaes, Jacques Thibaud.

Season tickets at Geo. H. Kent's, University Book Store, Harvard Square.

Record Oct. 10-11

Amusements

BOSTON SYMPHONY ORCHESTRA SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.
o10-2t

Christian Science Monitor Oct. 8-9-10

S 9-1 AMUSEMENTS Monitor

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50

Post Oct 9

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5 Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available
Single Tickets, $1.50, $2, $2.50

Globe

Globe Oct. 8-9-13-11-

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.

Traveler Oct. 6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Transcript Oct 8-9-15-10-11-12-15

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.

Post Oct 8-9-13

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available
Single Tickets, $1.50, $2, $2.50

American Oct 8-

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.

Traveler Oct. 8-10-11-12-

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.

Advertiser Oct. 8-10-11

BOSTON SYMPHONY ORCHESTRA SYMPHONY HALL
Fri. Aft. at 2.30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.

Herald Oct. 8

Boston Symphony Orchestra SYMPHONY HALL
Fri. Aft. at 2:30
Sat. Eve. at 8
Dr. KARL MUCK, Cond.

PROGRAM—Symphony C minor No. 5, Beethoven. Overture, "King Lear," Berlioz. Symphonic Poem No. 5, "Prometheus," Liszt. Prelude to "Parsifal," Wagner.

A Few Season Tickets Available.
Single Tickets, $1.50, $2, $2.50.

Post. Sept 20

[see]

Transcript – Sept 29.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall —Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall, Tel. Back Bay 1492.

1917–1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN
MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe Sept 30

Herald, Sept 20

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall, Tel. Back Bay 1492.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN
MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Record - Sept 29

Traveler, Sept 29

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony

ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

Note—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony

ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel Back Bay 1492.

American - Sept 30

1917-1918 37th SEASON

SYMPHONY HALL

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony

ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall.

Telephone Back Bay 1492.

Globe - Sept Oct 1

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal, Oct 1 - 3

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Transcript Oct 2-3-5-6

Herald Oct - 2 - 4 - 5

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Globe Oct. 3 - 6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post - Oct - 4

SYMPHONY HALL

The SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvian Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Record Oct - 4 - 6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall. 2t(A) o 1

Post - Oct - 1

SYMPHONY HALL

The SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler Oct - 3 - 6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

American Oct - 5

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post. Sept 20

[see]

Transcript – Sept 29.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Noaves, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall, Tel. Back Bay 1492.

1917–1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON, FRITZ KREISLER, ETHEL LEGINSKA, JOHN McCORMACK, JOSEPH MALKIN, MADAME MELBA, FRANCES NASH, SYLVAIN NOACK, GUIOMAR NOVAES, IRMA SEYDEL, HEINRICH WARNKE, ANTON WITEK, EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe Sept 30

Herald, Sept 20

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Noaves, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall, Tel. Back Bay 1492.

American - Sept 30

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Noaves, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall.

Telephone Back Bay 1492.

Globe – ~~Sept~~ Oct 1

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal, Oct 1-3

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Transcript Oct 2-3-5-6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall. 3t(A) o3

Record - Sept 29

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Noaves, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

Note—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Traveler, Sept 29

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel Back Bay 1492.

American - Oct 1-4

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Herald Oct-2-4-5

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Globe Oct. 3-6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post - Oct. 4

SYMPHONY HALL

The SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvian Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post - Oct. 1

SYMPHONY HALL

The SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvian Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler Oct. 3-6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

American Oct-5

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post Oct 4

SYMPHONY HALL

The SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Record Oct - 4-6

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Tickets for both series now on sale at Symphony Hall. 2t(A) o1

Globe, Sept 17-19-22

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Transcript
Sept 17-18-19-20-21

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall. 5t(A) s17

Advertiser
Sept 17

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s24 29

Herald
Sept 18-19-21

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Post
Sept 18-20-22

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

American
Sept 17-20-22

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Herald
Sept 14-21

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s18 21

Monitor
Sept 22

[see]

1917-1918 SYMPHONY HALL 37th Season
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript
Sept 22

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Traveler, Sept 22
Herald " 23

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Journal
Sept 24

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Monitor Sept. 29

SYMPHONY HALL
The Symphony Concerts
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Post, Sept 23

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on sale at Symphony Hall. Prices $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe, Sept 23

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 Friday Afternoons
24 Saturday Evenings
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

American, Sept 23

1917-1918 87th SEASON
SYMPHONY HALL
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe, Sept 24.

SYMPHONY HALL
The SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Monitor
Sept 24-26

SYMPHONY HALL
The Symphony Concerts
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Post
Sept 25-27-29

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Transcript
Sept 24 to 28 (5T)

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall. 5t(A) s24

Advertiser
Sept 25-27-29

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s25 27 29

American
Sept 25-26

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Herald
Sept 24-26

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s18 29

Herald, Sept 24
Traveler Sept 25

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Henrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Advertiser

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Transcript

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall. 2t(A) o1

Globe, Sept 17-19-22

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Transcript
Sept 17-18-19-20-21

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall. 5t(A) s 17

American
Sept 17

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s24 29

Herald
Sept 18-19-21

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Post
Sept 18-20-22

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

American
Sept 17-20-22

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Herald
Sept 14-21

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s18 21

[9 e]

Monitor
Sept 22

1917-1918 SYMPHONY HALL 37th Season
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript
Sept 22

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Traveler, Sept 22
Herald " 23

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Journal
Sept 24

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Monitor Sept. 29

SYMPHONY HALL
The Symphony Concerts
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Post, Sept 23

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on sale at Symphony Hall. Prices $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe, Sept 23

1917-1918 SYMPHONY HALL 37th SEASON
THE SYMPHONY CONCERTS
24 Friday Afternoons
24 Saturday Evenings
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

American, Sept 23

1917-1918 87th SEASON
SYMPHONY HALL
THE SYMPHONY CONCERTS
24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13
Boston Symphony
ORCHESTRA
100 Musicians
Dr. KARL MUCK, Conductor
Assisting Solo Artists:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Season Tickets for both series now on Sale at Symphony Hall. Prices: $15, $24, $36, $48, $60.
NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe, Sept 24.

SYMPHONY HALL
The SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Monitor
Sept 24-26

SYMPHONY HALL
The Symphony Concerts
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Post
Sept 25-27-29

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Transcript
Sept 24 to 28 (5T)

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall. 5t(A) s 24

American
Sept 25-27-29

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s25 27 29

American
Sept 25-26

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Received
Sept 24-26

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.
Tickets for both series now on sale at Symphony Hall. s21 29

Herald, Sept 24
Traveler Sept 25

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Advertiser

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall.

Transcript

SYMPHONY HALL
THE SYMPHONY CONCERTS
Beginning October 12-13
SOLOISTS:
Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.
Tickets for both series now on sale at Symphony Hall. 2t(A) o 1

Post, Sept 16 [Lee]

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Herald, Sept 16

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENING

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Traveler, Sept 15

1917-1918 Trav 15 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript, Sept 15

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Record, Sept 15

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 Friday Afternoons 24 Saturday Evenings

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin

Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves

I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Journal, Sept 17
Advertiser, Sept 17

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Journal, Sept 20-21

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler, Sept 17-20

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Monitor, Sept 17-21

SYMPHONY HALL

The Symphony Concerts

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Globe American, Sept 9

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN
MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES
I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

[See] Record, Sept 8.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe, Sept 16

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall, Tel. Back Bay 1492.

Post-10-11-12-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Transcript-10-11-12-13-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. 2t(A) s 10

American, Sept 16

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Herald-10-11-12-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler-10-11-13-14

SYMPHONY HALL

The Symphony Concerts

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal-10-11-13-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Record-10-11-13

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Wittek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. s10-2t

Globe-10-11-13-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

American, 11-15

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Wittek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. s8 11

Journal, Sept 17

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Traveler-10-11

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

American-10-11-12-15

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Globe American, Sept 7

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN
MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES
I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Record, Sept 8.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS
Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe, Sept 16

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall, Tel. Back Bay 1492.

Post-10-11-12-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Transcript 10-11-12-13-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. 2t(A) s 10

Herald-10-11-12-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler-10-11-13-14

SYMPHONY HALL

The Symphony Concerts

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal-10-11-13-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Record-10-11-13

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Wittek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. s10-2t

American 11-15

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Wittek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. s8 11

Globe-10-11-13-14

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler-10-11

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

American-10-11-12-15

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

American, Sept 16

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Journal, Sept 17

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

Mabel Garrison
Fritz Kreisler
Ethel Leginska
John McCormack
Joseph Malkin
Madame Melba
Frances Nash
Sylvain Noack
Guiomar Noaves
I. J. Paderewski
Irma Seydel
Heinrich Warnke
Anton Witek
Efrem Zimbalist

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

[bee]

Transcript Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. (A)

American Sept 4-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Herald Sept 4-5-6-7

AMUSEMENTS

The Symphony Concerts

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Karnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Record Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal, Sept 8.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

DR. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

Advertiser 8.

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Wittek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. s8 11

Monitor 8

1917-1918 SYMPHONY HALL 37th Season

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Traveler Sept 8

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS **24 SATURDAY EVENINGS**

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript, Sept 8

1917–1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS **24 SATURDAY EVENINGS**

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Herald, Sept 9.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS **24 SATURDAY EVENINGS**

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Post, Sept 9.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS **24 SATURDAY EVENINGS**

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON
FRITZ KREISLER
ETHEL LEGINSKA
JOHN McCORMACK
JOSEPH MALKIN

MADAME MELBA
FRANCES NASH
SYLVAIN NOACK
GUIOMAR NOVAES

I. J. PADEREWSKI
IRMA SEYDEL
HEINRICH WARNKE
ANTON WITEK
EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

[bee]

Transcript
Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. (A)

American
Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal
Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Herald
Sept 4-5-6-7

AMUSEMENTS

The Symphony Concerts

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Karnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Record
Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Journal, Sept 8,

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

DR. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

Advertiser 8.

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Wittek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall. s8 11

Monitor 8

1917-1918 SYMPHONY HALL 37th Season

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets for both series now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript, Sept 8

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	MADAME MELBA	I. J. PADEREWSKI
FRITZ KREISLER	FRANCES NASH	IRMA SEYDEL
ETHEL LEGINSKA	SYLVAIN NOACK	HEINRICH WARNKE
JOHN McCORMACK	GUIOMAR NOVAES	ANTON WITEK
JOSEPH MALKIN		EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript Sept 8

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	MADAME MELBA	I. J. PADEREWSKI
FRITZ KREISLER	FRANCES NASH	IRMA SEYDEL
ETHEL LEGINSKA	SYLVAIN NOACK	HEINRICH WARNKE
JOHN McCORMACK	GUIOMAR NOVAES	ANTON WITEK
JOSEPH MALKIN		EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Herald, Sept 9.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	MADAME MELBA	I. J. PADEREWSKI
FRITZ KREISLER	FRANCES NASH	IRMA SEYDEL
ETHEL LEGINSKA	SYLVAIN NOACK	HEINRICH WARNKE
JOHN McCORMACK	GUIOMAR NOVAES	ANTON WITEK
JOSEPH MALKIN		EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Post, Sept 9.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

BEGINNING OCTOBER 12-13

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	MADAME MELBA	I. J. PADEREWSKI
FRITZ KREISLER	FRANCES NASH	IRMA SEYDEL
ETHEL LEGINSKA	SYLVAIN NOACK	HEINRICH WARNKE
JOHN McCORMACK	GUIOMAR NOVAES	ANTON WITEK
JOSEPH MALKIN		EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets for both series now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

[838]

Boston Symphony Orchestra

Boston Advertising. 1917-1918.

Transcr, Sept 1

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

Record, Sept 1

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Monitor, Sept 1

1917-1918 SYMPHONY HALL 37th Season

Symphony Concerts

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript. Sept 1

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS
BECINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Advertiser Sept 1-3

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Journal, Sept 1-3

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

DR. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

Globe. Sept 2-3

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Mgr., Symphony Hall. Telephone Back Bay 1492.

Post — Sept 2

1917-1918 SYMPHONY HALL 27th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS
BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

American, Sept 2

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS
BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Herald, Sept 2.

1917-1918 SYMPHONY HALL 37th SEASON

THE SYMPHONY CONCERTS

24 Friday Afternoons 24 Saturday Evenings
Beginning October 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

Note—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe
Sept 4-5-6-7-8

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Herald
Sept 4-5-6-7-8

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post.
Sept 4-5-6-7-8

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler
Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

[see]

Boston Symphony Orchestra

Boston Advertising. 1917-1918.

Traveler, Sept 1

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

Record, Sept 1

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Monitor, Sept 1

1917-1918 SYMPHONY HALL 37th Season

Symphony Concerts

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noack, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efrem Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript, Sept 1

1917-1918 **SYMPHONY HALL** 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS
BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Transcript, Sept 1-3

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

DR. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Tel. Back Bay 1492.

Globe, Sept 2-3

1917-1918 SYMPHONY HALL 37th SEASON

SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS
24 SATURDAY EVENINGS

Beginning October 12-13

Boston Symphony ORCHESTRA

100 Musicians

Dr. KARL MUCK, Conductor

Assisting Solo Artists:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guimar Noaves, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Season Tickets now on Sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Mgr., Symphony Hall, Telephone Back Bay 1492.

Post—Sept 2

1917-1918 **SYMPHONY HALL** 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS
BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

American, Sept 2

1917-1918 **SYMPHONY HALL** 37th SEASON

THE SYMPHONY CONCERTS

24 FRIDAY AFTERNOONS 24 SATURDAY EVENINGS
BEGINNING OCTOBER 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60.

NOTE—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Herald, Sept 2.

1917-1918 **SYMPHONY HALL** 37th SEASON

THE SYMPHONY CONCERTS

24 Friday Afternoons 24 Saturday Evenings
Beginning October 12-13

BOSTON SYMPHONY ORCHESTRA

DR. KARL MUCK, Conductor

ASSISTING SOLO ARTISTS

MABEL GARRISON	SYLVAIN NOACK
FRITZ KREISLER	GUIOMAR NOVAES
ETHEL LEGINSKA	I. J. PADEREWSKI
JOHN McCORMACK	IRMA SEYDEL
JOSEPH MALKIN	HEINRICH WARNKE
MADAME MELBA	ANTON WITEK
FRANCES NASH	EFREM ZIMBALIST

SUBSCRIBE NOW

Season Tickets now on sale at Symphony Hall—Prices: $15, $24, $36, $48, $60

Note—Applications for tickets by mail should be addressed to C. A. ELLIS, Manager, Symphony Hall. Telephone Back Bay 1492.

Globe
Sept 4-5-6-7-8

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Herald
Sept 4-5-6-7-8

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Post.
Sept 4-5-6-7-8

SYMPHONY HALL

THE SYMPHONY CONCERTS

Beginning October 12-13

SOLOISTS

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

Traveler
Sept 4-5-6-7

SYMPHONY HALL

THE SYMPHONY CONCERTS

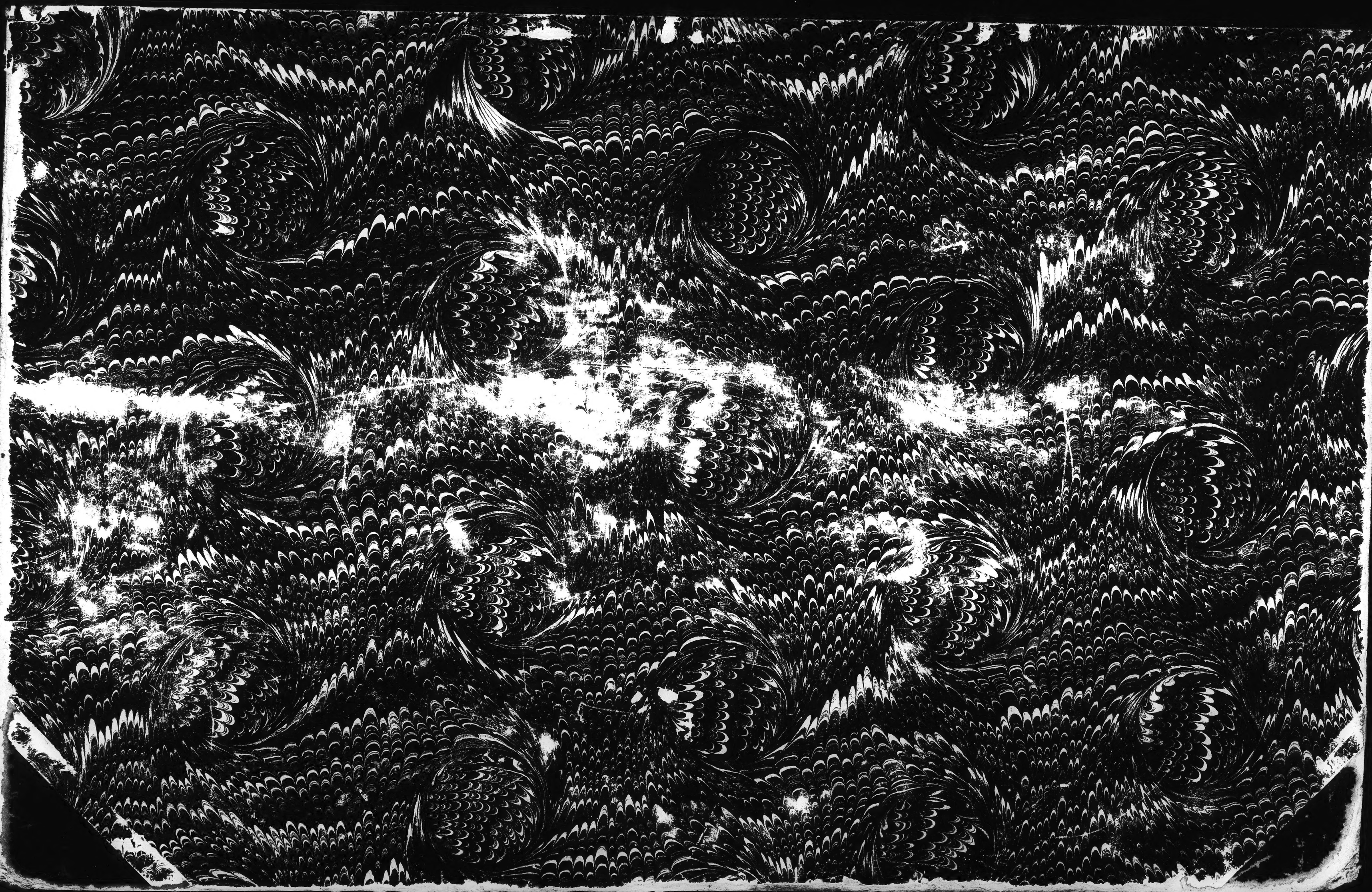
Beginning October 12-13

SOLOISTS:

Mabel Garrison, Fritz Kreisler, Ethel Leginska, John McCormack, Joseph Malkin, Madame Melba, Frances Nash, Sylvain Noak, Guiomar Novaes, I. J. Paderewski, Irma Seydel, Heinrich Warnke, Anton Witek, Efram Zimbalist.

Tickets for both series now on sale at Symphony Hall.

BLANK PAGE



END OF VOLUME

END OF REEL

PLEASE

REWIND